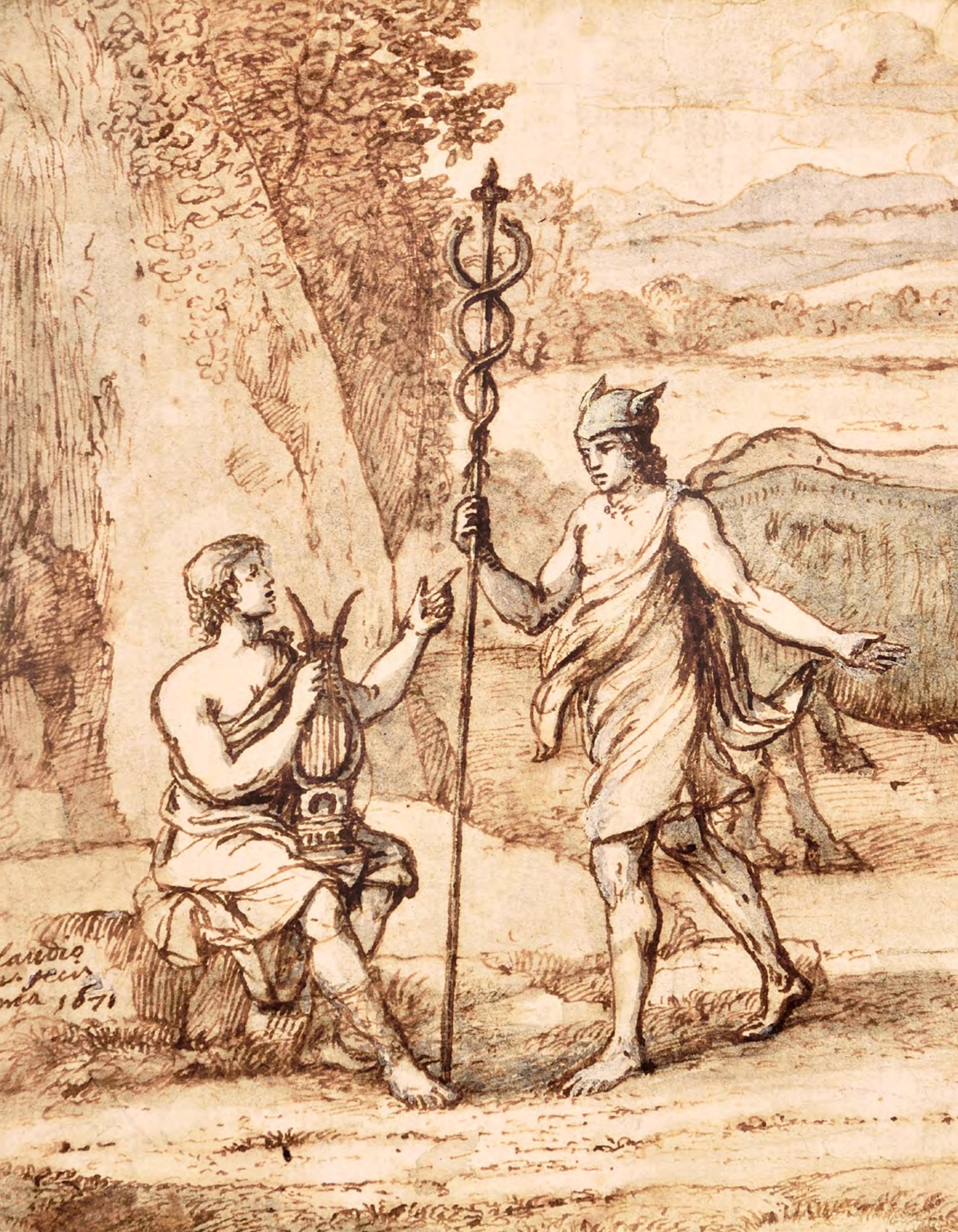




OLD MASTER DRAWINGS,
OIL SKETCHES, AND SCULPTURE
1520-1900



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We are particularly grateful to Florian Härb for his entry on the Polidoro da Caravaggio *Lamentation* (cat. no. 1); and to Nicholas Turner for his entry on the red chalk *Half-length Study of a Woman* by Guercino (cat. no. 13). We are, again, indebted to Anita Viola Sganzerla for her research for the entries on several of the Italian drawings in this catalogue, including the drawing by Palma Giovane of the *Circumcision* (cat. no. 3), the *Five Studies after the Head of Giuliano de' Medici* by Poppi (cat. no. 2), the two academies by Monti (cat. nos., 16, 17), and the Giambattista Tiepolo *Family of Satyrs* (cat. no. 19).

As ever, we are also deeply grateful to our colleagues, Neal Fiertag and Florian Härb, for their generous help with the research and writing of several entries in the catalogue, and for their tireless efforts with the general preparation of the exhibition, including the photography, matting, and framing of many of the works of art in this exhibition.

Laura Bennett
Mark Brady

Front cover illustration

ANNIBALE CARRACCI

4. *An Extensive Landscape with Figures and Animals on a Bridge, a Watermill to the Right, and a Fortified Town beyond* (detail)

Frontispiece

CLAUDE GELLÉE, called CLAUDE LORRAIN

14. *Mercure rend à Apollon les boeufs d'Admetus*, 1671 (enlarged detail)

Back cover illustration

ALFRED EMILE-LEOPOLD STEVENS

32. *A Cellist Seen from Behind*, 1851

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Design: Lawrence Sunden, Inc.

CATALOGUE

Measurements are given height before width.

All paintings are sold framed; all drawings are sold mounted but not framed.

POLIDORO CALDARA, called POLIDORO DA CARAVAGGIO

Caravaggio 1499–1543 Messina

I. *The Lamentation of Christ (recto and verso)*

Pen and brown ink, remnants of red and yellow oil paint (*recto*); pen and brown ink and wash (*verso*)

6⁵/₁₆ x 9⁷/₁₆ inches

177 x 240 mm

Provenance

An unidentified, most likely 17th-century Italian collector, his grey-blue window mount

Sir Jonathan Richardson Sen. (Lugt 2983), his mount and shelf mark, BB. 50. / Jk 63. / H.

Private collection, France

Hitherto unknown and an important addition to the drawings oeuvre of Polidoro da Caravaggio, this double-sided sheet presents two compositions of the *Lamentation of Christ*, one of the subjects most closely associated with the artist. Numerous drawings and several paintings dating from Polidoro's first independent years in Rome after the death of his master Raphael (1483–1520) to the last decade of his life spent at Messina from circa 1533 to 1543 attest to the artist's great interest in the subject, which arguably he treated in a more original way than any of his contemporaries.

The drawings on *recto* and *verso* offer variations on the *Lamentation of Christ* including some elements of the closely linked subjects of the *Pietà* and the *Entombment*. Entirely executed in pen and ink, the drawing on the *recto* is a fully elaborated composition comprising three scenes. The main scene in the foreground features eight figures with the



Fig. 1

1 Comparable in handling are, for instance, the *Madonna della Misericordia* in the Uffizi (inv. 15566 F); *Studies for an Altarpiece with the Madonna* at the Metropolitan Museum (inv. 1972.118.270; particularly in view of the figures in the background of our *recto*); or the *Study of Sant'Alberto* at Chatsworth (inv. 445), all datable to the late Roman or early Messina years; see P. Leone

slumped body of Christ at center supported by Nicodemus on the right and mourned by the Magdalene on the left. The grieving woman standing behind Him, her arms outstretched, is possibly Mary of Cleophas, while Saint John casts a slightly isolated figure on the left. At right, two women support the fainting Virgin, while at left Joseph of Arimathea and helpers remove the cover from his newly made tomb in preparation for Christ's burial. In the upper right, men can be seen carrying two bodies. These could be alternative solutions for the transport of Christ following the *Deposition*. However, alternatively, and perhaps even more likely, Polidoro included here an unusual scene featuring the bodies of the Good Thief and Bad Thief being carried away after their crucifixion.

The drawing on the *verso* presents a very different composition, more sketchily executed in pen but with additional ample brown wash. Here, the figure of Christ, again supported by Nicodemus (or possibly Joseph of Arimathea), rests on a rock at the feet of His mother, who is surrounded by an unusually large number of women (for which there is no basis in the sources), while the kneeling Magdalene embraces Christ's feet. In total at least eight female figures are present, compared to only two identifiable male ones. The second man, sitting on a rock at left in a mourning pose presumably is Saint John. Highly unusual is the inclusion of two children in the foreground and on the far right. This suggests that Polidoro was far more concerned with the creation of a deeply moving scene, near circularly arranged around the figure of Christ, rather than with closely following the biblical sources.

Though difficult to date precisely, our drawing was almost certainly made after Polidoro's move to Naples following the Sack of Rome in 1527. Its dense and characteristic pen style,¹ and more generally the pathos expressed by the figures, are much more advanced than in works of his earlier Roman period, such as in his famous drawing of the *Entombment* in the Louvre,² generally dated to the early 1520s, or the complex design at Chantilly for an altar with the *Pietà* in the center for the church of S. Silvestro al Quirinale of about 1525–26.³ Our drawing may well have been made in conjunction with the painting of the *Lamentation*, which, according to Pierluigi Leone de Castris was most probably executed in 1527–28 for the church of S. Maria delle Grazie della Pescheria in Naples, and today in the museum at Capodimonte (fig. 1). Other scholars, including Roberto Longhi and Alessandro Marabottini, have dated the painting slightly later, placing it

de Castris, *Polidoro da Caravaggio, l'opera completa*, Naples, 2001, p. 283, fig. 336; p. 324, fig. 360, and p. 365, fig. 421, respectively.

2 D. Cordellier, *Polidoro da Caravaggio*, exhibition catalogue, Paris, Musée du Louvre, 2007, cat no. 15, illustrated.

3 Leone de Castris, *op. cit.*, 2001, p. 214, fig. 259, and p. 472, cat. no. 61.



in the subsequent Messina period of about 1528–35.⁴ A preparatory drawing, with notable differences, is in the Uffizi (fig. 2). Despite differences in the disposition of the figures, our drawing shares the peculiarly isolated figure of Saint John at left on the *recto* or the manner in which the Magdalene embraces Christ's feet at right on the *verso*.

Several other drawings of the subject have also been tentatively linked to the Capodimonte painting. These include a finished pen-and-ink-and-wash drawing in the Louvre,⁵ which, comparable to our *verso*, features a composition with an unusually large number of figures, though here most of them are men. The figure of Nicodemus supporting Christ, as well as the Virgin held by one of the Marys are close in both drawings, as is the unusual figure (Saint John in our drawing) seen from behind—two figures in the Louvre drawing—sitting on a rock and witnessing the scene.⁶

The insulated figure of Saint John in our *recto*, and a composition split between the main scene and the preparation of the tomb on the side can be found in an early copy after a lost painting by Polidoro, most likely dating from his period in Messina (Messina, private collection).⁷ From the end of his life stems Polidoro's last known painting of the subject, a relatively small panel, often referred to as a *bozzetto*, today in Palazzo Abatellis at Palermo.⁸ Much more expansive in its composition, Polidoro's late work includes both Mount Calvary in the distance and the tomb's cave behind the main scene, conveying a powerful pathos that has been compared to works of the Danube school in the past and that goes far beyond the more intimate and moving appeal of such earlier works as the present drawing.

FLORIAN HÄRB



Fig. 2

4 P. Leone de Castris, *Polidoro da Caravaggio fra Napoli e Messina*, exhibition catalogue, Naples, Museo di Capodimonte, 1988–89, cat. no. VI.1, illustrated; and Leone de Castris, *op. cit.*, 2001, p. 240, pl. 62, and pp. 299–302, 322, note 45.

5 Cordellier, *op. cit.*, 2007, cat. no. 35.

6 A related composition, in upright format, is known from a drawing recorded in a private collection, Palermo, which has also been tentatively

linked to the Capodimonte painting, see Leone de Castris, *op. cit.*, 2001, p. 300, fig. 356, and p. 484, cat. no. D 192. More recently, Dominique Cordellier expressed some doubts about the authenticity of that drawing, see Cordellier, *op. cit.*, 2007, under cat. no. 35.

7 Leone de Castris, *op. cit.*, 2001, p. 301, fig. 358.

8 Leone de Castris, *op. cit.*, 1988–89, cat. no. XII a. 4, illustrated; and Leone de Castris, *op. cit.*, 2001, p. 434, fig. 97.



FRANCESCO MORANDINI, called IL POPPI

Poppi 1544–1597 Florence

2. *Five Studies of the Head of Giuliano de' Medici, after Michelangelo*

Black and white chalk on blue paper
9 x 6½ inches
229 x 160 mm

Provenance

Henri (1917–1982) and Suzanne (1917–1988) Paradis, Saint-Étienne (Lugt 4361)

Drawn in Morandini's preferred medium of black and white chalk in a highly finished manner, the present sheet presents five head studies based on Michelangelo's funerary portrait of Giuliano de' Medici in the New Sacristy of San Lorenzo, Florence (fig. 3). It is a fitting testimony to both the great admiration accorded Michelangelo by the younger generation of artists from the Accademia del Disegno, founded by Duke Cosimo de' Medici in 1563, and to the type of studies they frequently made after antique and contemporary sculpture, in addition to working from the life model.

Our drawing constitutes a significant addition to Poppi's drawn oeuvre and relates to other known works, being particularly close to the *Studies of the Head of an Infant* in the Metropolitan Museum of Art, also executed in black and white chalk on blue paper (fig. 4).¹ In both sheets, Poppi densely filled the page with studies, each head taken from a different point of view. This practice, also encountered in several sketchbook sheets in the Uffizi,² allowed him to fully absorb the lesson of his sculptural models, particularly with regard to the rendering of form and volume. He would then rely on such studies for his own paintings; the head in our

drawing was re-adapted for that of the apostle at far left in Poppi's *Last Supper* of circa 1582 in the Chiesa del Gesù, Castiglion Fiorentino (fig. 5).

Francesco Morandini, known as Poppi from his birthplace in Tuscany, trained with Giorgio Vasari (1511–1575) and Giovanni Battista Naldini (1535–1591), and became a prominent figure of the Florentine *Maniera* under the first Medici Grand Dukes. According to the chronology proposed by Giovannetti,³ the sheets from the Uffizi sketchbook can be dated between 1571–72, during Poppi's supposed Roman sojourn, and April 1572, when he became a member of the Accademia del Disegno. A similar date may thus be suggested for our sheet.

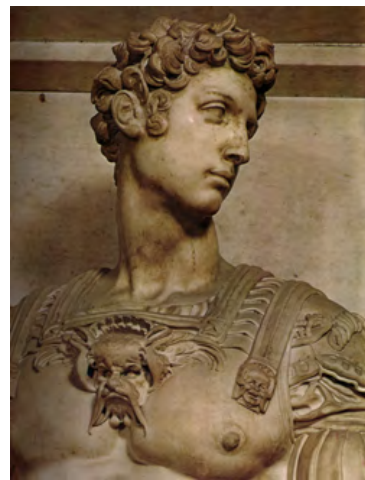


Fig. 3



Fig. 4



Fig. 5

¹ Inv. 2003.371, 159 x 178 mm.

² A. Giovannetti, *Francesco Morandini detto il Poppi*, Florence, 1995, cat.

nos. D18-44, illustrated.

³ *Ibid.*, p. 216.



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

3. *The Circumcision*

Pen and brown ink, brown wash, heightened with white on blue paper, within brown ink framing lines (*recto*); red chalk (*verso*)
8 7/8 x 6 1/4 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 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, however 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

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

Rinaldi, *Palma il Giovane, l'opera completa*, Milan, 1984, 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."



ANNIBALE CARRACCI

Bologna 1560–1609 Bologna

4. *An Extensive Landscape with Figures and Animals on a Bridge, a Watermill to the Right, and a Fortified Town beyond (recto)*

*A Hillside Landscape Sketch with Figures and Buildings (verso)*¹

Inscribed on the old backing, *Famosissimo Disegno di Annibale*

Carracci

Pen and brown ink

11¼ x 16¾ inches

286 x 425 mm

Provenance

Count Moritz von Fries, Vienna (Lugt 2903)

Sir Thomas Lawrence (Lugt 2445)

Francis, Lord Egerton, 1st Earl of Ellesmere (Lugt 2710b)

Thence by descent

Sale: London, Sotheby's, "The Ellesmere Collection of Drawings

by the Carracci and other Masters collected by Sir Thomas Lawrence," 11 July 1972, lot 56 (as Annibale) (bt. Brod)

Brod Gallery, London

Private collection, New York

Thence by descent

Exhibitions

London, Messrs. Woodburn's Gallery, *Lawrence Gallery, Sixth Exhibition: A Catalogue of One Hundred Original Drawings by Lodovico, Agostino & Annibale Carracci, Collected by Sir Thomas Lawrence*, 1836, no. 81

London, P. & D. Colnaghi, *A Loan Exhibition of Drawings by the Carracci and other Masters from the Collection of the Earl of Ellesmere*, 1955, no. 25 (catalogue by J. B. Shaw)

Newcastle-upon-Tyne, King's College, *The Carracci, Drawings and Paintings*, 1961, no. 101 (catalogue by R. Holland)

Literature

_____, *Catalogue of the Ellesmere Collection of Drawings at Bridgewater House*, London, 1898, no. 102

P. A. Tomory, *The Ellesmere Collection*, Leicester Museum, 1954, no. 66

Drawn circa 1585–87

This large and expressive drawing, coming from the celebrated Ellesmere Collection of Carracci sheets, dates to the middle of the 1580s, coinciding with, or immediately following, the time of Annibale's journey to Parma, Venice, and other north Italian cities where he made careful study of the paintings and other works of art he saw there. Further, the present sheet shows the strong influence of the landscape traditions of the north, and, in particular, the influence of the work of such Venetian landscape artists as Domenico Campagnola (c. 1500–1564).

Campagnola, the adopted son of Giulio Campagnola (c. 1482–after 1515), is celebrated for his landscape drawings and prints, which were in turn indebted to Titian's example. In his drawings he created beautiful panoramic landscapes with flowing, rhythmic pen-work. The foregrounds are often raised, and beyond extend vistas of winding paths, bridges, turreted buildings and mountains in the distance. Such arrangements of landscape and the poetic mood they conveyed was an innovation in Venetian art, and were hugely influential on generations of artists both in Italy and in the North, extending into the eighteenth century when Antoine Watteau (1684–1721) made direct copies after Domenico's drawings.

Annibale's landscape drawings survive from all phases of his career. Drawn mostly with pen and ink, they generally appear to have been drawn in the studio rather than from life. He and his brother, Agostino (1557–1602), were among the first artists to seek inspiration in this new Venetian landscape. In the present drawing, the debt to Venice and Campagnola is evident and includes the stock images of the imaginary panoramic schemes of Campagnola. However, unlike Campagnola's often facile and neat pen-work, Annibale has drawn the landscape on the *recto* with great energy and speed, losing himself in the creation of a varied and complex composition. The upward thrust of the two bridges crossing a river and the verve of the dynamic winding lines of the composition reveal his own genius in adapting this new form of landscape.



verso



¹ The drawing was removed from its old mount at the British Museum in

1983, revealing the *verso*.

Carel van Tuyll, noting how the remarkable drawing on the *verso* is very fluidly drawn, almost cursory in touch, while retaining a secure sense of spatial organization, compares its handling with the Berlin *Landscape with Peasant Couple and Cattle*.² The *verso* of the Berlin sheet shows red chalk studies for the 1588 Dresden altarpiece of the *Madonna Enthroned with Saint Matthew*.³ He further notes that the figures on the *recto* of our sheet are similar in handling to those in the Berlin drawing, and suggests that in this case our drawing should be dated to 1585–87.⁴



2 Inv. KdZ 17599; pen and brown ink, 284 x 429 mm.
3 Inv. KdA 17599, *verso*; red chalk, 284 x 429 mm.

4 We are indebted to Carel van Tuyll, John Marciari, and Hugo Chapman for their assistance with the cataloguing of this drawing.

GIOVANNI ALBERTI
Borgo San Sepolcro 1558–1601 Rome

5. *Reclining Male Nude; Separate Studies of his Left Leg and Left Hand*

Red and black chalk on buff paper
7 $\frac{7}{8}$ x 10 $\frac{1}{8}$ inches
200 x 276 mm

Provenance
Hans Calmann (1899–1982), London
Sale: London, Sotheby's, 7 December 1976, part of lot 31, not illustrated
Loriano Bertini, Prato, in 1980
Wolfgang Ratjen (1943–1997), Vaduz (Inv. R. 912)

Literature
K. Hermann-Fiore, "Studi sui disegni di figure di Giovanni e Cherubino Alberti," in *Bolletino d'Arte*, 1980, 5, pp. 47–48, fig. 23

Pope Clement VIII Aldobrandini selected the Tuscan artist brothers, Giovanni and Cherubino Alberti (1553–1615) to fresco the Sala Clementina in 1596, the largest and most important room in the newly completed papal residence.¹ The decoration was singled out for praise by the biographer, Giovanni Baglione, who called it "one of the most beautiful works of this type carried out in our time," and claimed that Giovanni Alberti had no rival when it came to painting illusionistic perspectives.² Fusing real and fictive architecture, the room's monumental vault is distinctive for its single illusionistic opening to the sky, a technique that would inspire later ceiling painters like Pietro da Cortona (1596–1669). At center, the first-century pope, Saint Clement, flanked by a ring of putti and angels, is shown kneeling and witnessing the Trinity. The real cornice of the room supports a fictive array of balustrades, consoles and broken pediments and behind, a painted loggia. Allegorical personifications of papal attributes—*Clemency*, *Justice*, *Charity*, *Religion*, *Abundance*, and *Benignity*—are painted on the balustrades and are accompanied by putti and seated *ignudi*, some of which bear heraldic symbols of the Aldobrandini family.

The present drawing, a sheet from a dispersed sketchbook, is a pose study for the *ignudo* reclining at the left of the standing allegorical personification of *Benignity* shown squeezing drops of milk from her breasts in the northeast

corner of the Sala Clementina vault (fig. 7). Drawn after a live studio model, the strongly foreshortened figure holds a baton in his right hand, later transformed into a thunderbolt in the final fresco. Alberti has also included separate studies of the model's left foot as well as his left hand, drawn twice in red chalk and again in black chalk at the sheet's lower edge. The drawing is *en suite* with another chalk study also formerly in the Ratjen collection that shows the same foreshortened nude at a steeper angle and includes exploratory pose studies of his legs.³

Several preparatory drawings for the Sala Clementina vault frescoes are known.⁴ Relatively few, however, survive for the *ignudi*. In addition to the Ratjen sheets are those preserved in the Biblioteca Ambrosiana in Milan,⁵ the Metropolitan Museum of Art in New York⁶ and the Uffizi in Florence.⁷



Fig. 7



1 For discussion of paintings, see M. C. Abramson, "Clement VIII's Patronage of the Brothers Alberti," in *The Art Bulletin*, September 1978, vol. 60, no. 3, pp. 531–41. Payments to the artists indicate that vault decorations were carried out between 1596 and 1599 and were certainly completed by 1600, the date inscribed on the ceiling. The wall frescoes executed by Cherubino in collaboration with Baldassare Croce (1558–1628) and Paul Bril (1554–1626) were completed by 1602.
2 G. Baglione, *Le vite de' pittori scultori et architetti...*, Rome, 1642, p. 70: "ebbe genio a far mirabili prospettive."
3 Herrmann-Fiore, *op. cit.*, 1980, p. 52, fig. 24.
4 K. Herrmann-Fiore, *Disegni degli Alberti: il volume 2503 del Gabinetto nazionale delle stampe*, 2nd ed., Rome, 1983, p. 64, under cat. no. 20.
5 G. Bora, *I disegni del Codice Resta*, Bologna, 1976, p. 142, cat. no. 149,

illustrated.
6 J. Bean with the assistance of L. Turčić, *15th and 16th Century Italian Drawings in the Metropolitan Museum of Art*, New York, 1982, p. 19, cat. no. 3, illustrated.
7 For the Uffizi drawing, a third *ignudo* from the Ratjen collection, and one formerly with Lorna Lowe, see Herrmann-Fiore, *op. cit.*, 1980, p. 51, figs. 20–22. A further nude was in the Jak Katalan collection (B. Bohn, *et al.*, *The Katalan collection of Italian drawings*, exhibition catalogue, Poughkeepsie, Vassar College, Frances Lehman Loeb Art Center, 14 April – 18 June 1995, and elsewhere, pp. 72–73, cat. no. 29, illustrated, cat. entry by A. Sutherland Harris) and subsequently sold (London, Sotheby's, 10 July 2002, lot 53).

BERNARDO CASTELLO

Genoa 1557–1629 Genoa

6. *The Genoese Arriving in Jerusalem*

Pen and brown ink and wash, heightened with white, over traces of black chalk, on blue paper

7⅞ x 7⅞ 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.), *Gênes triomphante et la Lombardie des Borromée*, exhibition catalogue, Ajaccio, Musée Fesch, 2006–07, p. 20, under cat. no. 1

Drawn circa 1599–1600

Highly finished in pen and wash on blue paper, with rich white heightening, the present drawing was first attributed by Philip Pouncey to Bernardo Castello, one of the most gifted and prolific draughtsmen active in Genoa between the end of the sixteenth and the beginning of the seventeenth centuries.

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 the artist supplied the 21 preparatory drawings for the prints by Agostino Carracci (1557–1602) and Giacomo Franco (1550–1620) for the first illustrated edition of the poem, printed and published in Genoa in 1590 by Girolamo Bartoli. In 1604 and in 1617 Bernardo Castello was appointed by the Genoese publisher Giuseppe Pavoni to create two new series of illustrations for the reprinting of the poem. 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 subjects 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 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 École des Beaux-Arts, Paris (fig. 8),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 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.



Fig. 8

- 1 Inv. EBA 97; pen and brown ink and wash, heightened with white, over traces of black chalk, on blue paper, 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,

squared for transfer, 170 x 385 mm; see 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.



FRANCESCO VANNI

Siena 1563–1610 Siena

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

Black and white chalk on faded blue paper

11½ x 7¾ inches

282 x 195 mm

Provenance

Sir John Wyndham Pope-Hennessy (1913–1994), London (sale: London, Christie's, 7 July 1998, lot 93, illustrated)

Private collection

This drawing is for Vanni's celebrated picture of the *Mystic Marriage of Saint Catherine of Siena*, circa 1601, in the church of San Raimondo al Refugio, Siena (fig. 9).¹ More specifically, it is a study for the figure of King David, who kneels with his harp in the right foreground, and reveals a particular concern with the fall of the draperies. Several other chalk studies for the same figure are known, including one in the Biblioteca Comunale, Siena,² two in the Uffizi,³ another in the Kupferstichkabinett, Berlin, and one in a private collection, New York. Our drawing was in the collection of the distinguished British art historian and museum director Sir John Wyndham Pope-Hennessy, who owned about fifteen sheets by Vanni, now dispersed in various collections.

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



Fig. 9

1 J. Marciari and S. Boorsch, *Francesco Vanni: Art in Late Renaissance Siena*, exhibition catalogue, New Haven, Yale University Art Gallery, 2013, p. 171, figs. 57–61a.

2 Marciari and Boorsch, *op. cit.*, p. 170, cat. no. 60, p. 176, illustrated.

3 P. A. Riedl, *Disegni dei barocceschi senesi. Francesco Vanni e Ventura Salimbeni*, exhibition catalogue, Florence, Uffizi, 1976, cat. nos. 30 and 32.

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



JACOPO LIGOZZI
Verona 1547–1632 Florence

8. *The Meeting of Saints Francis, Dominic, and Angelo Carmelitano
at San Giovanni in Laterano*

Pen and brown ink and wash heightened with gold, on two joined
sheets, laid down
27½ x 20¾ inches
698 x 527 mm

Provenance
Private collection, France

Literature
L. Conigliello, *Ligozzi*, exhibition catalogue, Paris, Louvre, 2005, p.
71, under cat. no. 20

Drawn circa 1620

In circa 1599 the friars of the Church of the Ognissanti, Florence, entrusted Jacopo Ligozzi with the execution of a vast fresco cycle dedicated to the life of St. Francis of Assisi. Over the following two decades Ligozzi painted eighteen of the altogether thirty-two frescoes located in the lunettes of the cloisters of S. Salvatore.¹ Starting in the south-east corner and working clock-wise, Ligozzi painted the entire south and east walls. Sometime in the second decade other artists, partially working to Ligozzi's designs, became involved. Giovanni da San Giovanni (1592–1632) completed four scenes on the north wall between 1616 and 1619, followed by two frescoes executed by Galeazzo Ghidoni (*fl.* 1582–circa 1620) and Filippo Tarchiani (1576–1645) around 1620. Then Ligozzi painted two more in the north-east corner followed by seven on the east wall executed by Nicodemo Ferrucci (1574–1650) before 1624. Our large-scale drawing is a highly-finished design for

the lunette located in the north-east corner of the cloisters representing the legendary meeting of Saint Francis, Saint Dominic, and Saint Angelus of Jerusalem at St. John Lateran, Rome, in 1215. While this event is not part of the official *vita* of St. Francis, it featured in a print published in 1598 by Battista Panzera, whose composition Ligozzi adapted for his own. As Lucilla Conigliello has suggested in her study of the Ognissanti cycle, our fresco was likely painted after those by Giovanni da San Giovanni, which it also follows in the sequence of the narrative, suggesting a date of circa 1620.²

With its clearly arranged compositions and simply strung narratives, the Ognissanti frescoes count among the foremost achievements of Counter Reformation art in early Baroque Florence. Subsequently, many of the frescoes, which underwent a comprehensive restoration in the 1980s, suffered severe damage. By the nineteenth century our fresco became partly illegible in the foreground (fig. 10). Its former appearance, however, is known by a reproductive print made by F. Corsi in the nineteenth century (fig. 11). It shows that the fresco closely follows our drawing, which was certainly made as a final design to be submitted to the patrons. The only significant difference concerns the lower right foreground where Ligozzi worked out a new solution in the fresco. While the drawing displays an elegantly seated young man, still conceived within Mannerist ideals, the fresco shows three mendicants. This change may well have been requested by the friars who may have asked the artist to abandon his initial idea in favor of one more in line with Counter Reformation requirements, such as the avoidance of excessive ornament and nudity, as promoted in the statutes of the Council of Trent.

In addition to the present sheet, nine other composition drawings by Ligozzi for these frescoes survive, all executed in a highly finished technique, and almost always heightened with the gold that is so typical of his drawings. Four such drawings are at Christ Church, Oxford,³ two at Berlin,⁴ while the Art Institute of Chicago,⁵ the Louvre,⁶ and the Uffizi each preserve one sheet.⁷ Two studies of individual figures, executed in the same elaborate technique, are in the Uffizi and at Frankfurt, respectively.⁸



Fig. 10



Fig. 11

1 For an extensive discussion of the project, see L. Conigliello, "L'intervento di Jacopo Ligozzi e il completamento del ciclo," in A. Paolucci et al., *Il chiostro di Ognissanti a Firenze. Gli affreschi del ciclo Francescano*, Florence, 1990, pp. 31–37.

2 *Ibid.*

3 J. Byam Shaw, *Drawings by Old Masters at Christ Church*, Oxford, 1976, cat. nos. 218–21, illustrated.

4 Inv. 16501 and 22338; the latter is illustrated in Paolucci, *op. cit.*, p. 32.

5 S. Folds McCullagh and L. M. Giles, *Italian Drawings before 1600 in the Art Institute of Chicago*, Chicago, 1997, pp. 131–32, cat. no. 169, illustrated.

6 Conigliello, *op. cit.*, cat. no. 20, illustrated.

7 Paolucci, *op. cit.*, p. 58, illustrated.

8 *Ibid.*, pp. 64 and 94, both illustrated.



JACOPO CHIMENTI, called JACOPO DA EMPOLI
Florence 1551–1640 Florence

9. Study for a Seated Bishop Holding a Book (Saint Nicholas of Bari)

Indistinctly inscribed in pen and brown ink, lower right, with a collector's name (*recto*); and numbered, lower corners, E-121 / a. 22, 4 (*verso*)

Pen and brown ink and blue wash, over black chalk, squared for transfer in red chalk

22½ x 15¾ inches
575 x 400 mm

Provenance

Michel Gaud, Saint-Tropez (Lugt 3482)

Sale: Paris, Hôtel Drouot, 26 March 2010, lot 21

This large and beautifully preserved drawing is for the figure of Saint Nicholas of Bari in Jacopo da Empoli's altarpiece, *God the Father with Saints Nicholas, Jerome, Paul and Anthony* (fig. 12), executed in about 1610–15 for the church of San Niccolò in Oltrarno, Florence.¹ In the painting, Saint Nicholas appears on the left, holding the three golden spheres in his left hand and supporting a book with his right. He is surrounded by the other saints, to whom the church is dedicated, while the upper register shows God the Father with angels.

In our drawing, Empoli has focused on the features, pose, and drapery of the saint. The monumental seated figure, drawn from a posed workshop assistant, is delineated with free-flowing outlines over a black chalk underdrawing. The equally bold application of blue wash conveys the play of light and shade on the figure. While several studies for individual figures by Empoli have survived, this sheet stands out for its vibrancy and large scale. The close correspondence to the painting (apart from the absence of the saint's left arm) and the presence of red chalk squaring help place the drawing in an advanced phase in the de-



Fig. 12

sign of the Saint Nicholas altarpiece. Alessandro Marabottini identified a drawing of the whole composition in the Musée des Beaux-Arts, Lille, as a workshop copy after a lost drawing by Empoli.²

The attractiveness of the present sheet is enhanced by the unusual choice of a blue wash, rather than the more traditional shades of brown that recur frequently in Empoli's drawings oeuvre. Influenced by the drawings of Cigoli (1559–1613), Empoli made only sporadic use of blue wash. Comparable is a drawing in the Uffizi of *Christ Delivering the Keys to Saint Peter*, preparatory for a painting in Santa Trinita, Florence (1607).³ Blue wash also appears in two studies for the *Annunciation* (1599) in the Duomo of Pontedera, now in Paris and Rome respectively.⁴

Jacopo da Empoli first trained with Maso da San Friano (1536–1571) and joined the Accademia del Disegno in 1576. He taught himself by copying the works of earlier Florentine masters such as Fra Bartolommeo (1472–1517), Andrea del Sarto (1486–1530), and Pontormo (1494–1557), whom he particularly admired. He was primarily active in Florence and Tuscany; his early masterpieces include the *Immacolata* of 1591 in S. Remigio and the *Doubting Thomas* of 1602, now in the Collegiata at Empoli. He also participated in the execution of the *apparati medicei* in 1589, 1600, and 1608, and in the decoration of the Casa Buonarroti (1617–19). Like Cigoli, he embraced the realistic, classicizing tendency associated with the spread of the Counter Reformation in Florence, as a reaction against the 'Mannerism' of the previous generation of Florentine painters. His paintings are characterized by clear compositions and a deft use of illumination at the service of the narrative. A skilled and prolific draughtsman, the largest number of Empoli's drawings are today in the Uffizi, Florence.



1 R. C. Proto Pisani et al., *Jacopo da Empoli 1551–1640*, exhibition catalogue, Empoli, Chiesa di Santo Stefano e convento degli Agostiniani, 2004, pp. 98–99, illustrated; A. Marabottini, *Jacopo di Chimenti da Empoli*, Rome, 1988, p. 235, cat. no. 78.

2 Lille, Musée des Beaux-Arts, inv. 176; pen and ink and wash; *ibid.*, p. 237, cat. no. 78a, illustrated.

3 *Ibid.*, p. 216, cat. no. 54a, illustrated.

4 Paris, Louvre, inv. 1055; pen and black ink and blue wash, squared in black chalk, 370 x 254 mm; C. Monbeig Goguel, *Dessins toscans XVIe-XVIIIe siècles, tome I, 1560–1640*, Paris, 1988, p. 121, cat. no. 200, illustrated; and Rome, Gabinetto Nazionale delle Stampe, inv. FC 130633; pen and brown ink, brown and blue wash, 373 x 244 mm; S. Prosperi Valenti Rodinò, *The Golden Age of Florentine Drawing. Two Centuries of Disegno from Leonardo to Volterrano*, Rome, 1993, p. 84, cat. no. 35, illustrated.

MATTEO ROSSELLI

Florence 1578–1650 Florence

10. *Studies of Two Men*

Inscribed in pen and brown ink, lower left, *Frabrizio Boschi*, crossed out

Black and red chalk, with stumping

16½ x 10½ inches

417 x 275 mm

Provenance

Sale: Paris, Hôtel Drouot, 15 February 1984, lot 114

Private collection, Paris

This drawing is for Matteo Rosselli's *Invention of the True Cross*, painted in circa 1644 for the church of SS. Michele e Gaetano, Florence (fig. 13).¹ The painting, admired by Baldinucci in his biography of the artist, is in the Chapel of Saint Helena, which also contains works by Jacopo Vignali (1592–1664) and Giovanni Bilivert (1576–1644). At the center of the composition, Macarius, Bishop of Jerusalem, points out to Saint Helena the Cross, the contact with which has healed the woman sitting on the left.²

In our drawing, the figure on the left is a study for the man supporting the cross at the very left of the painting. The

figure on the right is a study, with differences in the rendering of the right hand, for one of the men standing below the column on the right. More precisely, this man is depicted next to a turbaned man and is pointing with his right hand towards the main scene. In the painting, Rosselli shifted the direction of the man's hand, so that it points at Saint Helena rather than in the direction of the cross. This initial position seems also recorded in a study for the entire composition, now in the Gabinetto Nazionale,



Fig. 13

Rome.³ A drawing at Stockholm (fig. 14) is preparatory for the young man who, together with the figure on the left in our sheet, supports the cross on the left in the painting.⁴ Both our drawing and the one at Stockholm are executed black and red chalk, Rosselli's favorite technique for figure studies. A notable example in this technique is a sheet of figures studies in the Louvre.⁵

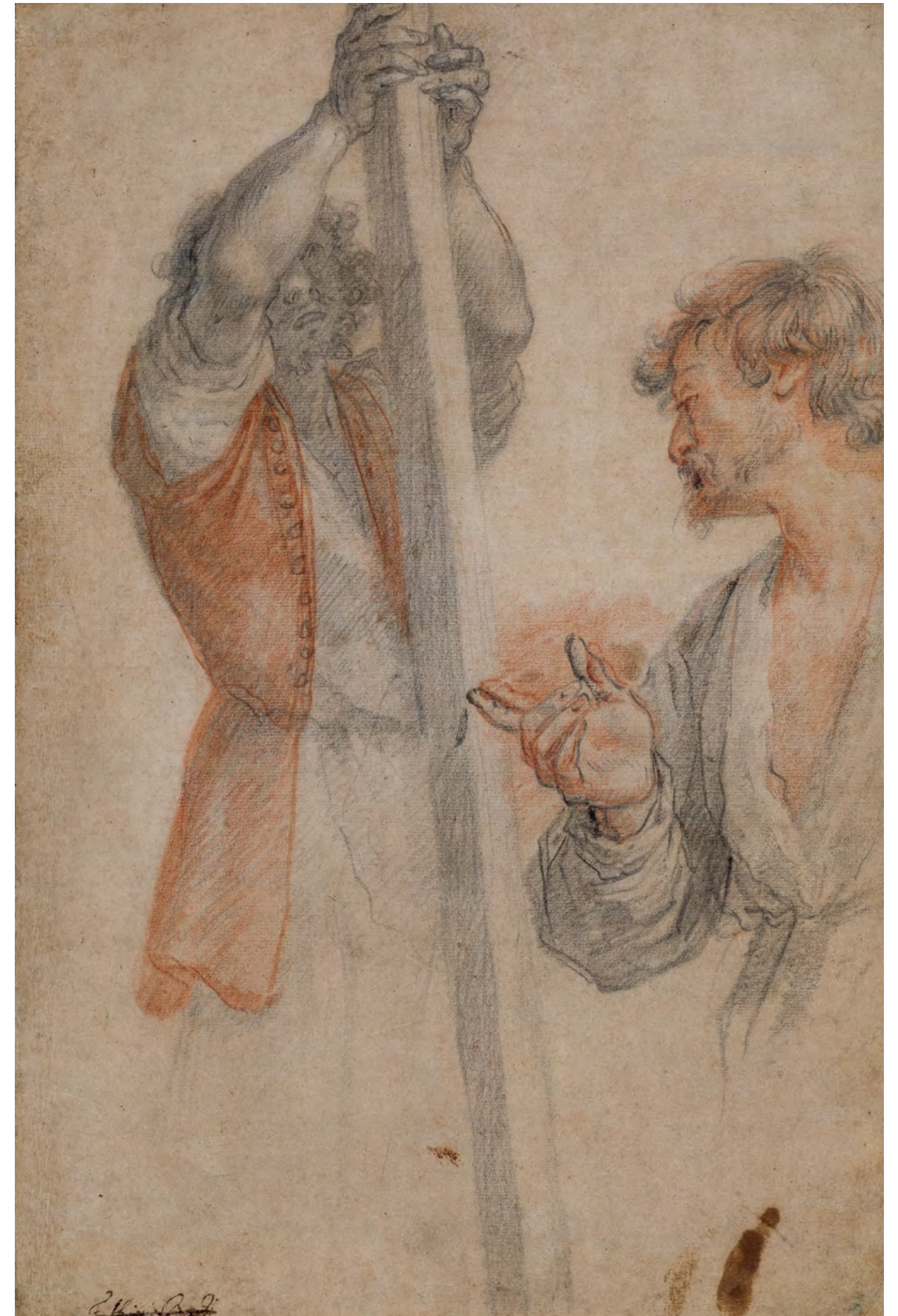
Two further studies, in the Uffizi and in the Louvre, can be tentatively linked to Rosselli's *Invention of the True Cross*. The Uffizi study is for the group around the column at upper right, including the youth on the left of the column, looking out.⁶ The Louvre study is possibly an initial idea for the man on the right who gesticulates while turning to the man in the turban.⁷

A precocious artist, at the age of nine Rosselli was placed in the *bottega* of Gregorio Pagani (1558–1605), where he stayed until 1605. He followed Domenico Passignano (1559–1638) to Rome and assisted him in the decoration of Santa Maria Maggiore. Once he returned to Florence he executed paintings and tapestry designs for the Medici. From 1622 he was involved with three important fresco decorations in Florence: the Casino of San Marco, the Villa Poggio Imperiale, and the

ceiling of the Sala della Stufa in the Palazzo Pitti. He led a large studio, which included Giovanni di San Giovanni (1592–1636), Francesco Furini (1600–1646), Volterrano (1611–1689), and Stefano della Bella (1610–1664). Rosselli's drawings are characterized by soft lines with an ornamental quality and frequently combine red and black chalk.



Fig. 14



1 E. Chini, *La chiesa e il convento dei santi Michele e Gaetano a Firenze*, Florence, 1984, p. 111, fig. 105.

2 *Ibid.*, p. 112.

3 Inv. F.C.124993; black chalk; S. Prosperi Valenti Rodinò, *Disegni Fiorentini*, exhibition catalogue, Gabinetto Nazionale, Rome, 1977, p. 59, cat. no. 94, illustrated; *eadem*, *The Golden Age of Florentine Drawings. Two centuries of disegno from Leonardo to Volterrano*, exhibition catalogue, Kansas City, Nelson-Atkins Museum of Art, and elsewhere, 1993, pp. 138–39, cat. no. 63, illustrated.

4 P. Bjurström, C. Loisel, and E. Pilliod, *Italian Drawings, Florence, Siena, Modena, Bologna*, Stockholm, 2002, cat. no. 1163, illustrated.

5 Inv. 1545; C. Monbeig Goguel, *Dessins toscans XVIe–XVIIIe siècles, tome II, 1620–1800*, Paris, 2005, cat. no. 510, illustrated on the cover.

6 Inv. 9725 F; *ibid.*, p. 356, under cat. no. 512.

7 Inv. 1551; *ibid.*, p. 356, cat. no. 512, illustrated; F. Faini Guazzelli, "I disegni di Matteo Rosselli al Louvre," in *Antichità Viva*, VIII, 3, 1969, pp. 30, 35, note 30, fig. 43.

GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–1666 Bologna

II. *Landscape with a Rustic Building Decorated with a Stemma, with a Wooded Ground Falling away to the Left and Three Figures in the Foreground on the Right*

Pen and brown ink
7¾ x 7½ inches
195 x 190 mm

Provenance

Sale: London, Sotheby's, 28 June 1975, lot 155
Prisco Bagni (1921–1995), Bologna
Thence by descent

Exhibitions

Bologna, Museo Civico Archeologico, *Giovanni Francesco Barbieri, Il Guercino, 1591–1666, I Disegni*, 1992, p. 286, cat. no. 183, illustrated (catalogue by D. Mahon)

Literature

D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 169, under cat. no. 584

Guercino made landscape drawings throughout his career, hardly ever in preparation for his history paintings, but largely drawn for his own pleasure as independent works of art in their own right. These landscape drawings are among the most satisfying and beautiful of the Italian Seicento. A good number of these sheets record the landscape motifs of the countryside surrounding the artist's native Cento, and are infused with a poetic sensibility recalling that of early Venetian artists such as Titian (1488–1576), Giorgione (1478–1510),

and Domenico Campagnola (c. 1500–1564). Others demonstrate a more fantastical character derived from Guercino's imagination, more in the tradition of such landscape artists as Paul Bril (1554–1626) and Agostino Tassi (1578–1644). The landscape drawings appear effortlessly made, and are highly finished and faultless in composition, in marked contrast to the searching studies Guercino made for his paintings. These drawings are made with the quill pen, with a very precise and confident line, and demonstrate a concern for detail and finish within a balanced and well-ordered composition.

The present example is clearly of the first type, and records a landscape of rolling hills with a marvellous farm building, typical of those in the Emilian countryside, anchoring the composition. A similar sheet of a *Landscape with a Central Tree and Spire*, formerly in the Suida Manning collection, is now in the collection of the Blanton Museum of Art at Austin (fig. 15).¹ In our drawing, the amusing introduction of a grand *stemma* on this very rustic architecture, and the placement of the family group in the lower right corner add life and charm in a manner typical of the artist. Despite the meticulous use of line, Guercino has nonetheless succeeded in achieving expansive effects of light and space on this very modest sheet of paper.

A copy of our drawing, with slightly different dimensions, is at Windsor.²



Fig. 15

1 Inv. 316.1999; pen and brown ink, 162 x 146 mm.

2 Mahon and Turner, *op. cit.*, p. 169, cat. no. 584.

GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–1666 Bologna

12. *Head of a Peasant in Profile to the Left*

Pen and ink with brush and brown wash

11¾ x 8½ inches

289 x 211 mm

Provenance

The Gennari family, Casa Gennari, Bologna

John Bouverie (c. 1723–1750), bought *circa* 1745, by descent to his brother-in-law,

John Hervey (d. 1764; inherited through his wife Anne Bouverie, d. 1757), by descent to his son,

Christopher Hervey (d. 1786), by descent to his aunt,

Elizabeth Bouverie (d. 1798; surviving sister of John Bouverie), by bequest to

Sir Charles Middleton, later 1st Baron Barham (1726–1813), by descent to his son-in-law,

Sir Gerard Noel, 2nd Baron Barham (1759–1838), by descent to his son, Charles Noel, later 1st Earl of Gainsborough, and thence by descent

(sale: London, Christie's, 27 July 1922, part of lot 85, [bt. Parsons]) E. Parsons and Sons, London, from whom purchased on 5 August 1922 by

A. P. Oppé (1878–1957), London

Thence by descent

Exhibitions

London, Royal Academy, *Drawings by Old Masters*, 13 August–25 October 1953, p. 41, cat. no. 149 (cat. by K. T. Parker and J. Byam Shaw)

London, Royal Academy, *The Paul Oppé Collection*, 1958, p. 44, cat. no. 285

Ottawa, National Gallery of Canada, *Exhibition of Works from the Paul Oppé Collection*, 9 March–3 April 1961, cat. no. 125

Bologna, Palazzo dell'Achiginnasio, *Il Guercino (Giovanni Francesco Barbieri, 1591–1666): Catalogo critico dei disegni*, 1 September–18 November, 1968, p. 214, cat. no. 234, illustrated (cat. by D. Mahon)

London, British Museum, *Drawings by Guercino from British Collections*, 1991, p. 225, cat. no. 209, illustrated p. 224 (cat. by N. Turner and C. Plazzotta)



This large and incisive study of a man seen in profile reveals Guercino's unsurpassed powers of observation in confronting, unflinchingly, even persons whose very physiognomy challenges classical conceptions of comeliness and convention. This is in part derived from the artist's indirect exposure to the Carracci Academy principles of

naturalism, and, most directly, from his own deep interest in capturing the daily life and manners of his rural countrymen near Cento. The peasant profiled here wears a soft, banded cap, with the brim boldly tipped upwards, in a gesture almost echoing the open, drooping lower lip of his mouth. While the image is startling in its realism and in the intensity of the sitter's expression, the technical execution of the drawing belies this with the most delicate application of washes to reveal the folds of the hat and the sagging jowls. These luminous effects by the layering of such thin veils of wash combined with the exploitation of the brilliant white of the paper convey a tenderness of approach to this sitter that somehow humanizes him despite his unprepossessing aspect.

Guercino's caricatures such as the present sheet and a directly comparable example in the British Museum of an *Old Man with a Pair of Spectacles Stuck over his Ear* (fig. 16),¹ are part of a tradition of 'charged' or 'loaded' portraits (*ritrattini carichi*), which explore exaggerated features, or juxtapose odd elements that draw attention to differences. Though Guercino did not attend the Carracci Academy, its revolutionary naturalism and emphasis on unidealized beauty had a profound effect on him and other Bolognese artists. While Annibale (1560–1609) and Agostino Carracci (1557–1602) were among the first artists regularly to make caricatures, Guercino's own drawings greatly expanded the subject matter of the genre, and his virtuosity as a draughtsman was always employed in producing exceptionally elegant and finished examples, however monstrous his sitters might be. As David Stone has observed, it is worth remembering that Guercino, too, suffered a certain deformity in his cross-eyed appearance, or strabismus.² This affliction in no small way gave him sympathy for the unfortunately featured, and a fearlessness to record them.

Our drawing, one of Guercino's most unforgettable images in caricature, with its illustrious provenance—Gennari, Bouverie, Gainsborough—, was most recently in the celebrated collection of the discerning scholar, Paul Oppé. Several of the drawings collected by Oppé, including the present sheet, revealed his evident fascination with caricature in art. Other examples included works by such artists as Pier Francesco Mola (1612–1666), Baccio del Bianco (1604–1657), and Agostino Carracci, whose famous sheet of *Caricature Heads*, signed and dated 1594, is the earliest dated caricature study and has recently been acquired by the Barber Institute of Fine Arts, Birmingham.³



Fig. 16

¹ Inv. Pp. 4–58; pen and brown ink and a light brown wash, 215 x 160 mm.
² D. Stone, "Guercino Caricatures from the Princeton Album (cats. 64–69)" in L. M. Giles et al., *Italian Master Drawings from the Princeton University*

Art Museum, Princeton, 2014, pp. 157–58.

³ R. Wittkower, *The Drawings of the Carracci in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1952, pp. 17–18, fig. V.

GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–1666 Bologna

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

Red chalk
9¾ x 8¾ inches
247 x 220 mm

Provenance
Private collection, Florence

This finished study is for the figure of Potiphar's wife who reclines on her bed in Guercino's *Joseph and Potiphar's Wife*, in the National Gallery of Art, Washington, painted in 1649 (fig. 17).¹ The correspondence in pose and lighting is apparent, though there are minor differences in detail, such as the curl of hair that falls wantonly in front of her face, omitted in the painting, and the slight variation in the position of the fingers and thumb of her right hand grasping the end of Joseph's cloak. The picture is paired with an *Amnon and Tamar*, in the same collection, which Guercino carried out in the same year.² This fine drawing is the only known drawing for the Washington *Joseph and Potiphar's Wife*; a full compositional drawing, also in red chalk, for its pendant, *Amnon and Tamar*, was acquired by the National Gallery in 1989.³ Both paintings were commissioned by Aurelio Zanelletti, a gentleman merchant of Reggio Emilia and friend of the artist.⁴

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

Guercino's first painting of *Joseph and Potiphar's Wife* was commissioned in 1631 on behalf of Francesco I d'Este, Duke of Modena, and is now in the Zanasi Foundation, Modena, though the attribution has prompted some discussion.⁵ The arabesque pattern made by the struggling figures at the bedside anticipates their treatment in the Washington picture of almost twenty years later. As soon as the Duke took delivery of the Zanasi Foundation *Joseph and Potiphar's Wife*, he ordered a replica, which is slightly curtailed at the sides, to be made by the artist's studio, now untraced, which was



Fig. 17



1 Inv. 1986.17.2, oil on canvas, 123.2 x 158 cm; L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 332, cat. no. 261, illustrated.
2 Inv. 1986.17.1, oil on canvas, 123 x 158.5 cm; *ibid.*, p. 333, cat. no. 262, illustrated.
3 Inv. 1989.14.1, red chalk, 190 x 262 mm; D. Stone, *Guercino, Master Draftsman*, exhibition catalogue, Cambridge, Harvard Art Museums, Ottawa, National Gallery of Canada and Cleveland, Cleveland Museum of Art, 1991, p. 222, checklist no. 166, p. 237, pl. I.

4 B. Ghelfi (ed.), *Il libro dei Conti del Guercino, 1629–1666*, Venice, 1997, pp. 142–43, nos. 403 and 408. On 10 March Zanelletti paid 6 doubloons (22 scudi) as a deposit for “un quadro con due mezze figure” as a down payment for the pair. On 25 August he paid the balance of 600 lire (150 scudi) for “il quadro della fuga di Giuseppe è (sic) tamar.”
5 F. Gasparrini and N. Turner, *Guercino, Giuseppe e la moglie di Putifarre: Il capolavoro ritrovato di Guercino per Francesco I d'Este*, exhibition catalogue, Modena, Accademia Militare, Palazzo Ducale, 2013, *passim*.

then paired with an *Amnon and Tamar*, now in the Galleria Estense, Modena, similarly attributed to Guercino or a member of his school.⁶

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

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

NICHOLAS TURNER

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

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

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



CLAUDE GELLÉE, called CLAUDE LORRAIN
Chamagne 1600–1682 Rome

14. *Mercure rend à Apollon les boeufs d'Admetus*, 1671

Signed, inscribed and dated, lower left, *Claudio/inv. fecit/Roma 1671*
Pen and brown ink with gray and brown wash over black chalk,
heightened with white
6⅞ x 9½ inches
170 x 242 mm

Provenance

The Rev. Dr. Henry Wellesley, Oxford (his sale: London, Sotheby's,
25 June 1866, lot 305)
Paul Cassirer, Amsterdam, 1957
Curtis O. Baer (Lugt 3366, *verso*), New Rochelle
Thence by descent
Private collection, New Jersey, since 2005

Exhibitions

Cambridge, Fogg Art Museum, *The Curtis O. Baer Collection*, 1958,
cat. no. 39, illustrated
Washington, National Gallery of Art, and elsewhere, *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection*, 1985–7,
cat. no. 57, illustrated (catalogue by E. M. Zafran)

Literature

M. Roethlisberger, *Claude Lorrain: The Paintings*, New Haven,
1961, vol. I, pp. 450–51
M. Roethlisberger, *Claude Lorrain: The Drawings*, Berkeley and Los
Angeles, 1968, vol. I, p. 380; vol. II, no. 1029, illustrated
A. Zwollo, "An Additional Study for Claude's Picture *The Arrival of Aeneas at Pallantium*," *Master Drawings*, 1970, vol. VIII, p. 274

The subject of this composition, taken from the Homeric *Hymn to Mercury*,¹ is rare. It depicts the *dénouement* of the story of Mercury's theft of the cattle of Admetus which had been entrusted to his exiled brother, Apollo. When Apollo discovered the theft, he complained to Jupiter who ordered

Mercury to return the animals to Apollo. In our drawing, from the celebrated collection of Dr. Henry Wellesley's group of 200 sheets by Claude, Mercury is shown making peace with his brother. To seal this reconciliation Apollo and Mercury exchange gifts, Mercury presenting Apollo with a lyre and receiving from him a golden staff, or, caduceus. These gifts henceforth became their respective attributes.

A less-finished drawing of this composition, in reverse to the present sheet and dated by Professor Roethlisberger *circa* 1671,² is in the British Museum (fig. 18).³ Whether Claude intended a painting at this time is difficult to say with certainty. However, in 1677 he returned to the subject, using our drawing as the basis for a more fully-developed compositional drawing now at the Kupferstichkabinett, Berlin.⁴ The Berlin drawing served as the definitive compositional drawing for a now-lost painting of 1679, made for one of Claude's greatest patrons, the Abbé Louis d'Anglure, Sieur de Bourlemont (1627–97), recorded by a drawing dated 1678 in the *Liber Veritatis* at the British Museum (fig. 19).⁵ These later versions of the subject retain the general disposition of the figures, but expand the landscape to include a broad river to the right and a ruined classical temple.



Fig. 18



Fig. 19

1 Roethlisberger, *op. cit.*, 1961, vol. I, p. 450.

2 Roethlisberger, *op. cit.*, 1968, vol. I, p. 380, under cat. no. 1028.

3 *Ibid.*, p. 380, cat. no. 1028; vol. II, pl. 1028.

4 *Ibid.*, p. 408, vol. I, cat. no. 1111; vol. II, pl. 1111.

5 *Ibid.*, p. 408, vol. I, cat. no. 1112; vol. II, pl. 1112.

ANTONIO GIONIMA

Venice 1697–1732 Bologna

15. *The Death of Sapphira*

Inscribed, along the lower margin, *Antonio Gionima*, and numbered, lower left, 232

Black chalk, pen and brown ink, brown wash heightened with white on light brown prepared paper

13½ x 9¾ inches

342 x 251 mm

Typical of Antonio Gionima's expressive draughtsmanship, this beautifully preserved sheet depicts the *Death of Sapphira*, Ananias's wife. The story of the death of Ananias and Sapphira is narrated in the Acts of the Apostles (5:1–10) and relates to the time of Saint Peter's apostolate in Jerusalem. From time to time, those who owned land or houses sold them, brought the money from the sales and put it at the feet of Saint Peter, who then distributed it. Ananias and Sapphira also sold some property but kept part of the proceeds for themselves. Instantly unmasked by the apostle for his attempted deceit, and accused of having lied not to man but to God, Ananias was struck down and died. Some hours later his wife came to see Saint Peter, and when asked if the price they had sold their land for was the correct one, she replied positively. Then Saint Peter said to her, "How could you agree to test the Spirit of the Lord? Look! The feet of the men who buried your husband are at the door, and they will carry you out also." At that moment, she fell down at his feet and died, precisely the scene captured in Gionima's drawing.



Fig. 20

1 Inv. RCIN 903751; pen and ink with wash, heightened with white, on brown paper, 371 x 471 mm; D. Miller, "Three Drawings by Antonio Gionima," in *The Burlington Magazine*, vol. 127, no. 992, 1985, p. 777, fig. 59.

2 Inv. RCIN 903741; pen and ink with wash, heightened with white, over

Although it has not been possible to link our sheet to a painting by Gionima, it was clearly intended as a study for an altarpiece. Several comparable sheets exist, including two in the Royal Collection, Windsor Castle. Particularly close in technique and composition is the *Sacrifice of Jephtha's Daughter* (fig. 20), a story found in the Old Testament Book of Judges (11–12).¹ The same broad, painterly execution and dramatic tension are also found in *The Condemnation of Haman by Abasuerus*, part of the same sequence of Old Testament studies by the artist.²

Antonio Gionima first trained with his father Simone Gionima (1655–1730) before studying under Aureliano Milani (1675–1749) and Giuseppe Maria Crespi (1665–1747). Most of his short career was spent in Bologna where he painted compositions for various churches, including a *Moses Rescued from the Waters* for the church of S. Cristina, and a *Martyrdom of Saint Florian* for S. Agata. His first biographer, Luigi Crespi, an acquaintance and fervent admirer of Gionima, described his drawings as "most numerous, and for the most part washed, and heightened with white, and whoever has any of them holds them, with good reason, very dear."³ He was perhaps the most exciting painter in Bologna in the decade before his untimely death from tuberculosis at the age of thirty-five, and the lack of scholarly attention he received may be due to the fact that he worked mainly for private collectors rather than for public sites. Although limited in number, Gionima's extant oeuvre attests to his great talent, leading Renato Roli to describe him as Crespi's "legitimate heir."⁴

black chalk, on buff paper, 393 x 523 mm; *ibid.*, p. 777, fig. 57.

3 L. Crespi, *Vite de' pittori bolognesi non descritte nella Felsina pittrice*, Rome, 1769, p. 237.

4 R. Roli, "Per Antonio Gionima," in *Arte antica e moderna*, vol. 11, 1960, p. 306.



FRANCESCO MONTI

Bologna 1685–1768 Brescia

16. *A Seated Man, His Right Arm Raised*

Black and white chalk, on grey-olive prepared paper

16¹/₁₆ x 11 inches

429 x 278 mm

Provenance

Private collection

17. *A Crouching Man, Seen from Above (recto)*

Study of Legs (verso)

Black and white chalk, on dark-grey prepared paper (*recto*); red and white chalk (*verso*)

11¹/₁₆ x 15³/₄ inches

280 x 400 mm

Provenance

Private collection

These two academies by Francesco Monti stand firmly in the Bolognese academic tradition to study the human figure in all its poses from the living model. First established by the Carracci Academy at the end of the sixteenth century, this method was still the predominant model widely taught throughout Europe in the eighteenth century. Apart from presenting unusual poses, the drawings reveal Monti's particular interest in the effects of light and shade on his model's torso. To enhance these effects he used white laid paper that was first carefully prepared on the *recto* with broad brush strokes in dark-grey wash

as a mid-tone color against which to set off the brilliant white chalk highlights and dark black chalk contours. Monti's approach is eminently painterly, and in some areas he stumped (using a piece of paper tightly rolled up and pointed at the end) and rubbed the chalk into the paper to enhance the three-dimensionality of the figure as well as to better isolate the subject against the background.

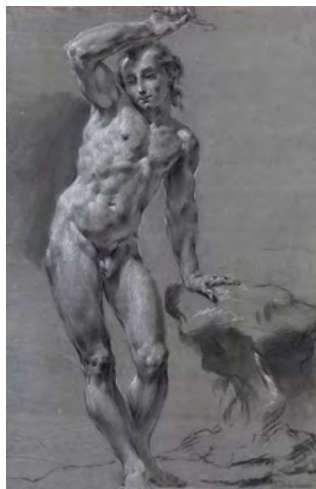


Fig. 21

1 U. Ruggeri, *Francesco Monti bolognese (1685–1768). Studio dell'opera pittorica e grafica*, Bergamo, 1968, no. 357–58, 365–66, 372–74, 406, pls. 285–86, 291–95, 304. Three academies by Monti are in private collections, in England and Germany (for one of these, see fig. 21), all executed in the same technique as the present sheets and with similar measurements; two

Highly idiosyncratic but typical of the artist is his method of outlining the figure with white chalk, but then elaborating it only partly, leaving the underdrawing visible. This underdrawing betrays numerous pentimenti, revealing Monti's searching attempts at quickly defining the correct anatomy of the human body.

A Seated Man, His Right Arm Raised, may count amongst Monti's most beautiful and finished academies. Perfectly preserved, it was almost certainly made for the figure of the seated Christ blessing, presumably in one of the artist's altarpieces, though no related painting has yet been identified.

Likewise, the drawing of a *Crouching Man, Seen from Above*, was probably intended for a *repoussoir* figure in the foreground of a multi-figure composition, perhaps for a man wounded in battle.

The highly painterly effect of these studies suggests they were made relatively early in Monti's career when he was strongly influenced by Venetian art. Several comparable Academies survive in the Accademia Carrara, Bergamo, which preserves the largest holding of drawings by the artist, in the Uffizi, and in various other public and private collections.¹ The rich use of white chalk can also be found in highly finished composition drawings by Monti in the Royal Library, Windsor.² As a pupil of Sigismondo Caula (1637–1724) of Modena, who trained in Venice, and later of Giovan Giuseffo dal Sole of Bologna (1654–1719), Monti was strongly

other drawings, identified and catalogued by Donatella Biagi Maino and evidently from the same group, are in another private collection.

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



influenced by Venetian art—indeed he worked there in the 1720s—so much so that Ugo Ruggeri, author of the seminal monograph on the artist, once described him as a ‘falso veneziano’ (‘a faux Venetian’).³

Francesco Monti began his artistic training with the Venetian-trained painter Sigismondo Caula in Modena before moving to the Bolognese studio of Giovan Gioseffo Dal Sole, which he joined in 1703. The Venetian traits in Caula’s art would remain a component of Monti’s production throughout his long and prolific career. His first documented work, the Pentecost for the church of S. Spirito in Reggio Emilia (now in S. Prospero), dated 1713, already shows Monti’s aspiration to autonomous expressive modes. The 1720s were marked by important history painting commissions and in 1725 he was elected to a term as principe of the Accademia Clementina.⁴

By the mid-1720s Monti moved to Venice, where he contributed five canvases to a series of large allegorical paintings of imaginary tombs commemorating prominent British noblemen. Commissioned by the Irish entrepreneur Owen McSwiny in the late 1720s and 1730s, the project also involved Donato Creti (1671–1749), Sebastiano (1659–1734) and Marco Ricci (1676–1730), Giambattista Pittoni (1687–1767) and Piazzetta (1682–1754) among others.⁵ In the early 1730s he received several commissions for churches in and around Bologna, including the *Immaculate Conception with SS. Filippo Neri and Barbara* for the Oratorio dei Filippini, Bologna (now in the Pinacoteca Nazionale). The 1736 fresco decorations for Palazzo Martinengo, now lost, and those for the church of S. Maria della Pace secured Monti’s success in Brescia. Having settled there, he would spend the latter part of his career working on large-scale fresco commissions in Lombardy—primarily Brescia, Cremona and Bergamo—often in collaboration with the *quadraturista* Giovanni Zanardi (1700–1769). Monti is best known today as a highly accomplished draughtsman. His numerous black chalk figure studies and red chalk compositional drawings combine a strong emphasis on the assiduous observation of the human form, typical of the Bolognese academic tradition, with a distinctive lightness of touch, producing a rare “combination of elegance and spontaneity.”⁶



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

⁴ G. Zanotti, *Storia dell’Accademia Clementina*, Bologna, 1739, I, pp. 67–68, 71.

⁵ F. Haskell, *Mecenati e pittori*, Florence 1963, pp. 439–40.

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

MARCO BENEFIAL

Rome 1684–1764 Rome

18. *A Man on Crutches*

Black and white chalk, on blue paper
Irregular shape, 16¼ x 9⅞ inches
409 x 232 mm

Provenance

John, Lord Northwick (1770–1859), Northwick Park, by inheritance to
Capt. E.G. Spencer-Churchill
Sale: London, Sotheby's, 1 November 1920, lot 47 (as Ludovico Carracci), 25s. to
A. P. Oppé (1878–1957), London
Thence by descent

Exhibitions

London, Royal Academy, *Seventeenth Century*, 1938, cat. no. 384 (as Ludovico Carracci)
London, Wildenstein Gallery, *17th Century Artists working in Rome*, 1955, cat. no. 22, illustrated
Bologna, Palazzo dell'Archiginnasio, *Mostra dei Carracci*, 1956, cat. no. 106 (as Annibale Carracci)
London, Royal Academy, *The Paul Oppé Collection*, 1958, cat. no. 375 (as Annibale Carracci)
Ottawa, The National Gallery of Canada, *Exhibition of Works from the Paul Oppé Collection*, 1961, cat. no. 114 (as Annibale Carracci)

Literature

D. Posner, *Annibale Carracci*, London, 1971, p. 37 (as Annibale Carracci)

This vibrant sheet, added only recently to the *corpus* of the Roman *settecento* artist Marco Benefial, is a study for the figure of a man on crutches at the far right of his *Saint Lawrence Healing the Blind and the Lame* (fig. 22), in Viterbo Cathedral. The painting was part of a cycle dedicated to the *Lives of Saints Lawrence, Stephen, Rose, and John the Baptist*, com-



Fig. 22

1 K. Van Dooren, "The Drawings of Marco Benefial," in *Master Drawings*, vol. 46, no. 1, 2008, p. 66, fig. 8.
2 Berlin, Kupferstichkabinett, inv. KdZ 15858; Van Dooren, *op. cit.*, p. 74.

missioned from Benefial by the Bishop of Viterbo, Adriano Sermattei, in the first half of the 1720s. While most of the Cathedral's interior decoration was destroyed in an air raid in 1944, the painting related to our drawing is still *in situ*. Oil *bozzetti* for all the canvases in the cycle, both extant and lost, also survive and are preserved in the collection of the Cassa di Risparmio at Viterbo.

A compositional study in black and white chalk for the scene of *Saint Lawrence Healing the Blind and the Lame* is in the Albertina, Vienna, and was probably the finished drawing used for the final canvas.¹ Both this drawing and the *bozzetto* in Viterbo show the correspondence of the figure in our sheet to the man on crutches seen from behind in the painting. Here, Benefial skillfully employed white and black chalk to articulate the play of light and shade on the muscular figure.

The Oppé sheet is one of only two known full-scale figure studies connected to the Viterbo Cathedral cycle, the other one is a study of a nude, taken from life, in Berlin, relating to the figure of the saint in *Saint Lawrence Giving Communion*.² Looser studies in red chalk for the other canvases in the cycle, probably belonging to an earlier stage in the conception of the compositions, are also at Berlin.³ Benefial's consistent use of chalk for his figure studies is indicative of his formation in the Roman-Bolognese tradition, having trained in the workshop of Bonaventura Lamberti (1652–1721), pupil of the Bolognese painter Carlo Cignani (1628–1719). Indeed, while in the Northwick Collection, this vigorous drawing was thought to be by the hand of Ludovico Carracci. Later, it was ascribed to Annibale by Heinrich Bodmer, supported by Donald Posner and Denis Mahon, before its correct attribution to Benefial was made by Cristiana Romalli.

fig. 27, and p. 89, note 59.
3 *Ibid.*, p. 67, figs. 9–10.



GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

19. *A Family of Satyrs*

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

15½ x 10⅞ inches

385 x 258 mm

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

the Flight into Egypt; in the *Satyr Family* of plate 10 of the *Scherzi*, cited above, or in large drawings of the *Holy Family* of which a large sheet in the Fogg Art Museum is a prime example (Fig. 24).¹

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



Fig. 23



Fig. 24

¹ Inv. 1965.418; see A. Mongan and P. J. Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, 1940, vol. 1, p. 173 cat. no. 347, vol. 2, fig. 172.

² Paris, Galeries Georges Petit, 30 April 1920, lots 70–165, illustrated; G. Knox, "The Orloff Album of Tiepolo Drawings," in *The Burlington Magazine*, vol. 103, no. 699, June 1961, pp. 269–75.

³ Paris, Galeries Georges Petit, *op. cit.*, lots 79, 110–11.

⁴ The paintings are in the in the Norton Simon Museum at Pasadena and the Galleria d'Arte Antica in Rome; K. Christiansen, *The Tasso Cycle*, in *idem* (ed.), *Giambattista Tiepolo*, exhibition catalogue, Venice, Museo del Settecento Veneziano, and New York, The Metropolitan Museum of Art, 1996–97, pp. 141–42, figs 17e–g.



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

5 L. Raghianti Collobi, "Disegni del Tiepolo nel Museo Horne," in *Critica d'arte*, vol. 15, no. 99, 1968, pp. 50–56, 69, figs. 12–25, 49.
 6 Inv. 37.165.33; J. Bean and W. M. Griswold, *18th Century Italian Drawings in The Metropolitan Museum of Art*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1990, cat. no. 196, illustrated; inv. 37.165.47, 37.165.49 and 1975.1.443; B. Aikema, *Tiepolo and His Circle. Drawings in American Collections*, exhibition catalogue, Cambridge, Harvard University Art Museums, and New York, The Pierpont Morgan Library, cat. nos. 46–47, 55, illustrated.

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



GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

20. *Venus in the Forge of Vulcan*

Numbered in pen and brown ink (*verso*), 77, and inscribed in black chalk, *J.B. Tiepolo*

Pen and brown ink, brown wash, over black chalk

8 x 14 $\frac{1}{8}$ inches

204 x 379 mm

Provenance

Baroness Eugène de Rothschild (1908–2003), Monte Carlo

Sale: London, Sotheby's, 11 December 1975, lot 49 (as Giovanni Domenico Tiepolo)

Private collection, Germany

Jean-Luc Baroni Ltd., London, 2011

Private collection, England

This drawing is a particularly splendid example of Giovanni Domenico Tiepolo's draughtsmanship, executed with a very fine pen in an unusually controlled and precise manner. Indeed, so delicate is the handling that the drawing was considered to be by Domenico's father, Giovanni Battista, not only in the past but also most recently by the late eminent Tiepolo scholar, Professor George Knox. The application of the wash, however, and the subtle nervousness in some of the pen work, particularly on the left with the group of Vulcan and his aides, as well as the obvious delight the artist took in rendering such charming details as Venus's doves point to the younger Tiepolo as the one responsible for the drawing, and this attribution has been firmly supported by Professor Bernard Aikema.

The composition of the drawing is a variation, with significant differences, on Giovanni Battista's painting of the subject in the Philadelphia Museum of Art (fig. 25).¹ Though undated, the painting can be placed in the years the Tiepolos worked on the decoration of the Würzburg residence, *circa*

1751–53. A pendant to this painting, depicting *Apollo and Daphne*, is in the National Gallery of Art in Washington, D.C.² There are significant differences between the compositions of the Philadelphia *Venus in the Forge of Vulcan* and our drawing, most prominently concerning the group of Venus on the right and the inclusion, in the center of the drawing, of a door or window-like opening, which distinctly separates the protagonists from each other resulting in a much more horizontally stretched layout. The purpose of the opening remains unclear, but its presence suggests that the drawing was made for a wall decoration rather than an easel painting such as that in Philadelphia. Domenico may well have planned to depict the composition on a wall incorporating a window or similar opening. That the composition, in a much more simplified form, was very much present in the Tiepolo workshop in the 1750s is further attested by a grisaille fresco (fig. 26), now attributed to Giovanni Domenico, in a room in the Villa Valmarana outside Vicenza, part of the vast fresco decoration commissioned by Conte Giustino Valmarana in 1757 following the Tiepolos return from Würzburg. In this fresco – its ochre tones and white highlights appearing to emulate the light effects of a pen and wash drawing such as ours – the center is again dominated by an opening, though here it is clearly Vulcan's furnace, which Tiepolo had moved there from the left margin, where it can be found in both our drawing and the Philadelphia painting, possibly to offer a pleasing visual correspondence to the fresco's semi-circular top. Our drawing was most likely produced at about that time, perhaps even in the context of the Valmarana decorations or similar frescoes, arguably the Tiepolo family's greatest achievements in this medium.



Fig. 25

¹ M. Gemin and F. Pedrocchi, *Giambattista Tiepolo: i dipinti: opera completa*, Venice, 1993, pp. 462–63, cat. no. 478, illustrated.

² J. Martineau and A. Robison, *The Glory of Venice: Art in the Eighteenth*

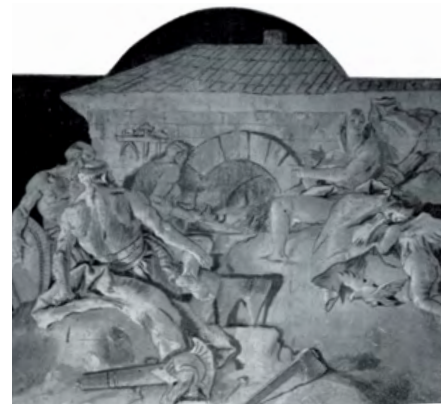


Fig. 26

Century, exhibition catalogue, London, Royal Academy of Arts, and Washington, National Gallery of Art, 1994–95, pp. 200, 499, cat. no. 114, illustrated.

JACQUES-ANDRÉ PORTAIL

Brest 1695–1759 Versailles

21. *Jeune garçon se tenant au dossier d'une chaise*

Red chalk and graphite
7⅞ x 5½ inches
200 x 140 mm

Provenance

Rouget Tournay
Pinet de Lavocé
Maurice Fauque de Jonquières (1851–1914), Paris
Amédée Fauque de Jonquières (b. 1879)
Gaston Delestre (1913–1969), Paris, by 1951¹
Thence by descent

Exhibitions

Paris, Galerie Cailleux, *Le dessin français de Watteau à Prud'hon*,
April 1951, no. 106

Originally trained as an engineer and architect by his father, Portail, under the patronage of Philibert Orry, *directeur des Bâtiments du roi*, was named *dessinateur du roi* at Versailles in 1738. By 1740 he was given the additional title of *garde des tableaux du roi*, and his duties grew to include responsibility for the royal maps and paintings, overseeing the Sa-



Fig. 27

lon exhibitions, hanging the pictures in the palace, and managing the copying studio. He also undertook the decoration of all the Louvre's public rooms. In appreciation, the Académie Royale elected Portail a member in 1746, and gave him the title "painter of flowers and fruits."²

While most of his still-life paintings have disappeared, Portail's

fame today rests on the surviving drawings he found time to make despite his onerous duties as a court administrator. His drawings oeuvre can be roughly divided in two: the highly meticulous chalk and watercolor drawings made with a refined delicacy of touch and unusual color; and the vigorous chalk studies, combining *deux crayons*, or even red chalk and graphite, directly recalling the example of Jean-Antoine Watteau (1684–1721). Portail's contemporaries at court distinctly favored the first type of drawing, whose sweetness, precious, almost miniature-like quality and genteel finish appealed most vividly to the taste of the court of Louis XV.³ It was not until the middle of the nineteenth century that taste changed when Philippe, marquis de Chennevières,⁴ and later, the Goncourt brothers, rediscovered the artist and developed the taste for the livelier and stronger chalk drawings.⁵ This predilection for the more freely drawn, and indeed dashing, Watteau-like drawings by Portail is seen later in the great collections formed at the end of the nineteenth century and the beginning of the twentieth by connoisseurs and collectors such as Marius Paulme and Georges Dormeuil, and has remained consistently the preference of amateurs of drawings up to the present time.

Our drawing is a fine example of this type. Made with red chalk and graphite, it shows a young man leaning on a table and holding the back of a ladder-back chair. He is turned to the right, as though in conversation with someone just beyond the picture plane. In media and strength of handling, the sheet can be compared to three drawings by Portail formerly in the collection of Georges Dormeuil: *La Conversation*, executed in red chalk and graphite (private collection, Los Angeles),⁶ *Gentilhomme assis*, drawn only in red chalk (private collection, Paris),⁷ and *Les Musiciens*, also executed in red chalk and graphite (art market, Paris, 2016; fig. 27).⁸ As noted in the catalogue entry on our drawing in the exhibition at Galerie Cailleux in 1951,⁹ the young man depicted here, with ringlets around his face and a ponytail down his back, is very similar in looks to the model in another drawing by



1 The provenance of the present sheet is known from an important exhibition of 18th-century French drawings in which it appeared at the Galerie Cailleux in Paris in 1951 (no. 106; see *Exhibitions*, *op. cit.*). In addition to two other drawings by Portail, the exhibition included twenty-five drawings by Watteau, over twenty drawings each by Boucher and Fragonard, as well as drawings by Louis-Léopold Boilly, Hubert Robert, François-André Vincent, Jean-Baptiste Greuze, and Pierre-Paul Prud'hon, to name but a few. Numbering 176 drawings in total, the exhibition was organized for the benefit of students of the Figaro. Gaston Delestre owned our drawing at the time and lent it to this exhibition.

2 For the most extensive account of Portail's biography, see X. Salmon, *Jacques-André Portail, 1695–1759, Cahiers du dessin français*, No. 10, Paris, 1996, pp. 8–11.

3 *Ibid.*, pp. 5–6.

4 The marquis de Chennevières, one of the *grands collectionneurs* and a legend amongst amateurs of drawings, had a collection of over 4000 sheets, which included nineteen drawings by Portail, as well as the pastel *Portrait of Portail* by Jean-Martial Fredou (1711–1795), now at Versailles; see L.-A. Prat, *La Collection de Chennevières, quatre siècles de dessins français*, Paris, 2007, pp. 469–75, cat. nos. 974, 977–95.

5 Salmon, *op. cit.*, p. 6.

6 See W. M. Brady & Co., New York, *Old Master and 19th-Century Drawings and Oil Sketches*, 28 January–12 February 2014, cat. no. 16, illustrated; also, Salmon, *op. cit.*, p. 20, cat. no. 39, p. 65, illustrated.

7 Salmon, *op. cit.*, p. 20, cat. no. 38, p. 64, illustrated.

8 *Ibid.*, p. 19, cat. no. 33, p. 58, illustrated.

9 Paris, Galerie Cailleux, *op. cit.*

Portail, in red and black chalk, *Servante et jeune garçon dit "La lingère et le gentilhomme."*¹⁰

The present sheet comes by descent through the family of the Parisian art dealer, Gaston Delestre. A commissaire-priseur specializing in the sale of Old Master paintings and drawings, Delestre also dedicated a large part of his professional life to the study of two artists: Antoine-Jean Gros (1771–1835) and Gustave Courbet (1819–1877). Delestre helped to organize the exhibition, *Gros, ses amis, ses élèves*, at the Musée du Petit Palais in Paris in 1936. He was also involved in organizing a number of exhibitions on Courbet in Europe, as well as the important exhibition on the artist in Philadelphia and Boston in 1960. A great connoisseur of Courbet's work, he was the first secretary general of *l'Association des amis de Gustave Courbet*, the organization responsible for the creation of the Musée Courbet in Ornans in 1947. Delestre also collaborated with his friend, Robert Fernier (1895–1975), a painter, like Courbet, from the Franche-Comté, on a *catalogue raisonné* of Courbet's work.



¹⁰ Salmon, *op. cit.*, p. 18, cat. no. 23, p. 48, illustrated (formerly in the collection of Paul Cailleux; current location unknown).

JEAN-BAPTISTE GREUZE
Tournus 1725–1805 Paris

22. *Femme nue assise, regardant avec effroi vers la gauche*

Red chalk
21½ x 14¾ inches
544 x 370 mm

Provenance
François-Hippolyte Walferdin (1795–1880), Paris (his sale: Paris, Hôtel Drouot, 12–16 April 1880, lot 312)
Baron Louis Auguste de Schwiter (1805–1889), Paris (Lugt 1768) (his sale: Paris, Hôtel Drouot, 20–21 April 1883, lot 57)
Private collection, France

Literature
J. Martin with C. Masson, *Oeuvre de J.-B. Greuze, Catalogue raisonné*, Paris, 1908, p. 80, cat. no. 1311

Drawn circa 1767

This recently rediscovered drawing, last seen at the baron Schwiter's 1883 sale at the Hôtel Drouot and long-since buried in a French private collection, is one of a series of brilliant academies of women made by Greuze between 1765 and 1769 at a time when he was searching for a suitable history subject to serve as his *morceau de réception* for admission to the Royal Academy. Exploring such subjects as the *Funereral of Patroklos*,¹ *Aegina Visited by Jupiter*,² the *Arrest of Sabinus*,³ and *Roman Charity*,⁴ Greuze eventually settled upon the subject of *Septimius Severus and Caracalla*,⁵ which he submitted to the Salon of 1769 as his reception piece. At this time, the artist made a large number of drawings, particularly red chalk academies, both male and female, which strikingly evoke historical or biblical subject matter reflecting his restless search for an ideal subject.

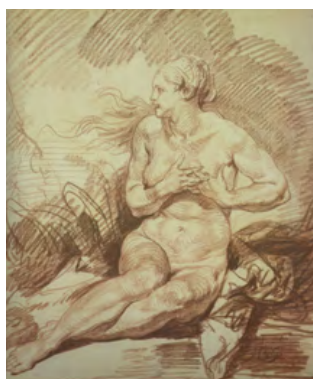


Fig. 28

The present drawing, and a celebrated and much exhibited drawing of a *Seated Female Nude*⁶ in the Fogg Art Museum (fig. 28) of a model posed similarly, appear to have been drawn in possible preparation for an eventual painting of Susannah and the Elders. While the Fogg drawing has

been tentatively linked to the figure of Cimon in Greuze's *Cimon and Pero: Roman Charity* (1767), now in the J. Paul Getty Museum, it seems more likely that this figure was made, like ours, as a Susannah type. As in our drawing, the Fogg sheet shows a seated figure, in the opposite direction to the kneeling figure of Cimon in the painting of *Roman Charity*, and, most tellingly, the model covers her bosom in a gesture of modesty, rather than revealing her breast in a gesture of filial charity in the standard iconography of the subject of Cimon and Pero. In both drawings, the women face to the left, with a look of terror, while their hair flies in disarray. A very beautiful and rarely studied drawing in the Musée Bonnat at Bayonne shows a full-length, standing, rather than seated, figure in, possibly, an alternative pose for a figure of Susannah (fig. 29).

This splendid drawing comes from two celebrated collections formed in the nineteenth century. François Hippolyte Walferdin, physicist, liberal politician, friend of fellow scientist and politician, François Arago, and member of the National Assembly for the Haute Marne, formed one of the most comprehensive collections of eighteenth-century French paintings and drawings that was especially rich in works by Jean-Honoré Fragonard (1732–1806). Louis-Auguste de Schwiter was born near Hanover in Germany, spent his youth in Nancy, and later studied law in Paris, where he met and became an intimate friend of Eugène Delacroix (1798–1863), who was his first art teacher. The baron Schwiter was, like Walferdin and the de Goncourts, among the first collectors in the nineteenth century to assemble a group of drawings from the French and Italian schools of the previous century. The present sheet was one of a dozen drawings by Greuze in the 1883 Schwiter sale. Baron Schwiter is, however, perhaps best known today as the subject of Delacroix's finest full-length portrait, painted between 1826 and 1830, formerly in the collection of Edgar Degas (1834–1917) and now in the National Gallery, London.

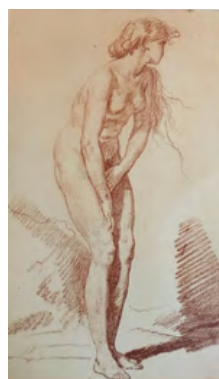
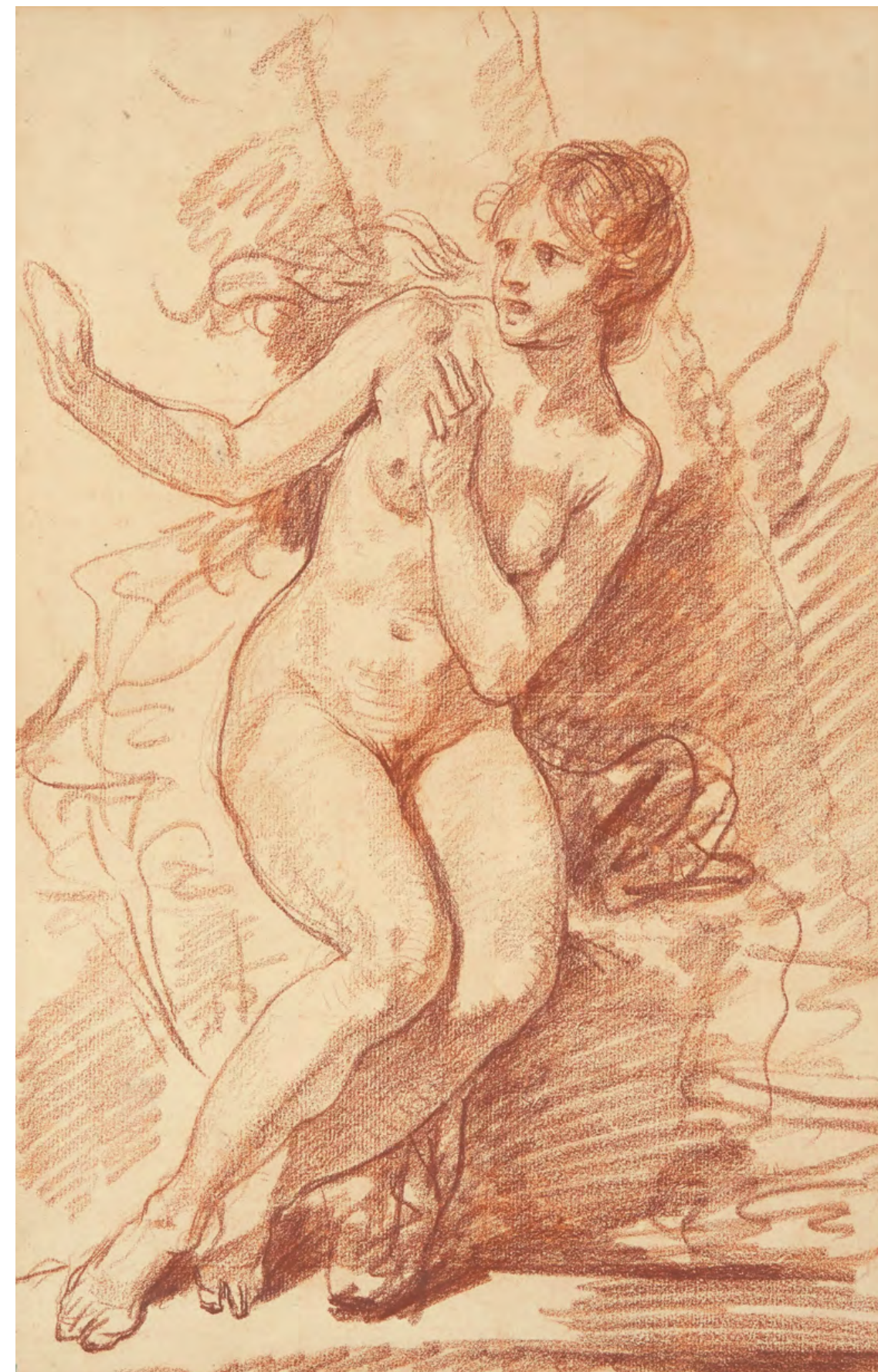


Fig. 29



1 Paris, private collection; red chalk, 450 x 570 mm; E. Munhall, *Greuze the Draftsman*, exhibition catalogue, New York, The Frick Collection, 2002, pp. 176–77, cat. no. 60, illustrated.
2 New York, Metropolitan Museum of Art, inv. 1970.295; oil on canvas, 147 x 196 cm; E. Munhall, *Jean-Baptiste Greuze 1725–1805*, exhibition catalogue, Hartford, Wadsworth Atheneum, 1976, p. 139, cat. no. 65, illustrated.
3 Chaumont, Musée Municipal; brush with black ink over graphite, 490 x

640 mm; Munhall, 2002, *op. cit.*, pp. 178–79, illustrated.
4 Los Angeles, J. Paul Getty Museum; oil on canvas, 65.4 x 81.4 cm; *ibid.*, pp. 186, fig. 154.
5 Paris, Musée du Louvre, inv. 5031; oil on canvas, 124 x 160 cm; *ibid.*, p. 23, fig. 13.
6 Inv. 1965.290; red chalk, 445 x 370 mm; *ibid.*, pp. 184–85, cat. no. 64, illustrated.

PIERRE-ALEXANDRE WILLE, called WILLE LE FILS

Paris 1748–1837 Paris

23. *Self-portrait at the Age of Twenty-one, 1769*

Signed and dated, lower right, *P A Wille filius / del 1769*

Red chalk

Arched top, 9¹/₁₆ x 6¹/₁₆ inches
230 x 170 mm

Provenance

Private collection, France

This incisive and confident self-portrait, signalling the artist's maturity in his twenty-first year, reveals both a stylish and introspective figure ready to make his mark on the world. Shown bust-length in three-quarter view, Wille presents himself with a serious and inquiring aspect, belied slightly by the large and splendid silk bow holding his ponytail in place. An engraving made after another self-portrait made a few years earlier shows the artist in his mid-teens, more innocent in appearance, but exhibiting the same engaged nature of introspection and curiosity (fig. 30).¹

First a pupil of his father, the king's engraver, Jean-Georges Wille (1715–1808), Pierre-Alexandre entered the studio of Jean-Baptiste Greuze (1725–1805), an intimate friend of his father, at the age of thirteen. After two years, he was later admitted to the studio of the Academician, Joseph-Marie Vien (1716–1809), the leading Neo-classical painter of the era as well as the master of Jacques-Louis David (1748–1825). *Agrée* to the Royal Academy on 25 June 1774, with his sub-

mission of *Une danse villageoise* (La Roche-sur-Yon, Musée municipal), he exhibited at the annual Salon from 1775 and, later, at a later rival to the official salon, the Salon de la Correspondence. Rejecting the Neo-classicism of his training under Vien, Wille opted, instead, to pursue genre painting, submitting numerous paintings and drawings to the Salon with the moralizing or 'sentimental' themes of his earlier master, Greuze; these included such works as *Le devoir familial* (Salon of 1777) and *Une jeune dame lisant une lettre* (Salon of 1779).

Wille, as did his father, embraced the Revolution; in 1792, he joined the Garde Nationale. Unable to find official work, he became an occasional chronicler of the Revolutionary period, and produced a handful of remarkable portraits of some of its outstanding figures, including *Danton on His Way to the Scaffold*,² and a *Portrait of Charlotte Corday in Profile*.³ In 1821, Wille, after suffering professional reverses during the Revolution and the Empire, was granted financial support by the Duchesse d'Angoulême to help care for his wife, who had been committed to the Royal Asylum in Charenton. Eventually, in penury, he came to sell his father's *Journal*, a critical source of the artistic life under the Ancien Régime, to the Bibliothèque Nationale in 1832. He died without issue in 1837.



Fig. 30

1 Inscribed *P. A. Wille Filius Pictoris Regius se ipsum delineavit. / Vin. Vingtlisty Sculp.*; Bibliothèque nationale de France, Site Richelieu, Série N2, 'gravé à la sanguine,' 155 x 125 mm.
2 Paris, Musée Carnavalet; red chalk, 225 x 177 mm; K. E. Maison, "Pierre-

Alexandre Wille and the French Revolution," in *Master Drawings*, v. 10, no. 1, Spring, 1972, p. 35, pl. 36.

3 France, private collection; red chalk, 590 x 510 mm; *ibid.*, p. 35, pl. 34.

SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS

Antwerp 1755–1813 Naples

24. *A Tree Limb caught in the Waters at Tivoli*

Signed and inscribed, *verso*, a *Tivoly, S.^e Denis. / 110.*

Oil on paper

8 $\frac{1}{2}$ x 10 inches

204 x 250 mm

Provenance

By descent through the artist's family

Only thirty kilometers from Rome, Tivoli, with its picturesque location, numerous smaller waterfalls, or *cascatelle*, and its Roman temples and grottoes, proved of considerable appeal to Simon Denis. Having arrived in Rome in 1786, aged thirty-one, with the help of his mentor, Jean-Baptiste Lebrun (1748–1813), Denis quickly found his place among the local French artistic community. Elisabeth Vigée Lebrun (1755–1842), wife of Lebrun, relates in her *Souvenirs* how she spent some time in Denis's excessively noisy lodgings on the Piazza di Spagna, and it was with her and her daughter, Julie, that he seems to have first visited Tivoli in 1789. This was a sketching trip organized by Denis's friend, François-Guillaume Ménageot (1744–1816), director of the French academy in Rome. Vigée Lebrun recorded this visit in her *Souvenirs*: "M. Ménageot, me mena à Tivoli avec ma fille de Denis, le peintre... Nous allâmes s'abord voir les cascatelles... Menagéot nous fit monter par un mauvais petit sentier à pic jusque'au temple de la Sybille... Nous couchâmes à l'auberge, et de grand matin nous retournâmes aux cascatelles, où je finis mon esquisse."¹

Two further visits to Tivoli are recorded for 1793² and 1801;³ Denis, nonetheless, is likely to have been there also at other times given the town's proximity to Rome where the artist spent over fifteen years of his life, until he finally settled in Naples some time between 1801 and 1803.

During his sketching trips to Tivoli Denis made numerous *plein-air* studies in oil on paper, in view of using them for his more ambitious finished compositions, some of which he submitted to the Paris Salon. On 31 December 1791, for instance, Lord Bristol, Denis' early patron in Rome, commissioned a view of the *cascatelle*.⁴ In 1795 he sent a view of Tivoli to the Salon in Paris, possibly identifiable as that now in the Musée de Grenoble.⁵ The collection at Schloss Emkendorf preserves a third large painting of the *cascatelle*, undated

but commissioned by Count Fritz Reventlow before his departure from Rome in 1797.⁶

Despite Denis's considerable production of finished paintings, it is oil sketches such as this that accord him a pre-eminent position in the history of landscape painting. He worked in the spirit of Pierre-Henri de Valenciennes (1750–1819) who, in his famous treatise on *plein-air* painting, *Elémens de Perspective Pratique a l'Usage des Artiste* (Paris, 1800), advocated the individual study of separate elements, or motifs, of landscape. The purpose of such focused studies was to obtain a more intimate familiarity with nature, and thus sharpen the artist's visual memory in recalling nature at a later date in the studio. Accordingly, Denis studied subjects with the greatest painterly freedom that would ordinarily not have been considered worthy of a painter's attention. In particular, it was unusual details of water rapidly gushing round rocks or tree trunks, as in the present oil sketch, or the nuanced play of light on trees and shrubs in woodland, and the dramatic effects and changing appearance of clouds during sunset that captured his imagination. While his choice of subject matter might appear minor or arbitrary, Denis almost always signed and often inscribed his oil sketches with the location where they were made,⁷ according them an importance in his studio practice reflecting their quality and beauty.

Comparable works by Denis of this type are in the collections of the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, and other public and private collections.⁸



1 M. L.-E. Vigée Lebrun, *Souvenirs de Mme Vigée Lebrun*, 1835–7 (ed. 1984), vol. I, pp. 186–89.

2 The year he signed and dated an oil on paper of the *cascatelle* now in the Koninklijk Museum voor Schone Kunsten, Antwerp, bearing his inscription, noting the low water level, "Cascatelle à Tivoli il y avoit peu d'eau;" see V. Branchini, *Simon Denis (1755–1813) in Italia: dipinti e disegni di paesaggio*, unpublished thesis, Università di Bologna, 2002, no. 25.

3 A. Ottani Cavina (ed.), *Paysages d'Italie. Les peintres du plein air (1780–1830)*, exhibition catalogue, Paris, Grand Palais, and Mantua, Palazzo Te,

2001, p. 132. An oil on paper by Denis of the grotto of Neptune at Tivoli, dated 1801, is in a private collection.

4 Branchini, *op. cit.*, p. 158.

5 *Ibid.*, cat. no. 36.

6 This painting was delivered in 1803 (*ibid.*, cat. no. 37).

7 The numbers, which can be found on almost all of Denis's sketches, the highest known being 160, are not his but were almost certainly added later by one of his heirs.

8 Ottani Cavina, *op. cit.*, cat. nos. 82–87, illustrated.

ANTOINE-JEAN GROS

Paris 1771–1835 Meudon

25. *A Black Servant Seen from Behind: Study for “Antiochus and Eleazar (1792),” (recto)* *Study of the Same Figure Seen from Behind (verso)*

Inscribed, upper left, *etude de son prix*

Black and white chalk, with stumping and grey wash (*recto*); black and white chalk, with stumping and grey wash, squared for transfer in red chalk (*verso*)

12⁷/₁₆ x 9⁷/₁₆ inches

310 x 230 mm

Provenance

Jean-Baptiste Delestre (1800–1871), Paris, by descent to his nephew, Maurice Delestre (1848–1931), Paris, by descent to his grandson, Gaston Delestre (1913–1969), Paris
Thence by descent

Exhibitions

Paris, Galerie Bernheim-Jeune, *Gros, Géricault, Delacroix*, January–March 1954, cat. no. 7

Literature

J.-B. Delestre, *Gros, Sa Vie et Ses Oeuvres*, second edition, Paris, 1867, p. 374 (as *Nègre du tableau d'Éléazar*)

Drawn circa 1792

The figure on both sides of this drawing is a study for that of the black servant seen from behind in the center of the painting Gros submitted to the Prix de Rome competition in 1792, *Antiochus voulant contraindre Éléazar à manger d'un mets impur* (Saint-Lô, Musée des Beaux-Arts; fig. 31). Gros' painting depicts the dramatic moment when the Hellenistic Greek king, Antiochus IV Epiphanes (r. 175–164 B.C.), as part of his persecution of the Jews in Judea and Samaria, orders Eleazar, an elderly Jewish scribe and doctor of the law, to open his



Fig. 31

mouth and eat pork, an act forbidden by Jewish law (2 Macc. 6: 18–19). Eleazar subsequently spits out the pork, choosing torture and death by flogging over disobedience to Jewish law. Looking towards Antiochus, the black servant in Gros' painting presents a platter of pork to Eleazar who, led off by his executioners, stares defiantly at Antiochus. His left hand is raised and points heavenward to God, whereas Antiochus' left hand points to a statue of Zeus. The story is one of a life nobly and honorably lived, in which duty and obedience to the law take precedence over expediency. An example of filial piety to the point of martyrdom, the story of Antiochus and Eleazar was a fitting subject for the Prix de Rome competition in 1792, during the early days of the French Revolution. To his great disappointment, Gros lost the competition to Charles Paul Landon (1760–1826). Our drawing is the only known study for this painting.

Antoine-Jean Gros entered the studio of Jacques-Louis David (1748–1825) in 1785. Despite losing the Prix de Rome competition in 1792, he was able, with David's help, to travel to Italy in 1793, where he remained until 1801. In Genoa, he met Joséphine de Beauharnais, Napoleon's first wife (m. 1796), who later introduced the artist to General Bonaparte in Milan. Bonaparte was then commander-in-chief of the French Army of Italy during its Italian campaigns in 1796 and 1797. Their meeting was fruitful and resulted in Gros being appointed to a commission charged with selecting Italian works of art for the Louvre and other French museums. Gros became part of Napoleon's entourage, and is best known for his portraits of him and his paintings depicting Napoleonic battle subjects.

The present sheet is part of a large collection of Gros drawings that have descended through the family of Jean-Baptiste Delestre, artist and pupil of baron Gros. He exhibited at the Salon from 1838 to 1847 and, devoted to his teacher and his work, published a biography on Gros in 1845. An enlarged, second edition, *Gros, Sa Vie et Ses Oeuvres*, was published in 1867. The collection was subsequently inherited by Jean-Baptiste's nephew, Maurice Delestre, a Parisian art dealer at the end of the nineteenth century. It then passed to Maurice Delestre's grandson, Gaston Delestre, also an art dealer and scholar on the work of baron Gros, who helped to organize the exhibition, *Gros, ses amis, ses élèves*, at the Musée du Petit Palais in 1936. As a result of Jean-Baptiste Delestre's friendship with baron Gros, the Delestre family collection was the largest and most important group of Gros drawings outside the Louvre until its recent dispersal on the Paris art market.



JEAN-AUGUSTE-DOMINIQUE INGRES
Montauban 1780–1867 Paris

26. *Portrait de Madame Léon Dubreuil, née Louise Rioublanc, 1834*

Signed and inscribed, lower left, *Ingres Del/notre chere/niece Louise/ Dubreuil*, and inscribed and dated, lower right, *Paris/1834*.

Graphite
7¼ x 5¼ inches
184 x 133 mm

Provenance

Louise Dubreuil (Madame Léon Dubreuil), by descent to her daughter, Madame André Migout, by descent to her son-in-law, M. Boulière, by whom sold to M. Henry Lapauze (1867–1925), Paris (his sale: Paris, Hôtel Drouot, 21 June 1929, lot 17, illustrated [45,100 FF to Druet])
Galerie Jacques Seligmann, New York
Matthiesen Gallery, London, 1938–39
Galerie Marcel Guiot, Paris, before 1950
René Fribourg, New York (sale: Paris, Galerie Charpentier, 20 June 1957, lot 132 bis, illustrated)
Marlborough Gallery, London
Mr. and Mrs. Lester Francis Avnet, New York, 1969
Mrs. Christian (Sally) Aall, New York, 1973
Flavia Ormond Fine Arts, London, 2000
Private collection, New York, until 2017

Exhibitions

Guèret, Hôtel de Ville, *Expositions des Beaux-Arts*, 1869, p. 36, cat. no. 14
Paris, Galerie Georges Petit, *Ingres*, 1911, cat. no. 145
New York, Jacques Seligman Gallery, *French Watercolors and Drawings*, 1932, cat. no. 2
London, Matthiesen Gallery, *A Century of French Drawings, Prud'hon to Picasso*, 1938, cat. no. 93
Copenhagen, Statens Museum for Kunst, *Franske Haandtegninger fra det 19. og 20. aarhundrede*, 1939, cat. no. 72, illustrated
London, Marlborough Gallery, *XIX and XX Century European Masters*, 1957, cat. no. 39, p. 49, illustrated
Paris, Galerie Mme Guiot, *De Watteau à Matisse*, 1959, cat. no. 72
London, Marlborough Gallery, *XIX and XXth Century Drawings and Watercolours*, 1960, cat. no. 32,
New York, Marlborough-Gerson Gallery, *French Drawings*, 1966, cat. no. 57, illustrated
London, Thos. Agnew & Sons, *French and English Drawings, 19th and 20th Centuries*, 1967, cat. no. 5
New York, American Federation of Arts, *Old Master Drawings from the Collection of Mr. and Mrs. Lester Francis Avnet*, travelling exhibition, 1969, cat. no. 37, illustrated

Literature

H. Lapauze, *Ingres*, Paris, 1911, p. 286, pl. 319
L. Lacrocq, “Les Portraits de Madeleine Ingres, née Chappelle,” in *Mémoires de la Société des sciences naturelles et archéologiques de la Creuse*, Guèret, XXI, 1919–21, p. XXVII, note 2

La Renaissance de l'art français, Paris, May 1921, p. 247, illustrated
H. Hugon, “La famille de Madeleine Ingres,” in *Mémoires de la Société des sciences naturelles et archéologiques de la Creuse*, Guèret, XXVIII, 1942, p. 310

“An Exhibition of 19th and 20th Century Drawings, Watercolours and Sculpture,” in *The Illustrated London News*, 12 January 1963, p. 59

The Burlington Magazine, January 1963, p. VII, illustrated
K. Roberts, “Current and Forthcoming Exhibitions,” in *The Burlington Magazine*, July 1967, p. 433

H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, vol. III, p. 36, illustrated, vol. V, pp. 210–11, cat. no. 360, illustrated

The sitter in our drawing is Louise Rioublanc, the daughter of a provincial notary in the town of Guèret. She married the artist's nephew, Léon Dubreuil on 14 September 1830. Léon was the son of Sophie (née Chappelle), the sister of Ingres' wife, Madeleine, and Marie-Pierre-Antoine Dubreuil, a musician. Henry Lapauze, the great early Ingres scholar and an earlier owner of this drawing, suggests that this was probably Ingres' last portrait drawing before he left for his second sojourn in Rome as director of the Villa Medici.¹ Tragically, Ingres and his wife never saw their nephew and niece again as both husband and wife died within a few months of each other in 1835 and 1836.



1 Lapauze, *op. cit.*, p. 286.

JEAN-JACQUES FEUCHÈRE
Paris 1807–1852 Paris

27. *Satan, l'ange déchu*, 1833

Signed and dated on the base, *J Feuchère 1833*
Bronze with a rich, dark-brown patina
Height: 13¾ inches
35 cm

Provenance
Private collection, Paris

One of the most iconic images of the Romantic period, Feuchère's *Satan* occupies a singular place in a crowded field of cursed figures drawn from such sources as the Bible, Milton's *Paradise Lost*, Dante's *Inferno*, and Goethe's *Faust*. Gargoyles, fallen angels, the Prince of Darkness himself, and other denizens of the nine circles of Hell, provided a rich cast of demonic winged creatures for numerous Romantic artists, both painters and sculptors, drawn to satanic themes. Delacroix's famous lithograph of *Mephistopholes Aloft*, executed in 1827 as an illustration to Goethe's *Faust* (trans. by Albert Stapfer), is one of the earliest and perhaps most famous treatments of such a theme. Others include the sculptor Jean-Jacques Flatters's (1786–1845) figure of *Milton's Rebellious Angel* (Salon of 1827; now destroyed); Carlo Marochetti's (1805–1867) *Rebellious Angel* (Salon of 1831); and Jean Bernard Duseigneur's (1808–1866) *Satan overcome by the Archangel Michael* (Salon of 1834). Half-human/half-monstrous figures such as Satan, conjuring an atmosphere of decadence, melancholy, frustration, rebellion, and, ultimately, damnation, were integral to



the literature and art of the period. Indeed, for some artists, this kind of perversely heroic figure served as a kind of alter-ego, reflecting the Romantic sense of themselves as outcasts from society.

First modeled in 1833, Feuchère's *Satan* was exhibited as a plaster figure in the Salon of 1834, where it was awarded the second class medal; a bronze cast was submit-

ted by the artist in the succeeding Salon of 1835.¹ In Alexandre Decamps's review of the 1834 Salon in *Le Musée*, accompanied by an illustration of the model, *Satan* was noted particularly among the several sculptures of monsters and demons.² Feuchère shows the former Archangel after his fall, seated on the stump of a dead tree, brooding over his defeat in the pose of Melancholia, derived from Dürer's famous engraving, gnawing the fingers of his left hand in dejected frustration and despair. The horns of a goat emerging from his forehead, the feet with talons, the scaly back, and the huge, webbed bat's wings tipped with single claws, encasing him as though in a shell, announce a figure of palpable evil. And yet, as Janson has observed, in spite of all these monstrous physical attributes, this vivid depiction of melancholy evil is "so nearly human as to enlist some measure of compassion on our part,"³ explicating succinctly the true artistic genius of the model.

The present example is an early cast, notable for its crisp chasing and rich, dark patina. Other examples of this quality and scale (35 cm, height) are rare; in addition to the cast in the Douai museum, others include those at the Louvre,⁴ the Musée Royaux des Beaux-Arts de Belgique, Brussels,⁵ and the Van Gogh Museum, Amsterdam.⁶ In addition to the early casts from the original plaster model of 1833, there are three larger (80 cm, height), later casts of the subject, dating from 1850, including one at the Los Angeles County Museum of Art,⁷ and another recently acquired by the Ashmolean Museum, Oxford, from the collection of Lord Jeffrey Archer. These later, larger models, were cast by the founder Vittoz. Feuchère clearly altered the model for this later cast, endowing the figure with more exaggerated anatomy and with differences in detail such as the lengthening and re-positioning of the tapering ends of the bat's wings at the base, and the more pronounced, less subtle tilt of the head and facial features.

As has often been noted, Feuchère's *Satan*, unusually known largely from small bronze casts such as the present model rather than from any monumental version cast for the state, served as an "important formal prototype"⁸ for a number of later sculptures in the French canon, most notably Carpeaux's *Ugolino* of 1863 and Rodin's *Thinker* of 1880.

by Fusco and Janson, *op. cit.*, p. 136.

3 H. W. Janson, *19th-Century Sculpture*, New York, 1985, p. 121.

4 Inv. R. F. 4420.

5 Inv. 12167.

6 Inv. v 103 S/1996.

7 Inv. M.77.45.

8 Fusco and Janson, *op. cit.*, p. 136.

1 The 1835 submission to the Salon is presumed to be the small bronze example now in the Musée de la Chartreuse, Douai (inv. 1809;888.1). For the most comprehensive note on the artist and this model, see Peter Fusco's entry on the Los Angeles cast of *Satan*: P. Fusco and H. W. Janson, eds., *The Romantics to Rodin, French Nineteenth-Century Sculpture from North American Collections*, exhibition catalogue, Los Angeles, 1980, pp. 266–67.

2 A. D[ecamps], "Revue du Salon de 1834," in *Le Musée*, 1834, p. 74. Noted



PIERRE BONIROTE
Lyon 1811–1891 Orliénas (Rhône)

28. *View of the Acropolis from Mount Lycabettus, 1842*

Signed with initials, dated, and inscribed on the stretcher in ink, *La ville et l'Acropole d'Athènes Prises du mont Licabette/ P. B. 1842*
Oil on paper mounted to canvas
9 $\frac{5}{8}$ x 14 $\frac{3}{4}$ inches
24.5 x 37.5 cm

Born in Lyon in 1811, Pierre Bonirote initially entered the studio of Pierre Révoil (1776–1842) at the Ecole des Beaux-Arts de Lyon in 1824 before transferring to the studio of Claude Bonnefond (1796–1860). He received the Premier Prix de Peinture in 1832 and presented his first painting, *Une petite Savoyard blesée au pied*, at the Salon de Lyon in 1833. He exhibited in Lyon in 1834, 1835, and 1836. In 1836, Bonirote left for Rome where he lived for two years, very much in the circle of fellow Lyonnais artists such as Hippolyte Flandrin (1809–1864), Louis Janmot (1814–1892), and Jean-Baptiste Frénet (1814–1889). Although not a laureate of the Prix de Rome, Bonirote was well received by J.-A.-D. Ingres (1780–1867), then director of the French Academy at the Villa Medici. He sent three paintings to the Salon of Lyon from Rome between 1836 and 1837: *Une nourrice des environs de Naples*, *Son portrait en Moine*, and *Les femmes d'Albano*. He returned to Lyon in 1838 via Florence, Bologna, Venice and Milan.

In 1840 on the recommendation of Sophie de Marbois-Lebrun, duchesse de Plaisance (1785–1854) and great supporter of the Greek War of Independence, who had been in conversation with Ingres in Rome, Bonirote was asked to form an art school in Athens. Under the guidance of the duchess, who resettled in Athens in 1836, and the King of Greece, Othon, Bonirote led this innovative school for three years, dispensing French instruction and culture to a young generation of Greek artists. He returned to France toward the end of 1843, expelled by the Greek authorities who had opposed the presence of foreign teachers in Greece. He exhibited in Paris and Lyon throughout the 1840s and was named professor at the Ecole des Beaux-Arts of Lyon, a position he held until his retirement in 1875.

The War of Greek Independence began in 1821 after numerous atrocities committed by the Ottoman rulers during the preceding 20 years, including the mass suicide of the women of Souliotes in 1802 in order to escape slavery. European public opinion turned against the Ottoman Empire's severe repression of the Greek population after the massacre

on the island of Chios in 1822 and of Missolonghi in 1826. In support of Greece, French politicians and the nobility as well as bankers created the *Société française philanthropique en faveur des Grecs* in February 1825. The members included Chateaubriand, the ducs de Choiseul, de Fitz-James, de Dahlberg, de la Rochefoucauld-Liancourt, the printer Firmin-Didot, and the banker Jacques Lafitte. In May 1826 an exhibition was organized at the Galerie Lebrun in which many collectors, including Louis-Philippe, lent their paintings. Several collectors and dealers offered their paintings for sale. Artists represented included Delacroix, Géricault, Schnetz, Jacques-Louis David, Baron Gérard and Gros. Close to 30,000 tickets were sold and the 36,000 francs collected was used as ransom for the women of Missolonghi, reduced to slavery. France, Russia, and Great Britain defeated the Ottoman Empire at the decisive naval Battle of Navarino in October 1827. Three years later Greek independence was granted.¹ Chateaubriand arrived in Lyon in May 1826 to rally the population and journalists to the plight suffered by the Greeks. Many Greek refugees had already moved to Lyon between 1822 and 1824 and artists like Pierre Révoil and Claude Bonnefond exhibited Greek subjects in the Salons of 1822 and 1827. Bonirote was certainly well aware of the plight of the Greeks when growing up and this was probably a determining factor in his choice of directing the art school of Athens, the basis of the French Academy in Athens, founded in 1846.

In our sketch of 1842, the Acropolis is depicted from Mount Lycabettus, about 6½ kilometers to the northeast. Two depictions of the Acropolis by Bonirote were exhibited in the Paris Salon of 1846,² and a third painting, depicting *La Romäika danse grecque à la tribune aux harangues* of 1842, was exhibited in the Paris Salon of 1843 (Nicosia, Archbishop Macarios Foundation).³ There is a sketch of the Acropolis in the Musée Ingres, Montauban,⁴ and a large sketch for the *Romäika* with the Acropolis in the background.⁵



1 C. Constans et al., *La Grèce en révolte, Delacroix et les peintres français, 1815–1848*, exhibition catalogue, Bordeaux, Musée des beaux-arts, and elsewhere, 1996–97, pp. 22–24, 53–58.
2 Lyon, Musée des Beaux-Arts, and Nicosia, Archbishop Macarios Foundation, respectively; for the Nicosia sketch, see M.-H. Lavallée and G. Vigne, *Les élèves d'Ingres*, exhibition catalogue, Montauban, Musée d'Ingres and

Besançon, Musée des beaux-arts et d'archéologie, 1999–2000, p.56, illustrated.

3 Constans et al., *op. cit.*, p. 90, illustrated.

4 M.-H. Lavallée and G. Vigne, *op. cit.*, p. 146, illustrated.

5 73 x 98 cm; sale: Lyon, 24 April 1999 (113,000 FF).

HILAIRE-GERMAIN-EDGAR DEGAS
Paris 1834–1917 Paris

29. *Youth Seated in Profile to the Right, His Face Turned to the Viewer (recto)*
Another Study of the Same Figure (verso)

Inscribed, *recto*, lower right, *Rome*, and stamped with the *NEPVEU/DEGAS* mark (Lugt 4349), lower left
Graphite with stumping on beige paper
16½ x 11¼ inches
420 x 295 mm

Provenance
Studio of the artist
René de Gas (1845–1926), Paris, the artist's brother, by descent to his daughter,
Odette de Gas (1887–1932) and Roland Nepveu (1885–1962), Paris, by descent to their daughter,
Arlette Nepveu-Degas Devade, Paris
Thence by descent

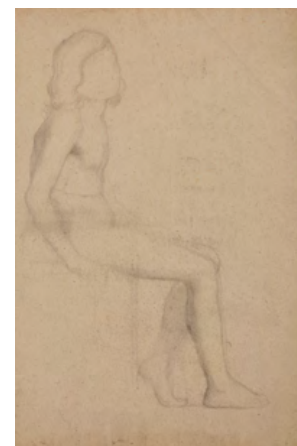
Drawn in Rome in 1856–58

This unpublished study of a seated nude youth seen in profile is one of two drawings Degas made of the same distinctive, long-haired model during his years in Rome. The other drawing, now in the Nelson-Atkins Museum, Kansas City, records the same figure in the opposite direction, shown in profile, facing left (fig. 32). In the much-published Kansas City drawing, the boy is shown leaning forward and holds a brush or stylus in his right hand; Theodore Reff has noted that this drawing is connected with the figure of the young Giotto in a composition by Degas that was never completed (fig. 33).¹ Both drawings convey the personality of the young sitter, revealing Degas' enormous gift for endowing a usually dry aca-

demic study of a nude with something more: the particularity and emotion of a portrait.

Degas landed in Naples in July of 1856. He moved to Rome in October and spent the next nine months in relative solitude copying monuments and works of art in churches and museums. When in Rome, he also attended the evening classes offered at the Villa Medici for the study of the live model, a practice made available to non-fellows first by Ingres (1780–1867) when he was director of the Academy. This was an important opportunity for Degas in that these classes provided the very good Italian models who were otherwise difficult to engage.

Long kept in the collection of the family of the artist, our drawing is a large and remarkably well-preserved addition to the corpus of Degas drawings. The main seated figure is superimposed over an earlier drawing of a standing male nude that Degas made before turning the paper upside-down; this creates a rich *mis-en-page*. The exceptional delicacy of line and shading, and the subtlety of the hatching, give a pictorial and expressive effect to the drawing. The remarkable 'sfumato-like' treatment of the model's face adds a mysterious melancholy to the sitter that belies its traditional academic purpose, and distinguishes it from the figure in the Kansas City sheet.



verso



Fig. 32



Fig. 33

¹ T. Reff, *The Notebooks of Edgar Degas: A Catalogue of the Thirty-eight Notebooks in the Bibliothèque Nationale and Other Collections*, revised

edition, New York, 1985, vol. I, p. 54, Nb. 7, p. 3; vol. II, pl. Nb. 7, p. 3.



HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

30. *Elisha*

Signed with the initials, lower right, *H. F.*

Oil with pen and ink and traces of pencil underdrawing, on paper mounted on card

13½ x 5½ inches

34.3 x 14.3 cm

Provenance

Studio of the artist (Paris: his sale, Hôtel Drouot, 15–17 May 1865, lot 36, bought by Pillet-Will [according to the annotated 1865 Flandrin sale catalogue in the Flandrin Archives])

Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des oeuvres d'Hippolyte Flandrin*, 1865, no. 21 within cat. no. 87, a group of 27 oil sketches of prophets and other Old Testament figures preparatory for the nave decoration of Saint-Germain-des-Prés

Literature

B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français Année 1979*, Paris, 1981, p. 230, no. 220 (as lost)

Preparatory for the finished fresco of *Elisha (Elisée; Eliseus)* in the upper register of the third bay on the right, or South, side of the nave, viewed from the entrance (fig. 34). The finished fresco appears to the right of the painting of *Elijah (Elie; Elias)* and is separated by a window from paintings, to the left, of *Ezekiel* and *Daniel*. It appears above frescoes of the *Resurrection* and *Jonah and the Whale*. Highly worked, the *modello* of *Elisha* is very close in detail to the mural. Elisha, a serious and commanding presence, is shown as a bearded man of a certain age looking intently to the left, with a halo behind his head. Wearing a long tunic and overmantle, Elisha holds a ceramic pot and a staff against his body, while

a raven stands at his feet.

The present sketch was included in 1865 in both the posthumous exhibition and sale of Hippolyte Flandrin's work, and remained untraced until recently. No other sketch or drawing for the figure of Elisha is known.

Elisha was the attendant and disciple of Elijah, the most beloved of the Hebrew prophets. At Yahweh's command, Elisha anointed Elisha and

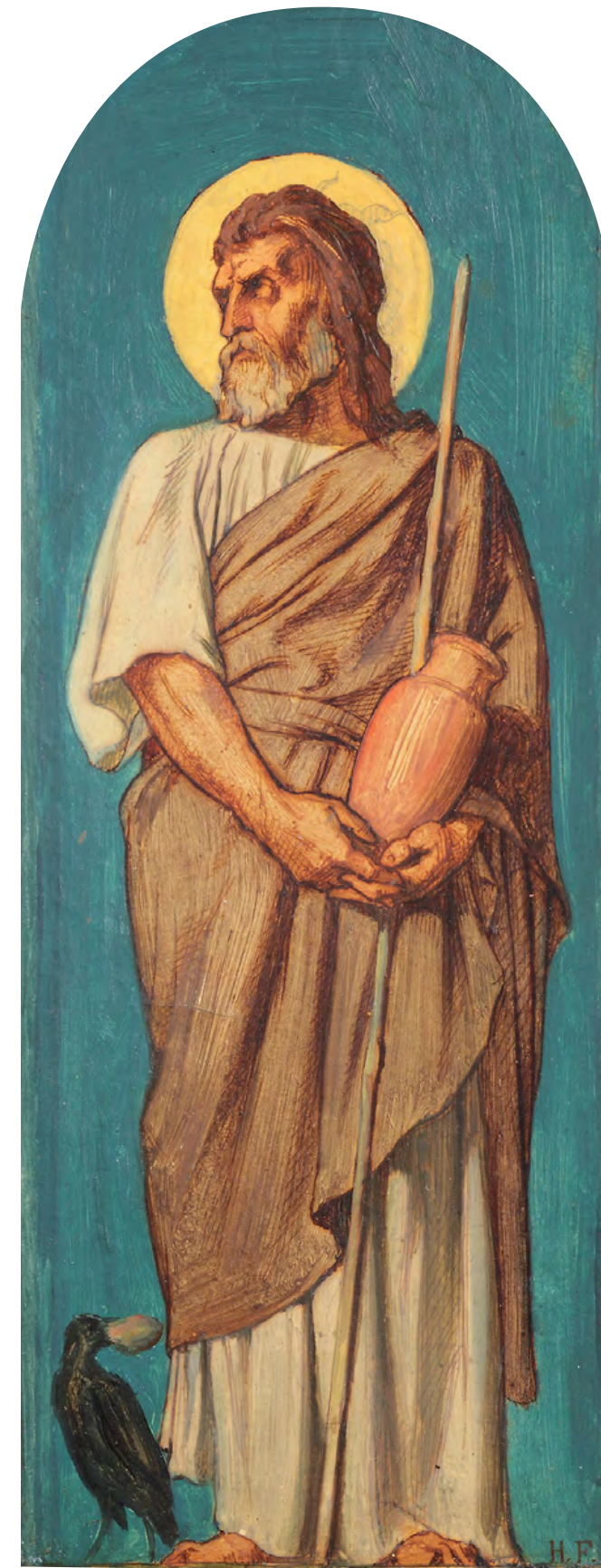
adopted him as his son. When Elijah was taken up in a fiery chariot to Heaven, alive, his mantle was caught by Elisha, who became his heir and successor. A prophet and miracle-worker in his own right, and the leader of other prophets in Israel in the 9th century B.C., Elisha performed many miracles during his lifetime. He purified contaminated water for the people of Jericho. The terracotta pot held by Elisha in our sketch and finished fresco is a clear reference to one of these miracles. When the widow of the prophet Obadiah approached Elisha and told him that her husband had died in debt as a result of his pious efforts against worship of the infidel god, Baal, Elisha asked her what she had in her house which could be sold to repay his debts and prevent their two sons from being taken into slavery by Obadiah's creditors. When the widow replied she had "nothing but a little pot of oil," Elisha instructed her to go to her neighbors and borrow as many vessels as possible, and to fill them with the oil from the one pot in her house. Miraculously, all of the vessels were filled from this one pot of oil, enabling the widow to sell the oil in order to repay her husband's debts and support herself and her children. Obadiah's righteous behavior was justly rewarded.

The staff leaning against Elisha's body refers to another of his miracles. It was used by the prophet, in conjunction with prayer to God, to touch and restore to life the dead young son of an elderly and reverent Shunemite couple. The couple had always been hospitable to Elisha, giving him a room and food whenever he passed through Shunem, in Israel. It was thanks to their hospitality, and Elisha's grateful intervention, that the barren couple conceived the boy in the first place. This child would become the prophet Habakkuk, one of Elisha's successors, who is seen, appropriately, in the nave fresco immediately to the right of Elisha.

The raven, with a morsel of food in its mouth, to the left of Elisha refers to Elisha's spiritual father, the prophet Elijah, who was instructed by Yahweh to retreat from his confrontation with the blasphemous and Baal-worshipping King Ahab, and to take refuge by the brook of Cherith, near the Jordan, where he would drink from the brook and be fed there twice a day by ravens. Just as the prophet, Habakkuk, one of Elisha's heirs, appears to the right of the mural painting of Elisha, Elijah, his prophetic father, appears immediately to his left. It is, therefore, on Elijah that Elisha is focusing his gaze so intently. The order of the frescoes of these prophets, carefully designed by Flandrin and meant to be read from left to right, is historically and chronologically correct: Elijah, Elisha, Habakkuk.



Fig. 34



HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

31. *Jacob*

Signed with the initials, lower left, *H. F.*; with an old label, *verso*, inscribed, *par H^e Flandrin / prophète* and *N^o 9*

Oil, with pen and ink underdrawing, on board

13 $\frac{3}{8}$ x 4 $\frac{1}{8}$ inches

35.2 x 12.5 cm

Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des oeuvres d'Hippolyte Flandrin*, 1865, no. 1 within cat. no. 87, a group of 27 oil sketches of prophets and other Old Testament figures preparatory for the nave decoration of Saint-Germain-des-Prés

Preparatory for the finished fresco of *Jacob* in the upper register of the third bay on the left, or North, side of the nave, viewed from the entrance (fig. 35). The finished fresco appears beside the mural of *Joseph* and is separated by a window from frescoes of *Moses* and *Job*. It appears above paintings of the *Adoration of the Magi* and the *Prophecy of Baalam*. Highly finished, the oil sketch is nearly identical to the fresco. The elderly, bearded figure of Jacob, with a halo behind his head, stands with his right arm over his left in a gesture of blessing. No other oil sketches or drawings for the figure of Jacob are known. While the present sketch was included in Flandrin's posthumous exhibition at the Ecole des Beaux-Arts in 1865, it is not recorded in the artist's posthumous sale that same year, and was untraced from 1865 until now.

Jacob, later given the name Israel, is considered one of the three Patriarchs of the Israelites. According to the Book of Genesis, he was the third Hebrew progenitor with whom God made a covenant. He was a son of Isaac and Rebecca, and a grandson of Abraham and Sarah. He had twelve sons and one daughter by his two wives, Leah and Rachel, and several

concubines. His twelve sons (Reuben, Simeon, Levi, Judah, Dan, Naphtali, Gad, Asher, Isaachar, Zebulun, Joseph, and Benjamin) became the progenitors of the twelve Tribes of Israel. Jacob was the younger twin of Esau. The two fought in their mother's womb, and throughout their lives. Jacob traded a bowl of stew for Esau's birthright, and tricked their elderly and blind father, Isaac, into blessing him instead of

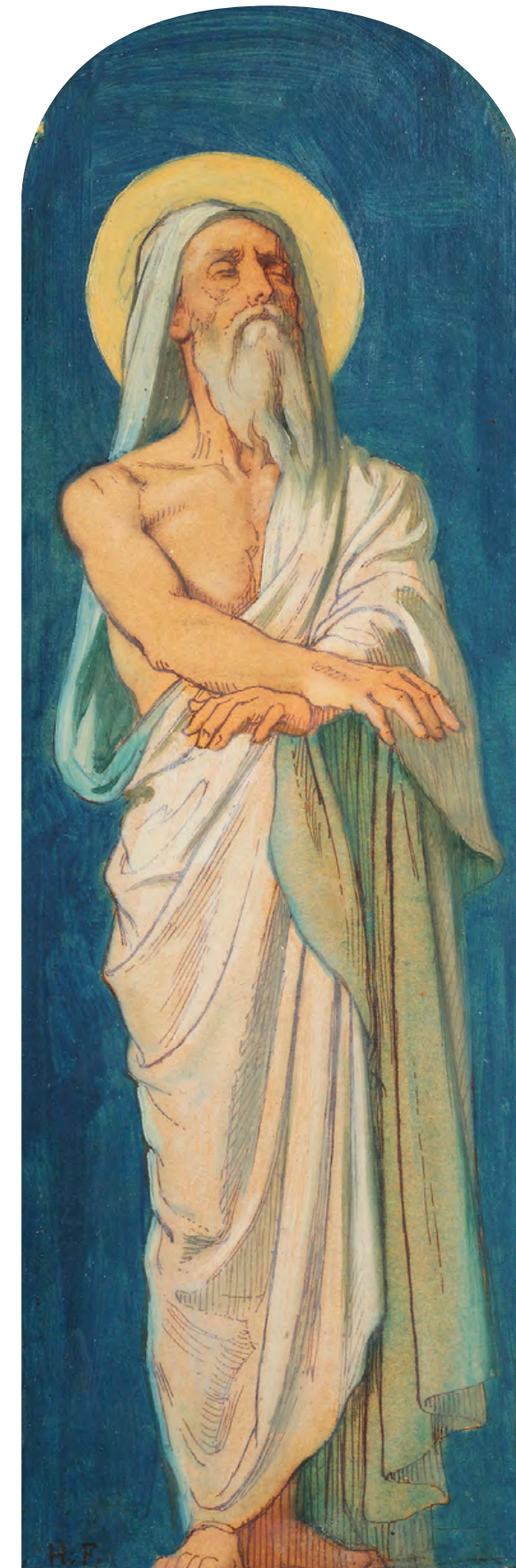
the elder Esau, by wearing Esau's clothes and the skins of several goats (Esau was very hairy and Jacob was not).

Of Jacob's twelve sons, Joseph, the second to youngest and born of his second wife, Rachel, was his favorite. Jacob made a coat of many colors for Joseph when the boy was seventeen. The act incited the jealousy of Joseph's half-brothers, born to Jacob's first wife, Leah, who stole Joseph's coat, tore it into pieces, and smeared it in animal blood. They presented it to their father, who assumed Joseph had been killed by a wild beast. In reality, Joseph's older brothers had sold him into slavery on a caravan heading to Egypt. Only when Jacob moved his entire household from Canaan to Egypt twenty-two years later did he discover that Joseph was alive and well in Egypt, serving as governor of Egypt, the second most powerful man after the Pharaoh.

As the blind Isaac, through Jacob's deception, had blessed the younger Jacob instead of Esau, the Book of Genesis describes Jacob, elderly and nearly blind, blessing, intentionally this time, the younger of Joseph's sons, Ephraim, with his right hand (normally reserved for the elder son), while blessing Joseph's older son, Manasseh, with his left hand. Referencing his own earlier experience, Jacob said of Manasseh, "but truly his younger brother shall be greater than he." Appropriately, the mural of *Joseph*, dressed in Egyptian attire and holding a sheaf of wheat, appears directly to the right of that of *Jacob* in the nave: father next to favorite son. And while Ephraim and Manasseh are not shown in the mural of *Jacob*, the elderly patriarch, mostly blind and with eyes closed, stands with arms raised and hands crossed in the gesture of blessing his grandsons.



Fig. 35



ALFRED EMILE-LEOPOLD STEVENS

Brussels 1823–1906 Paris

32. *A Cellist Seen from Behind*, 1851

Signed with the artist's monogram, dated and inscribed on the old mount, *Etude pour mon tableau (un musicien) 1851. / AS* (in ligature); also, signed and inscribed elsewhere on the old mount, *à mon fils Léopold a mon cher enfant / Alfred Stevens 1886.*

Charcoal heightened with white on blue paper

22½ x 15½ inches

568 x 394 mm

Provenance

Gift of the artist to his son,
Léopold Stevens (1866–1935), Paris
Frederick J. Cummings, Detroit
Private collection, England

Drawn from the model in the studio in 1851, the first year in which the artist exhibited in the Brussels Salon, this drawing is a study for Steven's early picture of a *Musician*, formerly in the collection of Mrs. John C. Phillips, Boston (fig. 36).¹ A similar, large-scale drawing, drawn from the same model, shows a cellist facing the viewer, is in the Musée Fabre, Montpellier.² The Montpellier drawing is a study for the *Artist's Despondency (or, The Sick Musician)*, of 1852, now in the Musées royaux des Beaux-Arts, Brussels.³

Alfred Stevens was the son of a military and merchant family of some prominence in Brussels. The Stevens family were collectors, and each of Alfred's brothers was active in the arts; his brother Joseph (1816–1892) became a well-known animal painter, and his younger brother Arthur (1825–1899) was an art critic, dealer, and art advisor to King Léopold. A pupil of Francois-Joseph Navez (1787–1869) at the Brussels Academy, Alfred Stevens was sent to Paris in 1844, at the age of 21, where he continued his studies first under Camille Roqueplan (1802–1855), and later with Jean-August-Dominique Ingres (1780–1867) at the Ecole des Beaux-Arts.

In 1849, he returned to Brussels and undertook his first independent paintings,



Fig. 36

1 Frick Art Reference Library Photoarchive No. 1823-1906 426-1a; according to a note in the FARL archive mount, the painting was on long-term loan to the Museum of Fine Arts, Boston, in 1924, and returned to the owners before 1970.

2 Inv. 15-1-9; charcoal, 583 x 376 mm.

3 Inv. 4305; oil on canvas, 81 x 65 cm.

4 Signed and dated 1849, oil on panel, 18 x 24 cm; W. A. Coles, *Alfred Stevens*, exhibition catalogue, Ann Arbor, University of Michigan, Museum

A Young Man Drawing an Ecorché (Brussels, private collection)⁴ and *Absolution (Le pardon)* (St. Petersburg, Hermitage Museum).⁵ He prepared four works for his first entry at the Brussels Salon of 1851. Our drawing and the painting of a *Musician* (now lost; formerly, Boston, Phillips collection) for which it prepares, date from the same year. The Brussels *Artist's Despondency (or, The Sick Musician)*, dated 1852, appears to be a pendant to the *Musician*, both in scale and subject matter. These rare early paintings show the influence of Gustave Courbet (1819–1877), and reveal Stevens's absorption of the ideals of the contemporary Realist movement that he encountered during his training in Paris. Considered at this moment a painter's painter, the young Stevens was devoted to his art and technique. He and his brother Joseph were considered the precursors of the first generation of Belgian realists.⁶ The representations of bourgeois interiors with ladies in elegant costume for which Stevens was later to become famous seem a world away.

Steven's drawings are little known, and like his contemporary rival, James-Jacques-Joseph Tissot (1836–1902), he is a master draughtsman. His early drawings in particular, such as this study of a cellist, are large, vigorous, and powerful, not unlike the drawings of Thomas Couture (1815–1879), who was to become a friend of Stevens after his return to Paris in 1852.

of Art, and elsewhere, 1977–78, pp. 2–3, cat. no. 1, illustrated.

5 Inventory 7575; oil on panel, 62 x 46 cm; see the website of the Hermitage, online collection.

6 For an account of Stevens's 'Realist period,' see D. Marechal, "Joseph and Alfred Stevens and the Early Social-realist Movement," in *Alfred Stevens 1823 Brussels-Paris 1906*, exhibition catalogue, Brussels, Musée royale des beaux-arts, and elsewhere, 2009, pp. 107–29.



ADOLPHE ALCAN

Paris 1836–1922 Paris

33. *Chimeras*, 1872

Signed and dated, lower center, *Alcan 1872*

Watercolor on fine card

4¾ x 12¾ inches

120 x 325 mm

Painter, miniaturist, decorator, and illuminator, Adolphe Alcan descended from a Sephardic Jewish family, established in Metz under the Ancien Régime. At the beginning of the nineteenth century, part of the family converted to Catholicism and moved to Paris. His parents, in the tradition of converts, gave Adolphe and his four siblings a strict religious education.

Early in his career as a painter, Alcan devoted himself to religious subjects. In 1866, through the initiative of the writer Galoppe d'Onquaire, Napoleon III commissioned from the artist a set of the Stations of the Cross for the church in Le Vésinet. Public esteem for these pictures was so encouraging that the Emperor ordered a series of prints of the same subject to be distributed throughout parishes in France.

Encouraged by this success, Alcan soon established a firm which specialized in church furnishings, such as liturgical objects, shrines, plates and vases, as well as silver and gilded bronze sculptures, liturgical vestments, lockets, rosaries and porcelain statues of saints. The Maison Alcan thrived as a supplier of religious objects, and maintained a boutique on the rue Vaugirard in the neighborhood of Saint-Sulpice. Alcan, who also illustrated religious texts in the medieval tradition, was one of the founding members of the Société des Miniaturistes et Enlumineurs de France, and exhibited regularly at the Society's annual exhibitions at the Galerie Georges Petit from 1895.

Alcan also made objects with profane subjects for a clientele eager to imitate the wealth and station of France's ancient monarchs. Our extraordinary watercolor, for example, was designed as the cover of a carved wooden jewelry or document box (fig. 37). Far from the usual religious and hagiographical subjects of the Maison Alcan, the artist has here created a world inhabited by imaginary creatures placed in a highly colorful landscape. In this mysterious world of insects, snakes, birds and wild animals, a bird-like blue dragon approaches a creature, half-dog/half-human, seated on the right, whose sallow skin reflects the moss covering the ground on which he sits; doubtless, these monstrous creatures derive from the world of marginalia of medieval manuscripts. The very fine drawing of the plant and flower motifs and the subtle and beautifully preserved coloring throughout reveal Alcan's exceptional talent as a miniaturist. Signed and dated 1872, our drawing depicts a fantastical world not unlike those of Rodolphe Bresdin (1822–1885), whose extraordinary prints filled with minutely observed creatures, both natural and invented, were hidden in esoteric landscapes. Works by Bresdin such as the frontispiece for Hippolyte de Thierry-Faletans *Fables et Contes* of 1868, or the *Bon Samaritain* print of 1860 clearly resonate with Alcan's fantasy world in our drawing.



Fig. 37

ODILON REDON

Bordeaux 1840–1916 Paris

34. *Femme et fleurs*

Charcoal on buff wove paper
20 5/8 x 14 3/4 inches
524 x 375 mm

Provenance

Possibly, Ambroise Vollard, Paris
Private collection, Munich, circa 1950
Stanley Moss, New York
Ian Woodner, New York, 1962
Thence by descent

Exhibitions

London, Matthiesen Gallery, *Odilon Redon, 1840–1916*, May–June 1959, cat. no. 32, illustrated
Jerusalem, The Israel Museum, *Odilon Redon: Ian Woodner Collection*, 3 December 1985–3 February 1986, cat. no. 34, illustrated
Munich, Villa Stuck, *Odilon Redon: Meisterwerke aus de Sammlung Ian Woodner*, 17 March–8 June, 1986, p. 47, illustrated in color
Minneapolis, Minneapolis Institute of Arts, *Odilon Redon: The Woodner Collection*, 13 December 1986–15 February 1987
Berkeley, University of California, University Art Museum, *Odilon Redon: The Woodner Collection*, 23 September–6 December 1987
Washington, D. C., The Phillips Collection, *Odilon Redon: Masterpieces from the Woodner Collection*, 15 April–26 June 1988, cat. no. 56, illustrated in color
Portland, Maine, Portland Museum of Art, *Odilon Redon: Masterpieces from the Woodner Collection*, 30 August–19 October 1988, cat. no. 56
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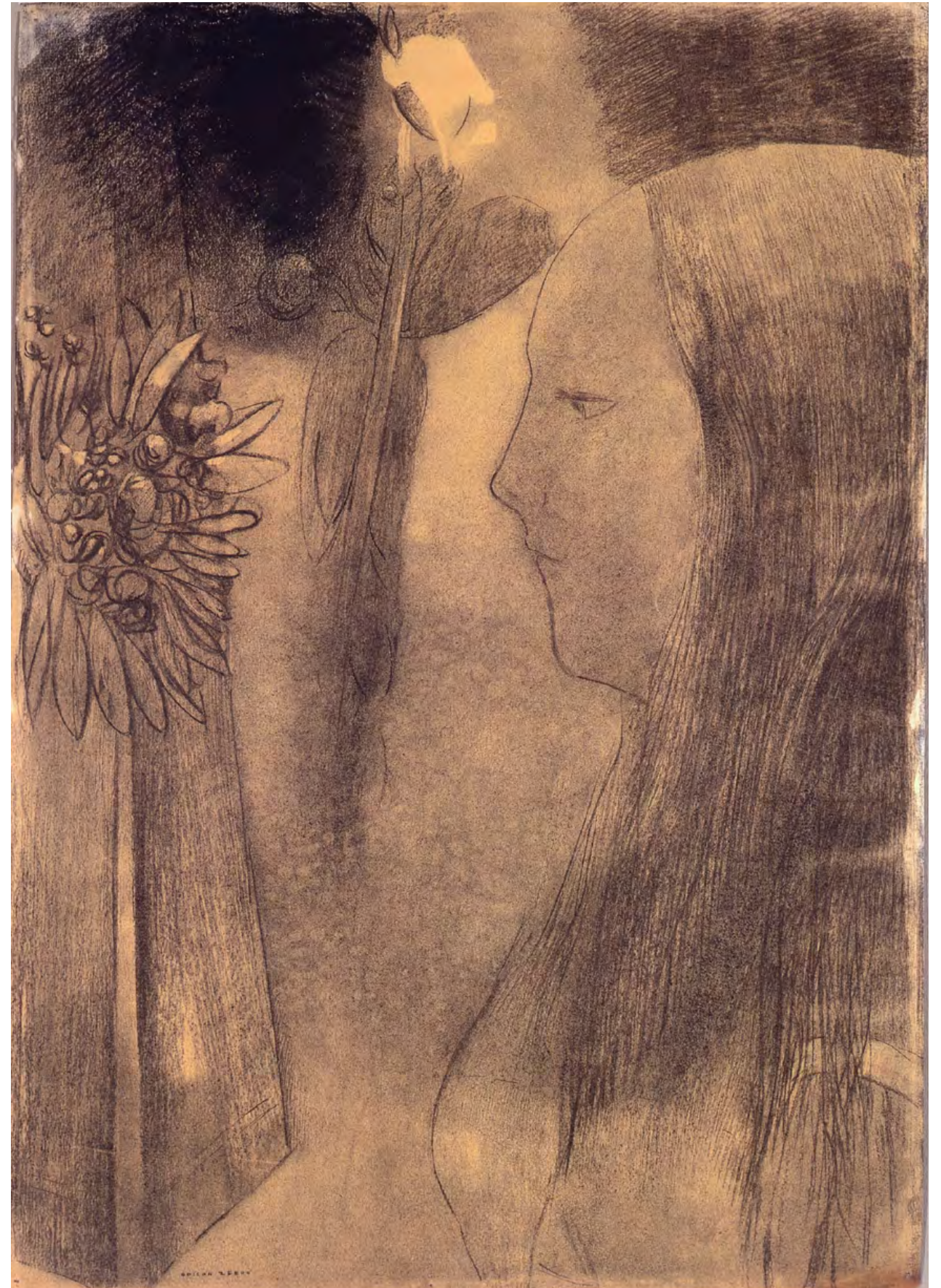
1 Wildenstein, *op. cit.*, 1992, pp. 70–71, cat. no. 149, illustrated.
2 *Ibid.*, p. 71, cat. no. 150, illustrated.
3 *Ibid.*, cat. no. 151, illustrated.

Drawn circa 1890

A Symbolist, Odilon Redon was interested in fantasy and dreams, the world of the unconscious. His subjects are often mysterious and seemingly intentionally difficult to discern, as though only he and the figures in his drawings and paintings really know what is going on. The present sheet, *Femme et fleurs*, is a fine example. It shows a girl with long black hair in profile to the left, contemplating flowers which float just in front of a pyramidal, vase-like object. A separate, single stem, with two unopened buds, exists independently in the space between the girl and the flowers and vase. We do not know who the girl is or why she stares so intently at the flowers. It appears to be a moment caught in a vacuum, timeless and eternal. A large sheet executed in charcoal, a 'noir' in this technical sense, the drawing lacks the darker and more sinister undertones of many of Redon's noirs of the 1890s, which are unsettling both to the protagonists portrayed and we as viewers as a result of their ill-defined, odd, or often disturbing subject matter. While the subject of *Femme et fleurs* is a mystery (is it a girl actually looking at flowers, or a girl dreaming about looking at flowers, or Redon's dream of a girl looking at flowers?), a sense of calm pervades the image and it is haunting only in a pleasant way. Perhaps the drawing is meant to represent the serenity which most humans feel in contemplating nature.

Several other large sheets by Redon, comparable in size and also executed in charcoal, show a similar-looking girl with long, black hair in profile to the left: *Profil de femme à la couronne* (New York, The Ian Woodner Family Collection), preparatory for a lithograph, in reverse, used as the frontispiece of Ferdinand Herold's *Chevaleries sentimentales*, 1893¹; *La Prière* (or *L'Orante*, or *Tête fumante*) (private collection, 1991), preparatory for a lithograph, in reverse, used as the cover for *La Vie moderne*, 24 October 1885²; *Profil* (Belgrade, National Museum, 1949, inv. no. 1021)³; and *Les Pavots noirs* (or, *Le Printemps*), 1893 (private collection),⁴ in which the girl also stares at flowers, in this case, poppies. Two large-scale drawings in charcoal show a similar-looking girl with long, black hair in profile to the right: *Profil féminin* (formerly, Paris, Stephen Higgins, circa 1962)⁵; and *Femme et fleurs* (Otterlo, Rijksmuseum Kröller-Müller, inv. no. 665.23).⁶ The figures in the drawings in Belgrade and Otterlo most closely resemble the girl in the present sheet in their high foreheads and button noses. All three must have been based on the same model.

4 *Ibid.*, p. 137, cat. no. 335, illustrated.
5 *Ibid.*, p. 100, cat. no. 233, illustrated.
6 *Ibid.*, p. 128, cat. no. 305, illustrated.



ADOLPH FRIEDRICH ERDMANN VON MENZEL

Breslau 1815–1905 Berlin

35. *Head of an Old Man Looking Down to the Right*, 1893

Signed with the initials and dated, upper left, *A. M./93.*

Graphite with stumping

8¼ x 5½ inches

206 x 129 mm

Provenance

Nicholas Josef Herman, London

W. M. Brady & Co., New York, 2001

Private collection, New York, until 2017

Adolph von Menzel is known for his highly skilled draughtsmanship and his acute powers of observation. He drew all the time, and had a coat specially fitted with pockets to contain his sketchbooks and drawing implements. In his own words, “to *draw* everything is good, to draw *everything* [is] better still.”¹

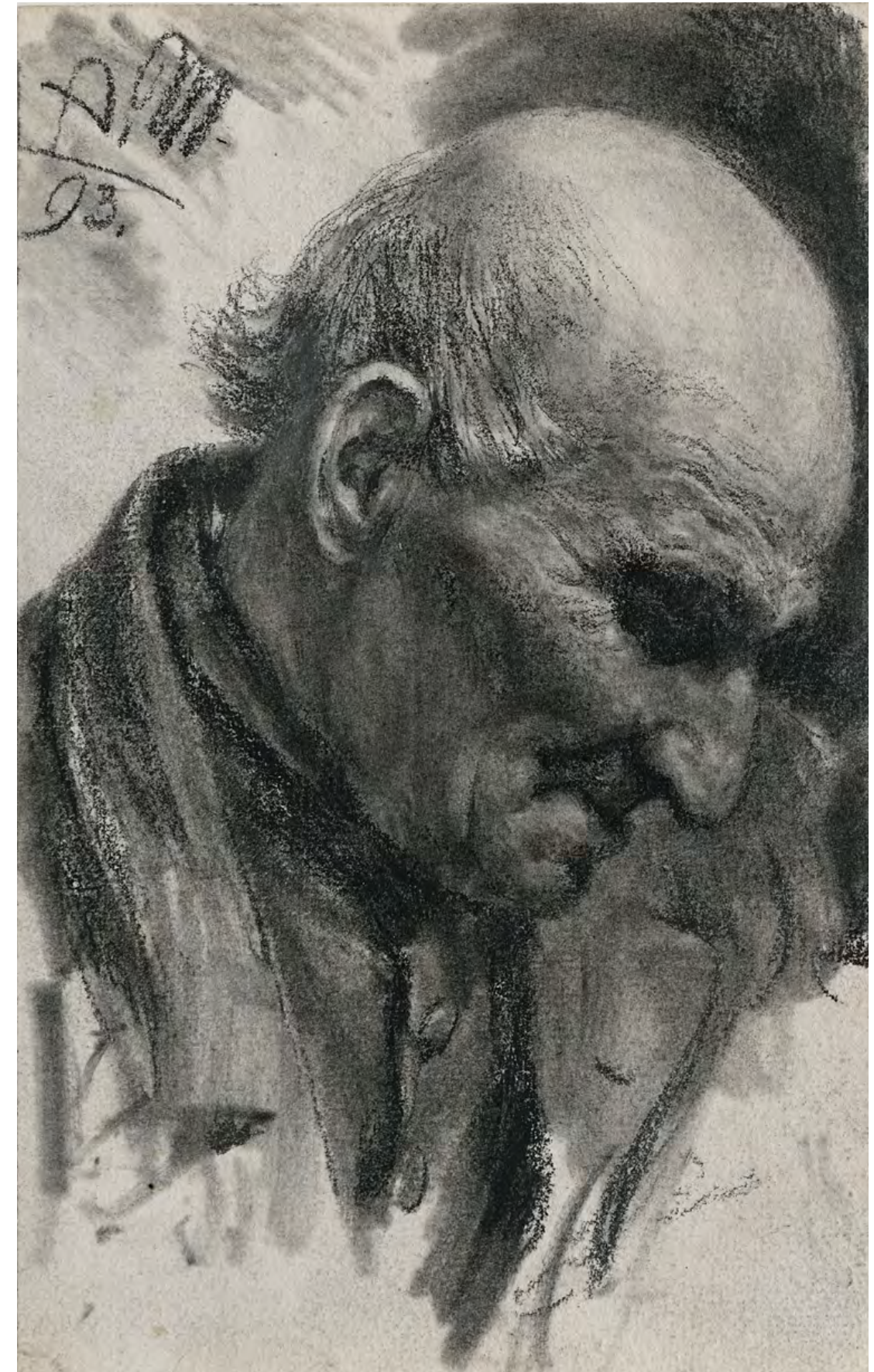
Depictions of heads are an essential aspect of Menzel’s work. Often captured from a high or low vantage point, or placed on the page at a dramatic angle, these studies were of particular interest to the artist in his later years, when he drew some of his most compelling portraits. An unsparing, yet empathetic depiction of an elderly man, the present sheet, dated 1893, is one such study. A similar model appears in another drawing by Menzel, dated 1885, in a private collection, New York (fig. 38).²



Fig. 38

1 P. Betthausen et al., *Adolph Menzel, 1815–1905: Master Drawings from East Berlin*, New York, The Frick Collection, Houston, Museum of Fine Arts, Pittsburgh, Frick Art Museum, Cambridge, Busch-Reisinger Museum, Harvard University Art Museum, 1990–1991, p. 12, footnote 4 (P.

Meyerheim, *Adolph Menzel. Erinnerungen*, Berlin, 1906, p. 129).
2 New York, W. M. Brady & Co., *Master Drawings, 1790–1900*, exhibition catalogue, Spring 1995, cat. no. 19, illustrated.



PAUL-CÉSAR HELLEU

Vannes 1859–1927 Paris

36. *Study of a Reclining Female Nude Stretching*

Signed, lower middle right, *Helleu*, and numbered, lower left, 213
Black, white, and red chalk
19¾ x 13¾ inches
500 x 340 mm

Provenance

Etienne Moreau-Nélaton (1859–1927), Paris
Thence by descent

Helleu drew the female nude throughout his career. The present sheet is typical in its choice of subject and its execution in *trois crayons*.¹ Reclining on a bed or sofa, the model here is shown, rather exceptionally for Helleu's nudes, stretching, as though just waking up, with her arms lifted above her head and her left leg crossed over her right. The pose is active and dynamic. The sitter's left arm pulls her right arm to the right, while her lower body turns to the left. It is a classic contraposto pose, with arms and legs going in different directions, but in a balanced and harmonious way. Further dynamism is achieved as a result of Helleu's unusual choice of perspective. As opposed to looking down on the reclining model, he has chosen to portray her in a very vertical, seemingly upright position. The dramatic pose and *mise-en-page* of the figure create an arresting and unforgettable image.

Paul-César Helleu entered the studio of Jean-Léon Gérôme (1824–1904) in the 1870s, but soon abandoned the academic approach of his teacher to dedicate himself to producing ceramics and decorative painting. As a result of his friendships with John Singer Sargent (1856–1925), James Abbott McNeill Whistler (1834–1903), and Claude Monet (1840–1926), whom he met in 1876, he turned his attention to drawing and engraving, and to contemporary subject matter. He is known for his depictions of *Belle Époque* Parisian high society, especially for his *trois-crayons* portraits of elegantly dressed women from that world. His sitters included the Duchess of Marlborough, Consuelo Vanderbilt, the comtesse Greffulhe (Robert de Montesquiou's cousin), Belle da Costa Greene (J. P. Morgan's librarian, and the first director of the Pierpont Morgan Library), and Helena Rubinstein. Helleu's wife, Alice, a beautiful red head and the epitome of charm and grace, was his favorite model.

Our drawing comes by descent through the family of Etienne Moreau-Nélaton, painter, art collector, and art historian. An exact contemporary and friend of Helleu, he painted mostly domestic family scenes. He is best known, however, for his significant collection of French, nineteenth-century paintings and drawings, which included works by Jean-Bap-

tiste-Camille Corot (1796–1875), Charles-François Daubigny (1817–1878), and Constant Troyon (1810–1865), as well as by Claude Monet (1840–1926), Alfred Sisley (1839–1899), Camille Pissarro (1830–1903), and Edouard Manet (1832–1883). He owned Fantin-Latour's *Hommage à Delacroix* (Musée d'Orsay) and Manet's *Le Déjeuner sur l'herbe* (Musée d'Orsay). He donated about a hundred major paintings to the Louvre in 1906 and later, in 1927, bequeathed to the Louvre and the Bibliothèque Nationale all his historical documentation and his collection of several thousand drawings and prints by the greatest masters of the nineteenth century.



¹ Madame de Watrigant, Présidente des amis de Paul-César Helleu, has

kindly confirmed the attribution of this drawing.

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