



18TH-CENTURY FRENCH DRAWINGS
FROM A PRIVATE COLLECTION

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W. M. BRADY & CO.

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at

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ACKNOWLEDGEMENTS

We are honored and delighted to present this discriminating and distinguished collection of eighteenth-century French drawings formed by a New York collector over the past nearly forty years. The taste, quality, and variety of the drawings is exemplary, and the collector's decision to sell the drawings will, we hope, provide others with an opportunity to acquire such significant and beautiful drawings from a century and culture celebrated for its brilliant draughtsmen.

We are indebted to Joseph Coscia who has photographed all the drawings for this exhibition. We are also deeply grateful to Eunice Williams for her catalogue entry on Fragonard's superb watercolor, *Capriccio: Excavation of Roman Ruins* (cat. no. 11), and to Alan Wintermute for his entry on Watteau's famous *Study of Two Persian Diplomats* (cat. no. 3). We wish, also, to thank Nicholas Hall and Yuan Fang, Virginia Ignelzi, and Oliver Rordorf, for welcoming us again to Nicholas Hall and hosting our exhibition this January in their gallery. It is through their unhesitating generosity that we are able to present this elegant private collection in a handsome and worthy setting to our friends and clients this year.

Laura Bennett
Mark Brady

CATALOGUE

Front cover illustration

FRANÇOIS BOUCHER

7. *“La Passionnée”*: Head of a Young Woman Looking to the Left and Holding a Rose

Frontispiece

ANTOINE WATTEAU

3. *Study of Two Persian Diplomats* (detail)

Back cover illustration

ALEXIS-NICOLAS PERIGNON, THE ELDER

13. *Vue du jardin des Tuileries, 1772*

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Photography: Joseph Coscia
Design: Lawrence Sunden, Inc.

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

CHARLES DE LA FOSSE

Paris 1636–1716 Paris

I. *A Woman Kneeling to the Left, Her Arms Outstretched, with a Subsidiary Study of Her Head*

Red, black, and white chalk
1 5/8 x 8 inches
390 x 202 mm

Provenance

Private collection, France (sale: Paris, Hôtel Drouot, Piasa, 18 March 2005, lot 53, illustrated)
W. M. Brady & Co., New York, 2005
Private collection, New York

Exhibitions

New York, W. M. Brady & Co., *Master Drawings, 1520–1890*, 24 January–16 February 2006, cat. no. 19, illustrated

Literature

C. Gustin-Gomez, *Charles de La Fosse, 1636–1716, catalogue raisonné*, Dijon, 2006, (2 vols.), vol. 2, p. 185, cat. no. D. 21, illustrated

Drawn circa 1703

Son of a silversmith, Charles de La Fosse was a pupil of Charles Le Brun (1619–1690), with whom he collaborated in 1655 on the ceiling of the Paris church of Saint-Sulpice, Paris, and later, on the decoration of the Hôtel Lambert. From 1658 to 1663 he studied in Italy, spending more time in Venice than in Rome. A born colorist, La Fosse came under the influence of the Venetian Renaissance masters, then nearly forgotten in the artistic circles of Paris. La Fosse befriended the leading art theorist of the time, Roger de Piles (1635–1709), whose promotion of Rubens's work and its impact in France exerted a strong influence on the artist. De Piles defended the coloristic "Rubéniens" artists against the classical, linear "Poussinistes" school upheld by André Félibien (1619–1695). This debate had a lasting effect on French art at the end of the seventeenth century, lingering on until the death of the King Louis XIV in 1715 and the dawn of the Rococo movement.

When La Fosse returned from Italy, he had not yet decided which of the two rival camps he should join. At that point he was still painting in the style of the Carracci pupil Francesco Albani (1576–1660). He continued to work for Le Brun in the Salon de Diane and the Salon d'Apollon at Versailles, where Rubens's influence is distinctly detectable. La Fosse's style reached maturity, notably his signature use of foreshortened figures, in the cupola of the church of the Assumption, Paris, of 1676. After having worked at the Trianon in Versailles (1687–88), La Fosse received a major

commission from the British ambassador to France, Lord Montague, to decorate his house in London. Noted at the time as a magnificent ensemble of decoration, Montague House was subsequently destroyed to make way for the British Museum and little remains of La Fosse's conception since these decorations were never engraved. He was recalled to Paris to decorate the cupola and spandrels of the Eglise des Invalides, as well as to paint the controversial *Resurrection* for the apse of the chapel of Versailles. Close to the foremost collector of the time, Pierre Crozat (1665–1740), La Fosse decorated his Paris *hôtel particulier* and his château at



Fig. 1



Montmorency. It was through Crozat that he met and encouraged the young Watteau.¹

Our *trois-crayons* drawing is a study for the figure of Saint Anne in one of La Fosse's largest and most important commissions, *La Consécration de la Vierge* (fig. 1),² painted for the high altar of the church of the Convent of the Immaculate Conception on the rue du Bac, Paris, in 1703. Measuring 4,48 x 2,50 meters, the altarpiece was much admired by La Fosse's contemporaries; Dezallier d'Argenville commented, "c'est un des plus beaux ouvrages de ce fameux artiste."³ The theme of the picture is the Conception of the Virgin. The Virgin, in the center of the composition, kneels on a heavenly cloud, with her eyes modestly cast down, beneath the Trinity. She is surrounded by angels holding symbols of the Marian Litany, largely inspired by the Song of Songs: the Sun, the Moon, a Starfish, Roses, Lilies, and the Spotless Mirror. Beneath this vision, at the lower right, are her parents, Saint Joachim and Saint Anne, who look up in wonder and awe.

In our sheet the figure of Saint Anne is shown kneeling with her arms outstretched and her face radiant with the heavenly light of the vision she beholds. Our study is a preliminary sketch for the figure, showing her wearing a long

mantle tied at the waist, while her hair is tied in a chignon decorated with a small cap. A second drawing for the two figures of Joachim and Anne is in a private collection in Paris (fig. 2).⁴ Drawn with black and red chalk, this study was made later than our drawing and shows the two figures as they appear in the finished painting, without variation. In this drawing, Saint Anne is shown wearing a veil covering her head as in the altarpiece.

The present drawing is highly characteristic of La Fosse's mastery of the *trois-crayons* technique, which he employed to accentuate the folds of the subject's dress, resolve the arrangement of the hair in the subsidiary study above, and define the reflected light of glory on her face.



Fig. 2

1 See J.-F. Méjanès, *Dessins français du XVIIe siècle dans les collections publiques françaises*, exhibition catalogue, Paris, Musée du Louvre, January 28–April 26, 1993, p. 254 for a recent biography of the artist.
2 Now, Le Havre, Musée André Malraux; inv. 181; oil on canvas, 4,48 x

2,50 meters; see Gustin-Gomez, *op. cit.*, pp. 96–97, cat. no. P. 137, illustrated in color.

3 Quoted by Gustin-Gomez, *op. cit.*, p. 97, under cat. no. P. 137.

4 Gustin-Gomez, *op. cit.*, pp. 184–85, cat. no. D. 20, illustrated.



CLAUDE GILLOT

Langres 1673–1722 Paris

2. *Four Actors in Theatrical Costume with Swords* (“*Capitains*”)

Numbered in graphite, upper right, 13. . .

Pen and black ink and red wash, with pale grey-blue wash in the background

5 $\frac{7}{8}$ x 7 $\frac{1}{8}$ inches

150 x 200 mm

Provenance

W. M. Brady & Co., New York, 2009

Private collection, New York

Exhibitions

New York, W. M. Brady & Co., *Drawings and Oil Sketches*, 1700–1900, 27 January–12 February 2009, cat. no. 1, illustrated

Literature

J. Tonkovich, “A New Album of Theater Drawings by Claude Gillot,” in *Master Drawings*, vol. 44, 2006, no. 4, p. 479, cat. no. 18, fig. 29

Theatrical subjects were of great interest to Gillot throughout his career. The inventory of his studio at his death records “un carton de desseins [*sic*] de figure comique representant des scenes italiennes” and “un autre carton representant differents habits du theater.”¹ Furthermore, the 1744 sale of Quentin de Lorangère’s collection, containing the largest number of drawings and prints by Gillot in the eighteenth century, lists “Trente dessins, la plupart de divers habillements comiques et théâtrales,” “trente autres de divers habillements comiques,” and “vingt-trois dessins, la plupart de sujets comiques et réjouissants.”² Until very recently, about eighty of Gillot’s drawings of *commedia dell’arte* and theatrical subjects were known. They were of great importance to his pupils, in particular Jean-Antoine Watteau (1684–1721) and Nicolas Lancret (1690–1743).

Our sheet is an important addition to the artist’s known drawings of this type. It is one of thirty-three drawings of

theatrical subjects which were part of a previously unknown album discovered outside Paris in 2004 and dispersed on the Paris art market that year.³ The album contained three scenes from the *commedia dell’arte*, nineteen sheets of figures in theatrical costume, and eleven sketches, smaller in scale and more summarily rendered, of theatrical characters. Our drawing, *Four Actors in Theatrical Costume with Swords* (“*Capitains*”), is one of the nineteen sheets of figures in theatrical costume, in this case the garb of *capitains*, or military men. Like the other drawings from this group, it is executed in pen and black ink with red wash, and shows four figures arranged horizontally across the page. Rather exceptionally, but similar to five other drawings from the same group, it also employs additional pale grey-blue wash in the background. In this respect it is particularly close to *Four Actors in Theatrical Costume with Hats* in a private collection, Paris (fig. 3),⁴ and may also be compared to a pen and ink and red wash drawing, *Four Costumes for Captains*, inscribed, upper center, *Capitaines/Capitan*, in the Louvre (fig. 4; inv. 26767). One of the soldiers in this sheet was engraved by François Joullain (1697–1778) in *Les Nouveaux Desseins d’habillements . . . inventés par M. Gillot*. His costume was also used in a contemporary ballet, *Quatre Eléments*. Gillot’s drawings of theatrical subjects from the album discovered in 2004 were probably executed over a number of years. It is difficult to say whether they were preparatory for prints or actual costume designs. What they clearly, and abundantly, demonstrate, however, is Gillot’s lifelong love of the theatre.

Drawings from the album of Gillot’s theatrical drawings discovered and dispersed on the art market in Paris in 2004 are today in a number of private and public collections, including the National Gallery of Art, Washington, the J. Paul Getty Museum, Los Angeles, and the Fitzwilliam Museum, Cambridge.



Fig. 3



Fig. 4

¹ Tonkovich, *op. cit.*, pp. 465, 484, n. 5, referencing G. Wildenstein, “L’Inventaire après décès de Claude Gillot,” in *Bulletin de la Société de l’Histoire de l’Art français*, 1923, pp. 114–20.

² *Ibid.*, n. 6, referencing Lorangère’s sale (Paris: Jacques Barois, 2 March

1744, *Catalogue raisonné des diverses curiosités du cabinet de feu M. Quentin de Lorangère*, written by E.-F. Gersaint [d. 1750]).

³ For a detailed discussion of this album and its contents, see *ibid.*, pp. 464–86.

⁴ *Ibid.*, p. 479, cat. no. 17, fig. 28.

ANTOINE WATTEAU

Valenciennes 1684–1721 Paris

3. Study of Two Persian Diplomats

Numbered, lower center, 107, and on verso, 396

Red, black, and white chalk on beige laid paper affixed to the remains of an old, blue mount¹

17¹/₁₆ x 9¹/₁₆ inches

433 x 240 mm

Provenance

Bourguignon de Fabregoules, Aix-en-Provence; sold with his entire collection around 1840 to

Charles-Joseph-Barthélemy Giraud (1802–1882), Aix-en-Provence and Paris, as of circa 1840; given with the rest of his collection to the banker

Paul Flury-Hérard, Paris (Lugt 1015; his mark on lower right with the number 540 inscribed in brown ink)

Marquis Philippe de Chennevières (1820–1899), Paris (Lugt 2072 or 2073; his mark at lower left) (his sale: Paris, 4–7 April 1900, one of 16 drawings in lot 521 [six sheets sold for 365 francs to Ducrey; ten sheets sold for 450 francs to Ducrey])

Henri Michel-Lévy, Paris (his sale: Paris, Galerie Georges Petit, 12–13 May 1919, lot 137 [5,000 francs to Paul Helleu])

Paul Helleu (1859–1927), Paris

Charles Templeton Crocker, San Francisco, by descent to his widow

Helene Irwin Crocker Fagan, San Francisco, until 1955

San Francisco Museum of Modern Art, gift of Helene Irwin

Crocker Fagan (inv. 35.1955), until 2007

W. M. Brady & Co., New York, 2007

Private collection, New York

Exhibitions

Oakland, Mills College Art Gallery, and Portland, Oregon, Portland Art Museum, *Old Master Drawings*, 1937–1938, cat. no. 106, illustrated (catalogue by A. Neumeyer)

Berkeley, University of California Art Museum, *Master Drawings from California Collections*, 1968, cat. no. 21, pl. 98

New York, The Frick Collection, and Ottawa, The National Gallery of Canada, *Watteau and His World: French Drawing from 1700 to 1750*, 1999–2000, p. 26, pp. 114–115, cat. no. 12, illustrated (catalogue by A. Wintermute)

New York, W. M. Brady & Co., *Old Master Drawings and Oil Sketches*, 22 January–14 February 2008, cat. no. 16, illustrated

New York, The Morgan Library and Museum, *Life Lines: Portrait Drawings from Dürer to Picasso*, 1 June–8 September 2015, n.c., checklist no. 3.2

Literature

P. de Chennevières, “Une collection de dessins d’artistes français,” in *L’Artiste*, 1894, chapter II, pp. 189–190

K. T. Parker, *The Drawings of Antoine Watteau*, London, 1931, p. 20

K. T. Parker and J. Mathey, *Antoine Watteau: Catalogue complet de son oeuvre dessiné*, 2 vols., Paris, 1957, II, no. 797, illustrated

C. van Hasselt, *Le Dessin français de Claude à Cézanne dans les collections hollandaises...*, exhibition catalogue, Paris, Institut néerlandais, and Amsterdam, Rijksmuseum, Prentenkabinet, 1964, p. 39, under cat. no. 42

P. Hattis, *Four Centuries of French Drawings*, San Francisco, 1977, p. 207, cat. no. 184, illustrated p. 211

M. Sérullaz, “Deux dessins de Watteau” in *La Revue du Louvre et des Musées de France*, vol. 31, 1981, no. 1, pp. 31–32, note 8

M. Roland-Michel, *Watteau: An Artist of the Eighteenth Century*, London, 1984, p. 134

M. Morgan Grasselli, *The Drawings of Antoine Watteau: Stylistic Development and Problems of Chronology*, doctoral dissertation, Harvard University, 1987, p. 170, cat. no. 131, fig. 163

M. Morgan Grasselli, “New Observations on Some Watteau Drawings,” in F. Moreau and M. Morgan Grasselli, (eds.), *Antoine Watteau (1684–1721): Le peintre, son temps et sa légende*, Paris and Geneva, 1987, pp. 185, 194, note 13

P. Rosenberg and L.-A. Prat, *Antoine Watteau 1684–1721: Catalogue raisonné des dessins*, Milan, 1996, I, pp. 452–53, cat. no. 287, illustrated

L.-A. Prat (with the collaboration of L. Lhinares), *Histoire des collections du Musée du Louvre: La Collection Chennevières. Quatre siècles de dessins français*, Paris, 2007, pp. 66, 238, 716, cat. no. 79

L.-A. Prat, *Le dessin français au XVIIIe siècle*, Paris, 2017, p. 41²

As a draughtsman Watteau is indelibly linked to the medium of *trois crayons*, or three chalks. He was not the first eighteenth-century artist to work in a combination of red, black, and white chalk—his mentors, Antoine Coypel (1661–1722) and Charles de La Fosse (1636–1716) both preceded him—but he was the subtlest and most inventive by far.

The first time he expanded on the exclusively red-chalk technique that he had previously employed seems to have been in a group of drawings of Persians that, with good reason, can be dated to the early part of 1715. Nine of these drawings are known today, each depicting standing or seated males dressed in Persian costume, one of them in red chalk only, seven in red and black chalk, and one—the present sheet—in *trois crayons*, making it perhaps the artist’s first surviving drawing in what would quickly become his

¹ These are probably the remains of the characteristic mount into which drawings acquired by Ducrey for Chennevières were placed; see Prat, 2007, *op. cit.*, pp. 24–25.

² The author states erroneously that the drawing was sold by the Achen-

bach Foundation for the Graphic Arts, San Francisco; in fact, the drawing was sold by the San Francisco Museum of Modern Art to which it had been given by Helen Irwin Crocker Fagan in 1955; see *Provenance*, above.



hallmark manner.³ The group is stylistically coherent, and most of the drawings give the appearance of having been made as portraits. One of the sheets (R.P. 281, in the Louvre) bears on its *verso* an inscription in an old hand that identifies the sitter as the Persian ambassador Mehemet Riza Bey, intendant of the province of Erivan; Bey headed an embassy that arrived in Paris, to much fanfare, on February 7, 1715. Unfortunately, as the ambassador was fully bearded—a fact confirmed in contemporary prints—the identification of the drawing is unlikely. It has generally been assumed, however, that the sitter, like all of the other subjects in this series, was a member of this same delegation. It is not known how Watteau gained access to the visitors, but this could have been arranged through Coypel, who was commissioned to make a painting recording the ambassador's audience with Louis XIV.⁴ It is possible, however, that the much-publicized arrival of the exotic ambassador and his colorful entourage inspired Watteau—who loved to dress his friends in fanciful costumes and draw them—to add Persian-style clothing to the costume trunk from which he dressed his regular models. The Persian studies were probably made for Watteau's

own pleasure: none are known to have been employed in paintings.

The present sheet is the largest of the group, and the only one drawn in three chalks. The principal study on the page is one of the most physically imposing of the group. Although essentially a costume study, it fully conveys the model's commanding presence, self-certain posture, and air of authority. The effect is achieved through emphasis on the model's bulk and by Watteau's use of sharp, rhythmic accents in the shoulder, arm, and powerful right hand; Watteau also lowered the vantage point from which he studied the model, thus allowing his stern-visaged subject to tower over us. It is clear that this sketch represents a rapid, full-length study of the same model drawn by Watteau in his celebrated three-quarter-length portrait drawing in the Louvre, said to depict Mehemet Riza Bey (fig. 5): indeed, the powerfully sculpted face and hand, the belted tunic and, most strikingly, the remarkable headdress, are identical in both drawings. Although the integration of the three chalks is still somewhat tentative, by including strokes of black chalk in the face and red chalk in the draperies, Watteau was

already moving beyond his mentors, who had attributed to each color a distinct purpose: La Fosse, for example, used colors to underscore content, as painters did, reserving his red chalk almost exclusively for flesh tones.

The second, bust-length study on the page is executed entirely in red chalk and is of a different model who reappears full-length in another of the Persian drawings in the Fondation Custodia, Institut Néerlandais, Paris (R.P.286; fig. 6).⁵ Little about his sharp-nosed, lazy-eyed physiognomy appears "oriental," but he sports the identical fleece-lined hat that he wears in the Fondation Custodia drawing; it is similar to the hat worn by another, mustached model in drawings in the Victoria and Albert Museum, London, the Morgan Library, New York and the Fogg Art Museum, Harvard (R.P.283, R.P.284 & R.P.285).

It is not surprising that this magnificent drawing appeared in the collections of several of the most eminent drawings connoisseurs of the nineteenth and early twentieth centuries. The Parisian banker Flury-Hérard amassed one of the finest (and largest) collections of French drawings in mid-nineteenth-century Paris; it is his number, 540, that is written on the lower right corner of the sheet. Its next owner, the Marquis de Chennevières (1820–1899), was a collector of nearly legendary acumen, as well as a writer who chronicled the contemporary art scene in Paris, and an eminent arts administrator, who served as inspector of the provincial museums, curator of the Louvre and the Musée du Luxembourg, and Directeur des Beaux-Arts for the French State. The several sales organized shortly before and just after his death, in which his encyclopedic collection of French drawings—numbering in the thousands—was dispersed, were watershed events. Later, the drawing was among the thirty-three sheets by Watteau in the vast collections of Henri Michel-Lévy, from whose sale in 1919 it was acquired by Paul Helleu (1859–1927), one of three drawings by Watteau purchased that day by the celebrated society painter. Though he described himself as "the grandson of Ingres" and advocated that artists should "always be classical," Helleu looked to Watteau more than any other single model, not only in the elongated, hyper-elegant poses of his society portraits (which derived from Watteau's *fêtes galantes*), but especially in his revival of the largely forgotten *trios-crayons* technique for his drawings, which was an open homage to the master.

In the present sheet, which Helleu would certainly have studied for the deftness with which the artist varied his touch and handling of the chalks, Watteau lingers with curiosity over each aspect of the models' foreign appearance and dramatic attire. With his lifelong love of costume, Watteau could hardly fail to have been fascinated by the Persians' extravagant dress, and he took obvious delight in exploiting

its full decorative potential (note the ornamental stripping on the turban on the standing figure). As Chennevières observed in a commemoration of his collection published in the journal *L'Artiste* in 1894, the drawing "will make you think, as I did, of the irresistible attraction that the striking costumes of the Orient have always held for colorists—for Veronese and Rubens, for Rembrandt as well as Watteau, without even mentioning the *chinoiseries* of Boucher and his colleagues."⁶ And yet, distinct from the comic note found in the 'orientalism' of Boucher or the later practitioners of the Rococo, Watteau accords his sitters the respect of an intimate but benevolent examination. Fully equal to the monumental drawings of foreign dignitaries by Sir Peter Paul Rubens—the Old Master beloved above all others by Watteau, who studied Rubens's sketches assiduously in the collection of his patron, Pierre Crozat—the present drawing exhibits no hint of mockery or condescension in the attitude taken to the sitters, whose humanity and individuality are acknowledged and movingly memorialized.

ALAN WINTERMUTE



Fig. 5

³ A drawing of a standing Persian in a toque and long mantle, seen from behind, is executed in red chalk only; it is in the Jeffrey E. Horvitz collection at the Fogg Art Museum, Harvard (R.P.285). Seven sheets depicting Persian sitters are in red and black chalk: in the Musée du Louvre, Paris (R.P. 281); the Teylers Museum, Haarlem (R.P. 282 & R.P.289); the Victoria and Albert Museum, London (R.P.283); the Clare and Eugene



Fig. 6

Victor Thaw Collection of the Morgan Library, New York (R.P.284); the Fondation Custodia, Institut néerlandais, Paris (R.P.286); and the British Museum, London (R.P.288). The sole sheet from this group in red, black and white chalk is the present drawing.

⁴ See Grasselli, Harvard University, 1987, p. 166, and N. Garnier, *Antoine Coypel 1661–1722*, Paris, 1989, p. 169, cat. no. 125.

⁵ Chennevières, *op. cit.*, notes of this second head that "the slightly worn and reddish tone of the sanguine makes me think that this might be a drawing counterproofed by Watteau himself"; he goes on to observe that

"the blacks and whites are of great freshness". No counterproof of the drawing is known or recorded.

⁶ Chennevières, *op. cit.*, p. 190; reprinted in Prat, 2007, *op. cit.*, p. 66.

PIERRE-CHARLES TRÉMOLIÈRES

Cholet 1703–1739 Paris

4. *A Zephyr*

Inscribed in Chennevières's hand, *verso*, *Vaganay, Lyon*

Red chalk

8 7/8 x 11 1/4 inches

207 x 288 mm

Provenance

Vaganay, Lyon, acquired by

Marquis Philippe de Chennevières (1820–1899), Paris (Lugt 2073)

(his sale: Paris, 4–7 April 1900, p. 75, part of lot 486 [21 francs to M. Mathey])

Frederick J. Cummings (1933–1990), Detroit, by 1977

Zangrilli, Brady & Co., New York, 1986

Private collection, New York

Exhibitions

New York, Zangrilli, Brady & Co., *French and English Drawings,*

1700–1875, 18 February–22 March 1986, cat. no. 7, illustrated

New York, The Metropolitan Museum of Art, *Eighteenth-century*

French Drawings in New York Collections, 2 February–25 April

1999, pp. 36–37, cat. no. 16, illustrated (cat. entry by P. Stein)

Literature

P. de Chennevières, "Un collection de dessins d'artistes français," in *L'Artiste*, n.s., 13 (January 1897), p. 22

J.-F. Méjanès et al., *Pierre-Charles Trémolières (Cholet 1703–Paris 1739)*, exhibition catalogue, Musée de Cholet, 29 June–30 September 1973, p. 114 (as location unknown)

L.-A. Prat, *La collection Chennevières, quatre siècles de dessins français*, Paris, 2007, p. 478, cat. no. 1012, illustrated

This lively and beautifully preserved study of a zephyr from the collection of Frederick Cummings, long-time director of the Detroit Institute of Arts, was first identified by Louis-Antoine Prat in 1977 as one of the lost drawings by Trémolières formerly in the collection of the marquis de Chennevières.¹



Fig. 7

Philippe de Chennevières, whose distinguished collection numbered over four thousand sheets, was one of the great nineteenth century connoisseurs of French drawings, and published a series of twenty-two articles devoted to his vast collection in the contemporary periodical, *L'Artiste*, over a period of three years from 1894 until 1897.

Pierre-Charles Trémolières was sent to Paris at an early age to study

under Jean-Baptiste Vanloo (1684–1745). While in Paris he lived in the house of the celebrated antiquarian, the comte de Caylus, an acquaintance of his family, who promoted his career faithfully. In both 1726 and 1727, Trémolières won second place in the Prix de Rome competition at the Académie. As a finalist for two subsequent years of the Prix de Rome contest and a protégé of the comte de Caylus, he was sent to Rome as a *pensionnaire* to study at the Académie de France; in 1728, he left for Rome with Louis-Gabriel Blanchet (1705–1772) and Pierre-Hubert Sableyras (1699–1749). There he would spend upwards of six years, in the company of such artists as François Boucher (1703–1770), Carle Vanloo (1705–1765), his teacher's brother, and the sculptors Michel-Ange Slodtz (1705–1764) and Edmé Bouchardon (1698–1762), before returning to France in 1734 to work in Lyon on the decoration of the church of S.-Bruno-des-Chartreux, for which he painted two altarpieces of the *Ascension* and the *Assumption*. He arrived back in Paris in 1736 and in 1737 was made *académicien* after which he received numerous private commissions. In that same year, most significantly, Trémolières painted five overdoors for the Hôtel de Soubise (now the Archives Nationales), part of a vast project which also employed Natoire (1700–1777), Boucher, and Carle Vanloo, and which is considered the supreme expression of Parisian Rococo decoration. He died prematurely in 1739 at the age of 36.²

Our drawing can be dated stylistically to the mid-1730s and was likely drawn while the artist was in Rome, or shortly thereafter. Perrin Stein has recently observed that Trémolières's graphic style was influenced by his contemporary in Rome, Edmé Bouchardon. In addition to copying the Old Masters in his student years in Rome, the artist was known to copy works by the sculptor.³ The graphic styles of the two artists differ considerably, however. Bouchardon's academic classicism, dependant on brilliantly precise outline and hatching, contrasts with Trémolières much broader, freer manner of drawing, clearly revealing the artist's pronounced Rococo tendencies. Stein has suggested that the present sheet pays homage to a set of personifications of the Four Winds by Bouchardon, formerly in the collection of Pierre-Jean Mariette.⁴ While the conceit of cloud-borne winged youths is common to both our drawing and the surviving three drawings from Mariette's collection, the Bouchardon figure types are older and more sinister in aspect, with almost simian-like features, while Trémolières figure is more youthful and naturalistic in appearance.



1 Letter from L.-A. Prat to F. J. Cummings dated 24 June 1977. See, also, Prat, *op. cit.*, p. 478, cat. no. 1012, illustrated.

2 For further biographical details about Trémolières life, see Méjanès et al., *op. cit.*

3 Stein, in exhibition catalogue, 1999, *op. cit.*, p. 37, n. 2.

4 The drawing of the *East Wind* is in The Metropolitan Museum of New

York, inv. 1981.15.2; the drawings for the *West Wind* (fig. 7) and the *South Wind* are in the collection of the Staatliche Museem, Berlin, inv. nos. KdZ 26330 and KdZ 26342; a counterproof taken from an alternate design for the *East Wind* is in the Nationalmuseum, Stockholm; see Stein, *op. cit.*, p. 36, nn. 3, 4, and 5.

CHARLES-ANDRÉ, called CARLE VANLOO

Nice 1705–1765 Paris

5. *Double-Academy: A Male Nude Seated in Profile to the Left, the Other Seated with his Head Thrown Back, his Two Arms Raised Pulling Ropes*

Inscribed, lower right, *Carle Van Loo*; inscribed on the *verso*, lower center, *Van Loo. Charles-André (dit Carle) / 1705–1765 / Cabinet Pignon-Dijonval no. 3422. du Catalogue* (fig. 8)

Red chalk

17½ x 20⅝ inches

438 x 518 mm

Provenance

Gilbert Pignon-Dijonval (1708–1792), Paris, by descent to his grandson,

Charles-Gilbert, Vicomte Morel de Vinde (1759–1842), Paris (no mark; see Lugt 2520)

Albert Léon Victor Finot (1853–1941), Troyes (Lugt 3627) (sale: Paris, Hôtel Drouot, Audap Godeau, Solanet [commissaires-priseurs], *Collection A. F. et à divers amateurs*, 6 December 1982, lot 160 [bt. Cailleux])

Galerie Cailleux, Paris

Private collection, New York

Exhibitions

New York, Colnaghi in association with Galerie Cailleux, *18th Century French Drawings*, 20 April–26 May 1983, cat. no. 11, illustrated

Literature

M. Bénard, *Cabinet de M. Pignon Dijonval*, Paris, 1810, p. 19, cat. no. 3422, “Vanloo [Charles-André]: Vingt-trois belles figures académiques d’hommes: d. à la sanguine sur papier blanc, dans le nombre se trouvent dix contre-épreuves; h. 21 po. sur 16 po.”

M.-C. Sahut, *Carle Vanloo, premier peintre du roi, (Nice, 1705–Paris, 1765)*, exhibition catalogue and catalogue raisonné, Nice, and elsewhere, 1977, p. 179, cat. no. 605, illustrated (engraving by Demarteau)

Engravings

Gilles Demarteau, *Deux Hommes nus, l’un de profil à g., l’autre de face, la tête rejetée en arrière, les deux bras levés et tirant sur des cordes*, inscribed, *Dessiné par Carle Vanloo Ler Peintre du Roi; Gravé par Demarteau*, Paris, 1773

Carle Vanloo was the most talented artist of an illustrious family of painters whose origins were Dutch and who eventually settled at Nice in the south of France. After his father died in 1712, the family moved to Turin where Carle first studied with his much older brother, Jean-Baptiste (1684–1745), and later, in Rome, with Benedetto Luti (1666–1724). Upon his return to France, he continued to work with his brother and in 1724 won the Prix de Rome with *Jacob Purifying his House before his Departure for Bethel* (location unknown). He left for Italy in 1728 without the usual stipend awarded to *pensionnaires* due to a lack of royal funds at the time. Returning to Paris in 1734, Vanloo was received as full member of the Académie in 1735 with *Apollo Flaying Marsyas* (Paris, Ecole Nationale Supérieure des Beaux-Arts). He would have a glittering career, becoming *premier peintre du roi* in June 1762, and director of the Académie Royale in 1763.

Drawing from the live model was an essential part of an artist’s training and practice; the goal of every young artist in France in the eighteenth century was, after a course of preliminary study of casts and copying images from prints, to be admitted to the life-drawing class. There the student was required to demonstrate his ability to render the nude in a variety of poses suitable to a history painter and under changing lighting conditions. Only after achieving proficiency would the artist be allowed to proceed to work in oil and enter competitions such as the Prix de Rome. Carle Vanloo was one of the finest academic draughtsmen of the eighteenth century and has left a remarkable legacy of his academies: nearly seventy of his academies have survived and are preserved in the print rooms of Europe and America.

The superb double-academy presented here is the only securely identified sheet of twenty-three academies by Vanloo recorded in the great eighteenth-century collection of prints and drawings formed by Gilbert Pignon-Dijonval.¹ Untraced for more than a hundred and fifty years, the drawing re-appeared in the sale of Dr. Albert Finot’s fine collection



Van Loo Charles André (dit Carle) Cabinet Pignon-Dijonval no 3422. du Catalogue
1705-1765

Fig. 8

¹ Bénard, *op. cit.*, p.19, cat. no. 3422.

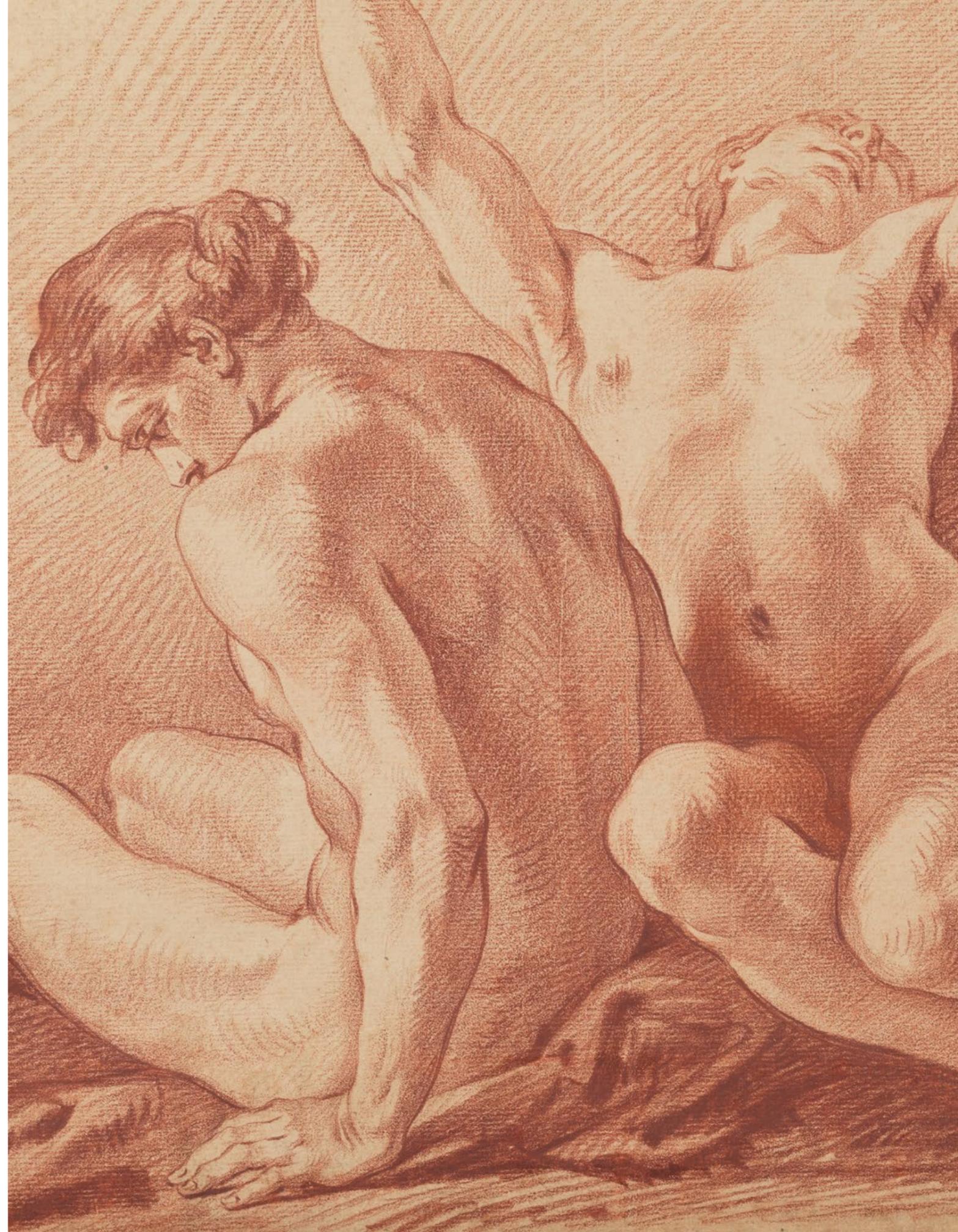
where it was purchased by Cailleux at the Hôtel Drouot in 1982. Its illustrious early provenance was discovered through an annotation inscribed on the *verso* when the drawing was removed from its mount and presented in an exhibition in New York at Colnaghi in 1983. One of only two double-academies in the artist's oeuvre,² our drawing was engraved *en manière de crayon* and in the same direction³ by Gilles Demarteau (1722–1776) in 1773 (fig. 9).⁴



Fig. 9

² The second double-academy by Vanloo remains untraced and is known only through an engraving *en manière de crayon* by J. Varin; see Sahut, *op. cit.*, p. 179, cat. no. 606, illustrated.
³ Demarteau, the most brilliant reproductive engraver in eighteenth-century Paris, specialized in prints done in the crayon manner at a time when drawing was greatly in fashion. His skill was so remarkable that he (as well as Vanloo) made prints after the original drawing both in reverse

and in the same direction as the original model. For further examples of these engravings in the same direction, see Sahut, *op. cit.*, p. 169, cat. no. 551; p. 171, cat. no. 561; and p. 172, cat. no. 568, all illustrated.
⁴ For the fine example in the Bibliothèque Nationale, Paris, see M. Roux, *Bibliothèque Nationale, Département des estampes, Inventaire du fonds français, Graveurs, du dix-huitième siècle*, Paris, 1949, p. 447, cat. no. 402. See, also, Sahut, *op. cit.*, p. 179, cat. no. 605, illustrated.



CHARLES-JOSEPH NATOIRE
Nîmes 1700–1777 Castel Gandolfo

6. *Study of a Triton and a Naiad*

Signed, lower right, C. Natoire
Red and white chalk on beige paper
9¾ x 11½ inches
246 x 295 mm

Provenance
Private collection, France (sale: Paris, Hôtel Drouot, 26 March 2003, lot 59, illustrated)
W. M. Brady & Co., New York
Private collection, New York

Exhibitions
New York, W. M. Brady & Co., *French Drawings, 1600–1900*, 20 January–12 February 2004, cat. no. 9, illustrated

Literature
S. Caviglia-Brunel, *Charles-Joseph Natoire, 1700–1777*, Arthena, Paris, 2012, p. 233, cat. no. D. 163, illustrated
L.-A. Prat, *Le dessin français au XVIIIe siècle*, Paris, 2017, p. 113, fig. 174

Drawn circa 1735

Son of a sculptor and architect, Natoire began his studies with his father and later entered the studios of Louis Galloche (1670–1761) and François Le Moyne (1688–1737). In 1721, he won the Prix de Rome and as a *pensionnaire* distinguished himself by winning first prize in drawing at the Accademia di San Luca. Natoire returned to Paris in 1730, was received



Fig. 10

into the Académie in 1734, and enjoyed a brilliant career in Paris until 1751 when he returned to Rome as director of the French Academy.

Our drawing is preparatory for Natoire's 1735 painting of *Le triomphe d'Amphitrite* (fig 10; Cranbrook Art Museum, Bloomfield Hills, Michigan), the first in a series of paintings devoted to this subject which occupied the artist throughout his career. As Susanna Caviglia-Brunel notes in her catalogue raisonné, the subject and its pendant, *Le Triomphe de Bacchus* (*Bacchanale*), also in the Cranbrook Art Museum, allowed Natoire to demonstrate his talents in the representation of nudes in landscape. In the *Amphitrite*, the brilliant colors, and the nudes, both hidden and yet sometimes revealed in the varying transparencies of the water, contributed particularly to make this painting a "véritable fête pour les yeux et les sens."¹ He produced a second, grander, and more elaborate painting of the subject² for the Baron Heineken very shortly after the Cranbrook picture,³ differing greatly in feeling, scale, and composition to Natoire's first painting of the subject. Much later, in 1749, Natoire was commissioned to paint larger variants of the Cranbrook pendants of the *Triomphe d'Amphitrite* and the *Triomphe de Bacchus* for the financier Ange-Laurent de Lalive de Jully.⁴ This later pair faithfully follows the compositions of the prime versions of 1735, but at greater scale, and with extensions to the left side of the compositions and additions of putti in the skies (fig. 11, for the *Amphitrite*).

Our drawing, a study for the triton and the naiad at the right of the Cranbrook *Amphitrite*, is one of three certain preparatory drawings for this composition, including a red chalk study for the naiad seen from behind swimming in the foreground of the composition (untraced), and another study of three putti, drawn with red and white chalk, formerly in the Hermitage and now in the British Museum.⁵ Natoire returned to these studies in 1749 when he painted the enlarged replicas of the Cranbrook compositions for Lalive de Jully.

Drawn with red and white chalk, the present sheet is notable for the freshness and vigor of its execution and is a superb example of the nearly effortless draughtsmanship of Natoire's most creative and productive years. Louis-Antoine Prat cited the drawing as "une des plus fougueuses



1 Caviglia-Brunel, *op. cit.*, p. 233, under cat. no. P. 43.
2 Warsaw, Muzeum Narodowe, inv. 127907; see *ibid.*, p. 236, cat. no. P. 46, illustrated.
3 Caviglia-Brunel dates the Heineken version to c. 1735.
4 The Lalive de Jully *Amphitrite*, engraved by Duflos, is untraced, though it has appeared at auction twice since the Lalive de Jully sale in the eight-

teenth century: sale: Paris, Hôtel Drouot, 29 April 1912, lot ?, and, sale: Paris, Palais Galliera, 29 November 1976, lot 54; see *ibid.*, p. 369–68, cat. no. P. 449, illustrated. Its pendant, the *Triomphe de Bacchus*, is today in The Museum of Fine Arts, Houston (inv. 84.200); see *ibid.*, p. 268, cat. no. P. 208, illustrated.
5 *Ibid.*, p. 233, cat. nos. D. 161 and D. 162, illustrated.

et énergiques sanguines de la première partie de l'activité graphique de Natoire.²⁶ From 1731 to 1738, in addition to the *Triomphe d'Amphitrite*, he painted a series of nineteen pictures for the château of La Chapelle-Godefroy in Champagne; three Old Testament pictures for the Parisian *hôtel particulier* of the Duc d'Antin in 1732; and in 1736 he began working with Carle Vanloo (1705–1765) and François Boucher (1703–1770) on the great decorative scheme of the Hôtel Soubise (now the Archives Nationales) among other projects during this exceptionally productive time in his career.



Fig. 11



FRANÇOIS BOUCHER

Paris 1703–1770 Paris

7. “*La Passionnée*”: Head of a Young Woman Looking to the Left and Holding a Rose

Signed, lower right, in black chalk, *f. Boucher*

Black, white, and red chalk, with touches of black pastel, stumping;
laid down on the eighteenth-century Jean-Baptiste Glomy mount
(his blind stamp, Lugt 1119)

8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ inches

250 x 170 mm

Provenance

Private collection, Germany

Colnaghi, London, 2011

Private collection, New York

Exhibitions

Holte, Denmark, Gammel Holtegaard, *François Boucher: Fragments of a World Picture*, 2013, pp. 110–11, cat. no. 36, illustrated
(catalogue by Françoise Joulie)

Drawn *circa* 1745–1750

François Boucher was a member of the exceptionally talented “Generation of 1700” who would dominate French painting for much of the eighteenth century. Heir to the grand manner of seventeenth-century French art, Boucher created a style and repertoire of subject matter that was compatible with the intimate scale and refined taste of the court of Louis XV and his *maitresse en titre*, the marquise de Pompadour, who became his most ardent patron. Having first studied briefly with François Lemoyne (1688–1737), Boucher was awarded the Prix de Rome in 1723. Upon his return from Italy, he was approved (*agrée*) by the Académie royale in 1732 and admitted (*reçu*) as a full academician in 1734. His official career proceeded smoothly, as he advanced from professor to director of the Academy, succeeding his near exact contemporary Carle Vanloo (1705–1765). In 1765, also, he was appointed *premier peintre du roi*.

This recently discovered drawing is a new addition to Boucher’s corpus of autograph drawings.¹ Remarkably fresh and well-preserved, it shows a woman in profile whose elegance and sensuality are expressed through her appearance and pose. While her eyes indicate awareness and intelligence, the young woman’s posture is relaxed and natural. Her right hand is adjusting her garment while her left hand is placed in the foreground very delicately holding a rose. Her hair,

upswept from the back, is held in place by a ribbon, in the mid-eighteenth century “*en tape*” hairstyle.² A second, fashionable black ribbon is tied around her neck with a bow at the back.

The drawing shows Boucher’s mastery of technique. The sitter’s refined face was drawn initially with black chalk, and then reinforced with red chalk, most strikingly at the ear, eye, nose, and lips, to suggest the flesh tones. As Françoise Joulie first observed, the three dimensionality of the face is created by the delicate red and black chalk hatching on the cheeks heightened with white chalk to give the skin tones greater luminescence.³ Boucher renders the delicate and curling hair with a deft application of black and white chalk, stumped to suggest softness, and heightened with black pastel for accents. Madame Joulie notes that her recent discovery of the artist’s use of black pastel dates primarily to his drawings made after 1740.⁴ She further notes that the delicate and precise treatment of the model’s lips is characteristic of the artist’s mature period, and that the model’s “*en tape*” hairstyle is consonant with the portraits of Madame de Pompadour executed in the late 1740s.⁵ Taking into account the style and technique, as well as the fashionable hair style of the model, Madame Joulie dates our drawing to 1745–1750.

The beauty spot, or *mouche*, which gives the drawing its title, is in France known as “*la passionnée*.” Boucher has emphasized the mark with rich black pastel and placed it near the corner of the eye, where the white chalk skin tones are most luminous. These beauty marks, a fashion that developed at the beginning of the eighteenth century, were in fact made of black taffeta or felt, and had various coded meanings depending on where they were placed on the face. Such beauty marks appear in several of the artist’s paintings, including *Le Déjeuner* (1739; Paris, Louvre),⁶ *La Toilette* (1742; Madrid, Museo Thyssen Bornemisza),⁷ and *Femme à sa toilette*, a painting in which the model is sitting at her dressing table applying a *mouche* to her face (fig. 12; location unknown).⁸ A large drawing, showing a seated woman with the same hairstyle as our model and bearing a beauty mark at the side of her left eye, formerly in collection of Alfred de Rothschild, was on the London art market in 1986 (fig. 13).⁹ This drawing, recently exhibited for the first time, dates from about the same time as our sheet (c. 1748–1750).¹⁰

1 The attribution was confirmed by Alastair Laing upon first-hand inspection (14 July 2011) when the drawing was acquired by Colnaghi’s, and by Françoise Joulie who first published the drawing in 2013; see Joulie, in exhibition cat., 2013, *op. cit.*, pp. 110–11, cat. no. 36, illustrated.

2 *Ibid.*, p. 110.

3 *Ibid.*

4 *Ibid.*

5 *Ibid.*

6 Inv. RF 926.

7 Inv. 58 (1967–4).

8 Sale: Paris, Sotheby’s, “Hôtel Lambert, Une collection princière,” 11 October 2022, lot 32, illustrated.

9 Black, white, and red chalk, 516 x 368 mm, location unknown; see sale: London, Christie’s, 9 December 1986, lot 149, illustrated.

10 Joulie, in exhibition catalogue, *op. cit.*, p. 106, cat. no. 34, illustrated.



Madame Joulie notes that our drawing is not a preparatory drawing for a painting but was likely made as a finished work of art. Indeed, in the eighteenth century the drawing was set off by its fine and handsome mount with green bands made by the celebrated Parisian mount maker, Jean-Baptiste Glomy (1711–1786). Glomy, who worked initially with the framers P.-C.-A. Helle and Edmé-François Gersaint, later opened his own mount and frame shop on 1 June 1753 at the corner of the rue du Bourbon and St. Claude. His clientele included the duc de Tallard, Boucher himself, the collector Gilbert Paignon-Dijonval, the artist Cochin, the engraver Gabriel Huquier, the abbé de Saint-Non, and the marquis de Marigny, the brother of Madame de Pompadour.



Fig. 12



Fig. 13



CHARLES MICHEL-ANGE CHALLE
Paris 1718–1778 Paris

8. *Vue d'une glacière à Champigny*

Signed, lower right, Challe; the *verso* inscribed in pen and brown ink, *Vue d'une Glacière à Champigny / par M. A. Challe* (the artist's name erased), and numbered, *No 27*; inscribed by a later hand in pencil, *élève de Boucher* (erased); inscribed by a later hand in pencil, *J. B. Oudry 1686–1755*.

Black and white chalk on blue paper
11¹/₆ x 17¹/₆ inches
293 x 435 mm

Provenance

Private collection, southern Germany
Le Claire Kunst, Hamburg, 2014
Private collection, New York

Literature

G. Kehlenbeck, *Works on Paper: From Salvati to Calder, New Acquisitions: Drawings, Watercolours and Pastels*, dealer's catalogue, no. 32, Le Claire Kunst, Hamburg, 2014, cat. no. 5, illustrated

As stated in the inscription on its *verso*, the present sheet depicts an icehouse at Champigny, a village situated on the river Marne just southeast of Paris. The thatched icehouse is set within a walled courtyard surrounded by trees, with several wooden barrels and staves to its right and a water-filled wooden tub and further staves to its left. Two figures are lightly indicated through the opening in the wall to the left. Beautifully composed and richly executed in black and white chalk on blue paper, our drawing, a snapshot of everyday life in mid-18th-century France, clearly shows the influence of François Boucher (1703–1770), with whom Challe had studied, both in its choice of genre subject matter, a simple country farmyard, and its technique, masterfully rendered chalks on blue paper.

Challe had a particular fondness for this icehouse in Champigny—it appears in in two other drawings, with minor differences, by the artist. A larger variant of the composition, *Bergère endormie devant une chaumière* (fig. 14), signed and executed in black and white chalk on pinkish-beige paper, was on the art



Fig. 14

1 Signed, *M. A. Challe*, and numbered, *no. 49*; 300 x 468 mm (Paris, Drouot-Richelieu [Thierry de Maigret], 27 March 2003, lot 96).
2 Inv. 68.105; signed in pen and brown ink, lower left, *M. A. Challe*; 301 x

who is sleeping just in front of the icehouse. A reworked, signed counterproof of the subject, *Farmyard*, in black and white chalk on beige paper, comparable in scale to this variant and in reverse to it and our drawing, is in the collection of the Metropolitan Museum of Art, New York (fig. 15).² Unlike the variant or the present drawing, it shows a man seated to the right of the icehouse. As in our sheet, the indications of two figures are visible in the doorway to the courtyard. Of Challe's three versions of this subject, our drawing is the finest in quality and condition—in the strength and liveliness of the chalk handling, and in the remaining blueness of the paper and the ample chalk still on its surface. Challe's direct and animated response to the subject indicates that our sheet was drawn on the spot, outdoors on a pleasant summer day, rapidly and with comfortable assuredness. Smaller than the other two variants, and without figures in its courtyard, it would appear to be the artist's first, most pure, and most immediate depiction of the subject.

Charles Michel-Ange Challe trained initially as an architect before subsequently entering the studios of François Lemoyne (1688–1737) and, after his death, François Boucher. He won the Prix de Rome in 1741 and studied as a *pensionnaire du roi* at the French Academy in Rome from 1742. Finding favor with Jean-François de Troy (1679–1752), the Director of the Academy, Challe was able to extend his studies in Rome until 1749. While there he made numerous architectural drawings which fall into two categories: those executed in black and white chalk on blue or buff paper of actual monuments, such as the Colosseum; and architectural capricci in pen and ink and wash, very much influenced by his Roman acquaintance, Giovanni Battista Piranesi (1720–1778). His chalk drawings from this time, like our sheet, are fairly large in size. After his return to Paris, Challe became a member of the Académie Royale in 1754 and in 1765 was appointed *dessinateur de la Chambre et du Cabinet du Roi*, a role in which he produced designs for ephemeral architectural projects related to royal celebra-



Fig. 15

474 mm; see J. Bean and L. Turčić, *15th–18th Century French Drawings in The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 1986, pp. 56–57, cat. no. 54, illustrated.



JACQUES DUMONT, called DUMONT LE ROMAIN
Paris 1701–1781 Paris

9. *Bust-length Portrait of a Boy, in Three-quarter View to the Right*

Inscribed, lower left, *dumont Leromain*
Red chalk
8½ x 6¾ inches
216 x 176 mm

Provenance
W. M. Brady & Co., New York, 2007
Private collection, New York

Exhibitions
New York, W. M. Brady & Co., *Master Drawings, Oil Sketches and Sculpture, 1700–1900*, 23 January–15 February 2007, cat. no. 4, illustrated

Literature
L.-A. Prat, *Le dessin français au XVIIIe siècle*, Paris, 2017, p. 141

Son of the sculptor, Pierre Dumont (b. 1650), and brother of the architect François (1687–1726), Jacques Dumont was a painter and engraver of history and genre subjects, and portraits. He had a long and successful career at the Académie (first entering as an academician in 1728; becoming a professor in 1736; rector in 1752; chancellor in 1768; and honorary director in 1763) and enjoyed the patronage of King Louis XV.¹ His nickname, *le Romain*, originates from his trip to Italy (apparently walking there) between 1720 / 21–1725, where he studied not only antiquity and the Renaissance, but also the work of contemporary artists in Rome such as Benedetto Luti (1666–1724). He exhibited at the Salon from 1737 through 1761.



Drawn from life in three-quarter view, the sitter in our sheet appears again, slightly older, in another red chalk drawing by the artist, *Head of a Young Man in Profile* (Edinburgh, National Gallery of Scotland; inv. 3219; fig. 16).² The model in both drawings shows the same strongly drawn

and spiky hair, slightly upturned nose, bow-like lips, and distinctively indented right ear lobe, and both drawings are inscribed in the same hand. Similar red chalk studies by the artist, showing children and adolescents, can be found in the Nationalmuseum, Stockholm (formerly in the Tessin collection)³ and in Weimar (Goethe-Nationalmuseum-Schuchardt I, S.319 Nr. 986).⁴



Fig. 16

¹ For a concise biography of the artist, see A. L. Clark, Jr., (ed.), *et al.*, *Mastery & Elegance: Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exhibition catalogue, Cambridge, Harvard University Art Museums, and elsewhere, 1998–2000, p. 393.
² We are grateful to Chantal Mauduit, the expert on Dumont le Romain, for confirming that the sitter in both drawings is the same (oral communication, 21 September 2006).

³ P. Bjurström, *French Drawings: Eighteenth Century; Nationalmuseum: Drawings in Swedish Public Collections*, vol. 4, Stockholm, 1982, cat. nos. 939–40, illustrated.

⁴ H. Mildemberger *et al.*, *From Callot to Greuze: French Drawings from Weimar*, exhibition catalogue, Weimar, Stiftung Weimarer Klassik und Kunstammlungen, New York, The Frick Collection, and Paris, Musée Jacquemart-André, 2006, pp. 180–81, cat. no. 63, illustrated.

HUBERT ROBERT

Paris 1733–1808 Paris

10. *The Piazza della Rotonda and the Pantheon, Rome*

Signed and inscribed, lower right, *piazza della Rotonda- Roberti*
R.--

Red chalk
20 7/8 x 15 3/4 inches
518 x 399 mm

Provenance

Private collection, France (sale: Paris, Christie's, 23 March 2006, lot 312, illustrated)
W. M. Brady & Co., New York, 2006
Private collection, New York

Exhibitions

New York, W. M. Brady & Co., *Master Drawings, Oil Sketches and Sculpture, 1700–1900*, 23 January–15 February 2007, cat. no. 8, illustrated
New York, Didier Aaron, Inc., *Hubert Robert, Paintings and Drawings*, 7 May–13 June 2008, n. c.
Paris, Musée du Louvre, and Washington, National Gallery of Art, *Hubert Robert*, exhibition catalogue (English version), 2016, p. 202, cat. no. 7, p. 93, illustrated (catalogue entry by M. M. Grasselli)

Drawn circa 1760

Between 1754, when Robert first came to Rome, and 1765, when he returned to Paris, the artist spent eleven years in the Eternal City. He arrived there in the entourage of the newly appointed ambassador to Rome, Etienne-François, Comte de Stainville (1719–1785), in whose household the artist's parents were employed. Though Robert had studied in Paris with the sculptor Michel-Ange Slodtz (1705–1764), he had received no formal academic training. Yet Stainville's



Fig. 17

1 C. B. Bailey, review of the exhibition, *J.-H. Fragonard e H. Robert a Roma* (Rome, Villa Medici, 1990), in *The Burlington Magazine*, vol. CXXXIV, 1992, pp. 599–600.

2 J. de Cayeux, *Les Hubert Robert de la collection Veyrenc au musée de*

generous patronage assured Robert's quick ascent within the city's artistic community. Stainville's support continued even after his appointment as French foreign minister, and as he succeeded his father as Duc de Choiseul d'Amboise. And it was no doubt Choiseul's influence that helped Robert, despite never having won the Prix de Rome, be accepted in 1759 as a *pensionnaire* at the Palazzo Mancini on the Corso. There he spent the following three years under the benevolent directorship of Charles-Joseph Natoire (1700–1777).

From 1758 Robert sketched occasionally together with Jean-Honoré Fragonard (1732–1806), who had arrived in Rome two years earlier as an official *pensionnaire*. While *Roma antica e moderna*, as well as its environs, provided the subject-matter of most of their drawings and paintings, "Robert favoured architecture and antiquities over pure landscape," as Colin Bailey has pointed out; and "He was drawn, in his portrayal of them, to the dramatic and unexpected."¹ By 1759, he had become well known for his elegant *capricci* "dans le genre de Panini," as Natoire noted that year.

Large, highly finished, and signed, this is one of Robert's most impressive drawings from his Roman period. Though difficult to date precisely, the strong red chalk accents, characteristically abbreviated figures, and the self-assured handling of a such a monumental composition, suggest a date to the early 1760s. A drawing of the *Baths of Diocletian* in the Veyrenc collection of the museum at Valence, dated 1761, bears exactly the same pen inscription as our drawing.² Though Robert often combined existing, usually famous, Roman architecture in surprising and unexpected ways, the present composition gives a fairly accurate view of the fountain with the obelisk as it is placed before the Pantheon. Designed in 1575 by Giacomo dell' Porta, the fountain was altered in 1711, when the original basin was substituted by a rock, upon which the obelisk of Ramses II was placed.

The barn-like buildings in the foreground of our sheet, through and beyond which Robert depicts the Pantheon, with the fountain and obelisk in front of it, appear to have been market stalls, and were in existence in the Piazza della Rotonda since at least the time of Lievin Cruyl (1634–1720?) who drew them in a watercolor view of the square in the early 1670s (fig. 17).³ By setting these quotidian buildings against the backdrop of venerable ancient monuments, Robert added contemporary life to the scene and invested it with the very *pittoresque* qualities with which he became

Valence, Valence, 1985, cat. no. 12.

3 The Metropolitan Museum of Art, The Robert Lehman Collection, inv. 1975.1.578.



so closely associated. Robert used a similar compositional arrangement, in a horizontal format, in a painting formerly on the art market (fig. 18).⁴ Further comparable red chalk drawings from the early 1760s are in the Morgan Library, New York,⁵ in the Louvre⁶ and at Valence.⁷



Fig. 18

4 This and a pendant were sold under the titles *Fountain in Front of the Temple* (fig. X) and *Colosseum in Paris, Palais Galliera*, 11 December 1961, lots 62 and 63.
5 *Fontana di Trevi*; see V. Carlson, *Hubert Robert: Drawings & Watercolours*, exhibition catalogue, Washington, National Gallery of Art, 1978,

cat. no. 10, illustrated.
6 *Campidoglio*; see J.-F. Méjanes, *Hubert Robert*, Paris, 2006, cat. no. 11, illustrated.
7 *Tempietto at San Pietro in Montorio*; see de Cayeux, *op. cit.*, cat. no. 21, illustrated.



JEAN-HONORÉ FRAGONARD

Grasse 1732–1806 Paris

II. *Capriccio: Excavation of Roman Ruins*

Marked, lower right, with the blind stamp of the Parisian mount maker, François Renaud (Lugt 1042)
Brush and brown and grey washes, with touches of blue, red, and olive-green watercolor, over black chalk
10 1/4 x 12 1/4 inches
261 x 313 mm

Provenance

Etienne Arago (1802–1892), Paris, by 1884
Mme. Charras, Paris (her sale: Paris, Galerie Georges Petit, 2 April 1917, lot 53, illustrated)
Maurice Fenaille (1855–1937), Paris, by descent
Private collection, France (sale: Paris, Couturier & Nicolay, 30 March 1979, lot 5)
Private collection (sale: London, Sotheby's, 2 July 1997, lot 69, illustrated)
Private collection (sale: New York, Sotheby's, 26 January 2000, lot 95, illustrated), where purchased by Mr. and Mrs. Joseph Cresci, Stowe, Vermont
W. M. Brady & Co., New York, 2011
Private collection, New York

Exhibitions

Paris, Ecole des Beaux-Arts, *Les Dessins de l'école moderne*, 1884, cat. no. 268 (lent by E. Arago)
Paris, Pavillon de Marsan, *Fragonard*, 1921, cat. no. 113 (lent by M. Fenaille)
Paris, Jacques Seligmann & Fils, *Exposition de Dessins de Fragonard*, 1931, cat. no. 78 (lent by M. Fenaille)
Paris, Pavillon de Marsan, *Les artistes français en Italie*, 1934, cat. no. 463 (lent by M. Fenaille)
Copenhagen, Charlottenborg Palace, *L'Art Français au XVIIIe Siècle*, 1935, cat. no. 367 (lent by M. Fenaille)
New York, The Metropolitan Museum of Art, *Fragonard, Drawings Triumphant, Works from New York Collections*, 6 October 2016–8 January 2017, cat. no. 6, illustrated (entry by E. Williams)

Bibliography

L. Réau, *Fragonard, sa vie et son oeuvre*, Brussels 1956, p. 227
A. Ananoff, *L'Oeuvre dessiné de Fragonard*, vol. I, Paris 1961, p. 158, no. 363, fig. 127

Drawn *circa* 1760–62

Fragonard's experience in Rome as a *pensionnaire* at the Académie de France, 1756–1761, gave him the opportunity to meet other young artists, such as Hubert Robert (1753–1808),

and to study with established artists such as Charles-Joseph Natoire (1700–1777), Giovanni Battista Piranesi (1720–1778), and Gian Paolo Panini (1692–1765). The latter, a specialist in *vedute* and architectural capriccios, taught perspective at the Academy, then housed in the Palazzo Mancini. In the present work, executed *circa* 1760–62, Fragonard demonstrates that he could interpret the styles of both his friend Robert, “Robert des ruines,” and the celebrated Panini.

The composition is a romantic meditation on past grandeur as revealed during excavation of Roman ruins. Since the Renaissance, there were regular excavations; students and connoisseurs studied and recorded relics of ancient Roman culture. The present composition depicts an imagined excavation with workers actively digging and carrying fragments. Architectural elements and sculptural reliefs are displayed casually around the area and on the right is a statue of a seated, draped female deity. In the background, overgrown with vegetation, are the ruins of a temple with curved entablature and Corinthian columns. The structure recalls the temple dedicated to Vesta in the Roman Forum. In this context, could the statue represent Vesta, Roman goddess of the hearth?

This watercolor stands in contrast to Fragonard's typical compositions where elegant or pastoral figures visit ruins in landscapes for pleasure or contemplation. In this exceptional work, Fragonard has created an *omaggio* to Panini, even emulating the Italian's manner of depicting subtle patina on weathered stone. Similar to Panini, the staffage figures can be interpreted either as ancient or 18th-century observers.

As an early work, *Excavation of Roman Ruins* can be compared to several architectural capricci from the same years, *circa* 1760–62. *Temple in a Garden* (Robert Gilmour, Jr., collection on deposit to Baltimore Museum of Art)¹ and *Scene in a Park* (fig. 19; Cleveland Museum of Art)² share the same technique beginning with cursive black chalk, pen and ink, brush with grey and brown wash, and finished with accents of watercolor. A third example, *Park of an Italian Villa* (Geneva, Jean Bonna collection)³, belongs to this group. Here umbrella pines tower over visitors and statues alike in a crowded garden.

François Renaud, who mounted the sheet for an unknown 18th-century collector, was a mount maker who worked for a number of artists and important collectors,



¹ E. Williams, *Drawings by Fragonard in North American Collections*, exhibition catalogue, Washington, 1978, pp. 34–35, cat. no. 4, illustrated.

² *Ibid.*, pp. 36–37, cat. no. 5, illustrated.

³ S. Alsteens et al., (eds.), *Raphael to Renoir: Drawings from the Collec-*

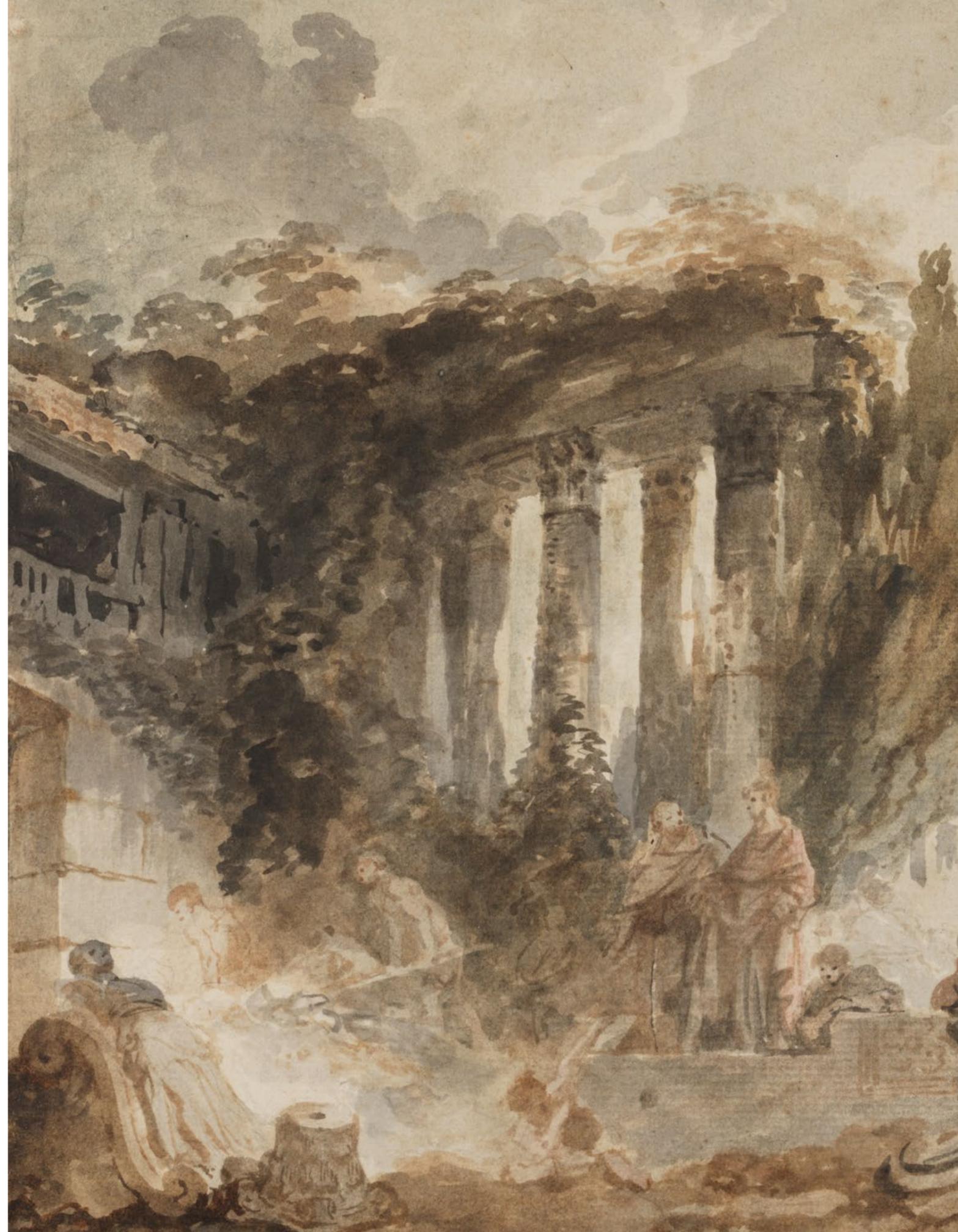
tion of Jean Bonna, exhibition catalogue, New York, The Metropolitan Museum of Art, 2009, pp. 188–90, cat. no. 84, illustrated (entry by D. Barkhuys).

including Fragonard and Hubert Robert. Subsequent owners include Etienne Arago, a mayor of Paris, journalist, author, and archivist to the École des Beaux-Arts; and Maurice Fenaille, a French pioneer in the petroleum industry and dedicated amateur art historian and collector.

EUNICE WILLIAMS



Fig. 19



JEAN-BAPTISTE GREUZE
Tournus 1726–1805 Paris

12. *Etude de jeune femme en buste coiffée d'un mouchoir, la tête penchée vers l'arrière*

Inscribed in an old hand on the back of the old mount, *Si ettanont, tête de femme coiffée d'un mouchoir, étude grand nat./du tableau du Louvre. / Greuze*

Red chalk
18½ x 13 inches
470 x 330 mm

Provenance

Private collection, France (sale: Mayenne, Pascal Blouet, commissaire-priseur, 8 October 2000, un-numbered sale)
W. M. Brady & Co., New York
Private collection, New York

Exhibitions

New York, W. M. Brady & Co., *Master Drawings, 1770–1900*, 23
January–16 February 2001, cat. no. 2, illustrated

This drawing, despite its inscription, cannot be considered a preparatory study for any of Greuze's known paintings. Rather, it is a *tour de force* of the *tête d'expression*, or study of human expression or passion, a type of drawing for which Greuze was widely celebrated. Our drawing, first published in 2001, was dated by Edgar Munhall to the mid-1760s. Indeed, it is *en rapport* with the Greuze's four suites of engravings made after his own drawings representing human expression, *Cahiers de têtes de différents caractères*, published from 1766 onwards.

These studies of human expression, which are not portraits *per se*, were inspired by Charles Le Brun's famous lectures given at the Académie royale de peinture et de sculpture in the spring of 1668, entitled "Conférence sur l'expression générale et particulière des passions,"¹ which was illustrated with Le Brun's own drawings that were subsequently engraved and published. Greuze, uniquely, plundered this aspect of academic training by adapting Le Brun's models and updating them to suit the moralizing subjects of his paintings. As Edgar Munhall has noted he used expression "to illuminate his dramatic subjects and to lure the viewer into a sympathetic participation in them."² Faithful to the facial distortions and physiognomy of Le Brun prototypes, Greuze would add bits of clothing and hairstyles contemporary with his time to modernize Le Brun's classic lessons. In fact, Greuze's suite of engravings became a source of study for not only the young artists for whom they were principally intended but were equally studied by actors and singers.³

Our drawing's closest parallel in Le Brun's drawings of expression is *L'Admiration avec étonnement*, as seen in Jean Audran's engraving⁴ (fig. 20) after Le Brun's original drawing now in the Louvre (fig. 21).⁵ Le Brun, drawing heavily upon the theory of passions from Descartes' *Traité de passions*, says of *admiration* (for Descartes, the primary emotion):⁶



Fig. 20



Fig. 21

1 A. L. Clark, Jr., (ed.), *Mastery & Elegance: Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, Cambridge, Harvard University Art Museums, and elsewhere, 1998–2000, exhibition catalogue, p. 268, under cat. no. 78 (cat. entry by E. Munhall).
2 E. Munhall, *Jean-Baptiste Greuze, 1725–1805*, Hartford, exhibition

catalogue, 1976, p. 14.
3 Clark, (ed.), *op. cit.*, p. 268.
4 434 x 278 mm.
5 Inv. 28315, *recto*; black chalk on yellowed white paper, 255 x 192 mm.
6 We are much indebted to the summary and analysis of Le Brun's "Con-

“Admiration is a surprise which makes the soul consider attentively objects which seem rare and extraordinary; and this surprise has such power that it often pushes the spirits towards the place where the impression of the objects is located; and causes them to be so occupied in considering that impression, that there are no longer any spirits passing into the muscles; which causes the body to rest immobile like a statue and this excess of admiration causes astonishment.”⁷

Le Brun goes on to describe the facial reactions to this emotional state, noting that “admiration is the first and the most temperate of all the passions, where the heart feels less agitation: the face too received very few changes in all its parts, and if there are any, it is only in the elevation of the eyebrow, but it will have the two sides equal and the eye will be a little more open than usual, and the pupil equally between the two lids and without movement, fixed on the object which has caused admiration. The mouth will also be partly open, but it will appear without any alternation, no more than all the rest of the other parts of the face.”⁸

Greuze has taken Le Brun’s *Admiration*, one of the most celebrated of all the series of Le Brun’s expressive heads, as his model and drawn a young woman’s head, leaning slightly to the back to emphasize the effect of astonishment. In place of the two plaited pigtails and classical band of Le Brun’s model’s hairstyle, Greuze has lifted the young woman’s hair up off the neck and wound it into place with a kerchief, or *mouchoir*. The emotional effect of Greuze’s drawing is distinctly elevated from the more sober expression of Le Brun’s model, and thus more modern. There is no doubt, however, of Greuze’s source.

This large sheet is one of the finest of the artist’s assays within the *tête d’expression* genre, and the perfect state of preservation of the chalk surface insures the full effect of his brilliant draughtsmanship.

férence sur l’expression générale et particulière des passions,” given by Stephanie Ross in her brilliant article on the subject. The English translation is by Ross, and our quotes from Le Brun’s “Conference” depend on her own summary and quotations; see S. Ross, “Painting the Passions:

Charles LeBrun’s Conference Sur L’Expression,” in *Journal of the History of Ideas*, Vol. 45, No. 1 (Jan.–Mar., 1984), pp. 25–47.

7 Ross, *op. cit.*, p. 29.

8 Ross, *op. cit.*, p. 31.



ALEXIS-NICOLAS PERIGNON, THE ELDER
Nancy 1726–1782 Paris

13. *Vue du jardin des Tuileries, 1772*

Inscribed and dated on the card backing, *Vue de Thuilleries/N.*

Perignon fecit 1772

Gouache

7³/₈ x 12¹/₄ inches

190 x 312 mm

Provenance

Jacques Bacri (1911–1965), Paris

Thence by descent (sale: Paris, Sotheby's, 30 March 2017, lot 132, illustrated)

W. M. Brady & Co., New York

Private collection, New York

Known primarily as a painter of landscapes, Nicolas Perignon, born in Nancy in 1726, was also active as a botanical draughtsman, engraver, architect, and lawyer. He began his career as an architectural draughtsman, and soon showed his talents as a flower painter of exceptional sensitivity. His usual medium was gouache, which he applied with great freshness and a certain liveliness. He was made a member of the Academy in 1774, two years after the date of our picture, and was sought after by such collectors as the Marquise de Pompadour, who greatly appreciated him. He died in Paris in 1782.

In 1664, Colbert, the King's superintendent of buildings, commissioned the landscape architect André Le Nôtre, to redesign the Tuileries Garden in much the form in which it is known today. Le Nôtre and hundreds of masons, gardeners, and laborers, worked on the garden from 1666 until 1672. Our drawing shows the famous octagonal lake at the western end of the garden adjacent to the Place de la Concorde. The lake is 200 feet (60 meters) in diameter, and was designed to be viewed from the two terraces framing the western entrance of the garden, and a double horseshoe-shaped ramp, leading down from the Place de la Concorde.



NICOLAS-BERNARD LÉPICIÉ

Paris 1735–1784 Paris

14. *Head of a Woman: A Study for “La Peinture”*

Signed, lower right, *Lépicie*

Black chalk heightened with white on buff paper

10¼ x 7½ inches

260 x 190 mm

Provenance

Anonymous sale: Paris, Hôtel Drouot, 27 November 1909, lot 127, illustrated

Dr. Léon Voillement (1881–1949), Paris (Lugt 789d)

Anonymous sale: Paris, Hôtel Drouot, Oger-Dumont, commissaires-priseurs, 13 March 1987, lot 26, illustrated

W. M. Brady & Co., New York

Private collection, Chagrin Falls, Ohio, 1988, thence by descent to a Private collection, New York

Exhibitions

Paris, Galerie Greuze, *Greuze et son école*, 11 June–30 June 1943, cat. no. 30

Literature

P. Gaston-Dreyfus and F. Ingersoll-Smousse, “Catalogue raisonné de l’oeuvre peint et dessiné de Nicolas-Bernard Lépicie,” in *Bulletin de la Société de l’Histoire de l’Art français*, Année 1922, Armand Colin, Paris, 1923, p. 237, cat. no. 356

Drawn *circa* 1769

Initially a pupil of his father, the engraver François-Bernard (1698–1755), and then of Carle Vanloo (1705–1765), Lépicie won second prize in the Prix de Rome competition of



Fig. 22



Fig. 23



Fig. 24

1759. While he never travelled to Rome, he became an academician in 1769, and a full professor ten years later in 1779. Acclaimed as a genre painter and portraitist above all, he won several commissions for the Bâtiments du Roi. His work as a history painter requires more thorough scholarly inquiry. A sympathetic and prolific draughtsman, Lépicie left a large corpus of drawings of great quality, including superb academies, genre portrait drawings, and extensive preparatory studies for his major compositions.

Between 1769 and 1771, Lépicie painted a suite of four allegorical panels of *The Arts* including *Painting* (fig. 22), *Architecture*, *Sculpture* (fig. 23), and *Music*. *Painting* and *Architecture* were exhibited at the Salon of 1769, while *Sculpture* was exhibited in Salon of 1771; the fourth panel, *Music*, was not exhibited at the Salon. The suite of allegories may have been commissioned by Lépicie’s close friend and supporter, the engraver and draughtsman Charles-Nicolas Cochin (1715–1790), in whose estate sale they were sold as one lot in Paris on June 21, 1790 (lot 2).¹

Our fine sheet is a preliminary head study for the figure of *Painting* in the first of the four allegorical panels. Swiftly and vigorously drawn with black and white chalk, the drawing shows the head of a woman with dishevelled hair held in place by a ribbon or band, looking to the left. In the final picture the artist adjusts the angle of the head only slightly downwards to bring her gaze into alignment with the laureate *amor* of inspiration at her left. A second head study, for the figure of *Sculpture* in the third panel, is in the Louvre (fig. 24).² In the same way, the artist adjusts the angle of the figure slightly upwards to bring her gaze into alignment, in this case, with the sculpted bust of Henri IV resting on a stand.



¹ The four panels reappeared in Paris in 1913 and were sold in individual lots; see Vente La Béraudière, Paris, Hôtel Drouot, 26 May 1913, lots, 24, 25, 26, and 27, all illustrated. The suite is untraced today.

² Inv. no. 30616, *recto*; black and white chalk lightly heightened with red on grey paper, 155 x 135 mm; see Gaston-Dreyfus and Ingersoll-Smousse, *op. cit.*, p. 229, cat. no. 271 *bis*.

JEAN-BAPTISTE GREUZE
Tournus 1725–1805 Paris

15. *Le Désespoir amoureux*

Brush and grey wash with pen and brown ink
13 x 9 inches
330 x 229 mm

Provenance

Mme. Caroline Greuze (1762–1842), daughter of the artist, (her sale: Paris, 25–6 January 1843, lot 16, as *Le Désespoir amoureux*: “Les petits Amours voltigent autour d’une femme couchée qui étend les bras pour les saisir” [bt. 12.5 ff])
Marquis Charles de Valori (1820–1883), Paris
Anonymous sale: Paris, Hôtel Drouot, 12 December 1958, lot 44 (as *Sarabande d’amours survolant une femme couchée*)
W. M. Brady & Co., New York
Private collection, New York

Literature

J. Martin, *Catalogue raisonné de l’oeuvre peint et dessiné de Jean-Baptiste Greuze*, Paris, 1908, cat. no. 88

Edgar Munhall has suggested that this fresh and lively sheet, executed in brush and wash with pen and ink, probably dates from the late 1770s. It may have been intended as a pendant to the drawing in lot 17 in Caroline Greuze’s sale in 1843, *L’Arbre des amours* (“De petits amours innombrables grimpent au tronc et s’accrochent aux branches. Les uns voltigent autour, les autres tombent et se culbutent au pied de



Fig. 25

1 E. Munhall, *Jean-Baptiste Greuze, 1725–1805*, exhibition catalogue, Hartford, Wadsworth Atheneum and San Francisco, The California Palace of the Legion of Honor, 1 December 1976–1 May 1977, p. 182, cat. no. 89, illustrated.
2 A. L. Clark, Jr., (ed.), *Mastery & Elegance: Two Centuries of French*

l’arbre”), also purchased by the marquis de Valori (for 18.5ff; current location unknown).

Entitled *Le Désespoir amoureux* and showing a reclining female figure reaching up and grasping unsuccessfully for the cupids hovering above her, our drawing appears to be an allegory of despairing or unrequited love. It is similar in technique and allegorical subject matter to two other drawings executed by Greuze in the late 1770s, *The Boat of Happiness* (Rotterdam, Museum Boymans-van Beuningen)¹ and *The Boat of Misfortune* (fig. 25; Horvitz collection, Beverly Farms, Massachusetts).² These sheets are allegories of marital bliss and discord, *The Boat of Happiness* showing a loving couple happily rowing a boat with a cupid guiding one of the oars and their two children contentedly asleep in the stern. *The Boat of Misfortune*, on the other hand, shows a boat about to go over a precipice, the husband struggling to prevent this catastrophe while his wife appears immovable, their two children fight in the stern, and cupid is taking leave from this scene of discord. The drawings were intentionally autobiographical, illustrating Greuze’s own marital experience of initial happiness followed by later difficulties.³ His wife, Anne-Gabrielle Babuti, whom he married in 1759 and by whom he had two daughters, was both demanding and unfaithful.

The present sheet, drawn around the same time, is perhaps also an illustration of Greuze’s own frustration and disappointment in finding true and lasting love. Its emotional intensity is typical of the artist, something he explored initially in his *têtes d’expression* and then in his genre paintings.

Drawings from the Collection of Jeffrey E. Horvitz, exhibition catalogue, Cambridge, Harvard University Art Museums, and elsewhere, 1998–2000, pp. 270–71, cat. no. 79, illustrated.
3 Munhall, *op. cit.*, p. 182.



FRANÇOIS WATTEAU, called WATTEAU DE LILLE

Valenciennes 1758–1823 Lille

16. *A Seated Woman, Shading her Eyes from the Light*

Black and white chalk on bluish paper with watermark *D & C*
[BLAUW] and grapes
21¹/₆ x 15¹/₂ inches
557 x 393 mm

Provenance

Charles Lenglard (1740–1816), Lille
Félix Dehau, Lille (his sale: Paris, Hôtel Drouot, 23–24 April 1909,
lot 161)
Sale: Paris, Hôtel Drouot, 22–23 February 1929, lot 114
Matthiesen Gallery, London, 1950
Private collection, Germany
Le Claire Kunst, Hamburg, 2018
Private collection, New York

Exhibitions

London, The Matthiesen Gallery, *Catalogue of an Exhibition of
French Master Drawings of the 18th Century*, 1950, cat. no. 111
(as Louis-Joseph Watteau de Lille)

Literature

G. Maës, *Les Watteau de Lille, Louis Watteau (1731–1798), François
Watteau (1758–1823)*, Paris, 1998, p. 444, cat. no. FD 147,
illustrated

Drawn circa 1785–90



Fig. 26

1 For other drawings in this group, see G. Maës, *op. cit.*, pp. 442–446, cat. nos. FD 144, FD 145, FD 148, FD 149, FD 150, all illustrated.
2 Black and white chalk on biscuit-colored paper, 555 x 423 mm; see Maës,

Contemporary fashion was a favored subject for François Watteau. Unlike the group of 118 small-scale graphite drawings of elegantly dressed men and women which the artist made between 1783 and 1786 in preparation for the plates in the first-ever fashion periodical, the *Galerie des modes et costumes français*, the present sheet is one of a handful of similarly sized large format drawings in black and white chalk on blue or beige paper of seated women in fashionable dress which Watteau drew c. 1780–90.¹ It can be compared most closely to *Femme assise vue de trois quarts face, tournée vers la gauche*, c. 1785–90 (fix. 26; Lille, Musée des Beaux-Arts, Inv. Pl. 1711).²

While large in scale, measuring approximately 21 by 15 inches, and executed with great vigor and confidence, drawings from this group are not grand, formal portraits, but rather highly finished genre depictions of contemporary women, all from the same comfortable socio-economic strata, shown in the stylish attire of their day. The sitter in our sheet, like that in the drawing in Lille, wears a “robe à la Polonoise,” a kind of dress much in vogue in the last decades of the eighteenth century. These drawings appear to have been made not for the art or fashion market, but as independent works for the artist’s own pleasure, and are characterized by a corresponding informality, by a sense of familiarity between the artist and his models. The sitter in our sheet, looking directly at the viewer, raises her left hand to shield her eyes from the light—a perfectly natural and commonplace gesture. The sitter in the drawing in Lille holds her left hand to her face, as if caught in a moment of quiet contemplation. There is nothing extraneous here, just close-up observation by Watteau of his sitters, possibly family members given the sense of intimacy (in addition to his wife, the artist had six sisters and several nieces),³ and their *à la mode* attire. Fashionable contemporary dress is the real subject of these sheets, captured to great effect by the artist in his virtuoso handling of black and white chalk. These are personal fashion plates, on a scale and to a degree of finish not seen in the rest of Watteau’s oeuvre.

François Watteau and his father, Louis Watteau (1731–1798), were two of the leading artists in Lille and the Lillois region in northeastern France, near the Belgian border, in the second half of the eighteenth century. François studied initially with his father, who was a nephew of Jean-Antoine Watteau (1684–1721) and a professor at the Ecole de Dessin

op. cit., pp. 445–46, FD 150, illustrated in color, p. 127.

3 Maës, *op. cit.*, pp. 146–47.



de Lille, before continuing his studies in Paris at the Académie Royale, under the tutelage of Louis-Jacques Durameau (1733–1796), between 1775 and 1782. He remained in Paris from 1783 to 1786, during which time he supported himself by making small-scale graphite drawings preparatory for the *Gallerie des modes et costumes français*, the Parisian fashion periodical founded in 1778 by Esnault and Rappilly, and in publication until 1787. Other artists involved in the project included Claude-Louis Desrais (1746–1816), Pierre-Thomas Leclerc (1740–1799), J. B. Martin (active mid to late 18th century), and Augustin de Saint-Aubin (1736–1807).⁴ Of the 445 finished plates for the *Gallerie*, François Watteau produced 118 preparatory drawings.⁵ He returned to Lille in 1786, where he took his father's position as a teacher at the Ecole de Dessin de Lille, and painted *fêtes galantes*, military subjects, and portraits. He is better known today, however, for his drawn oeuvre, the vast majority of which concerns French contemporary fashion. Our drawing, and the comparable sheet in Lille, were originally owned by Charles Lenglard, a Lillois amateur artist, collector, and patron of both François Watteau and his father.

4 Maës, *op. cit.*, p. 124.

5 Maës, *op. cit.*, p. 412.



LOUIS-ROLLAND TRINQUESSE

c. 1745–c. 1800

17. Study of a Young Woman “en robe à paniers,” Standing in Three-quarter View

Signed in brown ink, lower left, *Trinquesse f...*; also, inscribed by the artist, verso, *Je suis trop heureux Monsieur de conte au / sur votre indulg, pour vous priere daquesepier Set legerre / marque de lestime sincere avec laquelle je suis pour la vie / Votre tres humble et tres / obeisant Serviteur Trinquesse / pour Monsieur Le norman du Coudret, / a orleans*; also, inscribed, verso, with the paraphe of Lenormand du Coudray and with the date *29. octobre 1786*.

Red chalk

13³/₁₆ x 8³/₁₆ inches

338 x 208 mm

Provenance

Gift of the artist to

M. Charles Lenormand du Coudray (1712–1789), Orléans (Lugt 1704), 1786

Comte André-Gaspard-Parfait de Bizemont Prunelé (1752–1837), Orléans (Lugt 128), probably by descent to his son,

Comte Adrien de Bizemont (d. circa 1850), Orléans (his sale: Paris, Hôtel Drouot [expert, M. Febvre], 27 March 1856, possibly lot 93 [Trinquesse, *Portrait présumé celui de madame de Lamballe*])

Château de . . . (sale: Paris, Hôtel Drouot, Million Jutheau (commissaires-priseurs), 22 October 1982, lot 228, illustrated [bt. Cailleux])

Galerie Cailleux, Paris

Private collection, Chagrin Falls, Ohio, thence by descent to a Private collection, New York



Fig. 27

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

Exhibitions

New York, Colnaghi in association with Galerie Cailleux, *18th Century French Drawings*, 20 April–26 May 1983, cat. no. 30, illustrated

Literature

L.-A. Prat, *Le dessin français au XVIIIe siècle*, Paris, 2017, p. 240 (as *Élégante debout se retournant, coiffée d'un chapeau à plumes*)

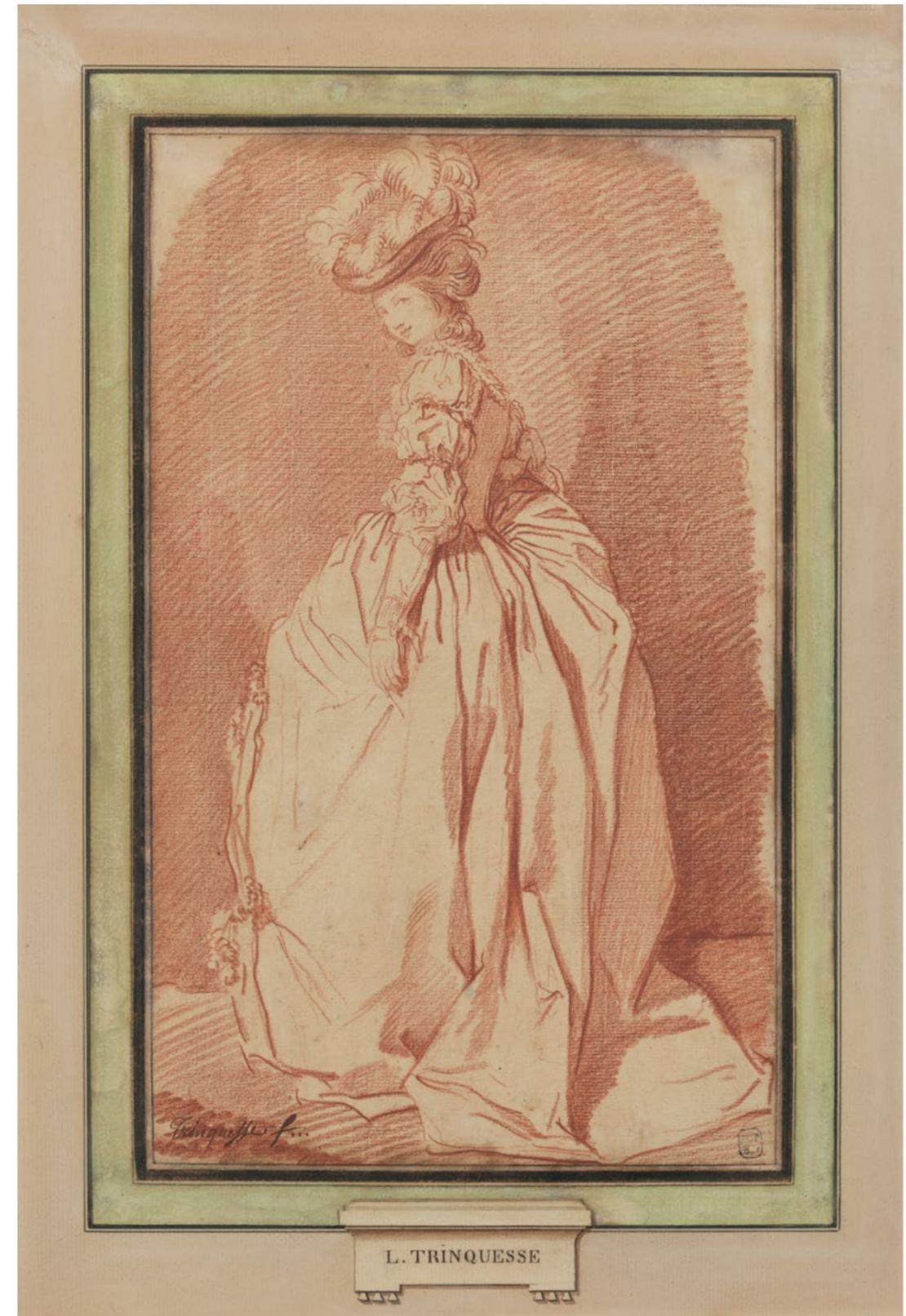
Drawn circa 1786

Although little is known of Trinquesse's birth and death, he may have come from Burgundy and is known to have won medals at the school of the Académie Royale in 1770. He exhibited at the Salon de la Correspondance from 1779 to 1787, and, following the dissolution of the Académie after the Revolution, in the open Salons of 1791 and 1793. His surviving oeuvre includes works variously dated from 1763 through 1797.¹

Trinquesse is remembered chiefly for his lively red chalk drawings. These are usually of two types: full-length depictions of elegantly dressed women and bust-length portraits of men and women drawn in a medallion format of a type devised by Charles-Nicolas Cochin (1715–1790), who had based his designs on the portraiture of ancient coins and cameos. The present sheet falls clearly into the first category. It shows a young woman standing in three-quarter view, dressed in a “robe à paniers,” or “robe à la française,” a type of dress much in vogue in late eighteenth-century France. With a tight upper body over a loose-fitting, voluminous skirt, beneath which were underskirts or petticoats, all of the skirts resting on baskets (*paniers*) located at the model's hips, the “robe à paniers” was designed for striking effect and meant to emphasize both the narrow waistline of the sitter and the luxuriousness of the dress's ample material. The young woman in our drawing caps her fashionable dress with an equally stylish, and extravagant, feathered hat. Typical of the artist, she is set against a backdrop of vigorous, parallel hatching in red chalk.

Trinquesse made a number of such red chalk drawings of fashionably dressed young French women in the 1770s and 1780s, and focused his attention in this way, for the most part, on three identifiable models: Marianne Franmery, Louise-Charlotte Marini, and Nicolle-Elizabeth Bain.² The sitter in our sheet bears a marked resemblance to that in a similarly-

² For information on Trinquesse's drawings of this type, and on these three models, see J. Cailleux, “The Drawings of Louis Roland Trinquesse,” in *The Burlington Magazine*, 116, no. 851, February 1974, supplement, pp. i–xiv.



sized red chalk drawing by Trinquesse of 1778, *Portrait of a Seated Lady: Marianne Franmery* (fig. 27),³ which the artist, in his inscription, identified as Marianne Franmery. With a comparably shaped face and almondine eyes, and regarding the viewer in a similar direct, yet approachable way, with the beginning indications of a smile, our model, also with upswept hair à l'anglaise, could very well be Marianne Franmery, Trinquesse's favorite model. At least twenty-four drawings of her by the artist are known.⁴ This and other drawings of its type by Trinquesse can be seen as grand, personal, and individualized fashion plates, in which the artist was as interested in capturing à la mode attire as the physiognomy of his favorite models.

Our drawing is notable for its distinguished provenance, which is traceable, in large part, to the time of its making. As inscribed at length by Trinquesse on its *verso* (fig. 28), the drawing was a gift of the artist to Charles Lenormand du Coudray, whose collection in Orléans included prints, drawings, and books, many of which, like this sheet, he marked on the *verso* with his distinctive paraphe. Remarkably, Lenormand du Coudray often included a date with his paraphe, as here: 29 October 1786. The sheet was subsequently in the collection of the comte André-Gaspard-Parfait de Bizemont Prunelé who, as adjunct mayor of Orléans, was instrumental in founding the museum there in 1825. His collection, which also included drawings by François Boucher (1703–1770), Louis-Léopold Boilly (1761–1845), and Hubert Robert (1733–1808), to name but a few, was inherited by his son, the comte Adrien de Bizemont, and sold at auction in Paris in 1856 after his death.

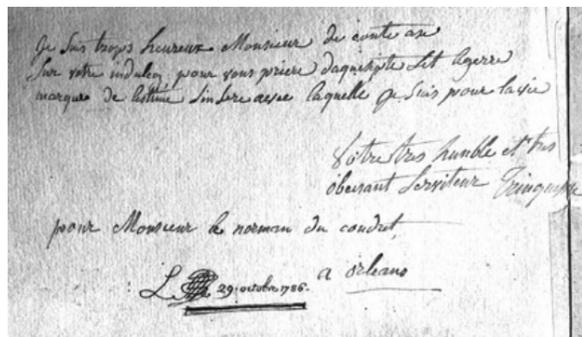


Fig. 28

³ Private collection, New York; 356 x 248 mm; see W. M. Brady & Co., New York, *Old Master and 19th-century Drawings and Oil Sketches*, exhibition

⁴ catalogue, January 28–February 12, 2014, cat. no. 19, illustrated. See Cailleux, *op. cit.*, p. xii.



JEAN-BAPTISTE-JOSEPH WICAR
Lille 1762–1834 Rome

18. *Portrait de Lorenzo Ré, antiquaire*

Inscribed in pencil, upper right, *Lorenz*; also inscribed in brown ink, upper left, *Lorenzo Ré / Romano* and upper right, *antiquario / morto di a° 35.* and lower right, *Vicar fecit.*

Black chalk
7 x 6¼ inches
179 x 159 mm

Drawn circa 1800

Provenance
W. M. Brady & Co., New York, 2007
Private collection, New York

Our drawing, which attests to Wicar's training under Jacques-Louis David (1748–1825), was probably made circa 1800. It is inscribed with the name of the sitter and forms part of a series of portrait drawings, largely drawn bust-length, which were made either as commissions or, as is more likely in this case, as records of friends and associates. A sketchbook of similar drawings, although slightly drier in style and dating from the artist's earlier stay in Italy between 1787 and 1793, is preserved at Lille.¹ Two other sketchbooks of portraits,



Fig. 29

like the present drawing dating to his later years in Rome, display the more pronounced sensibility and emotion of the drawing exhibited here.² Other portrait drawings taken from the same sketchbook as ours include an example in the National Gallery of Canada and two in private collections in London and New York (fig. 29³).

Wicar first studied drawing in Lille and later continued his training in Paris with David. Between 1787 and 1793, during the early years of the Revolution in France, he worked in Florence, Rome, and Naples. He was back in Paris in late 1793, during the Reign of Terror. An ardent revolutionary, he was briefly imprisoned in 1785 after the fall of Robespierre. Freed on 26 July 1795, he finally returned to Italy and served from 1797 as a member of the commission seizing Italian works of art for France. From 1801 he settled, with brief intervals, in Rome. In 1805, he was elected a member of the Accademia di San Luca. In 1806–09 he directed the Accademia delle Belle Arti in Naples under the short-lived rule of Joseph Bonaparte. Celebrated as a painter, draughtsman, and printmaker, Wicar was also a sophisticated connoisseur and, while in Italy, assembled a large collection of drawings, mostly Italian, now preserved at the Musée des Beaux-Arts, Lille.



1 H. Orsel, et. al., *Le chevalier Wicar: Peintre, dessinateur et collectionneur lillois*, exhibition catalogue, 1984, pp. 41–42, cat. no. 28 (twelve leaves illustrated).

2 *Ibid.*

3 Private collection, New York; *Portrait of Luigi Leonardi*, inscribed in

pencil, upper right, *Luigi Leonardi / ...*, and in brown ink, lower right, *Vicar fecit*; black chalk, 180 x 162 mm; see W. M. Brady & Co., New York, *Master Drawings, 1770–1900*, exhibition catalogue, 2001, cat. no. 12, illustrated.

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