

MASTER DRAWINGS  
1520-1940



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I am particularly grateful to those scholars and colleagues who aided us with the cataloguing of specific drawings in the exhibition, especially to Neal Fiertag for his resourceful assistance with several sheets, especially the fine watercolor of the *Château de Coucy* by Paul Huet (cat. no. 26), the chalk *Portrait of Effie Stillman* by her sister, Lisa Stillman (cat. no. 32), and the delightful pastel of *Angelfish* by Simon Bussy (cat. no. 36). I am indebted to Florian Härb for his distinguished catalogue entries on several drawings, including the unpublished, fine Neroni drawing of the *Virgin and Child with the Baptist* (cat. no. 2); the singular, fresh, and enigmatic drawing of *Leda and the Swan* by Lelio Orsi (cat. no. 4); Guercino’s swiftly-penned study for the 1634 altarpiece of *Christ appearing to Saint Teresa of Avila*, painted for the church of the Discalced Carmelites at Lyons and now in the Musée Granet at Aix (cat. no. 7); and Maratta’s magnificent figure study for one of the executioners in the altarpiece of the *Martyrdom of Saint Blaise* (1676–78), now in the church of S. Maria in Carignano, Genoa (cat. no. 10). I am grateful to Thomas Williams for editing a number of catalogue entries, especially the notes for the red chalk *Study of a Torso* by Cantarini (cat. no. 8), and the beautiful Giandomenico Tiepolo folio sheet of *Saint Anthony of Padua with the Christ Child* from the artist’s ‘Large Biblical Series’ (cat. no. 18).

I would be remiss not to thank most sincerely Nicholas Hall and Yuan Fang, and Dylan Brekka, for hosting our exhibition once again this January in their handsome gallery on 76th Street. It is through their generosity that I am able to present these works of art to our friends and clients this year.

Mark Brady

Front cover illustration

GIANDOMENICO TIEPOLO

18. *Saint Anthony of Padua and the Christ Child*

Frontispiece

BØRGE FOG STUCKENBERG

33. *The Interior of the Royal Academy, Copenhagen—Evening*, 1888

Back cover illustration

JEAN-JACQUES DE BOISSIEU

22. *Head of a Cat Turned to the Left*

CATALOGUE



POLIDORO CALDARA, called POLIDORO DA CARAVAGGIO

Caravaggio c. 1499–c. 1543 Messina

I. *Saint Andrew*

Inscribed on the mount with Richardson’s attribution, lower center, *Polidoro*.; also inscribed on the *verso* of the mount with Richardson’s shelf mark, *S. 39 / 10 / AA.52 / B*  
Brush and brown ink, heightened with white  
5⅜ x 2⅞ inches  
136 x 0,60 mm

*Provenance*  
Jonathan Richardson, Sen. (1667–1745), London (Lugt 2184 and 2984)  
Herbert List (1903–1975), Munich (Lugt 4063)  
Wolfgang Ratjen (1943–1997), Vaduz, by 1975  
Katrin Bellinger Kunsthandel, Munich, from whom acquired in 2001 by  
Herbert Kasper (1926–2020), New York (his sale: New York, Christie’s, 14 October 2021, lot 15, illustrated)

*Exhibitions*  
Munich, Staatliche Graphische Sammlung; Berlin, Kupferstichkabinett; Hamburg, Kunsthalle; Düsseldorf, Kunstmuseum; and Stuttgart, Staatsgalerie, *Stiftung Ratjen, Italienische Zeichnungen des 16.–18. Jahrhunderts, Eine Asstellung zum Andenken an Herbert List*, 1977–1978, p. 20, cat. no. 5, illustrated (entry by R. Harprath)  
Naples, Museo di Capodimonte, *Polidoro da Caravaggio tra Napoli e Messina*, 1988–1999, pp. 69–70, cat. no. V.5, illustrated (entry by P. Leone de Castris)  
New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 38–39, cat. no. 3, illustrated (entry by R. Eitel-Porter)

*Literature*  
L. Ravelli, *Polidoro da Caravaggio*, Bergamo, 1978, cat. no. 186, illustrated  
P. Leone de Castris, “Polidoro alla Pietra del Pesce,” in *Ricerche di storia dell’arte*, 21, 1983, pp. 29–30, 48, n. 46, fig. 12  
P. Leone de Castris, *I dipinti di Polidoro da Caravaggio per la Chiesa della pescheria a Napoli*, exhibition catalogue, Naples, Museo di Capodimonte, 1985, pp. 12, 22, illustrated (bearing caption of the Musée du Louvre drawing)  
F. Abbate, in *Andrea de Salerno nel rinascimento meridionale*, exhibition catalogue, Padula, Certosa di San Lorenzo, 1986, p. 162, under cat. no. 34  
G. Briganti and L. Arcangeli, *La Pittura in Italia, Il Cinquecento*, Milan, 1987, p. 440  
L. Ravelli, *Un fregio di Polidoro a Palazzo Baldassini in Roma*, Bergamo, 1988, p. 20  
Katrin Bellinger Kunsthandel, *Italian Drawings, 1500–1800*, dealer’s catalogue, Munich, 1999, cat. no. 5, illustrated

P. Leone de Castris, *Polidoro da Caravaggio, L’opera completa*, Naples, 2001, cat. no. D.257, illustrated  
D. Cordellier, *Polidoro da Caravaggio*, exhibition catalogue, Paris, Musée du Louvre, 2007, p. 76

Born in the Lombard town of Caravaggio, south of Bergamo, Polidoro Caldara went to Rome and entered Raphael’s workshop in about 1515. One of the most gifted if unconventional followers of the master, Polidoro worked with Giulio Romano (1499–1546) and Perino del Vaga (1501–1547) on the decorations of the Vatican Logge of Pope Leo X (r. 1513–1521). Later, he became the leading painter of external fresco façade decoration in the city; most of his work in this genre has not survived and is known only through numerous copies made by other artists. His style—mannered, dramatic, eccentric, and severe at the same time—derives from antique prototypes, particularly Roman relief sculpture and surviving ancient grotesque decoration.

Driven from the city during the 1527 Sack of Rome, Polidoro fled to Naples where he undertook several church commissions, including the masterpiece of his Neapolitan period, the great altarpiece of *SS. Peter and Andrew and the Souls in Purgatory*, originally designed to frame an ancient votive painting of the *Virgin and Child* in the church of S. Maria della Grazie alle Pescherie, and now surviving in fragments at Capodimonte.<sup>1</sup>

A fine group of drawings has survived to document the overall design of the altarpiece and its individual panels, including a finished, early proposal for the entire composition at Windsor (fig. 1)<sup>2</sup> which shows a remarkable frame enclosing a single painting housing the panel of the *Madonna and Child*. In the end, however, it was decided to make the altarpiece as an assemblage of independent panels surrounding the votive panel.



Fig. 1



<sup>1</sup> Vasari recorded the polyptych before it was dismantled and the individual sections dispersed; see R. Eitel-Porter, *op. cit.*, 2011 exhibition catalogue, p. 39, and n. 1.

<sup>2</sup> RCIN 990383; pen and ink with wash and lead white on buff paper, 250 x 205 mm.



panels of the altarpiece are those of Peter and Andrew (fig. 2),<sup>3</sup> now conserved at Capodimonte; the votive panel of the *Madonna and Child* and the panel of the *Souls in Purgatory* are untraced.

Our drawing is the definitive study of several drawings made for the panel of Saint Andrew. Saint Andrew's intended position within the altarpiece evolved over the course of several preparatory drawings. The first isolated study for the figure of Saint Andrew, also from the collection of Jonathan Richardson, Sen., and now at Vassar College (fig. 3),<sup>4</sup> shows the saint standing in the opposite direction and holding his cross in his right hand rather than in his left, as in our sheet and the final panel painting. A red chalk drawing, formerly in the collection of John Gere, shows him standing in the same direction as the Vassar sheet, but holding the cross in his left hand, as in our sheet.<sup>5</sup> A third, very finished drawing in the Louvre is another version of our sheet, less sumptuous in technique and slightly weaker in execution.<sup>6</sup>

The present sheet, described by Pierluigi Leone de Castris as the "studio definitivo per il Sant'Andrea,"<sup>7</sup> shows the fisherman saint holding his cross in his left hand, and balancing a book in his right, and facing left towards the

votive panel of the Virgin and Child in the center of the assembled altarpiece. In the Capodimonte panel, the figure is slightly altered in that his head is inclined slightly upwards towards the votive panel of the Madonna, and the book has been removed for his arm to be outstretched in a more dynamic gesture towards the viewer, giving greater movement to the composition. The drawing is made almost entirely with the brush and brown wash, richly heightened with gouache. This signature technique of Polidoro is characteristic of the artist's drawings made in Naples, and later in Messina. The fine *chiaroscuro* effect in this beautiful sheet achieves a pathos and expressive character distinctive of the artist.<sup>8</sup>



Fig. 2

3 Museo e Gallerie Nazionali di Capodimonte, on deposit from the city of Naples; oil on panel, 142,5 x 63 cm, 140 x 64 cm, respectively; Leone de Castris, 1985, *op. cit.*, pp. 69–71, cat. nos. V.7, V.8, illustrated.  
4 Frances Lehman Loeb Art Center, Vassar College; inv. 1976.41; pen and brown ink, 0,85 x 0,54 mm; Leone de Castris, 1985, *op. cit.*, p. 67, cat. no. V.3, illustrated.



Fig. 3

5 Red chalk, 0,98 x 138 mm; Leone de Castris, 1985, *op. cit.*, pp. 67–69, cat. no. V.4, *recto* and *verso*, illustrated.  
6 Brush and brown wash, heightened with white, 143 x 0,85 mm; Leone de Castris, 1985, *op. cit.*, p. 69, cat. no. V.6, illustrated.  
7 Leone de Castris, 1985, *op. cit.*, p. 69, under cat. no. V.5.  
8 *Ibid.*





BARTOLOMEO NERONI, called IL RICCIO  
Siena c. 1505–1571 Siena

2. *The Virgin and Child with the Baptist*

Pen and brown ink, brown wash, over black chalk  
10¾ x 8¾ inches  
272 x 213 mm

*Provenance*  
Padre Sebastiano Resta (1635–1714), Milan, sold to  
Giovanni Matteo Marchetti, Bishop of Arezzo (1647–1704), by  
inheritance to his nephew  
Cavaliere Orazio Marchetti da Pistoia; from whom acquired by  
John Talman (1677–1726) on behalf of  
John, Lord Somers (1651–1716), his number, *k.131*. (as *Vincenzo da  
San Gimignano, fu scolaro di Raffaello*), probably his estate sale,  
London (Motteux), 6 May 1717  
An unidentified, probably English eighteenth-century collector  
(Lugt 5270)  
William Mayor (c. 1800–1874), London, (Lugt 2799)  
Carlos Savelli (1857–1923), Paris (Lugt 637), his sale, Paris, 22  
December 1923, lot 19 (as *Ecole Florentine, XVIe siècle*)  
Private collection, France

Hitherto unpublished, this delicately drawn sheet is an important addition to the drawing *oeuvre* of Bartolomeo Neroni, called il Riccio, a versatile artist who worked not only as a painter but also as sculptor, stage designer and



Fig. 4

1 A. Cornice in: F. Scricchia Santoro (ed.), *L'Arte a Siena sotto i Medici 1555–1609*, exhibition catalogue, Palazzo Pubblico, Siena, 1980, pp. 35–38, nos. 12 a–c, illustrated.  
2 S. Scricchia Santoro (ed.), *From Sodoma to Marco Pino. Painters in Siena in*

architect. He was initially influenced by Baldassare Peruzzi (1481–1536), the leading Siennese architect, particularly in his classical figures and architectural backdrops, as can be seen in Neroni's earliest documented works, the frescoes painted from 1534 in the chapel of the Muratori in the Duomo of Siena (now in the Museo dell'Opera del Duomo).<sup>1</sup> Peruzzi was the chief architect of the Duomo and served as appraiser of Neroni's frescoes. Following Peruzzi's death in 1536, Neroni worked in the close orbit of Giovanni Antonio Bazzi, called il Sodoma (1477–1549), the preminent Siennese painter in the first half of the sixteenth century. In 1542 he married one of Sodoma's daughters. Following the deaths of Sodoma and Beccafumi, which occurred in quick succession in 1549 and 1551, Neroni became Siena's leading artist. In the wake of Cosimo I de' Medici's capture of Siena in 1555 and the ensuing loss of her republican independence, Neroni left for Lucca, where he set up a successful workshop, returning to Siena only in 1568, for the last three years of his life.

The perfect oval shape of our Virgin's face, her hair split in the middle and her gaze cast downward, is strongly reminiscent of Sodoma's Madonnas, as in the *Holy Family* at Vienna (fig. 4) or the *Virgin and Child* in the Museo dell'Opera del Duomo at Siena. The same female head type can be found in several paintings of the subject such as *Holy Family* in the Chigi Saracini collection of about 1550–55,<sup>2</sup> or in the perhaps slightly later multi-figure *Birth of the Virgin* in the Palazzo Ducale, Lucca, of about 1560–70 (fig. 5).

Neroni's finished drawings such as the present one reveal very fine pen work, over a visible black chalk underdrawing. Parallel and cross hatching are applied to add depth to the shaded areas. Generally, the handling of the pen is more controlled than Peruzzi's and less nervous than Beccafumi's, whose influence is none the less visible in our drawing in the lively rendering of the Baptist's hair. Particularly close in handling of the pen are the *Death of Cleopatra* in the British Museum (fig. 6),<sup>3</sup> and two drawings of *Saint Paul* and *Saint Peter* in the Royal Library at Windsor Castle.<sup>4</sup> The head of the Virgin is further comparable to that in the otherwise a little more loosely drawn *Nativity*, also at Windsor, which, incidentally, bore a traditional attribution to Peruzzi before A.E. Popham recognised it as Neroni.<sup>5</sup> A dating to 1550–60 is plausible.

Of particular interest is the drawing's provenance which can be traced back to the late seventeenth or very early

*the First Half of the Sixteenth Century*, Siena, 1988, pp. 167–68, pl. LIV.  
3 Inv. 1943,1113.53.  
4 Inv. RL O201 and RL O202.  
5 Inv. RL 5491.





eighteenth centuries. The number at bottom centre, *k.131*, identifies it as a drawing from the collection of John, Lord Somers. In 1711–12, Somers acquired through his agents in Italy twenty albums of drawings that had been assembled by the Oratorian priest, collector and historian of old master drawings, in Rome, Padre Sebastiano Resta and his client, Giovanni Matteo Marchetti, bishop of Arezzo.<sup>6</sup> Before disassembling most though not all the albums,<sup>7</sup> which he numbered alphabetically, Somers had Resta's extensive inscriptions copied in a manuscript today preserved in the British Library (Ms. Lansdown 802). Ms. Lansdown 802 contains the transcription of fourteen albums. Our drawing corresponds to number 131 in the 'k' album which Resta catalogued as by Vincenzo Tamagni of S. Gimignano (1492–c. 1530), "pupil of Raphael," an artist a generation older than Neroni. Many of Resta's attributions have failed the test of time, but here he reveals good instincts, both geographically and in terms of stylistic heritage, for Tamagni, too, was a pupil of Sodoma.

The drawing was almost certainly sold along with Lord Somers' entire collection of 3692 drawings in London on 6 May 1717.<sup>8</sup> Its subsequent fate is not entirely clear. We know that Jonathan Richardson, who had advised Somers on his collection and remounted the Resta drawings for him, bought numerous sheets in the sale. It is not impossible that our

drawing went through Richardson's hands, though his mark is absent from the sheet. The next probable owner, possibly the buyer at the Somers sale in 1717, put his own mark, *RH*, not far to the left of Somers' number. This mark was previously mistaken for that of Philippe Huart, a French collector of the late nineteenth century whose stamp shows a slightly different *PH* (Lugt 2083). Instead, it is an eighteenth-century mark and most likely belonged to an English collector. One drawing from his collection was owned by Richardson himself while several others were seized during the French revolution from the collection the Comte de Saint-Morys in 1793 and are now in the Louvre.<sup>9</sup> Sometime probably during the first half of the nineteenth century the drawing came into the possession of the English amateur artist, collector and art dealer, William Mayor. Mayor sold drawings in several sales in England and Paris between 1830 and 1872, with further drawings sold after his death at Sotheby's in 1882 and Christie's in 1909.<sup>10</sup> The next known owner of the drawing was Carlos Savelli, a Brazilian-born collector and curator of drawings at the Museum in Buenos Aires (1896–1901), who lived in Paris where he died in 1923. It seems probable that the drawing was sold in one of Mayor's Paris sales and thus arrived in France where it remained until recently.

FLORIAN HÄRB



Fig. 5

6 C. Gibson-Wood, "Jonathan Richardson, Lord Somers's collection of drawings, and early art-historical writing in England," in *Journal of the Warburg and Courtauld Institutes*, 52, 1, 1989, pp. 167–87. As Jeremy Wood ("Padre Resta as a collector of Carracci drawings," in *Master Drawings*, XXXIV, 1, 1996, p. 36) has established, Somers acquired the albums B, C, E, G, K, L, M and N through the agency of John Talman in Rome in 1711, and the albums A, D, F, H, I and O through that of Henry Newton in 1712.



Fig. 6

7 Gibson-Wood, *op. cit.*, p. 172. Some albums stayed intact, such as the *Correggio in Roma* volume in the British Museum, or the so-called *Codice Resta* in the Biblioteca Ambrosiana, Milan.

8 *Ibid.*, p. 176.

9 See <https://www.marquesdecollections.fr/FtDetail/7875d8f6-b9d3-od40-9215-db6215a0c315>.

10 See <https://www.marquesdecollections.fr/FtDetail/4f8a9c6c-90dc-024d-961d-0325fdce54e>.





TADDEO ZUCCARO

Urbino 1529–Rome 1566

3. *Two Designs for a Frieze Decoration with Putti (recto)*  
*Detail of a Frieze Decoration with Putto (verso)*

Inscribed in a later hand, *verso*, 12 and *Perino del Vaga* /  
—(*Buonacorsi*)

Pen and brown ink, brush and brown wash, with ruled lines, *recto*;  
pen and brown ink, with ruled lines, *verso*  
7½ x 9½ inches  
191 x 242 mm

*Provenance*  
Private collection, New York

As first observed by Marco Simone Bolzoni, this is a study for Taddeo’s fresco decorations in the Room of the Seven Hills in the *piano nobile* of the Villa Giulia, the splendid private dwelling of Pope Julius III (r. 1550–1555), which lies beyond the Porta del Popolo on the slopes of Monte Parioli in Rome. Remarkably, the present drawing is the only surviving design for Taddeo’s work there.

The main house at the Villa Giulia was designed by Giacomo da Vignola (1507–1573) over two floors. Construction took place from 1551 until 1553, with work on the interior decorations beginning in the spring of 1553, according to John Gere.<sup>1</sup> This fortuitously coincided with the return of Taddeo to Rome, where he hoped to start work on the decorations of the Mattei Chapel in S. Maria della Consolazione, after a two-year absence in Pesaro and Urbino. However much the latter project was important for the young artist, being his first major church commission in Rome, it was the decorative scheme at the Villa Giulia that claimed his immediate attention. He had already worked for Julius on the occasion of his coronation as pope in 1550, for which Taddeo had provided ephemeral decorations in *grisaille*. Three years later, the pope was clearly anxious to speed the work on his new residence, and indeed he lived only two more years.

Julius III’s energy in pursuing its completion conflicted somewhat with his reputation for indolence and lassitude in public office, yet at the Villa Giulia, he showed himself to be a man of considerable taste. Apart from Vignola’s splendid architectural designs for the main building, including the large, semi-circular portico at the rear, the pope gave the design of the grounds, Nymphaeum, and loggia to Bartolomeo Ammanati (1511–1592), appointed Giorgio Vasari (1511–1574) to oversee the whole project, and is reputed to have consulted Michelangelo (1475–1564). For the painted decorations, he relied principally on Prospero Fontana (1512–1597), Vasari’s

former assistant, to provide drawings<sup>2</sup> for the decoration of the ground floor rooms and for the semi-circular portico, much of which Prospero painted himself. Taddeo was left to paint the vaulted ceiling in the large room on the south side of the main entrance, one of the two principal rooms on the ground level; it is possible that Taddeo was obliged, in this instance, to adhere to Prospero’s designs. His youthfulness (he was twenty-three) meant that he may not have been given sole charge of such an important task, a supposition again attested by Gere.<sup>3</sup>

Nevertheless, his involvement at the Villa Giulia did not end there. Vasari mentions that Taddeo was also responsible for two scenes showing the history of the Sabines on either side of the central doorway in the Nymphaeum,<sup>4</sup> and for *alcune storie*. These include, most importantly, a series of decorations on the upper floor of the main building. It is here, in the Room of the Seven Hills, that we find the elaborate frieze that corresponds in all its general elements, though not in details, to the designs of the present drawing. Indeed, this provides important evidence of the artist’s sole responsibility for the designs for this room at least. The frieze was divided into three compartments on the long walls, between which are caryatids who stand on projections to the cornice. In the spaces between these upright figures are three rectangular framed panels, the one in the center showing a landscape (figs. 7, 8), those on the sides showing mythological scenes with figures. Our drawing shows just such an arrangement, in two stages of development.

At the top of the page is a study for one of the lateral sections on the left side of the wall, with single putti supporting

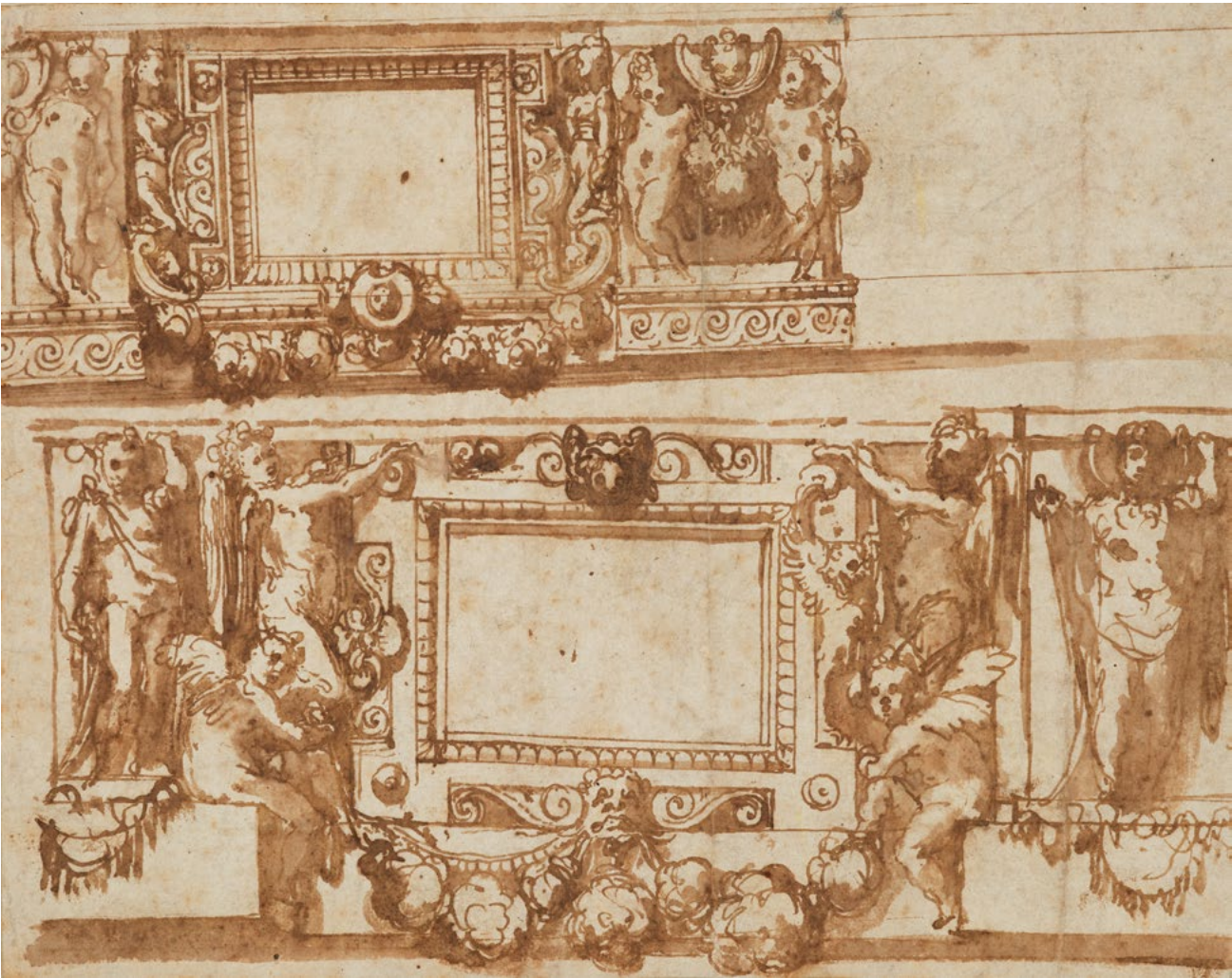


Fig. 7

<sup>1</sup> J.A. Gere, “The Decoration of the Villa Giulia”, in *The Burlington Magazine*, vol. 107, no. 745 (April 1965), p. 199. Gere’s article distinguishes with admirable precision the various contributions of Prospero Fontana and Taddeo in the villa’s decoration.

<sup>2</sup> See, for example, Paris, Louvre, inv. 2214, *Bacchanalian Feast*, pen and

brown ink with brown wash, heightened with white, squared for transfer, 368 x 470 mm.

<sup>3</sup> Gere, *op. cit.*, p. 205.

<sup>4</sup> *Ibid.*, p. 202.



the sides of the frame and, at this point in the process, a pair of child-like caryatids adorn the dividing pilasters. Below this is a more complex plan for the central section of the wall, with double figures on either side of the frame, which is decorated with a variety of grotesque mascarons. Single caryatids occupy the pilaster divides. Below each panel, in both studies, are swags of fruited plants. On the *verso* is a rapidly drawn study, in which the central panel is oval frame, containing a winged putto, rather than rectangular; such oval frames are also found in the frieze decoration of the room.

This beautiful drawing, made in preparation for the earliest surviving painted decoration by Taddeo, already shows his extraordinary promise. Barely half the age of Prospero Fontana, he displays a creative flair and fluency of execution that far exceeds that of the older artist. It must have been galling to Taddeo that his celebrated frescoes on the facade of the palazzo Mattei in Rome, and his work for Guidobaldo della Rovere, Duke of Urbino, in the cathedral at Urbino and in the ducal palace at Pesaro over the preceding three years, should have been considered insufficient grounds for giving him a free rein on the lower level at the Villa Giulia. His ability to imagine and to realize in paint a large decorative scheme of the highest order of originality and competence is manifestly on display in these upper rooms. Likewise, the preparatory drawing shows an abundant variety of figures, where the washes are applied with an easy confidence that belies their expressive power. Attractive and singular as his drawings are, it should be remembered that Taddeo always drew with an end purpose in mind. Although exploratory in nature, all the elements of the fresco are already present in this sheet and act as a welcome accessory to our understanding of Taddeo's early style, and of his work at the Villa Giulia.



Fig. 8



*verso*





## LELIO ORSI, DA NOVELLARA

Novellara 1511–1587 Novellara

### 4. *Leda and the Swan*

Inscribed in an early hand on the *verso*, upper center, *Lelio da Novallara* 26 —, and on the 19th-century mount in pen and brown ink, lower right, *Allegri da Correggio*, and numbered at top, 27

Pen and brown ink, brown wash, squared in black chalk for transfer, arched top

9 $\frac{7}{8}$  x 4 $\frac{3}{8}$  inches

225 by 111 mm

#### Provenance

Dr. Johan Jacob Ekman (1771–1814), Göteborg, according to a label on the backing, thence by descent

Sale: Stockholm, Bukowskis, 15 June 2011, lot 454/A

(\$198,000 hammer), where acquired by

Jean-Luc Baroni Ltd., London, from whom acquired by Conte Luca Padulli di Vighignolo, England

#### Literature

R. Serra in *Dessiner une Renaissance. Dessins italiens (XVe–XVIIe Siècles)*, exhibition catalogue, Musée des Beaux-Arts et Archéologie, Besançon, 2017–18, p. 140, under cat. 30, fig. 1



Fig. 9

<sup>1</sup> A drawing of equally uncertain subject matter was sold with an attribution to Orsi (but is surely a copy after a now untraced work by the artist) at Sotheby's, New York, 21 January 2004, lot 8, illustrated. It is a design for a frieze with Jupiter pursuing a nymph surrounded by dolphins. The identification of the subject matter as *Jupiter and Aegina* in the iconographic database of the Warburg Institute has some merit, since the eagle next to Jupiter in the drawing holds a thunderbolt, symbolizing fire, in his talons (<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-bmnq>).

Highly finished and squared for transfer, this drawing is an extraordinary testimony both to Lelio Orsi's great inventiveness and to the artistic freedom he took in the rendering of mythological scenes loosely, but not strictly, based on classical myths such as those in Ovid's *Metamorphoses*. The drawing, while surely depicting one of Jupiter's scores of amorous conquests, offers the observer precious little help in determining the specific legend at hand, if indeed a specific story was meant to be depicted, for iconographic ambiguity is characteristic of Orsi's treatment of such narratives as can be observed throughout his oeuvre.

The dramatic scene is placed in a niche, lit from the upper left, the figures strongly foreshortened and seen from below. A bird, presumably Jupiter in disguise, grasps a young woman and lifts her off a piece of furniture covered by a drapery. The identity of both the bird and the figure is unclear and their recent identification as *Jupiter and Aegina* (an extremely rare subject in sixteenth-century art) is unconvincing. According to the *Metamorphoses* (VI, 103–28), Jupiter abducts the nymph Aegina (daughter of river god Asopus) in the guise of a flame and takes her to the island of Oenopia. The absence of a flame or fire in our drawing renders this identification implausible.<sup>1</sup> Similarly doubtful as subject matter is the story of *Jupiter and Semele* in which the god, at Semele's request, appears in full blazing force as he would when visiting his wife Juno, thus causing Semele's demise by fire. Furthermore, the bird cannot easily be identified as an eagle whose strongly hooked beak is incompatible with that in the drawing.<sup>2</sup> That Orsi knew how to depict an eagle's beak is evident from his ceiling fresco of *Jupiter and Ganymede*,<sup>3</sup> painted circa 1550 for a room in the Rocca di Novellara and today in the Galleria Estense at Modena (fig. 9).<sup>4</sup> This fresco, too, presents the same strong foreshortening of the figures and compression of the face of Ganymede as can be seen in our drawing. Indeed, while the muscular figures clearly reflect Orsi's assimilation of Michelangesque models (at least twice in the early and mid-1540s he visited Rome where Michelangelo had just finished his *Last Judgement*), the strong foreshortening reveals the deep influence that Correggio (1489–1534) exerted over his younger rival from Novellara. Orsi may also have been aware

<sup>2</sup> This would also rule out the identification of the scene as *Jupiter and Asteria*, in which Jupiter disguised as an eagle, holds the struggling goddess (*Metamorphoses* VI, 103–28).

<sup>3</sup> The fresco itself is based on Michelangelo's famous drawing of the subject made for Tommaso Cavalieri circa 1532, which Orsi would have known from Nicolas Beatrixet's print of 1542.

<sup>4</sup> E. Monducci and M. Pirondini (et al.), *Lelio Orsi 1511–1587. Dipinti e disegni*, exhibition catalogue, Tetro Valli, Reggio Emilia, 1987–88, pp. 80–81, cat. no. 36, illustrated.





of Correggio's famous *Jupiter and Io* (Kunsthistorisches Museum, Vienna), painted for Federico II Gonzaga in 1530, which shares a similar close-up view from below but renders the story in a more sensual and much less overt manner. Unsurprisingly, our drawing bears an attribution to Correggio in what appears to be a nineteenth-century hand, though the correct attribution to Orsi, in an early hand, can be found written on the *verso* of the drawing itself.

This iconographic ambiguity can be seen in another drawing of similar subject matter, in the Musée des Beaux-Arts at Orléans, generally dated to the 1540s (fig. 10). It is a design for a decorative frieze which intersperses large Acanthus leaves with figural motives, identified as *Leda and the Swan* in the great Lelio Orsi exhibition of 1987.<sup>5</sup> Again, the bird's identity is not entirely clear, its neck is short and wide and its beak arguably closer to that of an eagle. This and the figure's muscular appearance were probably the reason why Vittoria Romani described the scene in her Lelio Orsi monograph of 1984 as *Jupiter and Ganymede*.<sup>6</sup> More recently, Roberta Serra interpreted it in yet another way, in humorous terms, as an *Allegory of Luxury* whereby Venus is paired with a rooster.<sup>7</sup>

While the figure in our drawing is certainly female, the drawing introduces a further enigmatic element by way of inclusion of what appears to be the lower back and right leg, seen from behind, of a putto—Cupid in all likelihood—against which our heroine's body is being pushed. Cupid's presence is not unusual in representations of *Leda and the Swan*, and since the bird's beak is closer to that of a swan, our drawing likely represents that perhaps most famous of all of Jupiter's amorous adventures.

Our drawing was made as a design for a painted niche as part of a wall decoration, to be seen from below. It features a relatively wide grid for transfer onto a larger format, though the grid is applied only to the figures, leaving the upper part of the niche grid-free. An identical type of squaring can be found in a drawing of *Mercury in a Niche*, seen from below, in



Fig. 10

the Louvre (fig. 11).<sup>8</sup> Here, too, the squaring covers only the figure but not the upper part of the niche. The drawing is a study for one of the frescoes formerly in the main room of the Casino di Sopra at Novellara, painted by Orsi for Camillo I Gonzaga (1521–1595) in *circa* 1558.<sup>9</sup> Eighteen of the twenty-two frescoes that were lifted from the walls in 1845 are today in the Museo Gonzaga at Novellara (the whereabouts of four frescoes, including that of *Mercury in a Niche*, is unknown). Eight of these show Olympians in niches, seen from below and casting a strong shadow against the back of the niche (fig. 12). Given the iconographic differences, a direct connection between our drawing and these frescoes is unlikely but the stylistic similarities would support a comparable date in the 1550s, either before or after Orsi's extended sojourn in Rome in 1554–55.

The drawing is laid on an early nineteenth century mount. A label on its back, probably dating from later in the century, identifies it as part of the collections of the physician Dr. Johan Jacob Ekman. Scion of a wealthy Swedish merchant family, Ekman was a man of many interests, with a particular focus on art, science and natural history. Following his training as a doctor, he set out on a six-year voyage in 1796 during which he studied medicine and mineralogy in Germany, Austria, France, and England. In late 1800, he arrived in Rome where he became close friends with the sculptor Bertel Thorvaldsen (1770–1844) who made a now-untraced bust of him in the spring of 1801.<sup>10</sup> According to Ekman's biography, he and Thorvaldsen “visited antique shops together, bought



Fig. 11



Fig. 12

<sup>5</sup> Monducci and Pirondini, *op. cit.*, p. 70, cat. no. 30, illustrated.

<sup>6</sup> V. Romani, *Lelio Orsi*, Modena, 1984, p. 34, note 41.

<sup>7</sup> Serra, *op. cit.*, p. 140.

<sup>8</sup> Inv. 10403; Monducci and Pirondini, *op. cit.*, p. 111, cat. no. 94, illustrated.

<sup>9</sup> *Ibid.*, pp. 106–10, cat. nos. 72–93, illustrated.

<sup>10</sup> The bust, which was the first Thorvaldsen modelled on a living person of the same age as his, may have been lost in a shipwreck transporting part of Ekman's collection back to Sweden. When Ekman departed Rome, he left various personal belongings and part of his art collection behind, which Thorvaldsen, who helped Ekman settle his affairs in Rome, was to ship back to Sweden; see E. Salingre, *Johan Jacob Ekman och hans medicinska*





4. LELIO ORSI, DA NOVELLARA, *continued*

paintings, copper engravings and sculptures and drew in each other’s pedigree books and assembled an art collection,” in addition to forming a small but choice collection of scientific equipment and minerals.<sup>11</sup> Ekman then spent two years in Paris before returning to Sweden in 1803, where he soon after became the head of the Sahlgrenska University Hospital in

Göteborg, a position he held until his untimely death in 1814. The present drawing was most likely acquired during Ekman’s stay in Rome in 1800–01 and subsequently descended through his family.

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*studieresor* (1796–1803), in: *Lychnos*, Uppsala, 1958, p. 99. Some of Ekman’s belongings remained in Rome long after his death in 1814, as is known from the correspondence between the artist and Ekman’s descendants who sought to retrieve them. The last correspondence between a member of the Ekman family and Thorvaldsen dates from 1843 (see I. L. Mogesen Bech,

*Ekman’s Portrait Bust*, 2008, <https://arkivet.thorvaldsensmuseum.dk/articles/ekmans-portrait-bust>)

11 R. Erhart, *ad vocem*, *Dictionary of Swedish National Biography*, vol. 13, 1950, p. 66.

GIULIO CESARE PROCACCINI  
Bologna 1574–1625 Milan

5. *A Miraculous Healing or Resurrection (recto)*  
*A Woman brandishing a Sword and a Shield, left,*  
*and a Woman preparing to strike a Sleeping Man (?), right (verso)*

Numbered and inscribed in pen and ink in a seventeenth-century hand, lower right, 38 [overwritten by] 7 *G.C. Procaccino (recto)*; and inscribed, upper center, in red chalk, *G 220*, and lower center, *y / z 2132 (verso)*  
Pen and brown ink, black chalk (*recto*), black chalk framing lines; black chalk (*verso*)  
6½ x 7 inches  
170 x 178 mm

*Provenance*  
Biblioteca Ambrosiana, Milan, possibly since the time of Cardinal Federico Borromeo (1564–1631), removed from an unidentified



Fig. 13

album presumably by the middle of the nineteenth century  
Giuseppe Vallardi (1784–1863), Milan (Lugt 1223), his number in red chalk, *G 220 (verso)*  
Private collection, Rhode Island

This double-sided sheet revealing Procaccini’s characteristic draughtsmanship in both pen and ink and black chalk, contains sketches of enigmatic subject matter. The composition of the *recto* is possibly related to the two monumental painting cycles dedicated to the *Life* and the *Miracles of Saint Carlo Borromeo*, cardinal archbishop of Milan (1638–1684), executed by the leading Milanese painters for the city’s Duomo between 1600 and 1610. More specifically, the first cycle, commissioned in 1600–04 at the request of Cardinal Federico Borromeo, then only eighteen years of age, comprised twenty paintings (6 x 4.75m) depicting the life of the saint (eight paintings were added later in the century), while the second cycle, consisting of smaller horizontal paintings (2.4 x 4.4 m) showing the saint’s miracles, was executed in 1609–10. Giulio Cesare Procaccini contributed six paintings to the second cycle.<sup>1</sup> Our *recto* shares close compositional ideas with the painting of the *Miraculous Healing of the Paralytic Gerolamo Baio near the tomb of Saint Carlo Borromeo* (fig. 13).<sup>2</sup> This was an event of recent Milanese history occurring in June 1602, when a man paralysed for years was taken to the tomb of Saint Carlo Borromeo and healed in the process.<sup>3</sup> The position of the



1 H. Brigstocke and O. D’Albo, *Giulio Cesare Procaccini. Life and Work*, Turin, 2020, pp. 317–19, cat. nos. 40–45, illustrated.  
2 Brigstocke and D’Albo, *op. cit.*, p. 318, cat. no. 41, illustrated.  
3 J. P. Giussano, *Vita di S. Carlo Borromeo, prete cardinale*, Rome, 1610, pp. 669–70.



paralysed man, seated in a litter, is extremely close to that of the man at left in our drawing. Equally comparable is the isocephalic arrangement of the figures in the background. However, the figure of a saint, or more likely that of Christ, in our drawing does not conform to the iconography of Saint Carlo, who, moreover, was no longer alive when the miracle occurred. The drawing may depict another miracle, such as that of *Christ Reviving the Son of the Widow of Nain* (Luke 7:11–17); the woman at centre drawing Christ’s attention towards the reclining man strongly supports such an identification. Somewhat less plausible as the subject matter is the *Raising of Lazarus* (John 11:1–44), since the figure at left does not appear to rise from a tomb, as is generally required for this scene.

The subject matter of the sketches on the *verso*, drawn in black chalk, appears equally puzzling. At left a female figure brandishes a sword and a shield. She appears unrelated to the scene at right, where another female figure is holding up a tool, possibly a hammer, in her right hand, as if presently to hit the man who appears sleeping in an awkward position on a pedestal before her. Two barely recognisable figures stand behind her. The subject is reminiscent of that of *Jael and Sisara* but no nail can be seen. That Procaccini may have been developing a variation on the story of *Judith and Holofernes* appears also unlikely.

Made on a sheet of paper of almost squarish format, the drawing bears an inscription in pen and ink in the lower right corner of the *recto* with a number and the artist’s name. The same type of numbering and inscription can be found on at least six other, often double-sided drawings of near identical format and size (c. 170 x 180 mm; give or take c. 5 mm).<sup>4</sup> This suggests that they once formed part of a sketchbook. A further nine drawings of similar size and format, and mostly double-sided, clearly belong to the same group but lack a number and inscription.<sup>5</sup> Of these sixteen drawings, nine are in the Biblioteca Ambrosiana, Milan, two of which bear a number and inscription, the others do not. The remaining drawings are today at Berlin, Stuttgart, and Naples, while four sheets (excluding the present) were formerly on the art market.

The drawing was initially numbered 38, before the 8 was overwritten by a 7. This places the drawing precisely between the drawing at Berlin, which was numbered 37, before the 7 was overwritten by a 6, and a drawing formerly in the Jak Katalan collection, which was numbered 39 before the 9 was overwritten by an 8. The remaining four drawings with inscriptions are numbered 13, 19, 26 and 28.<sup>6</sup>

When this sketchbook entered the Ambrosiana remains unknown. Cardinal Federico Borromeo is known to have

donated an album of drawings to the Ambrosiana in 1618, during the artist’s lifetime, though its contents are unknown.<sup>7</sup> In the Ambrosiana, with over sixty sheets the largest holdings of the artist’s drawings, several albums containing drawings by Procaccini were recorded in the seventeenth century, while other albums were assembled as late as the mid-twentieth century, with sheets added to albums while others were removed or rearranged. As Nancy Ward Neilson pointed out, the problem lies in the fact that, “over centuries, drawings were taken out of albums or added to them without any records being kept.” Drawings correctly identified as by Procaccini and often grouped together, however, are likely to have entered the library relatively early.<sup>8</sup> The sketchbook the present drawing belonged to was probably taken apart upon entering the Ambrosiana, and its contents were then pasted into different albums. Why some but not all the drawings from this sketchbook are inscribed in this characteristic way remains unclear, as is the identity of the inscriber. Several drawings, including the present sheet, were removed from the Ambrosiana probably by the first half of the nineteenth century since they bear the stamp of the Milanese art dealer Giuseppe Vallardi who died in 1863. At least two such sheets sold by Vallardi bear the stamps of the prominent Milanese collectors Carlo Prayer (1826–1900) and Francesco Dubini (1848–1932).<sup>9</sup> The drawing today at Berlin was donated by Adolf von Beckerath (1838–1915) who collected in the second half of the nineteenth century (his source remains unknown). The Stuttgart drawing, acquired in 1872, supposedly came from Count Giacomo Durazzo (1717–1794), which, if correct, would suggest an even earlier date for the removal of drawings from the Ambrosiana. The drawing today at Naples came from the Museo Borbonico founded in 1816.

At a more general level, the sheets from this sketchbook contain studies of figures, compositions, and of anatomy. It has not been possible to connect any of these studies securely with a painting (though some are connected to other drawings), suggesting perhaps that they represent largely exploratory ideas subsequently not developed further. The dates Ward Neilson suggested for the individual drawings discussed here range from the beginning of the seventeenth century to the end of the second decade. Whether Procaccini made drawings in the same sketchbook over a period of some twenty years, however, remains doubtful. A dating of this drawing to *circa* 1610, the year of his paintings for the Duomo, appears plausible.



*verso*

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<sup>4</sup> N. Ward Neilson, *Giulio Cesare Procaccini disegnatore*, Busto Arsizio, 2004, cat. nos. 4 (figs. 25–26; Berlin, numbered 36); 34 (figs. 138–39; Vallardi, Prayer, private coll., numbered 26); 38 (pl. IV; Geiger, Katalan, private coll., numbered 38); 53 (figs. 56, 58; Ambrosiana, numbered 28); 65 (fig. 137; Ambrosiana, numbered 13); and 96 (figs. 160–61; Vallardi, Dubini; private coll., numbered 19).

<sup>5</sup> Ward Neilson, *op. cit.*, cat. nos. 33 (fig. 27–28; private coll.); 56 (figs.

159–59; Ambrosiana); 61 (figs. 162, 164; Ambrosiana); 63 (fig. 136; Ambrosiana); 67 (fig. 31; Ambrosiana); 70 (figs. 62–62; Ambrosiana); 68 (fig. 30; Ambrosiana); 101 (figs. 163; Naples); and 127 (figs. 57; Stuttgart).

<sup>6</sup> See note 4.

<sup>7</sup> *Ibid.*, p. 23.

<sup>8</sup> *Ibid.*, p. 24.

<sup>9</sup> See note 4.



JACOPO CONFORTINI  
Florence 1602–1672 Florence

6. *Seated Draped Figure: Study for the “Madonna of the Rosary”* (1629)

Red chalk  
15¼ x 9¾ inches  
387 x 238 mm

*Provenance*  
Private collection, France

Drawn circa 1629

A hitherto unpublished addition to Jacopo Confortini's drawing oeuvre, this is a study for the figure of the Virgin in his earliest known painting, the altarpiece of the *Madonna of the Rosary with Saints Francis and Dominic* (fig. 14), signed and dated 1629 and today in the Church of San Michele Arcangelo at Piazza (Pistoia). The painting, first published by Christel Thiem in 1980,<sup>1</sup> must have been transferred to the church sometime after 1854 when it was still located in the parish Church of S. Maria in the nearby village of Piteccio.<sup>2</sup> In light of its Marian subject matter the altarpiece may well have been painted for that latter church, which is dedicated to the Virgin Mary.

Two further drawings for the altarpiece survive: a red chalk study for the Virgin, formerly in a private collection, Germany (fig. 15),<sup>3</sup> and a black chalk study for the figure of Saint Dominic in the Kupferstichkabinett at Berlin (fig. 16).<sup>4</sup> Both drawings almost certainly precede our sheet in the design process. In the drawing formerly in a private collection Confortini was primarily concerned with the pose of the Virgin's right arm and hand holding the rosary. The model's garment, with an open collar, as well as the position of the legs,

differ from the Virgin in the painting, where she wears a round collar and is much more closely based upon the figure in our drawing. In the earlier study for the Virgin, Confortini was concerned neither with her left arm, which is scarcely sketched in, nor the position of the Christ Child, which is absent. This applies to a lesser extent also to our drawing, though the outlines of the Christ Child are just discernible above the figure's left knee. Eventually, Confortini moved the Christ Child much closer to His



Fig. 14

1 C. and G. Thiem, "Der Zeichner Jacopo Confortini II," in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. 24, no. 1, 1980, pp. 81–82, figs. 2–3.

2 G. Tigri, *Pistoia e il suo territorio*, Pistoia, 1854, p. 299.

3 Thiem, *op. cit.*, p. 81, fig. 2.

4 *Ibid.*, fig. 3.

5 C. and G. Thiem, "Der Zeichner Jacopo Confortini," in *Mitteilungen des*

mother. In our drawing the artist focused on the full figure of the Virgin, unencumbered by the child, which subsequently would partially cover her upper body. The study for Saint Dominic, again with several auxiliary studies for his right arm, appears to stem from the same moment as the drawing for the Virgin formerly in a private collection. All three drawings are highly representative of the Florentine tradition of studio assistants, or *garzoni*, posing as models, a practice that emerged in the later fifteenth century and was still adhered to in Confortini's time.

Despite his characteristic drawing style Confortini was unknown as a draughtsman until the early 1960s, when Christel and Gunther Thiem first linked drawings then attributed to other artists to documented paintings and frescoes by Confortini.<sup>5</sup> Since then, a representative corpus of over fifty sheets has been established.<sup>6</sup> Confortini seemed to have worked exclusively in red and black chalk, or a combination of both, since no drawings in other media are known. Although a pupil of Giovanni da San Giovanni (1592–1636), his drawing style, as well as the way of arranging his studies on a piece of paper, or *mise-en-page*, is much closer to that of his teacher's master, Matteo Rosselli (1578–1650), as Thiem has noted. This is particularly evident in his early drawings of which the present sheet is a prime example. Unlike Rosselli, however, Confortini's use of the chalk is looser and less restrained, often employing a characteristic zig-zag hatching that, together with his typical rendering of curling hair, almost instantly betrays his hand. His overall more dynamic and spirited chalk style reveals him as one of the most idiosyncratic draughtsmen in mid-seventeenth-century Florence.



Fig. 15



Fig. 16

*Kunsthistorischen Institutes in Florenz*, vol. 11, 1965, 2–3, pp. 153–65.

6 See, for instance, W. Vitzthum, "Confortini at Edinburgh," in *The Burlington Magazine*, vol. CXII, no. 806, 1970, pp. 311–13; C. Goguel, "Note sur Confortini," in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. 21, 1977, no. 1, pp. 107–10; C. Thiem, *Florentiner Zeichner des Frühbarock*, Munich, 1977, pp. 361–64; R. Roani Villani, "Per Jacopo Confortini," in *Scritti di storia dell'arte in onore di Roberto Salvini*, 1984, pp. 501–03.





GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO  
Cento 1591–1666 Bologna

7. *Christ appearing to Saint Teresa of Avila*

Pen and brown ink, over red chalk, brown wash  
12¼ x 9¼ inches  
310 x 233 mm

*Provenance*  
Probably Casa Gennari, Bologna, whence acquired by John Bouverie (c. 1723–1750);<sup>1</sup> circa 1745, given probably by him (or his nephew Christopher Hervey, d. 1786) as a present to Rt. Hon. Sir John Rushout, 4th Bt (1685–1775), or given by Elizabeth Bouverie (d. 1798; surviving sister of John Bouverie) to Sir John Rushout's son John Rushout, 5th Bt, 1st Baron Northwick (1738–1800), Northwick Park, Gloucestershire, by descent to John Rushout, 2nd Baron Northwick (1770–1859), Northwick Park, Gloucestershire, and Thirlestaine House, Cheltenham; by descent to his nephew George Rushout, 3rd Baron Northwick (1811–1887), Northwick Park, Gloucestershire, by descent to his wife The Hon. Elizabeth Augusta Bateman-Hanbury (1832–1912), by descent to her daughter from her first marriage to Major George Drought Warburton (1816–1857),



Fig. 17

<sup>1</sup> For the probable Bouverie provenance of the group of Italian drawings by Guercino, Salvator Rosa, and others in the Northwick collection sold in 1920, see N. Turner, “John Bouverie as a Collector of Drawings,” in *The Burlington Magazine*, vol. 136, February 1994, p. 99: John Rushout acted as “guardian to John [Bouverie]’s older brother Freeman and, presumably, after Freeman’s death in 1734 aged eighteen, to John himself. Given this obligation to Rushout, it is possible that the Bouveries or Christopher Hervey made a gift of a section of the collection to him, or his son.”

Augusta Warburton (1854–1941), wife of Lord Edward Spencer Churchill (1853–1911), by descent in 1912 to their son Captain Edward George Spencer-Churchill (1876–1964), Northwick Park, Gloucestershire  
Sale: London, Sotheby’s, 1 November 1920, lot 21, where purchased by Frederick Richard (‘Honest Fred’) Meatyard (1881–1966), London Colnaghi, London, 1971  
Collection of Bulk Holdings Inc. (their label on the backing board)  
Sale: New York, Christie’s 24 January 2001, lot 3, illustrated, where purchased by Andrew Varsanyi (1933–2023), New York

*Exhibitions*  
London, Colnaghi, *Exhibition of Old Master Drawings*, 1971, cat. no. 21, pl. VII

*Literature*  
D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 48, under no. 82  
N. Turner and C. Plazzotta, *Drawings by Guercino from British Collections*, London, 1991, p. 128, under no. 98  
D. Stone, *Guercino, Master Draftsman. Works from North American Collections*, exhibition catalogue, Harvard University Art Museums, Cambridge, National Gallery of Canada, Ottawa, and Cleveland Museum of Art, 1992, p. 79, under no. 31, note 5  
N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 493, under no. 205

Drawn in 1634

The present drawing is a study for Guercino’s altarpiece of *Christ appearing to Saint Teresa*, painted in 1634 for the family chapel of the French financier, Barthélemy Lumague (d. 1641), in the church of the Discalced Carmelites at Lyons, and today in the Musée Granet in Aix-en-Provence (fig. 17).<sup>2</sup> Guercino probably received the commission at the end of 1633. His *Libro dei conti*, or account book, records the receipt of a downpayment of 100 ducats on 5 January 1634 and a final payment of 300 ducats on 18 August for the *Quadro della Santa Teresa fatto per il Sig.<sup>e</sup> Bartolomeo Lumaga di Lione*.<sup>3</sup>

<sup>2</sup> We are grateful to Nicholas Turner for his help with cataloguing the drawing, which he describes as “a splendid sheet by the master” (communication of 11 April 2024). For a summary of the extensive literature on the painting, see N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 493, illustrated. Gilles Rousselet (Paris 1614–1686 Paris) made a print after the painting; Mahon and Turner, *op. cit.*, p. 47, fig. 16.  
<sup>3</sup> B. Ghelfi, *Il libro dei conti del Guercino 1629–1666*, Bologna, 1997, pp. 73–73, no. 82, and p. 75, no. 94.





Guercino must have made a great number of preparatory drawings—fifteen extant studies in addition to the present one reveal a complex development of the composition.<sup>4</sup> The subject of the painting centers upon one of Saint Teresa's visions, or transverberations, during which Christ appeared to her. In one of those visions, a seraph appears to her driving a lance through her heart and entrails causing spiritual and bodily pain which, according to Teresa "was so sharp that it made me utter several moans; and so excessive was the sweetness caused me by this intense pain that one can never wish to lose it."<sup>5</sup> The idea of an angel driving a lance through Teresa's heart is explored in a drawing by Guercino at Seattle but was subsequently abandoned.

Any even cursory reconstruction of the design process is most likely prone to errors since a good number of drawings has presumably perished, leaving gaps in the exact chronology of the design process. However, it appears that the figure of Saint Teresa was always intended to be shown kneeling at right. Guercino was initially concerned with the interaction between Christ and the saint. In Windsor 2782, Teresa attentively listens to Christ, who addresses her directly. At that point, God the Father above may not yet have been part of the composition. Guercino also tried out different positions and placements of Christ. In Windsor 2806, He is seated, holding a cross (eventually purged from the composition) and his right arm raised towards the sky. This idea is elaborated in Haarlem H 013, which now includes God the Father with angels (fig. 18). Teresa's attention is now focused on God the Father rather than His Son, who is still shown seated. This appears to be the key change in the development of the interaction of the three protagonists, since Guercino eventually shows Christ as

mediator between Saint Teresa and His Father. A drawing at Angers (MTC 5028) then shows Christ standing and directly interacting with the saint, leaving no space for God the Father above, while Theresa raises her hands in wonderment (as she does in Windsor 2806 and Seattle 51.115).



Fig. 18

<sup>4</sup> Composition drawings: Angers, Musée des Beaux-Arts (inv. MTC 5028); British Museum (inv. Ff.2.134); Dijon, Musée des Beaux-Arts (inv. TH A1, fol. 109); Haarlem, Teylers Museum (inv. H013); Windsor Castle, Royal Library (RL 2782; 2696; and 2806). Studies for Saint Teresa: Besançon, Musée des Beaux-Arts (D. 1920); Cento, Pinacoteca (no inv.); Genova, Collezioni Civiche (inv. D1736); and Seattle, Art Museum (inv. 51.115).

Subsequently, and in the painting, her hands are clasped together (as in Genova D1736 and Cento, Pinacoteca, no inv. no.), with her gaze directed towards God the Father above. This is the moment depicted in our drawing, and a sketch in the British Museum (fig. 19), where the saint looks beyond the figure of Christ, whose right hand points at the Lord.

Guercino was particularly concerned with Saint Teresa's hands: she is variously shown raising her hands in amazement (Angers MTC 5028; Seattle 51.115; and Windsor RL 2806) or clasping them together (Genova D1736; Cento, Pinacoteca; and Besançon D1920), while in our drawing and in British Museum Ff.2.134, her hands virtually merge into one, an idea perhaps too radical to be used in the painting where the saint's hands are conventionally folded across her chest (Haarlem H 013; Windsor RL 2696; and RL 2782). In the present drawing both figures are close, though not identical, to those in the painting, suggesting they were made at an advanced stage in the development of the composition. And while the pose of Christ is nearly identical in both works (except for the drapery and the left hand), his head is still clearly tilted towards Teresa. In the painting Guercino placed a column behind Christ with the donor's coat-of arms and, behind Saint Teresa, a standing angel leaning against a plinth. Some of these elements feature in sketchy form in the extant drawings, though the angel is absent from all of them.

Our drawing was surely swiftly made, in pen and ink with a broad application of the washes, over a freely executed under drawing in red chalk. The use of red chalk as under drawing is relatively rare but can be found in Guercino's early-to-mid career. Comparable drawings combining such a free red chalk under drawing with brown ink and wash are the *Virgin*

and *Child with the Baptist* of circa 1615–16 in the Albertina (2317), *Venus and Cupid in a Chariot* of 1615–17 at Cleveland (1925.1188), *David and Goliath* of circa 1616–17 at Windsor (RL 2487), or the *Astrologer* of the mid-1630s (private collection).<sup>6</sup>

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Fig. 19

Studies for God the Father and Angels: Oxford, Ashmolean Museum (inv. WA1946.341); formerly (?) Dr. Manfredo Marcioti, London; Windsor Castle, Royal Library (RL 2785 and 2805).

<sup>5</sup> *The Life of St. Teresa of Jesus, The Autobiography of Teresa of Ávila* (transl. E.A. Peers), 1995, p. 146 (chapter XXIX, 17).

<sup>6</sup> Formerly with Day & Faber, London.





SIMONE CANTARINI, called IL PESARESE  
Pesaro 1612–1648 Verona

8. *Study of a Torso*

Red chalk  
8⅞ x 6½ inches  
220 x 155 mm

*Provenance*  
Sale: New York, Sotheby's, 26 January 2011, lot 547, illustrated  
Private collection, New York

Drawn *circa* 1642

A preparatory study for Cantarini's painting of *Saint John the Baptist in the Desert* (fig. 20) now in the Pinacoteca Nazionale, Bologna. The work was begun around 1642, after the artist's return to Bologna from Rome, and must have remained unfinished in his studio at his death six years later. It was eventually completed by his pupil, Flaminio Torri (1620–1661). As Raffaella Morselli has noted,<sup>1</sup> the composition largely derives from Guido Reni's masterpiece of the same subject painted only a few years earlier, *circa* 1636–37 (fig. 21)<sup>2</sup>, and now in the Dulwich Picture Gallery, London,

The present sheet is certainly one of Cantarini's most finished studies in red chalk, suggesting the especial interest



Fig. 20

1 A. Emiliani *et al.*, *Simone Cantarini detto Il Pesarese 1612–1648*, exhibition catalogue, 1978–79, p. 184, under cat. no. I.56. (entry by R. Morselli).  
2 Inv. DPG262; oil on canvas, 225.4 x 162.2 cm.  
3 Inv. no. 69.1, red chalk, 338 x 267 mm.

he took in the image, which pitted him directly in competition with Reni, his erstwhile teacher. The subtle interweaving of the chalk hatching gracefully captures the distribution of light and shadow across the figure, at the same time allowing him to assert the plastic quality of the form. Indeed, this is among the most finished and sculptural of Cantarini's drawings, emphasising his reach for the effortless plasticity of his older Bolognese rival. A good comparison can be made with his red chalk figure study for a different St John the Baptist composition, to be found at the Metropolitan Museum, New York.<sup>3</sup> And indeed, it can be compared to a life drawing by Reni in the Royal Collection, Windsor, for the torso of *Apollo* (fig. 22)<sup>4</sup> in the *Aurora* fresco commissioned by Cardinal Scipione Borghese in 1612 for his Casino dell'Aurora (now, Casino Pallavicini-Rospigliosi), Rome.

The pose and design of our drawing is faithfully reproduced in the final painting,<sup>5</sup> the only difference being in the attitude of the head, which is turned more sharply to the right in the canvas. The identity of the painting's patron is lost, although it was known to be in the collection of a Bolognese family, Zambeccari, in the mid-nineteenth century. Before that, there are mentions of canvasses by Cantarini of St. John the Baptist in such distinguished collections as those of Malvasia, Ranuzzi, and Guidotti, amongst others; very likely the Bologna picture is one of those, not least because of the meticulous care taken in its preparation.

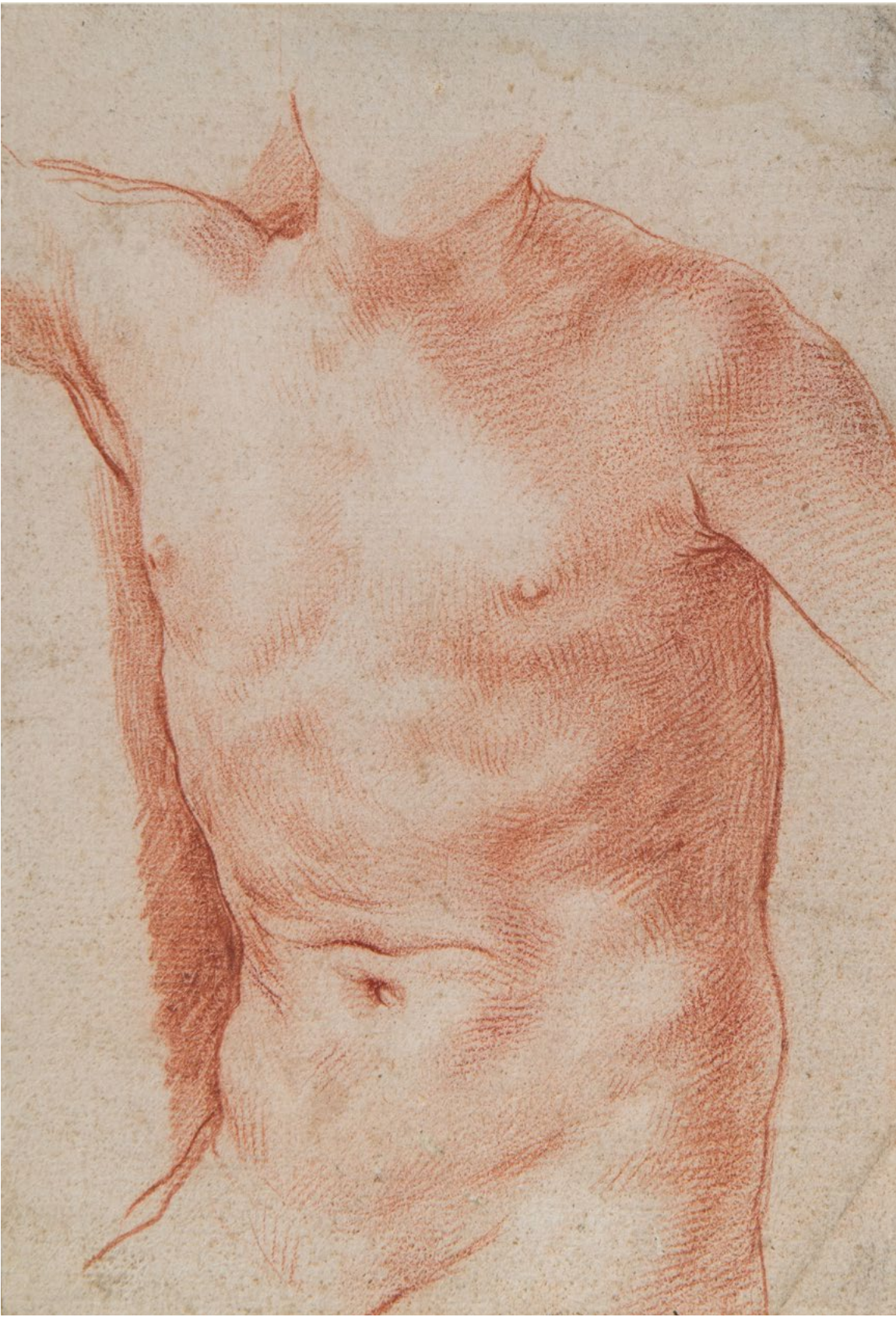


Fig. 21



Fig. 22

4 Inv. RCIN 903460, red chalk, 260 x 234 mm.  
5 An observation made by Cristiana Romalli in Sotheby's sale catalogue, cited above.





CLAUDE GELLÉE, called CLAUDE LORRAIN  
Chamagne 1600–1682 Rome

9. *Recumbent Ox*

Pen and brown ink, brown wash over black chalk  
3⅞ x 4 inches  
170 x 242 mm

*Provenance*  
Possibly, Queen Christina of Sweden  
Prince Livio Odescalchi (1652–1713), Rome, thence by descent  
Sale: London, Sotheby’s, 20 November 1957, lot 67 ([so-called  
‘Animal Album’]; bt. Calmann)  
Hans Calmann (1899–1982), London, who broke up the album  
Mr. and Mrs. David F. (Helene C.) Seiferheld (1909–2003), New  
York, by descent to  
Dr. Werner Muensterberger (1913–2011), New York (sale: New  
York, Sotheby’s, *Old Master Drawings*, 16 January 1986, lot 74,  
illustrated)  
Private collection until 2024

*Exhibitions*  
New York, Helene C. Seiferheld Gallery, *Animal Studies from  
Nature by Claude Lorrain*, 12 September–14 October 1961, cat.  
no. 22, (catalogue by M. Roethlisberger; lent by Mr. and Mrs.  
David F. Seiferheld),  
New York, Helene C. Seiferheld Gallery, *Animal Drawings  
from the XV to XX Centuries*, December 1962, unnumbered,  
illustrated (lent by Mr. and Mrs. David F. Seiferheld)

*Literature*  
M. Roethlisberger, *Claude Lorrain: The Drawings*, Berkeley and  
Los Angeles, 1968, vol. I, p. 138; vol. II, cat. no. 216, illustrated

Drawn *circa* 1635–1645

This charming drawing from life is one of sixty-four sheets, largely of animals, from the Claude album named by Marcel Roethlisberger the ‘Animal Album,’ once in the collection of Don Livio Odeschalchi. The album was sold by Prince Odeschalchi’s descendants in 1957 at Sotheby’s where it was purchased by the redoubtable dealer Hans Calmann, who directly broke-up the album and sold the drawings mounted individually.

Prince Odescalchi’s death inventory of 1713 listed three albums of Claude drawings. The ‘Animal Album’ was described as “Sei Quinternetti di carta legati assieme con sessanta due disegni rappresentati Animali, et Piante di Claudi Gelle Lorenese.”<sup>1</sup> Over half the album is dedicated to studies of oxen, with thirty-eight sheets of cattle altogether,

six of goats, four of deer, three of sheep and of mules, two of figures, four of trees, and four of plants. Roethlisberger dates all the drawings in the album to the 1630s and ’40s.

The present sheet, richly elaborated with wash, is one of the most satisfying of all the studies, bold in technique, swiftly drawn, and with a dignity consonant with the subject. Other sheets are found at the Rijksmuseum, the Fogg Art Museum, the Courtauld, the Museum Boymans-van Beuningen, the Ashmolean, the Fitzwilliam, the Museum of Fine Arts, Boston, and the Nationalmuseum, Stockholm.



<sup>1</sup> “Six signatures of five sheets bound together with sixty-two drawings representing animals and plants by Claude;” Roethlisberger, 1968, *op. cit.*, vol. I, p. 55.



CARLO MARATTI, called MARATTA  
Camerano 1625–1713 Rome

10. *A Standing Male Nude pulling a Rope with Additional Studies of his Arms, Right Leg and Foot*

Inscribed, lower right, *F. Boucher*  
Red and white chalk on beige paper  
16 $\frac{7}{8}$  x 10 $\frac{7}{8}$  inches  
422 by 275 mm

*Provenance*  
Durlacher Brothers, New York, 1967, where purchased by  
Dr. Louis Wener, Washington, D.C. (sale: Rockville, MD, Weschler's  
Auctioneers, 30 March 2012, lot 297 [as Italian School, Late 16th-  
Early 17th Century, *Figural Study of David*], \$62,000 hammer)  
Jean-Luc Baroni Ltd., London, from whom purchased by  
Conte Luca Padulli di Vighignolo, England

*Literature*  
A. Chaldecott and J. Watson, *Paintings, Drawings, Sculptures*,  
Jean-Luc Baroni, London, dealer's catalogue, 2014, cat. no. 37,  
illustrated  
S. Rudolph and S. Prosperi Valenti Rodinò, *Carlo Maratti (1625–  
1713), tra la magnificenza del Barocco e il sogno dell'Arcadia. Dipinti e disegni*, Rome, Ugo Bozzi editore, 2024, pp. 713–14,  
716, cat. no. 133.6, illustrated

Displaying a particularly attractive *mise-en-page*, this spectacular sheet contains studies for one of the three executioners in Carlo Maratti's altarpiece of the *Martyrdom of Saint Blaise* in the church of S. Maria in Carignano at

Genova, executed in Rome in 1676–78 (fig. 23). More specifically, the study is for the male figure at center right, pulling on a rope to lift the saint off the ground. Blaise was bishop of Sebasteia (Sivas in modern Turkey) and was martyred in 316 AD. As patron saint of the wool-combers he is often shown with a steel comb,



Fig. 23

<sup>1</sup> For a comprehensive summary of the commission's history (with earlier bibliography) and a discussion of all the individual drawings, see Rudolph and Prosperi Valenti Rodinò, *op. cit.*, pp. 711–17; and, specifically for the related Maratti drawings at Düsseldorf, S. Prosperi Valenti Rodinò, *Drawings by Carlo Maratti in the collection of the Kunstakademie Düsseldorf at the*

the tool of his torture, which an executioner brandishes at left in Maratti's painting.

The history of this altarpiece is rather unusual but illustrative of the competitive nature of large painting commissions in late seventeenth-century Rome.<sup>1</sup> Sometime before his death on 30 December 1673, Abbot Giuseppe Absolon commissioned an altarpiece from the Roman painter, Giacinto Brandi (1621–1691), for his chapel, designed by Carlo Rainaldi (1611–1691), in SS. Biagio e Carlo ai Catinari, where he was to be buried. In addition to Saint Blaise, the chapel was dedicated to Saint Sebastian who was to be included in the altarpiece.<sup>2</sup> The contract stipulated the painting's completion by 3 February 1674, but Brandi failed to deliver it. On 8 July 1676 the executors of Absolon's will then awarded Maratti the commission, which was to be finished by the following year. At the end of 1677, however, aware of Maratti's near-completion of his picture, Brandi, in order to rescue his own commission, executed his painting in a few days and installed it clandestinely on the altar during the night of 2 February 1678. Despite the protest of the executors and an ensuing feud with the deceased donor's family, Brandi's picture was not taken down and remains on the altar to this day (fig. 24). The suit with the family was settled and Brandi received 100 *scudi*. Maratti received 700 *scudi* for his painting finished later that year. It was purchased most likely by the Abbot Giovanni Braccese, one of the two executors and himself a collector, possibly in order to resell it. The immediate subsequent fate of the painting remains unclear, but its presence is recorded in Genoa about ten years later. It was acquired by the Doge Francesco Maria Sauli (1620–1699) who installed in the church of S. Maria in Carignano. This happened sometime prior to 11 June 1699 when the



Fig. 24

*Kunstpalast*, Petersberg, 2023, pp. 186–89, cat. nos. 203–08, all illustrated.  
<sup>2</sup> A. Sedgwick Wohl, H. Wohl and T. Montanari, *Giovan Pietro Bellori, The Lives of the Modern Painters, Sculptors and Architects: A New Translation and Critical Edition*, Cambridge 2005, pp. 414–15.





painter Domenico Piola (1627–1703) was paid for work on the installation of the painting.

A total of seventeen preparatory drawings for the altarpiece survive, testifying to the artist's meticulous preparation of all the individual figures and details.<sup>3</sup> All but one are figure studies or studies of heads, limbs and draperies. A single composition drawing, in pen and ink, survives at Madrid (fig. 25). It is a rapidly drawn sketch which contains all the main components of the composition, such as the saint being lifted with a rope, surrounded by three executioners in different dramatic poses, the women in the right foreground, and the figure of Saint Sebastian hovering above. The figures leaving the scene in the left foreground of the Madrid drawing were eventually replaced by an *all'antica* altar with burning logs.

Our drawing is a precise study for the executioner at right, throwing the full weight of his body backwards to counter the weight of the saint, whom he raises with a rope. It is executed in red and white chalk, Maratti's preferred technique for such studies. Most, though not all the extant drawings for this painting are in red and white chalk; two sheets are in black and white chalk. Maratti seems to have started our drawing with the figure in the centre, before proceeding with several subsidiary studies. He probably first added the study of the man's right lower leg and foot at center left, which he then repeated, with greater focus on the foot and toes, in the lower right corner. He then made the study of the man's left hand above, in order to clarify the position of the individual fingers which remain somewhat unresolved in the full figure study. Then followed a further study for the left arm and hand right above the man's head—the artist apparently running

a little low on usable space on the sheet of paper—again to clarify the position of the individual fingers. Maratti repeated our entire figure and the foot study in the lower right in a less elaborated and much more summary drawing at Windsor (fig. 26), which includes, however, a slight sketch of the rope hanging from the left hand of the executioner in the painting, a detail Maratti was not concerned with in our drawing.

As Simonetta Prosperi Valenti Rodinò has pointed out in her recent discussion of the painting and related drawings, Maratti's picture was not created in an artistic vacuum. It makes deliberate references to famous altarpieces in Rome such as Mattia Preti's (1613–1699) fresco of the *Martyrdom of Saint Andrew* in S. Andrea della Valle of 1650–51 (fig. 27) and Domenichino's (1581–1641) altarpiece of the *Martyrdom of Saint Sebastian* (1625–31), today in the apse of S. Maria degli Angeli. Specifically, the overall architectural setting, the steeply receding gallows, the type of almost naked bearded saint and possibly even the prominent role of the ropes pulling up the saint, recall Preti's fresco, while the figures of the kneeling women at right seem to stem from Domenichino's altarpiece. The motif of the child looking at the beholder while the mother witnesses the scene before her, however, goes back much further, to Raphael's *Mass of Bolsena* of 1512–14 in the Vatican, a fresco that Maratti knew extremely well since he made a fine copy of this group in a drawing today preserved in the Royal Library at Windsor Castle.<sup>4</sup>

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Fig. 25

<sup>3</sup> Rudolph and Prosperi Valenti Rodinò, *op. cit.*, pp. 711–16, cat. nos. 133, 1–17. The drawings are preserved at Madrid, Academia de San Fernando (D-0535: composition study; D-1386: study for legs of S. Blaise; D-1468 *recto*: study for seated man at left); Berlin, Kupferstichkabinett (KdZ 26008: study for head of S. Blaise and for the centre executioner; KDZ 16565: study for left executioner; KDZ 21700: arm and leg studies for executioner; KDZ 21463: study for head of woman and S. Blaise); Düsseldorf, Kunstpalast (FP 8315: study for two executioners; FP 8261: study for S.



Fig. 26



Fig. 27

Blaise; FP 12443: study for the left woman; FP 10542: study for female hands and putto; FP 13482: study for hands of woman and executioner; FP 121957 *recto*: study for the child; Private collection (formerly Stephen Ongpin Fine Art): study for head of child; and Windsor, Royal Library (RCIN 904170: study for the right executioner; RCIN 904126: study for S. Sebastian).

<sup>4</sup> RL 4315.





GIAMIBATTISTA TIEPOLO

Venice 1696–1770 Madrid

11. *Two Hermits Seated before a Cross in a Mountain Landscape*

Signed or inscribed with the artist's initials, lower left, *Z. T.o*; watermark, trefoil on stem over initials M. Z. (cf. Heawood 3101, 3102 and 3103)  
Pen and brown ink over black chalk with golden-brown wash on ivory laid paper  
16⅞ x 11⅞ inches  
417 x 290 mm

*Provenance*  
Pietro Scarpa, Venice  
Adolphe Stein (1913–2002), Paris  
Private collection, Switzerland (sale: Zurich, Koller Auktionen AG, 24 March 2006, lot 3353, illustrated)  
Private collection, New York

*Exhibitions*  
Florence, *Biennale*, Pietro Scarpa, October 1981, cat. no. 64, illustrated

This fine large drawing has been dated by George Knox *circa* 1725.<sup>1</sup> He suggests that the hermits depicted here may be the seventeenth-century Capuchin monks, Fedelis of Sigmaringen and Joseph of Lionessa, canonized by Pope Benedict XIV in 1746.<sup>2</sup>



Fig. 28

1 George Knox, in a letter to the former owner, Adolphe Stein, dated 26 July 2002.  
2 Fidelis (1578–1622) was beatified in 1729; Joseph (1556–1512) in 1737.  
3 Inv. 1931.454; pen and brown ink with brush and brown wash over traces of black chalk on ivory laid paper, 437 x 296 mm.  
4 M. Gemin and F. Pedrocco, *Giambattista Tiepolo: I dipinti, Opera comple-*

The beauty and clarity of the ink washes provide an insight into Giambattista's achievement as a draughtsman. Even at this early stage in his career, he treated the practice of drawing as both a preparation for paintings and as an expressive vehicle in its own right. It was the beginning of a life-long involvement with the use of pen and ink and wash as his preferred media for drawings intended as independent works of art. The gold tones of the ink in the present sheet point to its excellent state of preservation. Underlying the brush marks and washes are only the slightest touches of black chalk to act as a guide for the design, another indication of Tiepolo's confidence with this difficult medium. Knox cites a sheet in the Art Institute of Chicago from the celebrated Orloff Album, drawn *circa* 1730 and on the same scale as the present work, which shows a similar composition of two mendicant monks beneath a crucifix (fig. 28).<sup>3</sup>  
Tiepolo made further drawings of the two Capuchin saints over the succeeding decades, and in 1758 he painted an altarpiece, *Saints Fedelis of Sigmaringen and Joseph of Lionessa Overcoming Heresy*,<sup>4</sup> for the Chiesa dei Cappuccini in Parma. A finished study for this altarpiece is the Albertina dating from *circa* 1747–58.<sup>5</sup> A variant was on the art market in New York in 2010.<sup>6</sup> The existence of such works on paper and on canvas over a period of more than thirty years show his prolonged commitment to the theme.  
Unusually in this instance, the page is signed or inscribed with the artist's initials, *Z. T.o*, "Z" being the first letter of his name in the Venetian vernacular, *Zian*.

*ta*, Venice, 1993, p. 457, cat. no. 468, illustrated.  
5 Inv. 1813; pen and brown ink with brown wash heightened with white over black chalk, 504 x 350 mm.  
6 Pen and brown ink with brush and brown ink over black chalk, later additions in black ink, 518 x 365 mm; see sale: New York, Christie's, 27 January 2010, lot 115, illustrated.





## FRANÇOIS BOUCHER

Paris 1703–1770 Paris

### 12. *Des Pâtes, des talmouses toutes chaudes*

Inscribed by the artist lower margin, *petits patez tout chauds*; and inscribed, lower right, *f. boucher*

Black and red chalk

9 $\frac{7}{8}$  x 6 $\frac{5}{8}$  inches

250 x 167 mm

*Provenance*

Private collection, France

In May 1737, Gabriel Huquier (1695–1772), engraver, collector, and print dealer, announced in the *Mercure de France* the publication of a set of twelve etchings, entitled *Les Cris de Paris*, or, the *Cries of Paris*. Boucher had supplied the pre-

paratory drawings dedicated to the itinerant tradesmen and women touting their goods and services in the streets of Paris. The printmakers Jacques-Philippe Le Bas (1707–1783) and Simon François Ravenet (1706–1774) each made six etchings to Boucher's designs, reproducing them in reverse. Our drawing is Boucher's finished design for number eight in the series, Le Bas's etching entitled *Des Patez, Des Talmouses To.<sup>tes</sup> Chaudes*, or, *Of Pastries and Cheese Puffs, All Hot* (fig. 29). The title is an elaboration of Boucher's own inscription found on our drawing: *small pastries, all hot*. *Les Cris* included, to name a few, such other humble traders as *The Knife Grinder* (*Gaigne petit*), *The Broom Seller* (*Balais balais*), *The Chimney Sweep* (*Le petit ramoneur*), *The Vinegar Seller* (*Au vinaigre*), *The Coalman* (*Charbon charbon*), and the *Vegetable Seller* (*Des Radix, des raves*).<sup>1</sup>

It was not the first collaboration of Boucher and Huquier. Both men probably met through Jean de Julienne (1686–1766) in the early 1730s, shortly after Boucher's return from Italy, when he made etchings after Watteau's drawings for the *Recueil Julienne*. In 1734, Huquier published his first print after Boucher, *Andromède*. In 1736, he published the seven etchings of the *Recueil de fontaines*, and then the twelve plates in the *Livre des cartouches*.<sup>2</sup> These, like *Les Cris de Paris*, did not reproduce existing paintings or decorations (as so much of the reproductive printmaking had hitherto done) but were based on entirely new designs and inventions, made by Boucher specifically for the print market. Later successful print sets published by Huquier after Boucher's drawings include *Les Quatre Eléments* (1740), *Scènes de la vie chinoise* (1742), and the four *Livres de sujets et pastorales*.<sup>3</sup>

Such was the success of Boucher and Huquier's *Les Cris de Paris* that imitators sprang up almost instantly vying for a share of this lucrative market. In November 1737, the *Mercure* announced the publication of the first of five sets showing twelve etchings based upon the same idea: *Études prises dans le bas Peuple, ou les Cris de Paris*, printed to Edme Bouchardon's (1698–1772) drawings by the Comte de Caylus (and partly reworked by Étienne Fessard). Altogether that series comprised sixty prints which were published in the following years to 1742.<sup>4</sup>

Elevating a subject as humble as that of a chimney sweep or a knife grinder to the sole protagonist of a full composition was not Boucher's invention, yet the realism and immediacy



Fig. 29

<sup>1</sup> For the complete set, see P. Jean-Richard, *L'œuvre gravé de François Boucher dans la collection Edmond de Rothschild*, Paris, 1978, pp. 320–21, cat. nos. 1334–38, and pp. 364–65, cat. nos. 1516–21, all illustrated.

<sup>2</sup> Jean-Richard, *op. cit.*, p. 79, cat. no. 203, p. 273–74, cat. nos. 1090–97, pp. 174–76, cat. nos. 1098–1123, respectively, partly illustrated.

<sup>3</sup> *Ibid.*, pp. 85–86, cat. nos. 230–34, pp. 276–77, cat. nos. 1125–33, pp. 278–84, cat. nos. 1135–59, respectively, partly illustrated

<sup>4</sup> The four other sets were advertised in the *Mercure* in December 1737, September 1738, August and November 1742, respectively.



of his drawings gave them an instant and contemporary appeal. His set stands firmly in a tradition most famously exemplified by Annibale Carracci's (1560–1609) drawings of artisans and street peddlers in Bologna, published in print in 1646 as *Le arti di Bologna*. More importantly, however, Boucher's drawings such as ours continued a French tradition, as they emulate Watteau's famous drawings of Savoyards, the immigrants from Savoy who had flocked to Paris where they found work in menial occupations. Boucher had been familiar with Watteau's Savoyard drawings, which he would not only study in Julienne's collection but also reproduce in etchings for his patron's *Recueil*.<sup>5</sup> And while Boucher paid direct homage in the *Cris* to Watteau's Savoyards in drawings such as *Le petit ramoneur* (fig. 30; private collection), in our sheet it is the elegantly dressed young gentleman being served a fresh selection of pastries by a slightly scruffy-looking baker's apprentice whom Boucher seems to have lifted straight from one of Watteau's gallant *champêtre* scenes. His facial type arguably is one of the most Watteau-esque creations in Boucher's entire oeuvre.



Fig. 30

<sup>5</sup> See, for instance, *ibid.*, pp. 35–37, nos. 38, 42, both illustrated.

<sup>6</sup> Inv. RF 55313.

In addition to our drawing and that of *Le petit ramoneur* only two further preparatory drawings by Boucher for this celebrated series appear to survive. The drawing of *Le Vendeur de vinaigre* (*The Vinegar Seller*), like *Le petit ramoneur* once owned by Johann Karl Philipp Graf Cobenzl (1712–1770), is today in the Hermitage, Saint Petersburg, while Boucher's drawing for no. 11 in the series, *La laitière*, was acquired by the Louvre in 2015.<sup>6</sup> Huquier's estate sale in 1772 included eighteen not further specified drawings, proofs and counterproofs relating to this series, and our drawing may well have been part of that group.<sup>7</sup>



<sup>7</sup> A red chalk drawing for *Des Noisettes au litron* was recorded in the collection of Emile Delaborde in 1978, see *ibid.*, p. 322, cat. no. 1335.



CLAUDE-JOSEPH VERNET  
Avignon 1714–1789 Paris

13. *A Large Galley moored in the Darsena delle Galere, Naples*

Signed or inscribed, lower right, *Vernet*  
Pen and brown ink, brown wash  
10¾ x 16¼ inches  
274 x 412 mm

*Provenance*  
Studio of the artist (sale: Paris, 20–21 April 1790)<sup>1</sup>  
Jean Thesmar (1900–1982), Paris (Lugt 1544a) (sale [under the name  
of Madame T.]: Paris, Hôtel Drouot, 9–10 June 1949, lot 240  
[*Grande galère amarrée au quai d'un port Italien; des hommes  
conversent ou pêchant à la ligne*])  
Private collection

Drawn *circa* 1745–50

This evocative pen-and-bistre-wash drawing, drawn quickly from nature, shows a great galley moored just off the quay in the Darsena delle Galere, Naples, the military sector of the port of Naples.<sup>2</sup> The lateen-rigged galley, covered with striped awnings shading the sailors seated on deck, sits in front of the Arsenale, the depot which was used by the Neapolitans store their supply of arms, identified easily by its several blind arches pierced by a single upper window. The building obliquely drawn at the right with a repoussoir tree, housed naval officials and officers of the galleys. Several sailors are gathered in conversation, while two are shown fishing the basin.



Fig. 31

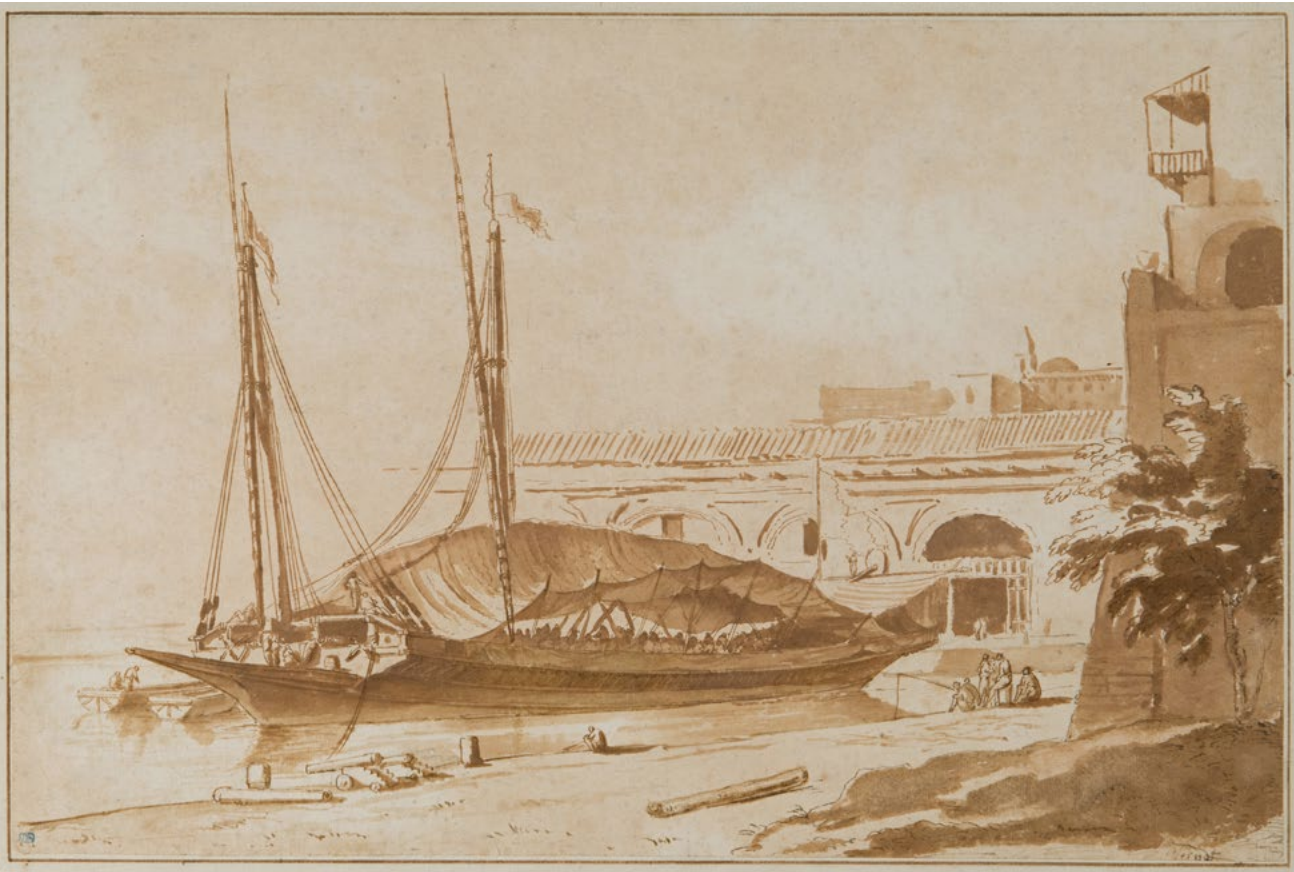
<sup>1</sup> His studio sale on 20–21 April 1790 included more than 500 drawings presumably including the present sheet, as few of the artist's drawings circulated in his lifetime; P. Conisbee, *Claude-Joseph Vernet, 1714–1789*, exhibition catalogue, London, Kenwood, and Paris, Musée de la Marine, 1976–77, n.p., under “Drawings.”  
<sup>2</sup> Cf. a detailed topographical view of the Darsena and greater Naples

Joseph Vernet was the greatest marine painter in eighteenth-century France. With the exception of his superb *Ports of France* series, famously topographically accurate and dating from 1753 onwards, his pictures are largely imaginary and painted in the studio. His skill at creating these compositions derived from his life-long habit of drawing landscape from life; this was particularly so during his time in Italy where he lived for nearly twenty years, principally in Rome, from 1734 until his return to Paris in 1753. He travelled regularly to Naples between 1737 and 1750 where he could be said to be happiest in drawing from nature, doubtless because of the ever present Bay of Naples. Our drawing, made mostly with the brush and wash, unlike the majority of his more linear and analytical sheets, reveals the pre-eminent influence of Claude on Vernet. A group of mainly brush-and-wash drawings such as ours and a similar sheet in the Louvre, *Harbor at Naples*,<sup>3</sup> are among the artist's most poetic drawings, showing his deep affinity for the maritime world (fig. 32).



Fig. 32

Painted about forty years earlier by Gaspar Van Wittel (1653–1736), *The Darsena, Naples* (c. 1700–1718), oil on canvas, 74 x 171.8 cm, now in the Thyssen-Bornemisza Museo Nacional, Madrid (inv. CTB.1996.36) (fig. 31).  
<sup>3</sup> Inv. RF 1178, pen and brown ink with brown wash over pencil, 294 x 430; Conisbee, *op. cit.*, cat. no. 56.





# LORENZO BALDISSERA TIEPOLO

Venice 1736–1776 Madrid

## 14. *A Young Man Wearing a Studio Cap, Resting His Head on His Left Hand*

Inscribed in a later hand, lower right, *Tiepolo*

Black and red chalk, with some stumping, on white paper; pin holes at the edges

16¼ x 11¼ inches

412 x 285 mm

### Provenance

Comte André Lefèvre d'Ormesson (1921–2014), Paris

Thence by descent

This unpublished, large and splendid drawing is a signature example of Lorenzo's rare chalk drawings of heads. The young man shown here, likely a workshop *garzone*, wears a soft cap worn by painters and their assistants in an eighteenth-century artist's studio. His white shirt is revealed beneath a dark vest or smock. Lorenzo has captured the model unawares while he supports his head in his left hand and gazes into the distance, as though lost in thought or in a momentary dream-like trance.

Recently discovered, this drawing by Lorenzo is from a group of about ten drawings of this type which are considered the artist's most original and expressive drawings, demonstrating vividly his technical prowess and inventiveness. Others from the series include three sheets at the Morgan Library;<sup>1</sup> one formerly in the collection of Wolfgang Ratjan and now at the National Gallery of Art, Washington;<sup>2</sup> one at the Ecole des

Beaux-Arts, Paris;<sup>3</sup> one in the Lepow collection, New York;<sup>4</sup> one in a private collection, New York (fig. 33);<sup>5</sup> and another formerly in the collection of the late A. Alfred Taubman.<sup>6</sup> All are life-size in scale, drawn with a powerful mixture of black, red and other colored chalks, enriched with stumping and sharp re-heightening, on white rag paper. Drawn in a painterly style, each head is rendered in a naturalistic manner, with a deep psychological understanding of the sitter that conveys an individual personality; these are portraits, not types. The present example, powerful and one of the most poetic of the series, is particularly sensitive in its portrayal of a person distracted from his surroundings and absorbed with his own thoughts.

Lorenzo, the youngest son of Giambattista (1696–1770), was born in Venice in 1736 nine years after his older brother, Giandomenico (1727–1804). At the age of fourteen and a half, he accompanied his father and his brother in December 1750 to Würzburg, where he served for three years as an apprentice in his father's workshop, assisting with the frescoes for the ceiling of the salon (*Kaisersaal*) and the grand entrance staircase (*Treppenhaus*) decorations at the prince-bishop's new Residenz. In November 1753, Lorenzo returned to Venice for the next ten years where he continued to work in his father's studio. The beautiful drawings of expressive heads such as the present drawing are thought to have been made towards the end of this time.<sup>7</sup> In March of 1762, Lorenzo, his father, and brother, Domenico, left Venice for Madrid where Lorenzo received a series of commissions from the Spanish King Carlos III. By 1763, Lorenzo married Maria Corradi, the only daughter of Don Angelo Corradi, the court bookseller. This alliance gave him *entrée* into Madrid society, and he quickly produced a series of pastel portraits of the royal family recalling the example of Rosalba Carriera at Dresden. The most stunning invention of his stay in Spain, however, was a pastel series of group portraits of *Madrileños*, or *tipos*



Fig. 33

1 Inv. IV, 144, *Head of a Young Man Looking upwards to the Right*, black chalk heightened with white, 403 x 272 mm; Inv. IV, 144A, *Head of a Bearded Man Wearing a Turban*, black and white chalk, with stumping, 392 x 279 mm; Inv. 1983.64, *Head of an Old Woman*, black, red, and blue chalk, 323 x 226 mm; see P. Roelofs, "Catalogo de dibujos de Lorenzo Tiepolo," in *Lorenzo Tiepolo*, exhibition catalogue, Madrid, Museo Nacional del Prado, 1999, pp. 174–76, cat. nos. 45–47, illustrated.

2 Inv. 2007.111.173, *A Bearded Old Man Wearing a Turban, Leaning His Head on His Right Hand*, black and blue chalk, stumped, 393 x 269 mm; *ibid.*, p. 160, fig. 64.

3 Inv. EBA 2341, *Bust of Palma Giovane by Alessandro Vittoria*, black and red chalk heightened with white chalk, 385 x 262 mm; *ibid.*, p. 173, cat. no.

44, illustrated.

4 *Young Man Resting His Head on His Left Hand*, black and red chalk, 380 x 278 mm; *ibid.*, p. 158, fig. 62.

5 *Bust-length Study of a Seated Boy with his Eyes Closed, Supporting His Head with his Left Hand*, inscribed in a later hand, lower right, *Tiepolo*, black and red chalk, with some stumping, on white paper; pin holes at the edges, 405 x 285 mm.

6 *Head of a Young Man Turned to the Right*, black chalk with red, green, and brown chalk, 377 x 282 mm; *ibid.*, p. 155, fig. 59.

7 C. Thiem, "Lorenzo Tiepolo as a Draftsman," in *Master Drawings*, vol. 32, no. 4 (Winter 1994), p. 338.



*populares*, commissioned by the king for the Royal Palace. These magnificent pastels, “bold scenes of unsurpassed originality in Spanish or Italian art,”<sup>8</sup> were begun around 1773.<sup>9</sup> They are, in technique and invention, rivalled only by Liotard’s portraits and genre scenes. The fruitful activity of his four years in Madrid was cut short by his untimely death, at the age of forty, on 2 May 1776.

We are grateful to Dr. John Marciari for his help with this catalogue entry.

<sup>8</sup> N. Jeffares, “Lorenzo Baldissera Tiepolo,” in *Dictionary of Pastellists before 1800*, London, 2006, online edition, <http://www.pastellists.com/Articles/TiepoloLB.pdf#search=%22lorenzo%20tiepolo%22>, updated 30 May 2023.

<sup>9</sup> Only 26 of these pastels survive, the majority of which remain in the Royal Collection.





## HUBERT ROBERT

Paris 1733–1808 Paris

### 15. *Galerie dans un édifice antique animée de personnages (Les Lavandières sous la voute)*

Inscribed on the original mount, lower left, *H. Robert*, and lower right, *Vente Robert 1809*; also, inscribed on the verso of the old mount, *Doit provenir de la vente de Robert en 1809*.

Red chalk

14½ x 11½ inches

370 x 292 mm

#### Provenance

Hubert Robert estate sale: Paris, Maîtres Paillet et Olivier, 5 April 1809, according to the inscription on the original mount

Louis Deglatigny (1854–1936), Rouen (Lugt 1768a) (his sale: Paris, Galerie Charpentier, 28 May 1937, lot 83, pl. XVII, as *Les Lavandières sous la voute*)

Galerie de Bayser, Paris, 2014

Private collection

Drawn *circa* 1764

In Rome from 1754 to 1765, Hubert Robert, nicknamed *Robert des ruines* by Denis Diderot (1713–1784), produced numerous drawings, mostly in red chalk, of monuments and famous sites in and around the Eternal City, both direct, on-the-spot observations as well as *capricci*, wonderful imaginary amalgamations of classical Roman ruins. His Italian drawings are characterized by the strength and assuredness of their handling and often include contemporary figures. Upon his return to Paris in 1765, Robert specialized in architectural subjects and exhibited at the Salon from 1767 until 1798. One of the themes dear to the artist was the harmony he discerned between the grandeur of the ruins of antiquity and the humble, daily activities found in the lives of those inhabit these spaces.

The present sheet, of fine scale and beautifully executed in red chalk, shows several figures of washerwomen at an improvised laundry pool amid a splendid, vaulted ruin, a *capriccio* souvenir of the artist's time in Rome. The central figure of the composition shows a woman at the top of the steps, balancing a basket of laundry on her head, while two women call to her from a balcony off a

window built into the great arch the frames the scene. Below her, another woman is rinsing her linen while a mother, with her back to the viewer, holds a small child on her hip next to the wash barrel, while a ladder leans against the stone. The majestic, vaulted ruins of a Roman basilica, bathed in dazzling sunlight from an unseen source at the left, is contrasted with the backlit, sombre dark surface of the *repoussoir* arch. The *clair-obscur* effect in the foreground is obtained by the contrast of the reserve of the white paper and the extensively worked red chalk, enriched further by the chalk's subtle suggestion of the degraded state of the stonework. These qualities are enhanced by the remarkable state of preservation of both the paper itself and the chalk. The drawn cord wrapped round the timber dividing the archway suddenly lightens the solidity of the massive architecture and demonstrates Robert's breezy suppleness with the chalk. Natural harmony is established between the timeless antiquity of the ruins and the daily chores of contemporary life.

A preparatory sketch for our drawing, in black chalk, *Galerie dans un édifice antique animée de personnages*, is in the Moreau-Nelaton Roman sketchbook now at the Louvre (fig. 34).<sup>1</sup> Meg Morgan Grasselli and Sarah Catala date our drawing to *circa* 1764, noting its affinity with one of the plates in Robert's series of etchings, *Les Soirées de Rome* (c. 1763–65), entitled *La Galerie antique*, showing a similarly ruined basilica with the *clair-obscur* light effect (fig. 35).<sup>2</sup> Several similar compositions witness the artist's interest in the theme of vaulted basilica architecture.

Louis-Paul-Isidore Deglatigny, a timber baron in his native Rouen, retired in 1904 at the early age of fifty to devote himself to the study of archaeology, particularly of ancient buildings in Normandy, and pursue his collecting interests, especially of drawings, prints, and ancient coins. His very fine collection of French drawings, containing an important series of Hubert Robert drawings that included our sheet, was sold after his death, in 1937.<sup>3</sup>



Fig. 34

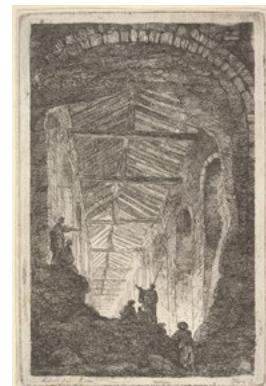


Fig. 35

<sup>1</sup> Inv. RF 11554, *recto*; Album Hubert Robert Folio 39; black chalk, 168 x 129 mm.

<sup>2</sup> Plate 10, 139 x 92 mm; Baudicour.I.173.10, first state. We are very grateful

to Meg Morgan Grasselli and Sarah Catala for the help with the dating of this drawing.

<sup>3</sup> Deglatigny sale, 1937, *op. cit.*, lot 83.





NICOLAS-BERNARD LÉPICIÉ  
Paris 1735–1784 Paris

16. *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-Smouse, “Catalogue raisonné de l’oeuvre peint et dessiné de Nicholas-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

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. 36), *Architecture*, *Sculpture* (fig. 37), 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).<sup>1</sup>

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. 38).<sup>2</sup> 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.



Fig. 36



Fig. 37



Fig. 38

<sup>1</sup> 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.

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



PHILIPPE LOUIS PARIZEAU  
Paris 1740–1801 Paris

17. *The Soul of Abel Ascending to Heaven*

Signed, lower left, *Pl Parizeau*  
Two colors of red chalk  
23¾ x 17⅞ inches  
607 x 454 mm

*Provenance*  
Private collection, France

The composition shows a rare theological interpretation of the aftermath of the murder of Abel by his brother Cain. In this remarkable scene, the slain Abel is lying in the foreground of the composition while his brother Cain is seen fleeing at the right. In the center of the composition, the soul of Abel ascends to the heavens above accompanied by angels in a funnel of clouds dividing the composition into a series of diagonals. Parizeau includes no iconographic symbols of the subject such as a weapon (club or knife), altars of sacrifice, or elements of sacrifice (lamb, or wheat or fruit), and shows the two principals heroically naked without traditional vesture such as loincloths or animal skins; the abstract purity of



Fig. 39

the composition and its simplified iconography makes the scene unusually vivid. The artist defines the two realms of existence with two colors of red chalk: the upper, heavenly realm is delineated with a traditional, bright red chalk, while the lower, earthly register in which the murder of Abel takes place is drawn with a second tone, a brownish variety of red chalk called *sanguine brulée* because of its burnt hue, which became popular in the mid-eighteenth century.

Complex theological speculation regarding the disposition of Abel's soul after the murder have occupied scholars for years as the Book of Genesis is silent on the issue. While some theologians have held that Abel would be consigned to Sheol or Hades, others have suggested that his soul would have ascended to Heaven as did other righteous and justified prophets described in scripture such as Enoch and Elijah. Early, uncanonical Judeo-Christian writings such as the *Ascensio Isaiae*, or *Ascension of Isaiah*, generally dated to the second half of the second century AD, are the ancient source of the subject of our drawing. Chapter Nine of the text relates the ascension of Isaiah:

And he raised me up into the seventh heaven, and I saw there a wonderful light and angels innumerable. And there I saw holy Abel and all the righteous. And there I saw Enoch and all who were with him, stript of the garments of flesh, and I saw them in their garments of the upper world, and they were like angels, standing there in great glory.

(*Ascensio Isaiae* 9:6–9)<sup>1</sup>

While the subject is rarely depicted in art, there are compositional comparisons with two contemporary pictures of *Abel's Soul Ascends to Heaven* by Antonio Balestra (1666–1740), today in the Museo di Castelvecchio, Verona (fig. 39)<sup>2</sup> and *Cain and Abel*, dated 1733, now in the Sheffield Museums (fig. 40).<sup>3</sup> In both compositions the presence of God the Father in a cloud is supported by a large angel typologically evoking the figure of the dead Abel, particularly in the Verona picture. Parizeau's large drawing of this subject is likely unique in eighteenth-century French art. A second, large multi-figural drawing by the artist, *Le triomphe d'Amphitrite*, similar in scale and technique, was sold at auction in Paris in 2003.<sup>4</sup> Both this drawing and ours, stylistically identical, were likely drawn in late 1760s to early 1770s.



1 P. Kirby, *Early Christian Writings*, 2025; <http://www.earlychristianwritings.com/>.  
2 Oil on canvas, 200 x 200 cm.

3 Inv. VIS.27661, oil on canvas, 171.4 x 160.3 cm.  
4 Red chalk, 508 x 686 mm; sale: Paris, Hôtel Drouot, Thierry de Maigret, 27 March 2003, lot 90, illustrated.



A master draughtsman and printmaker, Philippe Louis Parizeau studied engraving and etching in Paris under Jean-Georges Wille (1715–1808). He first entered Wille's studio in 1766 and quickly became his favored pupil. In fact, for much of Parizeau's career he worked in collaboration with Wille, who had been named Engraver to the King. Parizeau produced plates after his own designs and engravings based upon the work of such artists as Salvator Rosa (1615–1673), Jean-Baptiste-Henri Deshayes (1729–1765), François Boucher (1703–1770), and Jean-Baptiste Greuze (1725–1805). In 1768, he published a collection of prints to serve as a primer to young students, *Recueil de figures et de groupes gravés à l'eau-forte par Ph. L. Parizeau*. Adept in the use of several media—red and black chalks, pen, ink, and wash—, Parizeau regularly employed several of them together to produce a more pictorial drawing. Our drawing appears to have been made as a finished work, like the *Amphrite* cited above; no engraving after the drawing is recorded.



Fig. 40





GIANDOMENICO TIEPOLO

Venice 1727–1804 Venice

18. Saint Anthony of Padua and the Christ Child

Signed, lower left, *Dom.º Tiepolo f*  
Pen and brown ink with brush and brown wash over black chalk;  
brown ink framing lines  
19¼ x 15 inches  
490 x 381 mm

*Provenance*  
Jean de Cayeux de Sénarpont (1913–2009), Paris (Lugt 4461)  
Nathan Chaikin, Tolochenaz (Vaud), Switzerland  
Sale: London, Sotheby’s, 13 December 1973, lot 65  
Sale: Bern, Klipstein & Klipstein, 8 June 1977, lot 152 (bt. Gamond)  
Bruno Meissner, Zürich, 1978  
Sale: London, Christie’s, 3 July 1990, lot 90 (bt. Cuellar)  
Arturo Cuellar, Zürich, by whom sold to  
Albrecht Neuhaus (1936–2013), Würzburg (sale: New York,  
Sotheby’s, 26 January 2000, lot 83 [bt. Younger])  
Jimmy Younger (1928–2022), Houston, by descent

*Exhibitions*  
Udine, Villa Manin di Passariano, *Mostra del Tiepolo, Cataloghi dei  
dipinti disegni e acquaforte*, 27 June–31 October 1971, p. 51, cat.  
no. 75, illustrated (lent by N. Chaikin)  
Pfäffikon SZ, Seedamm-Kulturzentrum, and Geneva, Musée  
d’art et d’histoire, *Venezianische Kunst in der Schweiz und in  
Liechtenstein*, 1978, p. 166, cat. no. 134, illustrated

*Literature*  
A. M. Gealt and G. Knox, *Domenico Tiepolo: A New Testament*,  
Bloomington, 2006, pp. 700–01, cat. no. 305, illustrated

The present drawing was part of an extensive folio containing more than 320 designs of biblical subjects by Domenico Tiepolo, known as the ‘Large Biblical Series.’ All share the same ink wash medium and the same generous dimensions. Domenico started work on the project in the mid-1780s on his return to Venice from Genoa where he had been working on the decoration of the palazzo Ducale, his last fresco cycle. It is one of three great series of drawings that the artist made during the final twenty years of his life—the ‘Large Biblical,’ ‘Contemporary Life,’ and ‘Punchinello,’ the latter entitled *Divertimenti per li ragazzi*. They are perhaps the most ambitious, effortlessly inventive, and richly worked sequences in eighteenth-century draughtsmanship, and are regarded collectively as Domenico’s finest artistic legacy. They seem to have been done for his own pleasure without an underlying commercial purpose and he kept them with

him until his death. As James Byam Shaw notes, “They are essentially ‘album drawings’, intended not as studies for painting or etching, but as works of art in their own right, and they belong to a period when drawing, rather than painting, was Domenico’s chief occupation.”<sup>1</sup>

The Large Biblical folio contained images derived from both the Old and New Testaments as well as various apocryphal sources. Of them, the *Recueil Fayet* in the Louvre is the largest intact group to survive intact, with 138 pages. Perhaps because they were kept in albums until very recently, these drawings are notable for their generally excellent state of preservation. Ours is no exception, distinguished by the subtle variety of washes quickly laid down in overlapping layers above a rapid under-drawing of black chalk; rich beiges, deeper browns, with light golden washes linking these layers, set off against the white reserve of the Venetian paper to achieve the brilliant highlights.

Domenico Tiepolo’s boundless imagination inspired several specific series of drawings, both sacred and profane, each limited to one theme but running to scores of variations on that theme. Sacred subjects include *God the Father supported by Angels in the Clouds*; *Christ received into Heaven by the Father and the Holy Spirit*; the *Assumption of the Virgin*; the *Baptism of Christ*; and *Saint Anthony of Padua with the Infant Christ Child*. The artist’s interest in such series was to probe the possibilities of a theme by endlessly arranging and re-arranging the pictorial elements and the relationships between the principal and supporting figures.

The subject of the present drawing, *Saint Anthony of Padua holding the Infant Christ*, is “perhaps the most charming of Domenico’s religious series.”<sup>2</sup> It derives from a vision of Saint Anthony receiving the Christ Child in his arms, as related by Pedro Ribadeneira in his book on the *Lives of the Saints*, the primary source for the story.<sup>3</sup> It was a popular motif in seventeenth-century Spanish paintings, with Ribera (1591–1652), Antonio de Pereda (1611–1678), and Murillo (1617–1682), all making such images, their work surely being the underlying inspiration for Domenico who had spent many years in Spain with his father. There appear to be well over a hundred drawings illustrating the vision of St. Anthony, although uniformly smaller<sup>4</sup> than our sheet, which is the finest and largest of the group and the only one featured in the Large Biblical folio. While occasionally he shows St. Anthony in his study, where the vision took place according



<sup>1</sup> J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 37.  
<sup>2</sup> Byam Shaw, *op. cit.*, p. 34.  
<sup>3</sup> P. Ribadeneira, *Flos Sanctorum*, Venice, 1656 / 1660, (Italian edition), I, p. 389, June 13.

<sup>4</sup> Generally measuring 280 x 190 mm, with slight variations. Byam Shaw records one drawing from the sequence bearing a serial number of as high as 102, which appears on one of the seven examples at Stuttgart; Byam Shaw, *op. cit.* p. 34.



to the text, Domenico used two other, invented settings: St. Anthony holding the infant before an altar with angels and cherubs; and St. Anthony carrying the Child in ecstatic embrace among celestial clouds with worshipping angels and cherubs. Three drawings from the sequence at the Morgan Library illustrate each of these different settings (fig. 41,<sup>5</sup> fig. 42,<sup>6</sup> and fig. 43<sup>7</sup>).

The boldness of the composition, the convincing sense of movement, and the splendor of the vast celestial vault contrive to make this one of Domenico's grandest compositions. In a setting reminiscent of an apotheosis, St. Anthony is holding the Infant Christ with great tenderness while borne by a host of variously scaled angels and winged cherub-heads in a swirl of clouds rising through a void in the Empyrean. An angel holding a stem of lilies representing the saint's purity leads the way at the upper right. The mystical companionship of the saint and the Child is revealed most subtly by the half-closed eyes of the saint, while the alert expression and gesture of the Infant underlines the active agent in an ecstasy of divine communion.



Fig. 41



Fig. 42



Fig. 43

<sup>5</sup> Inv. 1996.113; signed, pen and brown ink and wash, and black-brown wash over black chalk, 269 x 184 mm.

<sup>6</sup> Inv. 1997.61; signed, pen and brown ink and wash, 251 x 171 mm.

<sup>7</sup> Inv. 1966.115; signed, pen and black ink and brown-black wash, over black chalk, 255 x 179 mm.





ÉTIENNE-CHARLES LE GUAY  
Sèvres 1762–1846 Paris

19. *Jeune Femme lisant*

Black, red, and white chalk  
16<sup>7</sup>/<sub>16</sub> x 11<sup>3</sup>/<sub>8</sub> inches  
421 x 294 mm

*Provenance*

By descent through the artist's family<sup>1</sup>  
Louis-Gustave Mühlbacher (1834–1907), Paris (his sale: Paris, Galerie Georges Petit, M<sup>re</sup> Chevallier et Lair-Dubreuil, 13–15 May 1907, lot 84)  
Marius Paulme (1863–1928), Paris (Lugt 1910) (his sale: Paris, Galerie George Petit, M<sup>re</sup> Lair-Dubreuil, 14 May 1929, lot 128, pl. 87 [50,000 FF, bt. F. Lugt])  
Frits Lugt (1884–1970), Paris, sold in April 1946<sup>2</sup> to  
Jacques Mathey (1883–1973), Paris  
Alexandre Ananoff (1910–1992), Paris (Lugt 3365)  
Sale: Monte Carlo, Sotheby's, 11 February 1979, lot 104  
Paul Rosenberg & Co., New York, from whom acquired in 1980 by a  
Private collection (sale: London, Sotheby's, 29 July 2020, lot 232, illustrated)  
Talabardon & Gautier, Paris (sale: Paris, Hôtel Drouot, Ader, Nordmann & Dominique, 23 March 2023, 2nd Part, lot 182, illustrated)

*Exhibitions*

Paris, Hôtel de la Chambre syndicale de la Curiosité et des Beaux-Arts, *Exposition de petits Maîtres et Maîtres peu connus du XVIII<sup>e</sup> siècle*, 1920, cat. no. 336  
Copenhagen, Charlottenburg Palace, *L'Art français au XVIII<sup>e</sup> siècle*, 1935, cat. no. 421  
Grasse, Musée Fragonard, *Femmes. Dessins de maîtres et petits maîtres du XVIII<sup>e</sup> siècle*, 1962, cat. no. 37, pl. IX  
London, Royal Academy of Arts, *France in the Eighteenth Century*, 1968, cat. no. 422, fig. 316

*Literature*

A. Ananoff, "Les Cent petits maîtres qu'il faut connaître," in *Connaissance des Arts*, juillet 1964, p. 51, illustrated  
"Les joies secrètes d'un Amateur de dessins," in *A.B.C. décor*, December–January 1969, illustrated p. 95  
L.-A. Prat, *Le Dessin français au XVIII<sup>e</sup> siècle*, Paris, 2017, p. 248, cat. no. 422, illustrated

Drawn circa 1785

This famous drawing has been in the collections of a dazzling roster of celebrated *dix-huitièmistes*: Gustave Mühlbacher, discriminating collector of eighteenth-century French drawings and prints; Marius Paulme, the highly-valued and influential expert, advisor, and auctioneer who formed a brilliant collection of eighteenth-century French drawings, sold in his three-volume sale in 1929; Frits Lugt, the great collector, expert, and founder of the Fondation Custodia, Paris; Jacques Mathey, art historian, drawings dealer, collector, and co-author with Sir Karl T. Parker of the *catalogue raisonné* of the drawings of Antoine Watteau (1684–1721); Alexander Ananoff, art historian and author of the *catalogue raisonné* of the paintings of François Boucher (1703–1770). The drawing's attraction lies not only in its spirited and flawless draughtsmanship, but equally in its representation of an Enlightenment ideal: a woman of great style and poise engaged in the act of reading.

The account of the drawing in the Marius Paulme sale catalogue is a reminder of the lost art of careful looking and the matchless descriptive powers of past generations of expert auctioneers:

*Un jeune fille est vue en pied, de profil à gauche, assise sur un chaise, tenant en ses deux mains un livre ouvert. Le visage est tourné vers son épaule gauche, les yeux baissés. Elle est vêtue d'une robe à traîne avec corsage décolleté aux manches longues, les mains gantées, elle est coiffée d'un grand chapeau orné d'un panache de plumes et, sur le côté, relevé d'un nœud de ruban.*<sup>3</sup>

Indeed, she is wearing gloves. Her elegance allied with her intellectual interests would suggest that she is an aristocrat or a woman of means, perhaps someone near the court. The distinctive straw hat set off with *un panache de plumes* recalls the infamous 1783 portrait by Elisabeth Vigée Le Brun (1755–1842) of Queen Marie-Antoinette dressed in a fashionably simple pastoral style, *à la créole*, which she favored when 'rusticating' at the Hameau de la Reine at Versailles (fig. 44).<sup>4</sup> Le Guay would not have been unaware of this imagery. Indeed, the art historian and collector Louis-Antoine Prat has noted that Le Guay's drawings are "*presque à des figures de modes, s'attardant à la description des robes et des chapeaux.*"<sup>5</sup>



<sup>1</sup> The Marius Paulme sale catalogue notes, "Il [Le Guay] produit beaucoup de dessins dont une grand partie se trouvaient, il y quelques années, entre les mains de l'un de ses descendants. Celui-ci, ainsi que le suivant, a cette provenance" ("He made many drawings of which a large part, several years ago, belonged to one of his descendants. This drawing, as well as the following one, share this provenance"); see Paulme sale, 1929, *op. cit.*, lot 128.  
<sup>2</sup> Archives of the Fondation Custodia.  
<sup>3</sup> "A young girl seen full-length, in profile to the left, seated on a chair, holding a book in her two hands. Her face is turned toward her left shoulder,

eyes lowered. She is wearing a *robe à traîne* with a long-sleeved bodice, her hands gloved; on her head, a large hat adorned with feathers and, on the side, turned-up with a knotted ribbon."  
<sup>4</sup> Kronberg, Hessische Hausstiftung, inv. SL.1.2016.23.1; oil on canvas, 89.8 x 72 cm. The depiction of the queen in a white muslin dress (imported muslin rather than Lyonnaise silk) and straw hat was considered inappropriate and gave scandal. Madame Le Brun had to withdraw the portrait from her first exhibition at the Salon soon after having been admitted to the Royal Academy. For an excellent account of the scandal



Born at Sèvres, Étienne-Charles Le Guay, a highly regarded miniaturist, was the son of a porcelain gilder, Étienne-Henri Le Guay (c. 1719–c. 1799), who worked at both the Manufacture de Vincennes and that of Sèvres and enjoyed the patronage of Madame de Pompadour. Etienne-Charles, following in his father's footsteps, first designed porcelain at Sèvres as an apprentice from 1778 until 1781. On 4 January 1782, he entered the Royal Academy as a pupil of the *animalier*, Jean-Baptiste Bachelier (1724–1806), later joining the studio of the history painter, Joseph-Marie Vien ((1716–1809), the master of Jacques-Louis David (1748–1825). He exhibited at the Salon from 1795–1819, submitting portrait miniatures, historical gouaches, genre scenes, landscapes, and subjects taken from the *Poems of Ossian*.

The present drawing, a virtuoso display in *aux trois-crayons*, shows a freedom of handling absent from the artist's more familiar territory of miniature painting. The vitality of expression in this sheet acknowledges his mastery of the rich combination of *trois-crayons* and is a nod from a *petit-maître* to the debt he owed the great masters of the media, Watteau, Jacques-André Portail (1695–1759), Boucher, and Jean-Baptiste Greuze (1725–1805). No other drawings by Le Guay of this quality have been on the market in generations, indeed since this first appeared at auction in 1979. The closest comparison may be made with a drawing of a *Woman in a Red Dress*, made *aux trois-crayons* and of similar scale but less finished, which was sold in London in 2002 (fig. 45).<sup>6</sup>



Fig. 44

and its cultural and political ramifications, see S. Whitehead, "À La Creole, En Chemise, En Gaille: Marie Antoinette and the Dress that Sparked a Revolution," in *Retrospect Journal*: <https://retrospectjournal.com/2021/05/09/a-la-creole-en-chemise-en-gaille-marie-antoinette-and-the-d&#8230>.



Fig. 45

<sup>5</sup> "...practically fashion designs, lingering over the description of dresses and hats." See Prat, *op. cit.*, p. 248, cat. no. 422.

<sup>6</sup> Signed, lower right, *E. C. Le Guay*, black, red, and white chalk, 411 262 mm; ex-collection Alfred Normand (Lugt 153c); sale: London, Christie's, 9 July 2002, lot 78, illustrated (bt. C. G. Boerner).





GEORGE ROMNEY  
Beckside 1734–1802 Kendal

20. Study for “*The Leveson-Gower Children*”

Brush and brown wash over black chalk under drawing  
10¼ x 10¾ inches  
260 x 270 mm

*Provenance*  
Herbert Percy Horne (1864–1916), London and Florence, from whom purchased *en bloc* with a further 200 or so English drawings in 1904 by Sir Edward Howard Marsh, KCVO (1872–1953), London Private collection, France (sale: Paris, Hôtel Drouot, Damien Libert, 15 December 2012, lot 50, illustrated)

*Exhibitions*  
London, Burlington Fine Arts Club, *Exhibition of the Herbert Horne Collection of Drawings*, 1916, pp. 33–34, cat. no. 96

Drawn in 1777

Romney’s life-size group portrait of *The Leveson-Gower Children* (Abbot Hall Art Gallery, Kendal; fig. 46)<sup>1</sup> was almost certainly commissioned by Granville, 2nd Earl Gower (1721–1803), when Lord Gower visited Romney on 25 November 1776, most likely for the first sitting for his own full-length portrait in the robes of the Order of the Garter (private collection, UK).<sup>2</sup> Lady Gower visited the artist on the following day, 26 November, doubtless to follow-up and



Fig. 46

discuss the proposed group portrait of the children.<sup>3</sup> *The Leveson-Gower Children* is Romney’s most famous work, the masterpiece of his mature style, and reflects the ambition that marked Romney’s work following his two year sojourn in Italy from 1773 to 1775. It is the signal achievement that has sustained his fortunes through the vagaries of shifting art historical taste.

The painting shows the five youngest children of Lord Gower from two marriages. Lady Anne (1761–1832), the youngest of his four children by his second wife, Lady Louise Egerton, is the figure at the right playing the tambourine; Lady Anne would eventually marry the Rev. Edward Vernon Harcourt, later Archbishop of York. The children dancing in a ring are Lord Gower’s four children by his third wife, Lady Susanna Stewart: at furthest left to Anne, Lady Georgina (1769–1806), afterward Countess of S. Germans; at nearest left to Anne, Lady Charlotte Sophia (1771–1854), later Duchess of Beaufort; in the center with her back to the viewer, Lady Susanna (1772–1838), afterwards Countess of Harrowby; and in the center facing the viewer, Lord Granville (1773–1846), the youngest child, later created Viscount Granville and Earl of Granville. A total of nine sittings by the children began in March 1777 and were finished by June. While the individual sittings were critical to recording their features, the overall success of the picture was determined by Romney’s novel composition and his ability to engage the viewer dynamically with the children. Several drawings of individual figures and compositional sketches reveal Romney’s progress in the development of the composition, including an early iteration of the composition, in reverse to the final painting and in a vertical format, which included only the four girls absent their brother (Fitzwilliam Museum, Cambridge; fig. 47).<sup>4</sup>

Our drawing is one of four preparatory drawings for the picture from the fine collection of English drawings formed by Herbert Percy Horne (1864–1916), poet and distinguished art historian of the Renaissance, who bequeathed his collection of Italian art, housed in the Palazzo Corsi (now the Museo Horne), to the Italian state. Drawn boldly with the brush and rich sepia ink, the drawing, with almost abstracted shapes, shows the artist experimenting with extreme contrasts of light and dark. It is one of two drawings<sup>5</sup> from Horne’s collection that conceive this late stage of the composition’s de-



1 Oil on canvas, 202 x 232 cm.  
2 A. Kidson, *George Romney 1734–1902*, exhibition catalogue, London, 2002, p. 115; see also p. 29, fig. 17. Alex Kidson’s entry on the picture is the most succinct account of the commission and its progress.

3 Kidson, *op. cit.*  
4 Inv. L.D.58; brush and brown ink over graphite, 403 x 317 mm; *ibid.*, p. 114, cat. no. 55, illustrated.



velopment within a square, rather than vertical, format, thereby foreshadowing the final, rectangular format of the picture itself. The second drawing, in a New York private collection (fig. 48), drawn slightly earlier than our drawing, shows the figures of Georgiana and Susanna, on the left, in a lighter tone, while Charlotte and Anne, on the right, are darker in value. In our sheet, Romney shows a more interesting, syn-copated rhythm in distributing the tones, and achieves a better balance and modulation of tone, as he does with color in the final painting. It should also be noted that Romney here finalizes the gestures of the outstretched hands with the spectral figure of Granville extending his arm to clasp Charlotte's hand, thereby completing the circle. Our drawing, described by Horne as "nearest to the finished picture," is arguably the finest and most poetic of the surviving preparatory sheets for the painting.



Fig. 47

5 The second drawing, drawn in the same medium and format, with slightly smaller dimensions than our sheet (240 x 245 mm), was also included in the Burlington Fine Arts Club exhibition of Horne's drawings; *ibid.*, p.



Fig. 48

114, cat. no. 57, illustrated, and *Exhibition of The Herbert Horne Collection of Drawings*, *op. cit.*, cat. no. 85.





## LOUIS-ROLLAND TRINQUESSE

Paris 1746–1799 Paris

### 21. *Young Woman, Her Head and Arm Resting on a Table*

Red chalk  
14 $\frac{1}{8}$  x 9 $\frac{3}{8}$  inches  
360 x 245 mm

*Provenance*  
Private collection, France

This full-length portrait of a young woman leaning with her arms on a small writing table, is highly characteristic of Louis-Rolland Trinquesse's draughtsmanship, both in subject matter and style. Her head resting on her left hand, she looks straight at the beholder. A strong light illuminates the intimate scene, possibly from multiple sources, casting a shadow on the figure's right side. Trinquesse's deft use of red chalk is displayed in the modulation of sharp outlines and minute details, offset by the bold parallel hatching that provides a backdrop for the figure's luminous complexion, skillfully enhanced by the white reserve of the paper.

Although almost impossible to identify with certainty, our sitter most likely represents either Marianne Franmery or Louise-Elisabeth Bain, two of Trinquesse's favorite models.



Fig. 49

<sup>1</sup> J. Cailleux, "The Drawings of Louis Roland Trinquesse," in *The Burlington Magazine*, February 1974, cat. nos. 4, 28, 36, pls. 1–3.

<sup>2</sup> Inv. 2008.364; Cailleux, *op. cit.*, cat. no. 13, pls. 24 and 27.

<sup>3</sup> *Ibid.*, cat. no. 33, pl. 18.

<sup>4</sup> Inv. 1990.16.

She bears a somewhat less strong similarity to Louise Charlotte Marini, the third of the artist's known models, all of whom conform to a similar ideal of female beauty. The drawn portrait medallions of the three women, with identifying inscriptions, by Trinquesse's hand, signed and dated 1780, assist only in part when attempting to discern their characteristic facial features in his extant works from the 1770s.<sup>1</sup> In his article on the drawings of Trinquesse, Jean Cailleux tentatively identified about twenty-four drawings depicting Franmery. Almost nothing is known about any of them, except that they most likely exemplified the artist's ideal of beauty. The young woman in our drawing is close to that in *L'Invite* in the Cleveland Museum of Art<sup>2</sup> or the *Young Woman seated by a Table*, a presumed portrait of Louise-Elisabeth Bain (present whereabouts unknown).<sup>3</sup> Possibly the same young woman wearing an identical dress, and the same tall table, appear in a drawing in the Morgan Library, New York (fig. 49).<sup>4</sup>

Despite the relevance and success of his works, held in major public and private collections worldwide, little is known of Trinquesse's life. The son of a Parisian bourgeois, he is recorded as a student at the Royal Academy of Painting in 1758 and known to have won medals at the school of the Académie Royale in 1770. He exhibited at the Salon de la Correspondence from 1779 to 1787, and in the open Salons of 1791 and 1793. His surviving oeuvre includes works variously dating from 1763 to 1797.<sup>5</sup> Also active as a painter of portraits and *scènes galantes*, he is best known today for his distinctive red chalk drawings. Aside from his intimate portrayals of women in domestic interiors, he also executed several small portraits of men in medallions, bust-length and highly detailed, of the type made fashionable by Charles-Nicolas Cochin (1715–1790) and Augustin de Saint-Aubin (1736–1807).

<sup>5</sup> For relevant bibliography and a short biography of the artist, see P. Stein, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1999, pp. 220–21, under cat. no. 955.





JEAN-JACQUES DE BOISSIEU  
Lyon 1736-1810 Lyon

22. *Head of a Cat Turned to the Left*

Signed with the artist's initials in ligature, lower right, *DB*.  
Pen and grey and brown ink, grey wash; a ruled framing line in brown ink  
8¼ x 5½ inches  
210 x 140 mm

*Provenance*  
Private collection, London, until 2025

Drawn *circa* 1803

This marvelous portrait of a cat is one of two known drawings by de Boissieu of the same subject. The other, on the market in 1994 and now in a New York collection,<sup>1</sup> is drawn in identical media and is of similar scale (190 x 130 mm) (fig. 50). From the collection of Arthur Meyer (1846–1924), that drawing shows the cat facing frontally, while the present drawing depicts the same cat in slight profile turned to the left. In 1803, the artist made an etching with drypoint of a *Cat and Kitten* (fig. 51).<sup>2</sup> Our drawing and the one in the New York collection are likely to be datable to the same time.

Ranked among the greatest eighteenth-century printmakers, Jean-Jacques de Boissieu was an apprentice to a fabric designer at an early age, publishing his first prints, *Livre de Griffonnements* in 1758 and a book of landscapes in 1759. Though de Boissieu attended the École Gratuite du Dessin in Lyon from 1757–60, he was primarily self-taught. His membership in the Institut de France and the academies of Lyon, Florence, and Bologna, however, indicate his

renown amongst his contemporaries. Much influenced by Dutch seventeenth-century pictures, his subjects, in addition to landscapes drawn from rural country life, include genre scenes and remarkable portraits of both people and animals. He lived in Paris from 1761 to 1764, making friends with the artists J. G. Wille (1715–1808), Claude-Joseph Vernet (1714–1789), Claude-Henri Watelet (1718–1786), J.-B. Greuze (1725–1805), and the collector Pierre-Jean Mariette (1694–1774), who collected the artist's work. De Boissieu visited Italy for two years in 1764–66 in the company of the Duc de La Rochefoucauld (1743–1793), with whom he visited Genoa and Naples before settling in Rome.

Upon his return from his Italian journey, he settled in his native Lyon and became a civil servant to the Crown in 1771, ensuring a regular income until the outbreak of the Revolution. During that time de Boissieu came under threat due to his noble birth. However, by the intervention of Jacques-Louis David (1748–1825), he and his works were officially placed under the protection of the Revolutionary Law in 1793. At the turn of the century, he guided and advised many of the young, brilliant Lyonnais painters such as Pierre Révoil (1776–1842), Fleury Richard (1777–1852), Antoine Berjon (1754–1843), and the Aixois painter Francois-Marius Granet (1775–1849) who joined de Boissieu's studio in 1795.

Significant holdings of his drawings are in the collections of the Louvre, the Musée des Beaux-Arts, Lyon, and the Städel Museum, Frankfurt.



Fig. 50

1 Private collection, New York (formerly W. M. Brady & Co., New York, 1994); pen and grey and brown ink, grey wash; a ruled framing line in brown ink, 190 x 130 mm.



Fig. 51

2 Etching with drypoint, and roulette, 91 x 67 / 105 x 80 mm; M.-F. Perez, *L'Oeuvre gravé de Jean-Jacques de Boissieu, 1736–1810*, catalogue raisonné, Geneva, 1994, pp. 266–67, cat. no. 122 (R.113).





ANNE-LOUIS GIRODET DE ROUCY-TRIOSON  
Montargis 1767–1824 Paris

23. *The Shade of Anchises appears to Aeneas and orders him to descend to the Underworld*  
(*Aeneid*, V, 719-740)

Inscribed, upper right, *LIB. V.*  
Black chalk  
8½ x 13 inches  
215 x 331 mm

*Provenance*  
Studio of the artist, part of no. 373 of the posthumous inventory, by descent to  
Rosine Bequerel-Despreaux (b. 1800), niece and heir of the artist, by descent to her son,  
Antoine-César Becquerel (1788-1878), Paris  
Antoine-Claude Pannetier (1772-1859)<sup>1</sup>, Paris  
M. de la Bordes (his sale: Paris, Hôtel Drouot, salle 3, 15 April 1867, lot 3 [*170 dessins par Girodet composition pour l'Enéide et les Géorgiques de Virgile*; 3,000 francs])  
Ambroise Firmin-Didot (1790-1876), Paris  
Thence by descent (sale: Paris, Hôtel Drouot, salle 5, 17 November 1971, [*Ensemble exceptionnel de 146 dessins de Girodet provenant de la collection Firmin-Didot*])  
Private collection, Paris  
Galerie Terrades, Paris, 2019, where purchased by a  
Private collection, New York

*Engravings*  
Lithographed by Salomon-Guillaume Counis (1785-1859 in, *Enéide. Suite de compositions dessinées au trait par Girodet*, Paris, n.d., but printed *circa* 1827; a plate for Book V, “L'Ombre d'Anchise apparait à Enée et lui ordonne de descendre aux Enfers” (fig. 52)

Drawn *circa* 1815–1820

Girodet, hoping to do for Virgil what Flaxman had done for Homer, began work around 1810 on a series of more than 170 drawings intended either to accompany an edition of Virgil's *Aeneid*, or perhaps as a separate, independent volume of plates unaccompanied by text. This project occupied the artist until his death in 1824 and remained unfinished. In a letter of 17 February 1811 to Marie-Philippe Coupin de la Couperie (1773–1851), Girodet writes, “Dans mes soirées et un peu pendant mes nuits, je me suis occupé de votre dessert, et je rapporterai une quinzaine de dessins nouveaux, assez arrêtés, quoiqu'ils ne soient pas entièrement terminés. J'ai plus que jamais à coeur de mettre la main à cette grande entreprise, et je compte m'occuper, de suite, à Paris, de mettre le premier livre en état d'être bientôt gravé. Il faut que je me dépêche, mon bon ami, car les années passent vite, et surtout pour moi, qui ne suis plus jeune.”<sup>2</sup>



Fig. 52

<sup>1</sup> Student of Girodet and the publisher of the *Aeneid* illustrations in *circa* 1827; see *Engravings*, above.

<sup>2</sup> *Oeuvres posthumes de Girodet-Trioson*, ed. Coupin, 1829, Vol. II, pp. 309–10.



The present sheet illustrates an extraordinary scene, rarely depicted in art, towards the end of Book Five of the *Aeneid* (V, 719-740) in which the shade of Aeneas’ father, Anchises, visits his son in the dead of night. His ghost appears following his son’s solemn sacrifice at Anchises’ tomb at Eryx on the island of Sicily where the fleet has been diverted, the subsequent splendid funeral games in honor of father Anchises, and the horrific attempt to burn the fleet by the weary women of Troy creating great doubt in the hero’s mind about his mission to found a city in Italy. The theme of filial duty, so strong in this book, reaches its apex when the ghost of Anchises appears to Aeneas to reassure him of his destiny; to confirm the advice of wise Nautes to leave those who are weary in Sicily and to take the strong with him further to Italy as planned; and to command him to enter the Underworld and his father where he will hear his fate:

Inspired now by the plans of his old friend,  
Aeneas is torn by anguish all the more  
took command of the heavens, and all at once,  
down from the sky his father Anchises’ phantom seemed  
to glide and the words came rushing from him toward  
Aeneas:  
“My son, dearer to me than life while I was still alive!  
Oh my son, so pressed by the fate of Troy—I’ve come  
by the will of Jove, who swept the fire from your ships  
and now from the heights of heaven pities you at last.  
So come, follow old Nautes’ good sound advice:  
choose your elite troops, your bravest hearts,  
and sail them on to Italy. There in Latium you  
must battle down a people of wild, rugged ways.  
But first go down to the House of Death, the Underworld,  
go through Avernus’ depths, my son, to seek me, meet me there.  
I am not condemned to wicked Tartarus, those bleak  
shades.  
I live in Elysium, the luminous fields where the true  
and faithful gather. A chaste Sibyl will guide you there,  
once you have offered the blood of many pure black sheep.  
And then you will learn your entire race to come  
and the city walls that will be made your own.  
Now farewell. Dank Night wheels around  
in mid-career, cruel Dawn breaks in the East,  
and I feel her panting stallions breathing near.”  
With that, he fled into thin air like a wisp of smoke.

(V, 719-740)<sup>3</sup>

The drawings, in the end, were published posthumously, to honor the master, as plates without text under the direction of Antoine-Jean Pannetier, Girodet’s student, with the assistance of several other members of Girodet’s studio who produced

the plates in a very luxurious and beautiful single volume in about 1827.<sup>4</sup> In all, lithographs were made after 72 of the 172 drawings drawn by Girodet for this project. The entire corpus of drawings remained intact until the descendants of the publisher Ambroise Firmin Didot sold the sheets individually at auction in Paris in 1971.



<sup>3</sup> Virgil, *The Aeneid*, Book V, 719-740, (transl. R. Fagles), New York, 2006, translator’s verses, 797-822.  
<sup>4</sup> These include, in addition to Salomon-Guillaume Counis who engraved the plate after our drawing, Hyacinthe-Louis Aubry-Lecomte (1787-

1858), Auguste de Chatillon (1808-1881), Marie-Philippe Coupin de la Couperie, Pierre-Claude-François Delorme (1783-1859), and Joseph-Ferdinand Lancrenon (1794-1874).



JEAN-LOUIS ANDRÉ THÉODORE GÉRICAUT  
Rouen 1792–1824 Paris

24. *An Arabian Horse*

Watercolor and gouache over lithograph  
7⅞ x 9 inches  
186 x 230 mm

*Provenance*  
Gift of the artist to  
Adam and Zoë Elmore (Elmore-Seguin collection), London, 1821;  
by descent in 1877 to  
George House-Elmore (1827–1894), natural son of Adam Elmore,  
Thence by descent

*Exhibitions*  
Calais, Musée des Beaux-Arts, *L'Aquarelle romantique en France et  
en Angleterre*, 29 July–17 September 1961, cat. no. 62

*Literature*  
L. Delteil, *Le Peintre-Graveur Illustré: Théodore Géricault*,  
catalogue raisonné, Paris, 1924, no. 37 (for the lithograph)  
G. Bazin, *Théodore Géricault, étude critique, documents et  
catalogue raisonné*, Paris, 1997, vol. VII, pp. 24, 118, cat. no. 2264,  
illustrated

Drawn in 1821

Géricault was the most important of the early nineteenth-century French artists to embrace the new printing medium of lithography, invented in 1798 by the German actor and playwright, Alois Senefelder (1771–1834). He toyed with lithography in Paris as early as 1817, but it was not until



Fig. 53

1 “Je suis cependant plus raisonnable que vous, puisque au moins je travaille et que je lithographie à force. Me voilà voué pour quelque temps à ce genre qui, étant tout neuf à Londres, y a une vogue inconcevable;” see C. Clément, *Géricault, étude biographique et critique*, Paris, 1867 (3rd ed., enlarged, 1879; reprint, New York, 1974), p. 193.

his second visit to England in early 1821 that he studied the process in depth and mastered it under the guidance of the English printers. On February 12, he wrote to Pierre-Joseph de Dreux-Dorcy (1789–1874), friend, fellow painter, and the first owner of the *Raft of the Medusa*, “. . . I work and turn out lithographs with all my might. I have been devoting myself for some time to this genre which, being a novelty in London, is having an incredible vogue here.”<sup>1</sup> Several weeks later, beginning in March, he published a suite of lithographic plates, *Various Subjects Drawn from Life and on Stone*, commonly called *The English Suite*. Printed by Charles Joseph Hullmandel (1789–1850) and published by Rodwell and Martin, the suite consisted of twelve plates and a title page, including *An Arabian Horse*, plate eight (fig. 53),<sup>2</sup> showing an elegant groom tending his tense stallion in a desert landscape; a tented encampment behind him to the left, with seated figures, two camels, and palm trees; and two pyramids in the midst of a sandstorm in the distance at the right.

Using an impression of this plate, almost certainly a trial or artist’s proof, Géricault re-worked the composition, covering it in watercolor and gouache to create a new work of art. First, he trimmed the impression, reducing the width of the composition significantly and eliminating the oval, vignette format, creating a rectangle that tightens the composition and thrusts the Arabian stallion and attendant to greater prominence in the picture plane. Géricault then painted over the impression almost entirely, altering the composition and its subject significantly by turning the turbanned groom, holding the bridle reins in his right hand while petting the horse with his left, into a proud, virile Mamluk warrior, seen now in full profile, a spear in his right hand while he grips the reins with his left. In so doing, Géricault was obliged to alter the stance of the figure, turning the legs of the soldier to the right to justify the profile of the fierce head. Other revisions include changing the warrior’s headgear from a turban to a cap and adding greater volume and delineation to his *salvar*, or baggy trousers. Further, Géricault eliminated the tent and figures of the encampment at the upper left, simplifying the scene with three palm trees nearer to the remaining camels. At the upper right, he emphasized the two pyramids and painted over the sandstorm. Of course, in addition to the cropping and altera-



2 Lithograph, inscribed, lower left, *J. Géricault invt.*; lower center, *AN ARABIAN HORSE / London. Published by Rodwell & Martin. New Bond St. Mar. 1. 1821*; and bottom right, *C. Hullmandel's Lithography.*, 170 x 336 mm; Delteil, *op. cit.*, no 37.



tions of the composition, it is the vibrant coloration of the watercolor and gouache which gives the work its tremendous strength. The vivid colors—the astonishing coloration of the desert sky, the brilliant red and blues of the Mamluk's uniform, the sleek chestnut coat of the horse rippling with veins and muscle—applied so effortlessly reveal the innovative and dazzling virtuosity of the artist's painterly gifts. The effect is a greater, more powerful, and heroic composition.

This re-working of a printed impression finds precedent in the large *Color Printed Drawings* composed in 1795 by William Blake (1757–1827). However, the extraordinary variety of watercolors, inks, and other media used by Blake to color his engravings individually by hand are applied deliberately to animate each fixed impression differently rather than to alter the composition or design. Such imaginative artists as Rubens, who re-worked Old Master drawings by other artists to improve them, or even revise them to his taste, come to mind when seeking a parallel urge to re-create an existing work. One must, however, look further to the modern era, particularly to Edgar Degas (1834–1917) to see a true parallel to what Géricault explored in the present work. Degas regularly re-worked the second, lighter pulls of his monotypes, called cognates, with pastel, essence, chalk, and gouache, often adding additional figures, or other structural elements, to revise a composition.

While the present work is a signal achievement, it is not unique in the artist's oeuvre. Three lithographic impressions re-worked with watercolor are in the Ecole des Beaux-Arts, Paris: *La Bataille de Chacabuco*, 12 février 1817,<sup>3</sup> *La Bataille de Maïpu*, 5 mars 1818,<sup>4</sup> and *L'artillerie à cheval de la Garde impériale changeant de position*.<sup>5</sup>

Our drawing was made as a gift for Géricault's hosts in London, Adam and Zoë Elmore. Adam Elmore (1784–1849), an English horse trader and Francophile, married Zoë Séguin (1797–1877), the daughter of one of the richest men in France. He was the chemist, industrial manufacturer, and keen horseman, Armand Séguin (1767–1835), who lent his name to the Île Séguin on the Seine. Adam Elmore, renowned for the excellence of his stable, befriended Géricault on his English visit, doubtless because of their shared passion for horses. Through this friendship and perhaps due to certain financial arrangements,<sup>6</sup> Elmore was able to assemble a remarkable group of paintings and watercolors by the artist, including the famous painting of the *Epsom Derby*, painted in England in 1821 and now in the Louvre;<sup>7</sup> a superb portrait in oil of *Madame Elmore* seated on a chaise longue; the present watercolor of *An Arabian Horse*; and a beautiful double equestrian watercolor portrait of *Zoë et Adam Elmore à cheval*, now at the Morgan Library. While *Le Derby de 1821 à Epsom* was sold by the family to the Louvre in 1866, the remainder of the collection had been preserved intact until its recent dispersal.

<sup>3</sup> Paris, EnsBA; inv. E.B.A. Est. no. 437.

<sup>4</sup> Paris, EnsBA; inv. E.B.A. Est. no. 440.

<sup>5</sup> Paris, EnsBA; inv. E.B.A. Est. no. 434.

<sup>6</sup> L. E. A. Eitner, *Géricault, His Life and Work*, London, 1983, p. 234.

<sup>7</sup> Inv. MI 708.





FERDINAND-VICTOR-EUGÈNE DELACROIX  
Charenton-Saint-Maurice 1798–1863 Paris

25. *Feuille d'études avec deux leopards et une tête de lion*

Marked with the studio stamp, lower right, *E. D.* (Lugt 838a)  
Brush with brown wash, heightened with gouache, over graphite under  
drawing  
6¼ x 10¾ inches  
160 x 273 mm

*Provenance*  
Hazlitt, Gooden & Fox, London, 1988  
Private collection

*Exhibitions*  
London, Hazlitt, Gooden & Fox, *Nineteenth Century French Drawings*, 15 June–15 July 1988, cat. no. 5, illustrated

Drawn *circa* 1830

Lee Johnson dates our drawing from the artist's early period, *circa* 1830. Its interest lies in its directness and clarity, without the abstractions of the artist's later work. The unusually emphatic use of white gouache over the brown wash of the jaguar's head creates an immediate sense of the vitality of the animal's presence. One may draw a parallel with Barye's work in wax and bronze from the same time and his complex use of media to achieve a similar effect. A comparable drawing in pen and brown ink of a reclining jaguar, *Jaguar endormi et tête de félin* (fig. 54),<sup>1</sup> passed through Delacroix's posthumous sale in 1864 (part of lot 485 [43 sheets] or lot 487 [79 sheets]) and is today in the Louvre.

Delacroix was interested in animal subjects from an early age. He sketched horses as early as 1819,<sup>2</sup> influenced by the romantic tendencies of Baron Gros's paintings, the equestrian military subjects in Géricault's early work and the numerous equestrian lithographs circulated by popular artists of the time such as Carle Vernet (1758–1856). However, the study of *fauves*, particularly felines, was a rare occurrence among painters of the 1820s: this was normally the domain of naturalists painters like Nicolas Huet (1770–1830) who worked for the Muséum national d'Histoire naturelle in the Jardin des Plantes.

Accompanying the sculptor Barye, Delacroix studied the Bengal tigers of the Ménagerie of Saint-Cloud in 1828 as well as those belonging to the circus tamer Henri Martin the following year. In 1829, he assisted the naturalist Georges Cuvier at the dissection of Admiral de Rigny's lion in his laboratory at the Jardin des Plantes.<sup>3</sup>

Based on these studies, Delacroix composed two paintings around 1830, *Lion et tigre* (Prague, Národní Galerie) and

*Jeune tigre jouant avec sa mère* (Paris, Musée du Louvre), two lithographs, the *Lion de l'Atlas* and the *Tigre de Bengale* (painted only in 1848), and numerous watercolors and ink drawings. All these works depict felines in imagined oriental landscapes. Surprisingly, Delacroix made few sketches of *fauves* during his trip to Morocco from January through July 1832.

The artist seems to have become more interested in large cats as his career progressed. The passive lion, reclining or seated, eating its prey or sated, or cuddling its progeny in a landscape as in his work in the 1830s, would gradually be replaced by lions and tigers attacking humans and horses in an explosion of raw energy by the 1840s. The ultimate exploitation of the *fauve* theme was most certainly his *Chasse aux Lions* (Stockholm, Nationalmuseum), exhibited at the Exposition Universelle of 1855, with its depiction of unleashed primal violence.



Fig. 54



<sup>1</sup> M. Sérullaz *et al.*, *Musée du Louvre: Cabinet des Dessins: Inventaire Général des Dessins, École Française, Dessins d'Eugène Delacroix, 1798–1863*, Paris, 1984, vol. I, p. 394, cat. no. 1084, illustrated.

<sup>2</sup> Sérullaz *et al.*, *op. cit.*, vol. I, p. 370, cat. nos. 978, 979, 979 v.

<sup>3</sup> B. Jobert *et al.*, *Delacroix, le trait romantique*, Paris, Bibliothèque nationale de Paris, 1998, p. 134.



PAUL HUET  
Paris 1803–1869 Paris

26. *View of the Château de Coucy*

Marked with the estate stamp, lower right, *PAUL HUET* (Lugt 1268), and inscribed in pen and brown ink, *Coucy*; also inscribed in graphite, *verso*, *Paul Huet / Château de Coucy*  
Watercolor  
10¼ x 18½ inches  
260 x 470 mm

*Provenance*  
By descent through the family of the artist  
Galerie André Candillier, Paris, from whom acquired in 2006 by Eric van Rooy, M.D. (1963–2023), Farmington, CT

*Exhibitions*  
Possibly, Paris, Galerie 23, *Centenaire du Romantisme, Exposition Paul Huet*, March 1930, II, ‘*aquarelles et dessins*,’ cat. no. 16  
London, Heim Gallery, *Paintings by Paul Huet (1803–1869) and Some Contemporary French Sculpture*, Winter Exhibition, 16th January– 20th February 1969, cat. no. 5, illustrated  
Paris, Musée Eugène Delacroix, *Delacroix et Paul Huet, précurseurs de l’impressionisme*, 26 June–10 December 1974, without catalogue  
Viroflay, *Paul Huet, XXVIe Souvenir de Corot* exhibition, 1978, without catalogue

*Literature*  
P. Miquel, *Paul Huet, de l’aube romantique à l’aube impressioniste*, Paris, 1962, p. 30, illustrated

Drawn *circa* 1820–1826

Paul Huet often visited Coucy-le-Château in the 1820s as his family had a house in the village of Folembroy in Picardy, some four and a half kilometers to the northwest. The castle was built in the 1220s by Enguerrande III, Lord of Coucy, during the rule of King Philippe II of France (r. 1180–1223). The Sieur de Coucy was among the most ambitious nobles of his time and a brilliant soldier aiding King Philippe II in successfully reducing the French territories of the King of England, earning his sobriquet, “Enguerrande le Grand.”



Fig. 55

The castle of Coucy was the most impressive building of its type in thirteenth century France. Situated on a bluff overlooking the Ailette valley, it consisted of four cylindrical towers marking the corners, and a celebrated

massive central tower *donjon*, or keep, the largest in Europe, measuring 31 meters wide by 54 meters in height. The castle was partially dismantled by Cardinal Mazarin in 1652, acting on orders of King Louis XIV who had been refused use of the château by the Sieur de Coucy. The monument continued to deteriorate over time becoming a picturesque near-ruin as seen in the present watercolor. During the Second Empire, several architects, including Eugène Viollet-le-Duc (1814–1879), worked to restore the ruins. However, the German army, who had occupied the château in September 1914 as a military base, destroyed the keep and the four towers, an act of wanton destruction causing much public outrage, completing the task that Mazarin had begun on the king’s orders in 1652.

The present watercolor is a masterful early Romantic landscape view of the French countryside. Huet was deeply influenced in his watercolor technique by the English watercolorists of his generation, particularly by Richard Parkes Bonington (1802–1828), who died young and who was a colleague of Huet in the studio of Baron Gros (1771–1835) in c. 1820. In this watercolor the château plays a supporting role to the magnificent depiction of clouds and the Ailette valley beyond. A road traverses the composition with several figures and a wagon added to give scale. Huet drew and painted this site several times, including a fine picture now in the Musée Municipal at Soissons,<sup>1</sup> and another watercolor in which the château is given more prominence, on the Paris art market in 1978.<sup>2</sup> He returned to the subject in a lithograph of 1833 depicting a panoramic view of the castle sitting within the valley, seen from a great distance (fig. 55).<sup>3</sup>

Paul Huet, the pre-eminent landscape painter of the French Romantic moment, returned his countrymen’s gaze to the landscape of France, away from the idealized Arcadian views of Italy that the academic Neoclassical landscape painters had promoted a generation earlier; his pioneering work laid the foundation for the Barbizon school. Having made his début at the Salon in 1827, Huet exhibited there continuously until his death in 1869. He was enormously popular in his lifetime selling his most important paintings directly from the Salon. The artist’s estate has remained until very recently in the possession of his family and, unlike most French artist’s work, was not widely dispersed at a posthumous sale. It is for this reason that his work and name are little known outside France.



1 Inv. 96.13.1, oil on board, 21.5 x 31.5 cm; see “Acquisitions,” in *La Revue du Louvre*, 3, 1996, p. 102, illustrated.  
2 Signed, watercolor, 170 x 260 mm; see “Dessins” in *Catalogue “Centenaire,”* 2e Partie, Galerie Paul Prouté, Paris, Autumn 1978, cat. no. 83, illustrated.  
3 British Museum, inv. 2011, 7059.2, lithograph on chine collé, 177 x 233 mm.



ANTOINE-LOUIS BARYE

Paris 1795–1875 Paris

27. *Tigre dévorant un cheval*

Signed in red, lower right, *BARYE*  
Watercolor and gouache heightened with gum arabic, with scraping-out, on wove paper  
7⅞ x 11¾ inches  
199 x 298 mm

*Provenance*  
Studio of the artist (Barye studio sale: Paris, Hôtel Drouot, 7–12 February 1876, lot 167 [215 FF]; bt. Ducasse)  
Paul David, Paris  
Sale: Paris, Hôtel Drouot, 5–6 June 1925, lot 7 (2500 FF), where purchased by  
Georges Urion (1865–1954), Paris (his sale: Paris, Hôtel Drouot, 25 June 1927, lot 3 [4150 FF])  
Private collection, Paris (sale: New York, Sotheby’s, 23 October 1997, lot 51, illustrated)  
David & Constance Yates, New York, from whom acquired in 1997  
Private collection, New York

*Exhibitions*  
Paris, Salon of 1833, one of six exhibited watercolors, nos. 94–99 (*Tigre dévorant un cheval*)  
Paris, Ecole des Beaux-Arts, *Barye*, November 1875, cat. no. 476 (lent by the artist’s family)  
Paris, Ecole des Beaux-Arts, *Barye*, 1889, cat. no. 739 (lent by M. Paul David)

*Literature*  
C. O. Zieseniss, *Les Aquarelles de Barye: Étude critique et catalogue raisonné*, Paris, 1954, p. 68, cat. no. B46, pl. 16  
J. Baillio, *The Wild Kingdom of Antoine-Louis Barye*, exhibition catalogue, New York, Wildenstein, 1994, p. 129, under cat. no. 122

Painted *circa* 1833



Fig. 56

1 Anonymus, in *L'Artiste*, 1833, V, p. 176.  
2 Private collection; marked with the Barye sale stamp, lower left, *BARYE*,

Our watercolor is one of three remarkable studies that Barye painted of a tiger devouring its prey including, one of a tiger devouring an onager, or Persian wild ass (Musée de Bois-Préau, Rueil-Malmaison), and one of a tiger devouring a man (formerly, collection of William Haviland, Limoges). These are extraordinary images, revealing Barye’s unromanticized view of animals in the wild.

On nearly daily visits to the Jardin des Plantes, Barye observed the animals of Africa, Asia and the Americas. He immersed himself in scientific observation of their anatomy and habits, becoming the greatest animalier in the history of French art. Wildlife was his obsession, and he strove to record it in all its diversity, passion and raw energy. His sculptures appealed to the Romantic imagination of the time which willingly participated, if vicariously, in the whole savage process of combat, domination and surrender.

Barye first exhibited watercolors in the Salon of 1831. These showed a similar variety of beasts to his sculptures and an even wider range of animal behavior. Barye’s watercolors also fascinate because of their landscape settings. Here, the artist had to depend on his studies of landscape made in the Forest of Fontainebleau, which provided him with an imagined remote wilderness consisting of rocks, gnarled trees and dark ravines. In his watercolors, the simple forms, strong outlines and highly textured surfaces evoke nature at its most rough and primeval.

While this superb sheet is undated, it is almost certainly the one exhibited with five other watercolors in the Salon of 1833, discussed by an anonymous review of the exhibition in *L'Artiste*:

We find Barye giving animals the same life and the same truth in his watercolors as in his plasters. How the expression of strength dominates in these two lions at rest, one extending its claws, the other with its head on the ground. And the look in their eyes! And that tiger devouring a horse! How horrifyingly beautiful he is as he savors his prey! A shiver of joy and voraciousness runs through all its limbs!<sup>1</sup>

A fine, black chalk preparatory drawing for the composition was exhibited at Wildenstein in New York in 1994 (fig. 56).<sup>2</sup>

black chalk, stumped, heightened with gouache, on tan paper, 112 x 162 mm. Baillio, *op. cit.*, p. 129, cat. no. 122, p. 105, illustrated.





JULES DUPRÉ  
Nantes 1811–1889 L'Isle Adam

28. *Deux Bateaux de pêche, Boulogne-sur-Mer*

Signed with the initials in red chalk, lower left, *J. D*  
Pencil  
10<sup>7</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> inches  
277 x 299 mm

*Provenance*  
Possibly, Jules Dupré studio sale: Paris, Galerie Georges Petit, 30  
January 1890, one of three lots, 122, 123, or 124 (each entitled  
*Étude de bateaux; Boulogne-sur-Mer*)  
Jacques Seligmann & Co., New York, 1969  
Private collection, New York

*Literature*  
M.-M. Aubrun, *Jules Dupré, 1811–1889, catalogue raisonné de  
l'oeuvre peint, dessiné et gravé*, Paris, 1974, p. 316, cat. no. D 45,  
p. 324, illustrated

Drawn in the early 1830s

This marvelous drawing from nature is an early, preliminary  
study for Dupré's picture of the same subject, *Barques  
de pêche à Boulogne-sur-Mer* (fig. 57),<sup>1</sup> dated by Marie-  
Madeleine Aubrun to the very early years of the 1830s, before  
the artist left for Southampton. Described by Aubrun as “un  
dessin minutieux, d'une grande sûreté,” it is one of the most  
refined and accomplished drawings in the artist's oeuvre.  
Dupré focuses on the rigging of the two fishing boats in the

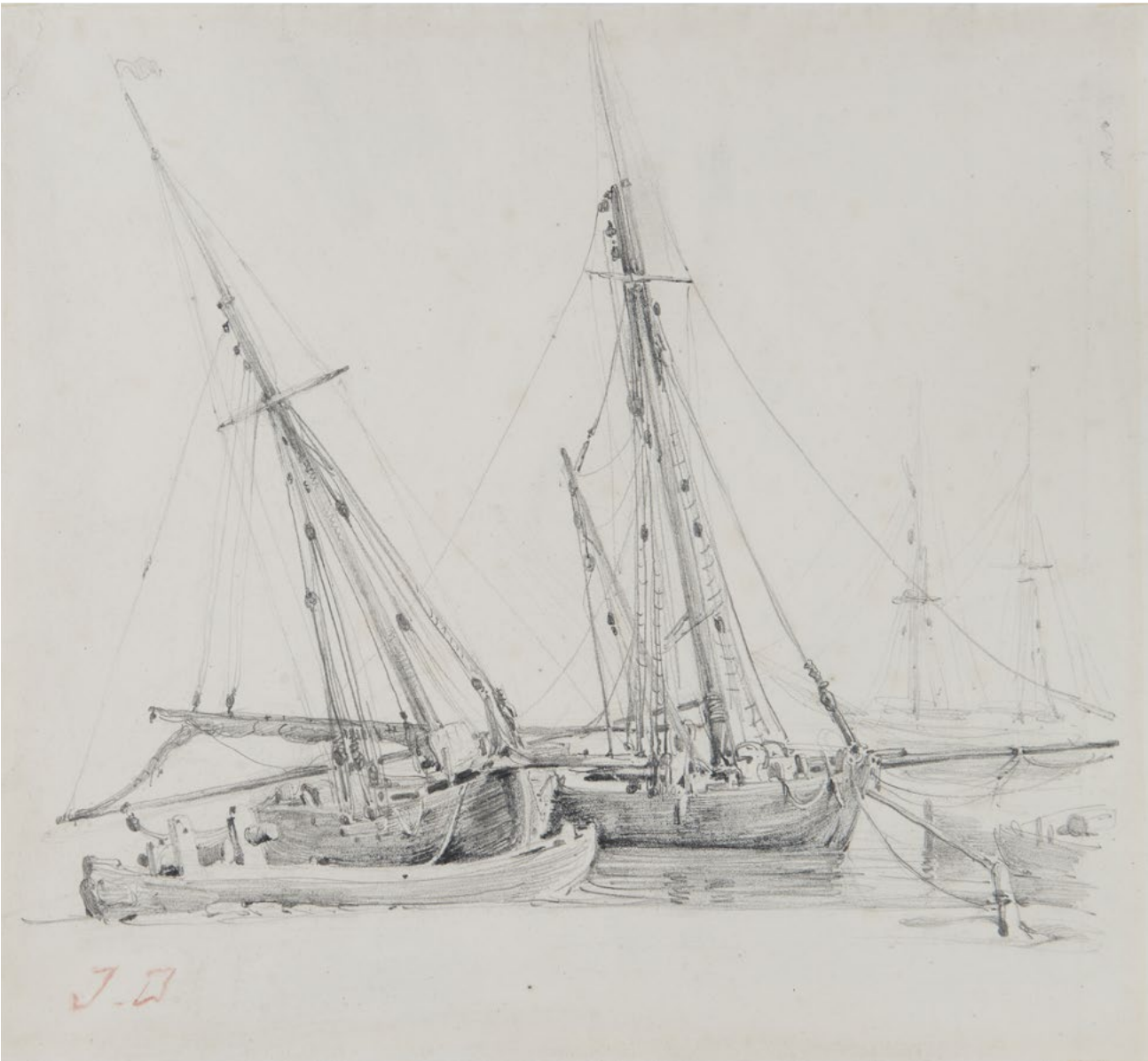


Fig. 57

<sup>1</sup> Private collection, Paris; signed, lower right, *J. Dupré*, oil on canvas, 24.5  
x 32.5 cm; M.-M. Aubrun, *Jules Dupré 1811–1889, catalogue raisonné de  
l'Oeuvre, Supplément*, 1984, p. 40, cat. no. S 11, p. 47, illustrated.

foreground with meticulous, almost delicate detail, while  
using the pencil broadly (perhaps a carpenter's pencil?), to  
emphasize the mass of the boats' timber: hulls, masts, and  
booms. In addition to adjustments in the placement of the  
boats and the detail of the rigging, the most significant change  
in the final picture is the remarkable addition of the fishing  
net hung to dry off the mast of the boat at the right.

One of the first French artists to travel to England where he  
studied paintings by John Constable (1776–1837), Dupré was  
a founding artist of the Barbizon School and a close friend of  
its leader, Théodore Rousseau (1812–1865). Dupré exhibited  
in the Salon regularly in the 1830s, but abstained during  
the 1840s in solidarity with his friend Rousseau who was  
being rejected by the juries. In about 1847, he, together with  
such painters as Charles-François Daubigny (1817–1878),  
Honoré Daumier (1808–1879), and Jean-Baptiste-Camille  
Corot (1796–1875), formed the artistic Groupe de L'Isle-  
Adam devoted to sketching *en plein air* in the region. From  
1850, Dupré settled at L'Isle-Adam for the rest of his life,  
continuing to paint, often in isolation, the sparsely wooded  
plains along the banks of the Oise.





## LÉON BONVIN

Vaugirard 1834–1866 Meudon

### 29. *Basket of Wild Flowers*, 1857

Signed and dated lower left, *L. Bonvin 1857*

Pen and brown ink, watercolor, gouache, and gum arabic

4 $\frac{7}{8}$  x 6 $\frac{1}{4}$  inches

118 x 159 mm

#### Provenance

Private collection (sale: Geneva, Hôtel des Ventes Piguet, 20 May 2019, lot 3688, illustrated [as “Ecole française (XIX)”]; bt. de Bayser])

Galerie de Bayser, Paris, 2019

#### Literature

M. Guichané and G. Weisberg, *Léon Bonvin, Drawn to the Everyday, 1834–1866: Catalogue Raisonné*, Paris, 2022, p. 28, p. 126, pl. 24, p. 226, cat. no. 24

When Léon Bonvin committed suicide in the forest of Meudon in 1866, both his life and career were little known to the public. His work was hardly appreciated save by a handful of artists and critics who were mesmerized by the jewel-like watercolors he made in off-hours when he was not running the small family inn in Vaugirard, outside the city limits of Paris. His subjects included meticulous studies of flower arrangements, such as this example, and landscapes recording isolated motifs such as a single thistle in the middle of an expansive view of farmland, or vines and brambles painted during an early morning fog. Unable to sell or exhibit his watercolors, the artist suffered a profound depression in spirit at the time of his most sustained production. His death stunned his colleagues, including his half-brother, the well-established realist painter François Bonvin (1817–1887).



Fig. 58

1 Our watercolor is one of a pair of still lifes sold at auction in 2019 as “French School, 19th century” (see *Provenance*); for its pendant, *Still Life with a Basket of Autumn Fruit*, see Guichané and Weisberg, *op. cit.*, p. 125, pl. 23, p. 226, cat. no. 23, illustrated (fig. 58).

Stirred by his death, a great number of artists came forward to organize, with his half-brother and the art dealers Cadart et Luquet, a sale at the Hôtel Drouot on 24 May 1866, to benefit Bonvin’s destitute family. Artists as diverse as Adolphe Appian (1818–1898), Camille Corot (1796–1875), Gustave Courbet (1819–1877), Henri Fantin-Latour (1836–1904), Ernest Meissonier (1815–1891), Claude Monet (1840–1926), Henri Monnier (1805–1877), and the photographer Nadar (1820–1910) contributed paintings, drawings and prints to the sale, which realized over 8300 francs.

This recently discovered watercolor is a key example of Léon Bonvin’s work. From about 1850 until 1856, his early drawings were made only with black and white chalk. How he became interested in watercolor is unclear but, encouraged from his brother François, Léon quickly mastered the medium in which he produced his most original and moving works. Remarkable for its quality and perfect state of preservation, the *Basket of Wild Flowers*, dated 1857, is one of his earliest watercolors.<sup>1</sup> The artist arranges in a dim corner a simple, delicately-woven wicker basket with painted blue decoration filled with field flowers and grasses bunched together pell-mell, reflecting the random manner of their gathering. The immediate freshness of these artlessly arranged cut wild flowers, still wet with the dew of the fields, is the real subject of the picture.<sup>2</sup>

As Gabriel Weisberg has discovered, the journalist Jules Vallès (1832–1885), Bonvin’s contemporary, wrote about the artist’s love of flowers in a moving tribute to the artist on his untimely death. “When he could, he left the inn with his box



Fig. 59

2 The Musée des Beaux-Arts at Saint-Lô conserves a related watercolor of a *Basket of Wild Flowers with Forget-Me-Nots*, painted in 1858 and showing the same basket with a more deliberate arrangement of flowers; see *ibid.*, p. 127, pl. 25, p. 227, cat. no. 25, illustrated (fig. 59).





of watercolors under his arm.”<sup>3</sup> Vallès noted that Bonvin’s wanderings in the silent fields surrounding the family inn and the forest of Meudon, especially nourished the soul of the artist.

In an assessment of Bonvin’s oeuvre commissioned by the artist’s most devoted collector, William T. Walters,<sup>4</sup> the great nineteenth-century art critic Philippe Burty observed that “Léon Bonvin took as his themes the flowers and plants of his garden, the landscape around his house, the details of his interior. Such, four centuries before, at the time of the truly French Renaissance, had been the theme of the illustrious miniaturists of Île de France and Touraine, on the margins of vellum hour-books. Like them, penetrated with the artist’s simple faith, Léon Bonvin has expressed all the varied beauty, all the profound poetry, that is contained in these humble models.”<sup>5</sup> Burty writes later in this article, with a pathos that reflects his essential understanding of Bonvin’s art and person, that the artist “lies in the unconsecrated corner of a suburban cemetery, in the accursed burying place of those who have died of their own hand. His remains ought rather to have been laid in a thicket of the Meudon woods, where every spring the branches grow green and the violets bloom, ignorant of human wretchedness.”<sup>6</sup>

3 J. Vallès, “Paris,” in *L’Événement*, 9 February 1866, n.p. (“Quand il pouvait, il partait avec sa boîte de couleurs sous le bras.” See Guichané and Weisberg, *op. cit.*, p. 28, n. 35.)

4 William T. Walters (1820–1894) assembled the largest collection of Bonvin’s work, either through direct purchase or through his agent, George A. Lucas, which is now in the Walters Art Gallery, Baltimore. For a full discussion of Walters’s acquisition of these works, see W. R. Johnston,

“The Léon Bonvin Collection of the Walters Gallery,” in G. P. Weisberg, *The Drawings and Water Colors of Léon Bonvin*, exhibition catalogue, Cleveland, Cleveland Museum of Art, and Baltimore, Walters Art Gallery, 1981, pp. 15–19.)

5 P. Burty, “Léon Bonvin,” in *Harper’s New Monthly Magazine*, December 1885, pp. 37–51.

6 *Ibid.*





FRANÇOIS BONVIN

Vaugirard 1817–1887 Saint-Germain-en-Laye

30. *Still-life with a Steaming Coffee Pot, Demi-tasse, Silver Spoon, and Two Lumps of Sugar*, 1879

Signed and dated, lower right, *f. Bonvin. 26 8<sup>bre</sup> 1879.*; also, numbered, lower left, *N<sup>o</sup> 3.*

Black chalk  
5<sup>7</sup>/<sub>8</sub> x 8 inches  
150 x 204 mm

*Provenance*  
Private collection, France (sale: Pau, 14 December 2019, lot 44)  
Talabardon & Gautier, Paris (their sale: Paris, Hôtel Drouot, Ader, Nordmann & Dominique, *L'Oeil de Talabardon & Gautier, Tableaux et Sculptures, 2<sup>ème</sup> Partie*, 23 March 2023, lot 252, illustrated)

Towards the end of 1878, Bonvin, suffering great physical pain from a series of kidney stone attacks, was confined to his house on the rue des Coches in Saint-Germain-en-Laye for over a year. His artistic production was significantly reduced as a result and he exhibited only one painting in the annual Salon of 1879, *Les Religieuses*, or *Pendant les vacances*,<sup>1</sup> an ambitious composition of nuns making jam during the summer holidays. Nonetheless, during this difficult year he embarked on a remarkable series of small-scale drawings of kitchen utensils and other small household objects such as kettles, tea pots, colanders, milk pots, candlesticks, mortars, stove grills, and a coffee grinder (fig. 60),<sup>2</sup> all isolated on a white tablecloth. Each of these humble objects is drawn with tenderness, acute observation, and strikingly virtuoso-like draughtsmanship, endowing these simple utensils with dig-



Fig. 60

1 Location unknown, formerly Descombes collection; signed and dated 1878, oil on canvas, 48 x 81 cm; G. P. Weisberg, *Bonvin*, Paris, 1979, p. 194, cat. no. 66, illustrated.  
2 *Le Moulin à café*, signed and dated, lower left, 13 janvier 1879. / *f. Bonvin* / 2., black chalk, 152 x 209 mm; private collection, New York; Weisberg,

nity and a quality that recalls the *vie silencieuse* achieved by Chardin (1699–1779) and other great French masters of still life in the seventeenth and eighteenth centuries.

All of the drawings in the series are individually numbered within the year of their making: the 1878 drawings, made only in November and December of that year, are generally simpler and more stark in conception, and number at least 26 sheets; the drawings made from January through December 1879, larger in scale and more complex in composition and execution, appear to be fewer in number, the latest in the series dating from 24 December 1879 being annotated “14.” The numbering of the drawings in sequence suggests that Bonvin may have intended to publish them as a group in an album or as a series of engravings. Drawn simply with charcoal or black chalk on a white ground, these sheets anticipate the mature, rich black crayon drawings of everyday life of Georges Seurat (1859–1891) of the 1880s and 1890s.

The present sheet, signed and dated 26 October 1879 and numbered “3” in the series from 1879, depicts a pewter coffee pot and to its right a porcelain demi-tasse and saucer with a silver spoon, into which hot coffee has just been poured. Steam rises from the spout of the coffee pot as well as from the demi-tasse. Two lumps of sugar appear on the table between the coffee pot and the cup. Similar to the Impressionist artists who had their first exhibition in 1874,<sup>3</sup> Bonvin captures here a fleeting moment in time, an impression or snapshot of his life on 26 October 1879. The transitory nature of human existence could not be more clearly expressed. Within moments, the steam rising from the objects will have dissipated and the light shifted. As with other still lifes in this series, Bonvin’s coffee pot and cup and saucer are set on a



Fig. 61

*op. cit.*, p. 296, cat. no. 326, illustrated.  
3 Monet’s series of twelve paintings of the Gare Saint-Lazare, 1877, in which he sought to capture the ephemeral nature of steam pouring out of trains in the station, comes to mind.  
4 *Ibid.*, p. 295, cat. no. 313, illustrated.





JOHN SINGER SARGENT  
1856 Florence–London 1925

31. *Study of a Woman's Head*

Pencil  
6¼ x 4 inches  
159 x 102 mm

*Provenance*

By descent from the artist to his sister,  
Miss Emily Sargent (1857–1936), London  
Kennedy Galleries, New York  
Adelson Galleries, New York, c. 1995, where purchased by a  
Private collection, London

*Exhibitions*

New York, Grand Central Art Gallery, *Exhibition of Drawings*  
by John Singer Sargent, February 14th to March 3rd, 1928,  
unnumbered, “Sketches from Life” plate, illustrated upper left

*Literature*

R. Ormond and E. Kilmurray, *John Singer Sargent, Figures and*  
*Landscapes, 1874–1882, Complete Paintings*, Volume IV, 2006, p.  
33, fig. 14

Drawn circa 1874–1877

John Singer Sargent's formal training as an artist began at  
the Accademia di Belle Arti in Florence where he enrolled  
in the winter of 1873–74 and quickly acquired a firm grasp



of the principles of academic draughtsmanship. A few surviving sheets of that period, including the finished *Dancing Faun*, after the *Antique*, now at Harvard, date from these years. By May of 1874, Sargent moved to Paris and enrolled in the studio of Carolus-Duran (1837–1917) where he began in earnest his training as a painter. He then enrolled at the Ecole des Beaux-Arts where he was admitted on 22 October 1874, dividing his time daily between Carolus-Duran's studio and the EBA.

Our fine *Study of a Woman's Head* is one of the handful of recorded drawings of models drawn from life during Sargent's school years in Paris. These survived as a group and descended through the artist's family until recently. In our drawing, more freely drawn than the posed academic models, Sargent relies on strong cross-hatching, particularly in the neck and cheekbone of the face, to articulate form with alternating dark and light values.

This sensuous study was exhibited in 1928 at the Grand Central Art Galleries, New York, an institution which Sargent and other artists founded in 1923 through their co-operative, the Painters and Sculptors Gallery Association, founded a year earlier in 1922. The posthumous exhibition of Sargent's work, which opened on February 14, 1928, is among the most significant of the numerous exhibitions held at the Galleries. After Sargent died in 1925, his sisters asked the painter Walter Leighton Clark (1859–1935), another co-founder of the Galleries, to organize an exhibition of previously unseen sketches and drawings found in the artist's London studio. Clark selected several hundred works, including these early drawings from Paris. They were photographed at the time by Peter A. Jules, and the negatives are now in the archives of the Smithsonian, Washington.

In addition to our study, two further drawings from the group have appeared on the market in recent years, including a *Study of a Nude Youth* (fig. 62),<sup>1</sup> now in the collection of the Colby College Art Museum, Waterville, Maine, and the fine charcoal study of a youth in profile called *Light and Shade*,<sup>2</sup> sold at auction in London in 2017.



Fig. 62

<sup>1</sup> The Lunder Collection, inv. 2013.255, pencil, 159 x 102 mm; see Ormond and Kilmurray, *op. cit.*, p. 33, fig. 15.

<sup>2</sup> Private collection, charcoal, 330 x 220 mm; sale: London, Christie's, 5 July 2017, lot 84, illustrated (185,000 GBP); see Ormond and Kilmurray, *op. cit.*, p. 33, fig. 16.



ELIZA ROMANA STILLMAN, called LISA STILLMAN  
Rome 1865–1946 London

32. *Portrait of the Artist's Sister, Euphrosyne "Effie" Stillman (1872–1911), Sculptor, 1892*

Signed and dated, upper left, *Lisa Stillman / 1892*  
Pastel on paper mounted on card  
13<sup>3</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>2</sub> inches  
340 x 290 mm

*Provenance*  
Private collection, England

Eliza Romana Stillman, called Lisa, was one of three children of the American artist, journalist, photographer, and diplomat, William J. Stillman (1828–1904) and his first wife, Laura Mack (1839–1969). Born two days before Christmas at the American Consulate in Rome where her father served as Consul, she spent her infancy on Crete during the 1866 insurrection against Ottoman rule, and later at Athens, where her father also served as U.S. Consul. After her mother's death

by suicide in Athens in 1869, her father sent his children to America to their maternal grandparents. William Stillman left Athens instead for London and, in 1871, married Marie Spartali (1844–1927), an Anglo-Greek Pre-Raphaelite artist, pupil of Ford Madox Brown (1821–1893), and a famous beauty whose features recur in the paintings of Dante Gabriel Rossetti (1828–1882). Marie, a beloved stepmother to Lisa and her two siblings, gave birth to Lisa's half-sister, Euphrosyne Stillman, called Effie, in 1872. Lisa, encouraged by her stepmother, enrolled at the Slade School of Fine Art for a year in 1885, and later at the Académie Julian in Paris. In 1888, she exhibited for the first time at the New Gallery, London.

When the family moved to Rome in 1886, she studied with the French painter Ernest Hébert (1817–1908), director of the French Academy at the Villa Medici. Hébert introduced her to the painter Giovanni Costa (1826–1903), the leader of a group of Anglo/Roman landscape painters who were called the Etruscan School, which evolved into a second society of painters, In Arte Libertas, which held a series of exhibitions from 1882 until 1903 in Rome and elsewhere. Later, Stillman exhibited, together with her stepmother, Marie, at the In Arte Libertas exhibition in 1891, the year before our drawing was made.

Lisa Stillman was active in artistic and social circles in both London and the United States. A friend of Virginia Woolf and her sister Vanessa, she spent holidays with them at St. Ives in Cornwall. Virginia was inspired by Lisa Stillman and attended drawing classes at the Royal Academy. She even exhibited her work with the Stillman sisters. In a persuasive essay, Jan Marsh has identified Stillman as the model for the artist character of Lily Briscoe in Woolf's novel *To the Lighthouse*.<sup>1</sup>

The subject of our drawing is here identified as Lisa's half-sister and sculptor, Effie Stillman, who inherited her mother's good looks including her remarkable blue eyes.<sup>2</sup> The two sisters were very close and often portrayed each other. Lisa drew an earlier pastel *Portrait of Effie* at the age of eighteen,<sup>3</sup> as well as a later portrait of *Effie with her Son William*, circa 1908.<sup>4</sup> In turn, Effie modelled a plaster statuette, a standing *Portrait of Lisa Stillman*<sup>5</sup> in 1902 at the New Gallery, as well



Fig. 63

1 J. Marsh, "Lisa Lilly Stillman Briscoe," in *Academia*, November 2020, pp. 1–10; [https://www.academia.edu/44511317/LISA\\_LILY\\_STILLMAN\\_BRISCOE\\_Nov\\_2020](https://www.academia.edu/44511317/LISA_LILY_STILLMAN_BRISCOE_Nov_2020).  
2 For a thorough biography of Effie Stillman and an account of her works, including numerous illustrations, see P. Attwood, "Effie Stillman

Sculptor and Medallist," in *The Medal* 14, (1989), pp. 48–59; see *Academia*, online source: [https://www.academia.edu/45607477/Effie\\_Stillman\\_sculptor\\_and\\_medallist](https://www.academia.edu/45607477/Effie_Stillman_sculptor_and_medallist).

3 Private collection; pastel, 510 x 370 mm; Attwood, *op. cit.* p. 48, fig. 1.

4 Private collection; pencil, 270 x 200 mm; *ibid.* p. 50, fig. 2.



as a fine plaster bas-relief of her in profile.<sup>6</sup> Effie also made several medallions in 1895 of family members, including Lisa.<sup>7</sup> Comparison of the striking features of the sitter in our pastel with a platinum print photograph of Effie Stillman by Eveleen Tennant Myers (1856–1937), shot in the 1890s or the early 1900s (fig. 63)<sup>8</sup> and recently acquired by the National Portrait Gallery, London, confirms the identification.

Sculptor and medalist, Euphrosyne “Effie” Stillman grew up frequenting the studios and houses of her mother’s Pre-Raphaelite artistic circle which included such artists as Rossetti, Edward Coley Burne-Jones (1833–1898), and William Morris (1834–1896). She received her training from Charles Fairfax Murray (1849–1919), painter and dealer in early Italian art, who taught her, as she put it, “how to *see* things.”<sup>9</sup> She studied in Rome from 1889 to 1893 under the French sculptor Charles Desvergues (1860–1928), who won the Prix de Rome in 1889. In 1892, Effie first exhibited at the New Gallery where she continued to exhibit sculpture and medals regularly until 1907. In 1892, the date of our drawing, her sister Lisa had a studio at the Trafalgar Studios in Chelsea, very likely where she drew the likeness exhibited here when Effie returned from Rome for the summer in London.

In about 1895, Effie Stillman was commissioned a life-size bronze statue of Thomas F. Bayard (1828–1898), statesman and Ambassador to the Court of St. James. Her masterpiece, the monument is sited outside the Delaware Art Museum, Wilmington.<sup>10</sup> Effie moved back from Rome to London in 1897 and lived with her sister in Camden Hill Gardens until her marriage in 1905 to William G. B. Ritchie, a barrister with whom she had two children. In 1907, after the birth of her first child, she withdrew from public exhibitions. In 1911, she suffered an untimely death, and her sister Lisa stepped forward to care for her nephews.

The drawing is sold in its original English gilded oak frame.

5 Private collection; plaster, 250 mm height; *ibid.* p. 53, fig. 6.

6 Private collection; plaster, 170 x 110 mm; *ibid.* p. 53, fig 7.

7 *Ibid.*, p. 53.

8 Inv. NPG Ax36325; platinum print, 285 mm x 236 mm.

9 *Ibid.*, p. 49, n. 20.

10 *Ibid.*, pp. 55–58, fig. 13.





## BØRGE FOG STUCKENBERG

Vridsløselille, Copenhagen 1867–1942 Cape Town

### 33. *The Interior of the Royal Academy, Copenhagen — Evening, 1888*

Signed and dated, lower right, *B Stuckenberg . 88*

Watercolour and gouache

17 $\frac{7}{8}$  x 13 $\frac{1}{4}$  inches

435 x 335 mm

#### *Provenance*

Hazlitt, Gooden & Fox, London, 1997

Private collection, Pennsylvania

#### *Exhibitions*

London, Hazlitt, Gooden & Fox, *Nineteenth Century French*

*Drawings*, 18 June–18 July 1997, cat. no. 31, illustrated

The view is of the interior of the Danish Royal Academy (fig. 64) seen in the evening light. Two of Stuckenberg's fellow students can be seen at their easels, one apparently painting the scene outside the window. The artist himself can be seen painting in the reflection of the glazed picture leaning against a chair at the right. The academy was situated in Charlottenborg Palace on Kongens Nytorv, in the historic center of the city. The reflection of the light in the picture frame at the lower right, and the side of the window embrasure directly above it, tell us that they are on the left-hand corner of the building. The height of the window frame and the foggy glimpse of houses outside show that it is on the first floor.

Stuckenberg was brought up and studied in Copenhagen. He was the younger brother of the noted Danish poet, Viggo Henrik Stuckenberg (1863–1905). He attended the Royal Danish Academy from 1886 to 1889. The charm of the drawing lies in its veracity and the incidental details of life in the studio, such as the spilt glass of water on the floorboards and the packing case used as a table. Stuckenberg left Denmark for good in 1896 and settled in Cape Town with his wife and young family.



Fig. 64



JOHN SINGER SARGENT  
1856 Florence – London 1925

34. *The Temple of Bacchus, Baalbek*

Watercolor over pencil under drawing on white, wove paper  
18 x 12 inches  
457 x 305 mm

*Provenance*

By descent from the artist to his sister,  
Violet Sargent (Mrs. Francis Ormond), London, 1925; by descent to  
her daughter,  
Reine Ormond (Mrs. Hugo Pitman), London, 1955  
Thence by descent

*Exhibitions*

London, Royal Academy, *Exhibition of Works by the late John S. Sargent, R.A.*, Winter Exhibition, 14 January–13 March 1926, p. 77, cat. no. 528, as *In Greece*

*Literature*

W. H. Downes, *John S. Sargent, His Life and Work*, Boston, 1925, p. 369, as *In Greece*

*Sargent Trust List* [1927], unframed water-colours, p. 2, no. 6, as  
“Temple at Baalbec. Columns against bright blue sky. One of the  
columns broken near base.”

R. Ormond and E. Kilmurray, *John Singer Sargent, Figures and  
Landscapes, 1900–1907, Complete Paintings*, Volume VII, 2012, p.  
189, cat. no. 1321, illustrated; p. 352, cat. no. 1321, and p. 352

Drawn in 1905–1906

Sargent gave twenty-nine years of his life to the great mural scheme for the Boston Public Library, *The Triumph of Religion*, which he considered his masterwork. Commissioned in 1890 by the Trustees of the Library, the murals adorn the walls and ceiling of a vaulted, skylit chamber, the Library’s Special Collections Hall, spanning 84 feet in length by 25 feet in width, on the third floor of the McKim building on Copley Square. Sargent, given free rein in his choice of subject, chose to paint key moments in the history of paganism, Judaism, and Christianity. To find



Fig. 65

visual inspiration for the scheme, he went first to Egypt in 1891, shortly after receiving the commission, and used the experiences of the visit as material to develop his ideas for the murals, the first group of which were installed in 1903.<sup>1</sup>

In an effort to revive inspiration for the remaining murals, Sargent made a second trip to the Middle East in 1905 and 1906, specifically to Palestine and Syria, immersing himself in the landscape and architecture of the Holy Land, at that time still part of the Ottoman Empire. The journey was one of his most concentrated campaigns of landscape painting, and resulted in more than sixty-five pictures and watercolors.<sup>2</sup> They record a variety of landscape, architecture and peoples: the Dome of the Rock on the Sacred Mount of Jerusalem; the nomadic Bedouins; the Sea of Galilee; and the mountains of Moab.

Sargent’s excursion to Roman Baalbek in what was then Syria and now sits within the borders of Lebanon, was the furthest northerly point on his journey, and an outlier after the predominantly Hebraic, Muslim, and early Christian worlds of Jerusalem and greater Palestine. The splendid watercolor exhibited here is one of three he made of the *Temple of Bacchus*<sup>3</sup> at the acropolis of the ancient city of Baalbek, called Heliopolis by the Greeks after Alexander the Great captured the Phoenician city in 332 BC.<sup>4</sup> The construction of the temple, one of the best preserved Roman buildings still extant, was begun by the Roman Emperor Antonius Pius in circa 150 AD.

The *Temple of Bacchus, Baalbek*, exhibited here for the first time in nearly one hundred years, has remained in the collections of the Sargent family until the present day. It shows the temple from the south (fig. 65), looking towards the entrance portico; an Arab building stands at the background. Four columns of the peristyle on this façade are still intact, with a broken column and two column bases described in the foreground. Sargent has chosen a dramatically oblique angle of perspective to convey the great scale of the temple columns. Brilliant sunlight animates the wall of the *cella*, or inner chamber of the temple, casting dense shadows behind the columns; a deep-blue, clear sky, laid in between the wall of the *cella* and the columns, is a foil to all this light and shadow. Our watercolor, abstractly pure in its limited elements and coloring, emphasizes the majesty of the ruined temple and is a masterpiece of Sargent’s facility with the medium.



<sup>1</sup> For a comprehensive and elegant account of this journey and its purpose, see Richard Ormond’s essay in Ormond and Kilmurray, *op. cit.*, pp. 145–48.

<sup>2</sup> *Ibid.*, p. 146.

<sup>3</sup> The two other views of the subject are: *Temple of Bacchus, Baalbek*, Metropolitan Museum of Art, New York, inv. 50.130.40, watercolor and graphite, 254 x 356 mm; *ibid.*, p. 187, cat. no. 1319, illustrated, and p. 351; and *Baalbek*, private collection, watercolor and graphite, 279 x 432 mm; *ibid.*, p. 188, cat. no. 1320, illustrated, and p. 352. The latter drawing was

one of eighty-three watercolors purchased en bloc from Sargent by the Brooklyn Museum in April 1909, of which forty drawings from this group were de-accessioned in 1926 including *Baalbek*, which was then purchased by Mrs. Waldo Emerson Forbes of Boston, by descent.

<sup>4</sup> Ormond notes that our watercolor was exhibited in the 1926 Royal Academy’s posthumous retrospective of Sargent’s work under the title, *In Greece*; *ibid.*, pp. 189 and 352, under cat. no. 1321.



GEORGES-LUCIEN GUYOT

Paris 1885–1973

35. *Lion and Lioness*

Signed, lower right, *Guyot*  
Charcoal and pastel  
21¼ x 28 inches  
540 x 710 mm

*Provenance*  
Private collection, New York

Drawn *circa* 1930

An assiduous student with a remarkable feeling for nature, Guyot entered the studio of M. Lelong at the Ecole des Beaux-Arts in Rouen in 1904. Only two years later, in 1906, he submitted his first *animalier* sculpture to the Salon des Artistes Français—*A Brown Bear*, modelled in terracotta. He exhibited regularly from 1910 at the Salon des Artistes Français and the Salon des Indépendants before finding studio space at the Bateau-Lavoir in 1918, where he would remain until its destruction by fire in 1970. For those who visited his studio, the shock of animal skeletons and large drawings of *fauves* sketched at the Jardin des Plantes remained an unforgettable memory.

In 1931, he joined the Groupe des Douze (Group of Twelve) at the Jardin des Plantes, led by François Pompon (1855–1933), and embarked on a great career as a painter, sculptor, draughtsman and engraver. Guyot exhibited his sculptures and drawings in many galleries in Paris: Bernheim Jeune in 1921, Galerie Devambez in 1924, and the Galerie E. Druet in 1928, 1929, and 1934. The French State commissioned several large bronzes from him: the *Seated Gorilla* at the Palais de la Découverte, Paris, 1937; *A Horse and Dogs* for the garden of the Palais de Chaillot, 1938; a mural decoration, for the Ecole Nationale Vétérinaire of Lyon, 1939; and a *Brown Bear* for the Zoo in Vincennes, 1949. Named Chevalier and the Officier de la Légion d’Honneur, he was the first sculptor to receive the E. M. Sandoz prize in 1972. He is considered today, after Pompon, the greatest French *animalier* sculptor of the twentieth century; his large scale charcoal drawings such as the present example are unrivalled in the field.





SIMON-ALBERT BUSSY

Dôle 1870–1954 London

36. *Poissons Coralliens noir à bandes jaunes*

Signed, lower right, *Simon / Bussy* ; also, inscribed on the backing board, *No. 17* (crossed-out) / *Poissons Coralliens noir / à bandes jaunes*

Pastel on paper, mounted on board

9⅞ x 8⅝ inches

250 x 220 mm

Provenance

The Leicester Galleries, London, 1939

Private collection, England

Thence by descent

Exhibitions

Paris, Galerie E. Druet, *Pastels de Simon Bussy—Papillons, Poissons, Oiseaux*, 16–27 May 1938, cat. no. 17 (as *Corallien noir à bandes jaunes*)

London, The Leicester Galleries, *An Exhibition of Pastels of Birds, Fishes, Butterflies, Landscapes by Simon Bussy*, June 1939, cat. no. 56 (as *Black Coral Fish with yellow stripe*)

Drawn circa 1938

Simon Bussy studied in Paris in the early 1890s with the Symbolist painter, Gustave Moreau (1826–1898). It was in Moreau’s studio where he became a friend of his fellow students, Henri Matisse (1869–1954), Albert Marquet (1875–1947), and Henri Manguin (1874–1949). The brightly colored paintings of these Fauve artists, in which forms were flattened, and the pattern of shapes and colors was nearly as important as the subject represented, were to have a profound influence on Bussy’s own work. In about 1901, the artist left Paris for London, where he supported himself by teaching a group of female students, one of whom, Dorothy Strachey, he married in 1903. Her father, Sir Richard, was a general, an explorer, and a former administrator of public works in India. Her brother, Lytton (1880–1932), was a biographer and literary critic, and a founding member of the Bloomsbury Group. His Anglo-French circle of friends included fellow Bloomsbury members, Clive and Vanessa Bell, Leonard and Virginia Woolf, Duncan Grant, André Gide, and Roger Fry.<sup>1</sup>

Simon Bussy is the author of pastels and paintings of portraits, animals, and landscapes rendered in simplified, vibrant colors. Such portraits as the 1904 pastel portrait of

his brother-in-law *Giles Lytton Strachey* writing at a make-shift desk (London, National Portrait Gallery) and that of the extravagant *Lady Ottoline Morrell* (c. 1920; London, Tate Gallery) captivate the viewer with their originality.

However, Bussy’s most celebrated pictures remain his lyrical, often whimsical, “portraits” of exotic animals and birds either in pastel or oil. From leopards, giraffes, butterflies, fish, penguins, and monkeys observed in the zoos of Paris and London to exotic birds, lizards, chameleons, and snakes found during extensive travels with his wife Dorothy, Bussy rendered his subjects with the utmost economy, setting his subject either against a neutral ground or a maze of design such as a fan of branches, or frame of leaves. Many of these subjects, often left intentionally unfinished, were destined to be illustrated in books such as his *Bestiary* of 1927 or for regular exhibition at the Galerie E. Druet in Paris and The Leicester Galleries in London.

The pair of coral fish is shown here swimming in opposite directions, one below the other. The lower fish in the composition is dynamically set at a diagonal both to the picture plane and the fish swimming to the left, above.

The superb coloration of black with yellow stripes indicates that these fish are juvenile *Pomacanthus paru*, commonly called French angelfish, seen here at the early stage of life. The French angelfish is a slow-growing, long-lived, coral reef fish from the Caribbean, which are often seen in pairs, as in our pastel. The juveniles are almost completely black apart from five vertical yellow bands, and some bluish coloration on the tips of the pelvic fins, as observed here carefully by Bussy.

Bussy is known to have gone to the Zoo de Vincennes just outside Paris to draw fish since the lighting in the aquariums of the London Zoo was insufficient. Bussy’s wife Dorothy wrote André Gide on August 16, 1934 to secure Bussy access to the zoo’s aquariums. She writes, “He’s always looking for fish and believes that there must be a way to be introduced to them at Vincennes. Perhaps you can help him with an introduction to someone who oversees the fish? Perhaps through Monsieur Rivet?”<sup>3</sup> Although it is unknown whether Gide was able to help Bussy with an introduction to the zoo, the writer Roger Martin du Gard wrote Dorothy on August 17, 1937, “I am delighted to know that Simon is flirting with



1 For an essential account of the artist’s life and work, see P. Loisel, *Simon Bussy (1870–1954), L’esprit du trait: du zoo à la gentry*, exhibition catalogue, Beauvais, Musée départemental de l’Oise; Dôle, Musée des Beaux-Arts; Roubaix, Musée d’Art et d’Industrie, 1996.

2 Paul Rivet (1876–1958), anthropologist and creator of the Musée de l’homme, Paris.

3 “Il est toujours à la recherche de poissons et croit qu’il serait peut-être possible d’entrer en contact avec eux à Vincennes. Et peut-être seriez-vous capable de lui donner une introduction pour la personne qui est chargée des poissons? Peut-être par M. Rivet?”; quoted by Loisel, *op. cit.*, p. 90.



the sea bream of Vincennes. The Trocadero aquarium isn't bad either. I hope he also finds mermaids!"<sup>4</sup>

Dr. Philippe Loisel describes our pastel as "superb and characteristic of Bussy's art: rigorous observation of the animal and accurate restitution, simplification of forms, search for symmetry of composition, economy of means in the colors (here, only black, yellow, white and blue). It is truly a very beautiful pastel. Personally, among Bussy's animals, it's perhaps the fish which I prefer."<sup>5</sup>

4 "Je me réjouis de savoir Simon en flirt avec les dorades de Vincennes. L'aquarium de Trocadéro n'est pas mal non plus. Je lui souhaite aussi des sirènes !"; *ibid.*

5 "...superbe et caractéristique de l'art de Bussy: observation rigoureuse de l'animal et restitution fidèle, simplification des formes, recherche de symétrie dans la composition, économie de moyens dans les couleurs (ici seulement noir, jaune, blanc, bleu). C'est vraiment un très beau pastel. A titre personnel, parmi les animaux de Bussy, ce sont peut-être les poissons que je préfère." Letter dated December 4, 2024.





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