



Pictures, Drawings, and Sculpture
from the Collection of Matthew Rutenberg

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WINTER
2020

W. M. BRADY & CO.

NEW YORK

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ACKNOWLEDGEMENTS

We are grateful to the scholars, colleagues, and friends who have so generously given assistance with the preparation of this catalogue. We would like to thank, especially, Jonathan Bober, Simon Cherry, Bruno Demarest, Lin Esser, Neal Fiertag, Maud Guichane, Ann Guite, Elena Marchetti, John Marciari, Julia Marciari-Alexander, Asher Miller, Len Morgan, Simon Parkes, Larry Sunden, Nicole Tamburini, and Scott Wilson.

We are particularly grateful to the Rutenberg family for their encouragement and support of this project, especially to Daniel Rutenberg, Matthew's father, for supplying a chronology of his life, and to Naomi Rutenberg, Matthew's sister, for her consistent and patient help with every aspect of the preparation of the catalogue. We are equally indebted to Henri Zerner for graciously allowing us to publish his remembrance of Matthew written on the occasion of his Memorial Service held at the Museum of Fine Arts, St. Petersburg, Florida, on October 5, 2019.

Laura Bennett
Mark Brady

Front cover illustration

PIERRE-JEAN DAVID, called DAVID D'ANGERS

7. *Charles-Nicolas, baron Fabvier (1782–1855), 1829*

Frontispiece

CLAUDE-FELIX-THÉODORE CARUELLE D'ALIGNY

8. *Vue des carrières de la Cervara (état romain), 1834 (detail)*

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NICOLAS-FRANÇOIS-OCTAVE TASSAERT

9. *Vue des ruines de l'abbaye de Jumièges, 1834 (detail)*

Back cover illustration

PAUL-JEAN FLANDRIN

15. *Ciel d'orage au Tréport*

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MATTHEW RUTENBERG

1956–2019

BORN ON SEPTEMBER 9, 1956, in Clearwater, Florida, Matthew Rutenberg was first exposed to pictures at age nine while recovering from scarlet fever, due to his doctor's recommendation that he refrain from reading during convalescence. Needing a distraction, he was persuaded to look at color reproductions of celebrated paintings in the western canon



which led to a passionate and life-long involvement with works of art of all kinds. According to family lore, he visited the Bass Museum in Miami Beach in 1968 at the age of twelve. When he returned home, he voiced a rather firm opinion that most of the collection, allegedly of works of art from the fifteenth through the nineteenth century, was of dubious origin. Indeed, over the next several years other, more authoritative voices were raised and by 1973 the *New York Times* reported that the city of Miami Beach closed the museum due to “the most flagrant and pervasive mislabeling by any museum known to this association,”

in the words of an appraisal the city had commissioned from the Art Dealers Association of America.¹ This delicious tidbit has several of the key elements that would nourish and amuse Matthew in his unusual, some would say unique, career in the art world: misattributed works of art; confidence in his own eye; the culture and personality of museums; and, not least, a whiff of scandal.

When Matthew matriculated at Harvard College in 1974, intending to study the history of art, he was regarded as an autodidact prodigy, knowing more about pictures than most graduate students. The faculty of the Art History department, who recognized that his knowledge of western art was comprehensive, suggested that he pursue the old Harvard concentration of History and Literature rather than the undergraduate course of Art History, in order that he understand the

¹ *New York Times*, May 7, 1973, p. 52.

events and cultures that generated the works of art that he loved and knew so precociously.

After leaving Cambridge, Matthew briefly pursued a course of study at the Warburg Institute in London, and later worked for two years in the European Paintings department at the Museum of Fine Arts, Boston, under John Walsh. Realizing that his talents lay outside the restrictions of an institution, he moved to New York and began cultivating a richly varied network of persons in the art world: curators, conservators, critics, artists, dealers, auctioneers, historians, and collectors.

Rumpled in appearance, widely-travelled, a storehouse of the latest gossip, master of the most arcane art world disputes, possessed of a genuine connoisseur's gift for correctly attributing works of art, and with a confidential manner and an uncanny ability to retail in detail a riveting if windy narrative of any randomly chosen subject of interest, Matthew was a profound source of discriminating knowledge. Drawn like bees to pollen, dealers, curators, and collectors regularly sought Matthew's opinion on pictures and other works of art. He advised a good number of discerning collectors and some of the best dealers in Old Master paintings and works of art over the course of his career. His passion for museums and their culture was a grounding element in his role as a consigliere and he had a brilliant talent for convincing collectors to make loans and gifts to museums. He became that rare creature in the art world, a “picture whisperer.”

Matthew's collection was as varied as his friends and his interests: Gandharan sculpture; Iznik tiles; Old Master paintings and drawings; prints of every description; architectural designs; medallions; serial bronzes; terracotta sketches; wax *modelli*; marble busts; plaster models; *plein-air* sketches; mortars; early Japanese pottery; anything Mod Brit; and an exquisite, eighteenth-century Venetian journeyman's model of a bed. His primary interests, of course, were the prints, drawings, and paintings of the European and British schools. From this rich, scholarly collection, his family have pledged a significant number of works of art in his memory to eight institutions, including the Ringling Museum of Art; the Museum of Fine Arts, St. Petersburg; the Yale Center for British Art; the Fogg Art Museum; the Morgan Library; the Metropolitan Museum of Art; the Ashmolean Museum; and the Fitzwilliam Museum. These promised gifts include a beautiful Gaetano Gandolfi devotional copper of *Saint Rose of Lima* (Fitzwilliam), an early David Bomberg pastel of a *Hand holding a Sphere* (c. 1911) (YCBA), a *Portrait of Napoleon* by Jacques-Louis David (Morgan), a suite of twenty etchings of *Views of Rome* by Josef Anton Koch (Ashmolean), and the wonderful Venetian Rococo

bed (MMA). One other marvelous, “threefold” gift, a *Portrait of a Man* by Louis-Léopold Boilly together with a lithograph made after the painting and the lithographic stone itself (Fitzwilliam), reveals Matthew’s delight in process and related objects. His excellent and thorough Old Master library has also been given to the Dallas Museum of Art as a gift of his family in his memory. While many works of art were sold in a series of sales in New York earlier this summer, the selection presented here prejudices the nineteenth century in an effort to define Matthew’s wide-ranging tastes and knowledge in a particular and limited period. The complexities of his interests are here shown in a microcosm.

Despite the great challenges his health gave him over the last twenty years, Matthew lived his life fully with undiminished curiosity and energy. Many of his friends quietly will admit defeat in matching his stamina in gallery and museum haunting; days of sightseeing with Matthew were never dull, and never short, but always ended with a good dinner and lively review of the day. Matthew came up for a visit to Hancock Point, Maine, in August of 2019 with our mutual friends John and Julia Marciari and their twins, Jack and Bede. “Uncle Matthew,” quite unlike Nancy Mitford’s eccentric tyrant, devoted endless hours to these two children, playing Monopoly for evenings on end. His particular concern was to control the railroads, fittingly perhaps, as connections were his lifeblood. He returned to New York that summer on August 20th, happy and content, after many peaceful days sitting on a porch overlooking the changing light of Frenchman Bay. He died at home, suddenly, two days later on August 22nd. His absence remains deeply felt by scores of relations, friends, and acquaintance.

Mark Brady
December 2020

Following is a remembrance of Matthew by Henri Zerner written to be read on his behalf at the Memorial Service held at the Museum of Fine Arts, Saint Petersburg, Florida, on October 5, 2019.

MATTHEW CAME INTO MY LIFE in the fall of 1974, forty-five years ago. I had just assumed my position as Curator of Prints at the Fogg Art Museum, also teaching half-time at Harvard. Matthew, a freshman in the College, presented himself as a volunteer, probably sent in my direction because at the museum nobody else wanted to take on a freshman. But it soon became clear that Matthew was no ordinary freshman. Although my memory of that time is vague, I suspect it was he who took me in hand and told me what to do, rather than the other way around. With time we became friends and accomplices. There is one thing I remember distinctly from the early days at Harvard. Matthew ate hamburgers almost exclusively and when we occasionally went to a little Chinese restaurant, which happened to be called Henry’s, he always ordered egg foo yung and never anything else. Food-wise, this was a very different Matthew.

Matthew did not have a great deal of formal education in art history and was largely self-taught. He had an amazing memory. He amassed vast quantities of trivia with which he would amuse his friends. More importantly, he remembered every artwork he had seen in his assiduous visits to museums and exhibitions as well as everything his ferocious curiosity found out about them. This capacity, combined with an acute sensibility and exceptional intelligence, turned him into a major connoisseur. Some will say that this is a special knack, some mysterious ability. No doubt it takes a particular disposition, but it is also the result of sustained efforts to keep one’s powers of discrimination in shape. Even in recent



years when Matthew came to Paris he spent hours by himself at the Louvre in order to keep his radar in shape. One of my great pleasures has been to go and look at art with him and discuss it, whether it was well-established masterpieces, or the hodgepodge of auctions. He forced me to look at all pictures as though we encountered them for the first time, taking nothing for granted.

Matthew had originally envisioned a museum career. He took a job at the Boston Museum of Fine Arts. It did not last long. It quickly became clear that he had little patience for discipline, hierarchy, proper procedure, and whatever goes with such institutions. He was a bit of a loose cannon. On the other hand, his great human warmth and curiosity enabled him to relate to all kinds of people. He found that he could earn a living advising collectors—after all, Bernard Berenson did pretty well that way.

The collectors Matthew advised were not just clients. He had an unusual kind of interest in people, a little like his interest in works of art. He observed and assessed them, not in a judgmental way but to know them better, and he understood what was right for them, sometimes better than they did themselves. In return, people liked and trusted him, and appreciated his honesty and blunt frankness. This was true of collectors, but also art dealers, museum curators and directors, and occasionally artists. He became a somewhat pivotal figure in a network of people who make up the art world. As such, he played a significant role as a link and a facilitator. I was implicated in a specific example. In 2009, when I was no longer a curator, I noticed that a Christie's sale was offering the *Punishment of Cain* by Théodore Chassériau. This was the first painting exhibited by the sixteen-year-old painter at the Paris Salon in 1836. The Fogg Art Museum at Harvard proudly displayed his large masterpiece *Arab Horsemen Carrying Away Their Dead* of 1850. It would be a great didactic tool, I thought, to show the two together. I mentioned it to Matthew, who was excited by this opportunity. He managed to get a group of collectors to purchase the painting and put it on loan at the Fogg. It still hangs there today, demonstrating in the flesh, so to speak, the radical stylistic development of Chassériau from the young student of Ingres into the mature admirer of Delacroix.

Of course, Matthew was not only this unusual professional go-between. He was a man who lived life to the full. In recent years, his visits to Paris, always unpredictable, made me twenty years younger. Everything suddenly became more exciting. With Matthew gone, the world will lose some of its brightness.

Henri Zerner
October 2019

CATALOGUE

Measurements are given height before width.

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

LÉONARD DEFRANCE

Liège 1735–1805 Liège

I. *La Visite à la forge*

Signed and inscribed, lower right, *L. Defrance/Liège*

Oil on panel

15½ x 23 inches

41.3 x 58.2 cm

Provenance

Possibly, sale: London, Sotheby's, 26 October 1960, lot 120

Galerie Cailleux, Paris

Sale: Paris, Hôtel Drouot, Beaussant & Levèvre, 19 April 2016, lot 6, illustrated

Didier-Aaron, New York, 2016

Matthew Rutenberg (1956–2019), New York

By descent

Literature

F. Dehousse, M. Pacco, and M. Pauchen, *Léonard Defrance, l'oeuvre peint*, Liège, 1985, cat. no. 282, p. 159, illustrated

Painted *circa* 1789

The Flemish painter Léonard Defrance produced some of the most interesting and politically sensitive pictures of industry during the second half of the eighteenth century. He specialized in documenting workers at their trades whether in the dark recesses of a forge (fig. 1),¹ in a printing shop,² or in the open-air work yards of a marble quarry.³ Often, the workers and foremen are engaged with members of the bourgeoisie whom one must assume are the owners of the factories.

In the present fine example, the artist shows the visit of the proprietor and his family to their smithy. Three workers, wearing heavy leather aprons, are concentrated on submitting



Fig. 1

1 For another example of the interior of a forge, see *La Forge*, New York, Metropolitan Museum of Art, inv. 71.93; signed, oil on panel, 32.1 x 41.9 cm.

2 *La Visite à l'imprimerie*, Grenoble, Musée de Grenoble, inv. MG 2009-8-1; signed, oil on panel, 47.5 x 64.5 cm.

a large piece of white-hot metal to the force of the hydraulic sledgehammer. On the right, the foreman, doffing his hat, greets the owner and his wife who are dressed in the latest fashions. The artist has incorporated two women caring for young children, in the background and left foreground. While their presence animates the composition, the effect of seeing such scenes of domesticity in such an inhospitable environment is incongruous and perhaps a deliberate comment on the conditions and subjugation of the working classes at the time. Both women look frightened by the visit of the owners.

The single source of light in the picture is the heated ingot over the *creuset*, or crucible, in the center of the composition, which illuminates each person clearly and delineates the space in the dark forge. As is usual for Defrance, the color is restrained, a study in various shades of brown, with the exception of the dazzling bright colors of the clothes worn by the owner and his wife. This judicious lighting illustrates perfectly the maxims of Defrance: "Les ombres portées par un foyer large et éclatant sont bien différentes de celles de la lumière d'une lampe, d'une chandelle. C'est la largeur de ces sortes de foyers de lumière qui donne à une scène de nuit cette belle harmonie parce que nulle part des ombres ne son tranchantes."⁴ This particular fascination with the nocturnal light and shadows found in forges and foundries pre-occupied several artists; in addition to Defrance, his exact contemporaries, Joseph Wright of Derby (1734–1797) in England and Pehr Hilleström (1732–1816) in Denmark, were the two other most prominent artists working in this genre.

A preparatory drawing for our picture, including studies of two of the forge workers in the middle ground and a study for the figure of the proprietor in his frock coat, is in the Cabinet des estampes at the Musée de l'art Wallon, Liège.

Primarily a genre painter, Léonard Defrance trained in Liège under Jean-Baptiste Coclers (1696–1772) from 1745. In 1755, he began a long trip through France and Italy, where he studied painting at the Villa Medici under Laurent Pécheux (1729–1821) for a year. Defrance returned to Liège in 1763. His genre works sold well, and he opened an academy in Liège which he directed from 1775 until 1784. His liberal views clashed with the conservative reign of the Prince-Bishop of Liège, Constantin François de Haensbroech, and he went into exile in France on several occasions, exhibiting in Paris regularly until the Revolution of 1789. His finest pictures are those like the present one recording progressive technology in industry.

3 *Extraction des marbres Sainte-Anne d'une carrière*, Paris, Musée Marmottan, inv. nr. - 690; oil on panel, 41 x 57 cm.

4 L. Defrance, *Mémoires* (MS; ?1784), cited by F. Dehousse *et al.*, *op. cit.*, p. 157.



SIMON-JOSEPH-CLÉMENT DENIS

Antwerp 1755–1813 Naples

2. *Des maisons dans un paysage à Rome sous un ciel d'orage*

Signed, inscribed, and numbered in pen and ink by the artist on the verso, a Rome / S. Ds. / 64

Oil on paper
7⅞ x 5⅙ inches
18.9 x 13 cm

Provenance

By descent through the family of the artist (sale: Paris, Christie's, 17 March 2005, lot 427, illustrated)
Matthew Rutenberg (1956–2019), New York
By descent

This small, fine *plein-air* sketch shows rural buildings grouped together on a hilltop outside of Rome. A storm seems to be approaching; smoke from the chimney of the main building is carried by the advancing wind. The sketch is quickly painted with swift brushstrokes seemingly in an effort to capture the changing light and cloud formation before a cloudburst. The verso of the paper is inscribed with the number "64." Such numbers, which can be found on almost all of Denis's sketches (the highest known being 160) were probably not inscribed by the artist but almost certainly added later by one of his heirs. Should 160 indeed indicate Denis's total output of such oil sketches, the size of his oeuvre would be similar to that of his contemporary, Pierre-Henri de Valenciennes (1750–1819), the painter of the *campagna romana*. It has been suggested that these numbers reflect, at least to some extent, a chronological sequence; a view of the *Interieur of the Neptune's Grotto at Tivoli*,¹ bearing the number 149, is dated 1801. If that is the case, then we would propose a date of the early- to mid-1790s for our sketch.

Simon Denis trained in Antwerp under Hendrik-Jozef Antonissen (1737–1794), and later in Paris under Jean-Baptiste Pierre Lebrun (1848–1813), the husband of Madame Marie Louise-Elizabeth Vigée-Lebrun (1755–1842). In 1786, he travelled to Rome, married there the following year, and lived in the city for the next twenty years. In 1806, he was appointed court painter to Joseph Bonaparte and moved to Naples where he remained until his death in 1813.

Although Denis's formal production is comparable to that of other landscape painters working in Italy at the end of the eighteenth century (Bidault, Bogue, Gauffier, and Bertin), it is his oil sketches that accord him a special position, standing out as perhaps the purest expression of eighteenth-century French *plein-air* painting. In these, he studied with the greatest painterly freedom subjects that would otherwise not have been considered worth a painter's attention. Denis's

chief preoccupation was the rendition of varying effects of light and weather. Indeed, as early as 1787, the newspaper *Il Giornale per le belle arti* noted and praised his ability in this area. These *plein-air* oil sketches are the most original and today the most prized aspect of his oeuvre.



1 Oil on paper, 43.3 x 31.1 cm; inscribed on the verso: S.n Denis/ L'Interieur

de la Grotte/ de Neptune./ Peint apres nature a Tivoly 1801/ 149.

PIERRE-HENRI DE VALENCIENNES

Toulouse 1750–1819 Paris

3. *Mount Athos Carved as a Monument to Alexander the Great, 1799–1800*

Signed and dated, lower right, *Valenciennes / an 8*

Black and white chalk

10½ x 19 inches

270 x 482 mm

Provenance

Sale: Paris, A. Paillet et H. Delaroche, *Catalogue d'une Riche Collection d'Articles Curieux de Tout Genre*, 11 July 1803, lot 331 ("Le Mont Athos, dans la Thrace, taillé en statue d'Alexandre tenant une Ville dans sa main droite, et de l'autre versant un Fleuve. Très-beau Dessin, par Valenciennes, sur papier tinté à la pierre noire et rehaussé de blanc.")

Matthew Rutenberg (1956–2019), New York, before 1990

By descent

Exhibitions

New York, Colnaghi, *Claude to Corot: The Development of Landscape Painting in France*, (A. Wintermute, ed.), 1 November–15 December 1990, pp. 256–58, cat. no. 55, pl. 55 (lent by M. Rutenberg)

Studying initially at the Académie royale in Toulouse, Pierre-Henri de Valenciennes travelled to Italy in 1769. He returned to Italy between 1777 and 1784–85, during which time he made numerous *plein-air* drawings and oil sketches. He exhibited historical landscape paintings, with subjects drawn from classical antiquity, literature, and history, at the Paris Salon from 1789 until his death in 1819. A teacher and theorist as well, he instructed his students to work first directly from nature, using *plein-air* studies as a jumping off point and backdrop for larger and finished landscape paintings with historical content. One of the most important figures in the history of landscape painting in France, Valenciennes published his theories on perspective in 1799–1800 in a treatise,

Eléments de Perspective pratique à l'usage des Artistes, along with an essay on landscape painting, *Refléxions et Conseils à un Elève sur la Peinture et particulièrement sur le genre du Paysage*. *Eléments de Perspective pratique* was used widely as a didactic tool not only during the artist's lifetime, but for generations to come. It was largely due to Valenciennes that landscape painting was elevated within the canon of French art and a Prix de Rome for historical landscape established by the Ecole des Beaux-Arts in 1816.

The present sheet, dated *an 8*, was made during the French Revolutionary calendar year 8, or 1799–1800. It depicts a subject from classical history. Both Plutarch in his *Parallel Lives* and Vitruvius in his *De architectura* write about a 4th-century B.C. architect, Dinocrates, who, determined to gain favor with Alexander the Great, King of Macedon, proposed to Alexander that he carve a massive effigy of the king on Mount Athos, on the Chalcidian peninsula in northeast Greece. The statue was to hold a city in one hand, and a river flowing from an urn, down the side of the mountain and into the sea, in the other. The proposal never came to fruition, and Mount Athos remains today a mountainous peninsula jutting into the Aegean Sea.

Intrigued and inspired by the story, however, Valenciennes has chosen to depict it as though it actually happened. Set in an idyllic landscape, framed by a grove of trees on the left and right, and with a river plain with further trees receding into the distance, two figures, a man and a woman embracing, stand on a paved road edged with stone blocks in the left foreground of our drawing. The man, his right arm raised dramatically, gestures in awe towards the gigantic statue of Alexander, whose head is turned slightly to the right, away from the figures. Alexander holds a city in his right hand, and an urn from which flows a river in his left. The pose of the



Fig. 2

statue, reclining and leaning on his left elbow, his head looking to the right, is most likely based on an antique sculpture of the *Nile* which Valenciennes could have seen at the Museo Pio-Clementine during his years in Rome.¹

While not a subject common with his contemporaries, *Mount Athos Carved as a Monument to Alexander the Great* was one favored by Valenciennes. It appears in two other works by the artist: first, in a pen and ink and wash drawing of 1778 (fig. 2),² one of 99 drawings in a sketchbook dating to the artist's second Italian sojourn, today in the Bibliothèque nationale de France; and second, in a painting dated 1796 (fig. 3), exhibited in the Salon of that year and today in the Art Institute of Chicago.³ Our drawing, like that of 1778, shows a column surmounted by an urn on the left of the composition, amidst a stand of trees. It is closer compositionally, though, to the painting of 1796, which is also framed by trees, with a wide river valley running through its center. There are minor differences, however, between the painting and our drawing: the drawing contains two as opposed to five figures in the left foreground; the rocky outcrop on the left, beyond the figures in the painting, is replaced in the drawing by a glade of trees in which a column surmounted by an urn, similar to that in the earlier drawing, appears; the statue of Alexander the Great looks more directly at the figures in the painting, as opposed to looking to the right, rather sheepishly, away from the figures, in the drawing. With fewer figures, and a larger statue brought closer to them, Valenciennes in the present sheet has increased the dramatic effects of the scene. Made two decades after the drawing of 1778 and several years after

the painting of 1796, incorporating elements from each, our drawing appears to be the artist's final iteration of an unusual subject which continued to captivate his imagination, and was probably made as an independent work for the market. Indeed, only a few years later, in 1803, it was sold at auction in Paris, described in the catalogue as a "Très-beau Dessin, par Valenciennes. . ."⁴

Visual sources for this subject are rare. Johann Fischer von Erlach (1656–1723) produced an engraving of it in his *Entwurf einer historischen Architektur*, Vienna, 1721,⁵ which Valenciennes may have known. His source, a literary one, neither Plutarch nor Vitruvius, is revealed by the inscription on his pen and ink and wash drawing of 1778, on which he has written, *quinte curce*, or, Quintus Curtius Rufus, a Roman historian working in the 1st century A.D., whose only known and surviving work is a history of Alexander the Great, *Historiarum Alexandri Magni Macedonis Libri Qui Supersunt*. The present sheet, large and highly finished, is a fine example of Valenciennes's approach to Neo-classical landscape—using landscape as a context for classical, historical subject matter.



Fig. 3

1 F. Haskell and N. Penny, *Taste and the Antique*, New Haven and London, 1981, 272–73.

2 Paris, Bibliothèque nationale de France, inv. no. ark://12148/btv1b105446468.

3 Inv. 1983,36; signed and dated 1796, oil on canvas, 41.9 x 91.4 cm.

4 Sale: Paris, A. Paillet et H. Delaroche, *op. cit.*

5 New York, Colnaghi, *Claude to Corot. . .*, 1990, *op. cit.*, p. 258.



NICOLAS-ANDRÉ MONSIAU

Paris 1754–1837 Paris

4. *Portrait of a Seated Prelate: Study for “Consultat de la République Cisalpine réunie en comices à Lyon, 1802”*

Inscribed on the old mount, lower right, *Monsiau*

Black chalk

7 x 5¼ inches

178 x 133 mm

Provenance

W. M. Brady & Co., New York, 1989

Matthew Rutenberg (1956–2019), New York

By descent

Drawn 1806–08

A study for the seated prelate at the center left in Monsiau's masterpiece, *Consultat de la République Cisalpine réunie en comices à Lyon, 1802*, exhibited in the Salon of 1808, and today in the Château de Versailles (fig. 4). This little-known painting is among the first examples of “modern” French history painting that includes a large number of contemporary portraits.

The Cisalpine Republic was a sister republic of France in Northern Italy from 1797 until 1802. Subsequent to his victory at the Battle of Lodi in May 1796, Napoleon initially organized two states from northern territories previously under the rule of Austria: the Cispadane Republic, south of the Po River; and the Transpadane Republic, north of the Po.

Shortly thereafter, in June of 1797, he made the two entities one, naming the Cisalpine Republic as a free and independent republic allied with France and with institutions reflecting the French style of government. The defeat of France by the Second Coalition in April 1799 briefly suspended the republic, but Napoleon's ultimate success at the Battle of Marengo in June of 1800 restored the Cisalpine Republic. On 12 November 1801, an Extraordinary Cisalpine Consulta, or meeting, of the Italian deputies of the Republic was called at Lyon. In January 1802, the Consulta decided to change the name of the state to the Italian Republic, with the First Consul, heeding the advice of Talleyrand, self-proclaimed as president on 24 January. Two days later, on January 26, Napoleon appeared at the Jesuit Collège de la Trinité, Lyon, with the French delegation including Murat, Louis Bonaparte, Hortense and Joséphine de Beauharnais, and Talleyrand in attendance. It is this scene that Monsiau has commemorated in *Consultat de la République Cisalpine réunie en comices à Lyon, 1802*.

Among the Italian delegates were two archbishops and four bishops. It is likely that our drawing records the likeness of Antonio Codronchi (1748–1826), Archbishop of Ravenna from 1785 until his death in 1826, who played a significant role in the Consulta. A Francophile and prominent supporter of Bonaparte, Codronchi would be named grand-almoner, senator, and grand-dignitary of the Order of the Iron Crown after Napoleon crowned himself king of Italy on 17 March 1805.

In addition to our sheet, a group of seven preparatory drawings for the *Consultat* are in the Cabinet des dessins at the Louvre, including portrait studies of Bonaparte, the Prince Talleyrand, Jean-Antoine Chaptal, and several of the Italian delegates.¹ There is another preparatory study at the Minneapolis Institute of Art of the sculptor Antoine Houdon.² This drawing, like the seven at the Louvre, is also a portrait study of a head; our drawing is the only known full-length figure study for the picture.

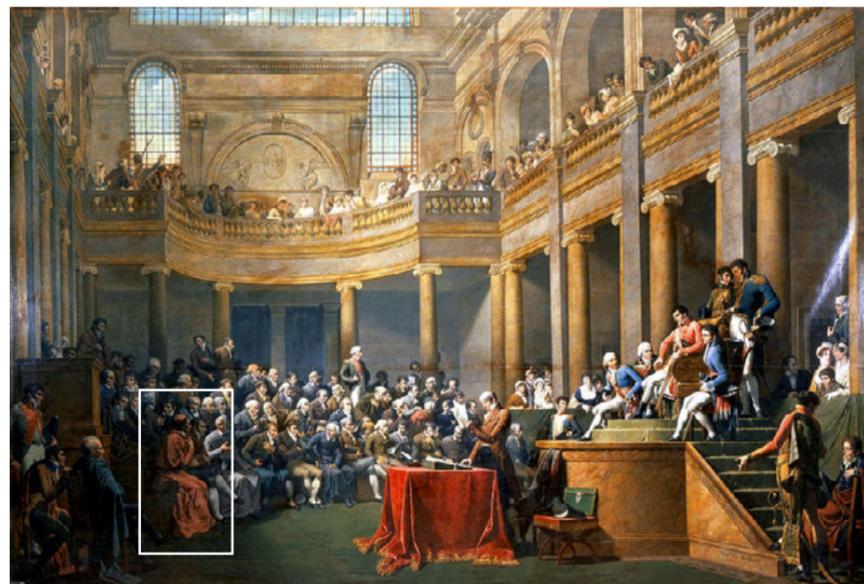


Fig. 4

1 Inv. nos. 31347–31353; pencil; “petit-format”, various sizes.

2 Inv. no. 92.85.11; pencil, 129 x 116 mm.



JEAN-VICTOR SCHNETZ

Versailles 1787–1870 Paris

5. *Seated Man Resting against a Crate*, 1819

Inscribed and dated on the stretcher *Victor Schnetz / Rome 1819. / ancien directeur de l'académie / de Rome*

Oil on canvas
8 x 10 inches
20 x 25.5 cm

Provenance

W. M. Brady & Co., New York, 1994
Matthew Rutenberg (1956–2019), New York (his sale: Hudson, New York, Stair Galleries, 23 July 2020, lot 45, illustrated)

Exhibitions

New York, W. M. Brady & Co., *Small Paintings and Oil Sketches, 1790–1890*, 2–22 November 1994, cat. no. 5, illustrated

Painted from life, this moving depiction of a beggar on the streets of Rome exemplifies the early-nineteenth century French painters' predilection for employing impoverished Latium peasants as models to document daily life in the Eternal City. In addition to Schnetz, his contemporaries Théodore Géricault (1791–1824), Achille-Etna Michallon (1796–1822) and Léopold Robert (1794–1835) were fascinated by the street life of Rome. Beguiled by colorful native costumes and customs, Schnetz, together with his close friends Géricault and Robert, shared a profoundly humane attraction to the people of the city rather than to the buildings or landscape despite the rising interest in *plein-air* painting at the time. Camille Corot (1796–1875), who only arrived in Rome in 1825, was surely influenced by such figure sketches as the present example; his own early efforts in this genre are deeply indebted to the compassionate examples of Schnetz and Géricault.

Initially a pupil of Jean-Baptiste Régnault (1754–1829), Jean-Victor Schnetz entered the studio of Jacques-Louis David (1748–1825) in 1812. A history and genre painter, Schnetz, like his near contemporary Jean-Auguste Ingres (1780–1867) was destined to divide his life between Rome and Paris. In the spring of 1817, he first arrived in Rome and rented a studio on the via del Babuino where he remained for nearly fifteen years, returning to Paris only in 1832. After a number of successes at the Salon, Schnetz was elected a member of the Académie des Beaux-Arts in 1837 and was named to succeed Ingres as director of the French academy at the Villa Medici in 1841 for a term of five years. He was, remarkably, appointed to direct the Academy again in 1853 and served until 1866.



LÉON COGNIET

Paris 1794-1880 Paris

6. *Une Femme de brigand italien*

Inscribed with the initials, lower left, *LC*

Oil on canvas

13 $\frac{3}{8}$ x 10 $\frac{5}{8}$ inches

35.2 x 27 cm

Provenance

Probably, Louis-Joseph-August Coutan (1779-1830), Paris (his sale: Paris, Petit & Schroth, 19 April 1830, lot 13 ["La Femme d'un Brigand contemple avec plaisir une écharpe qu'elle vient de tirer d'une malle enlevée à des voyageurs. Ce tableau a été fait pour servir de pendant au Brigand de Michallon, et ne lui cède en rien par le beauté de son execution."])

Monsieur Mainnemare, Paris (his sale: 18 rue de Courcelles, 21 February 1843 ["La Femme d'un Brigand admire une écharpe [...]"])

Galerie Terrades, Paris, 1996

Neal Fiertag, Paris, 1996, from whom acquired by

Matthew Rutenberg (1956-2019), New York

By descent

Literature

L. D. Ambrosini, *Peasants in French Painting, 1815-1848: The Romantic Roots of the Realist Mode*, Ph.D dissertation, New York University, 1989, pp. XXV, 434, n. 335, fig. 292 (engraving after the picture)

V. Pomerède, B. Lesage, and C. Stefani, *Achille-Etna Michallon*, exhibition catalogue, Paris, Musée du Louvre, 1994, p. 125, under no. 80, (as whereabouts unknown, known by means of a reproductive print)

B. Lesage, "Achille-Etna Michallon (1796-1822), catalogue de l'oeuvre peint," in *Gazette des Beaux-Arts*, October 1997, p. 137, under no. 80

M. Korchane, in *Le Temps des passions: Collections romantiques des musées d'Orléans*, exhibition catalogue, Orléans, Musée des Beaux-Arts, 1997, p. 295, nn. 4-5, under no. 278

B. Lesage in O. Bonfair, ed., *Maestà di Roma: d'Ingres à Degas, les artistes français à Rome*, exhibition catalogue, Rome, Villa Medici, 2003, pp. 253, fig. 103a, p. 523, nn. 2-3¹

M. Korchane, in *Entre Lumières & romantisme: dessins du musée des beaux-arts d'Orléans*, Paris, 2006, p. 180, under nos. 87-88

S. Bann, "Léopold Robert and the Afterlife of Antiquity," in R. Wrigley, ed., *Regarding Romantic Rome*, Berne, 2007, p. 76, n. 12 (reference to the engraving)

Engravings

By George Maile (1800-1842) after Léon Cogniet, *Femme de brigand napolitain*, published by Giraldon-Bovinet, (*dépôt légal*, 25 March 1826) (fig. 7)

Painted in 1825

In 1825, Léon Cogniet painted two versions of this scene of the wife of a brigand admiring a silk scarf just pillaged from ambushed travellers. Bands of brigands who populated the hills of southern Italy were steady fodder for the Romantic imagination, and their exploits were reported both factually and sometimes fancifully, as in the present picture. The Rutenberg picture is likely the prime version of this subject commissioned from Cogniet by the distinguished *amateur* and modern art collector, L.-J.-A. Coutan (1779-1830), as a pendant to a prized painting in his collection of an actual brigand, *Mazzocchi* (fig. 5), by Achille-Etna Michallon (1796-1822),² Cogniet's late friend. Identical in format and scale to the Michallon portrait of the brigand, both were engraved by the English engraver George Maile, and published as a pair on 15 March 1826.

The second version³ of the composition (fig. 6) was made more or less at the same moment. Identical in scale, signed and dated 1825, this painting is more elaborately worked



Fig. 5



¹ Fig. 103a correctly illustrates our painting, but footnote 2 erroneously cites the second version formerly in the collection of David Daniels, New York, and now in a private collection, New York.

² Orléans, Musée des Beaux-Arts, inv. 1049; oil on canvas, 35 x 27 cm.

³ Signed and dated, lower left, *Léon Cogniet. 1825.*, oil on canvas, 35 x 27.3 cm; ex-collection David Daniels; private collection, New York.

than the Coutan canvas, and was first owned by the Parisian collector, the baron de Jassaud, who lent it to the important exhibition *Ouvrages de peinture exposés au profit des Grecs* at the Galerie Lebrun in Paris from May 17 to July 3, 1826, only six weeks after the Maile engravings of the Coutan paintings had been published. This variant notably does not include the black cloth lying in the open trunk and the metal label-bracket on the face of the trunk, both of which feature in the prime Coutan painting and the related engraving.

A third version, now in the Metropolitan Museum of Art,⁴ was made at a later date than the Coutan and Jassaud versions. Smaller in scale to the earlier variants, this picture is more conventional in aspect, with some additional objects included in the composition while the rather ominous booted leg is omitted entirely. Very finished in its details, this version may have been intended for general sale on the art market as an independent, less provocative work.

After Coutan's death, both the Michallon *Mazzocchi* and the Cogniet pendant were sold in his estate sale in 1830. Both

pictures later re-appeared together in the Mainnemare sale of 1843. Cogniet, either at the Mainnemare sale or shortly thereafter, purchased Michallon's painting of *Mazzocchi*. The painting remained with him until his death and was eventually given to the Musée des Beaux-Arts, Orléans, by his widow.

In 1817, both Michallon and Cogniet won the Prix de Rome, Michallon for Historic Landscape and Cogniet for History painting. They spent four years together as *pensionnaires* at the Villa Medici and became fast friends. This friendship lasted until Michallon's premature death in 1822. It is unsurprising that the well-informed and discerning collector Coutan would turn to Cogniet, Michallon's intimate companion, to commission a pendant to Michallon's superb *Mazzocchi*. Further, it is just and fitting that Cogniet himself would eventually acquire this souvenir of the close friend of his youth.

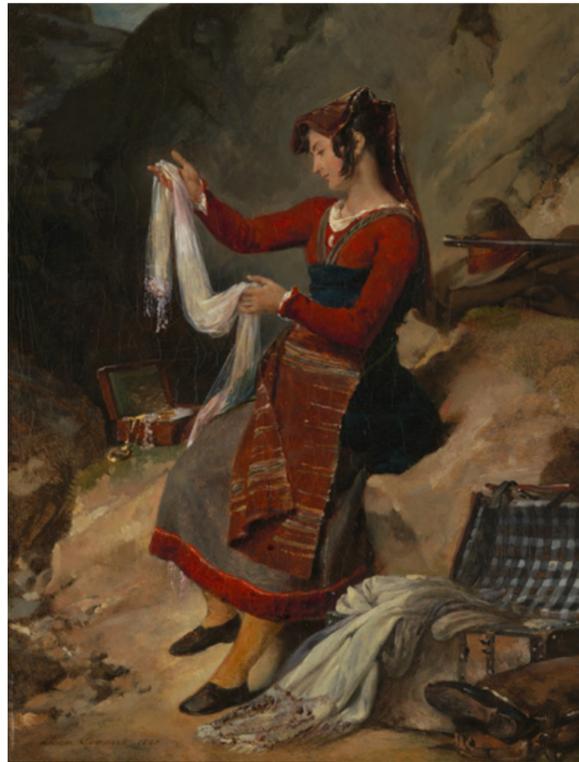


Fig. 6

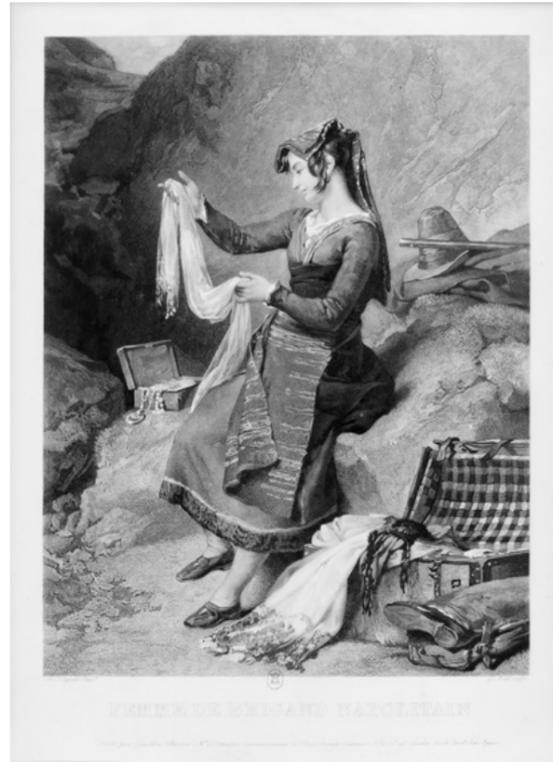


Fig. 7

⁴ Inv. 2003.42.10; signed, lower right, L. Cogniet, oil on canvas mounted to

panel, 25.1 x 20.6 cm.



PIERRE-JEAN DAVID, called DAVID D'ANGERS

Angers 1788–1856 Paris

7. Charles-Nicolas, baron Fabvier (1782–1855), 1829

Signed and dated on the slate support, beneath the truncation,
DAVID / 1829; also, inscribed on the left border with the name of
the sitter, *Colonel Fabvier*
Wax model with traces of plaster on slate
Including the slate support, 5¼ x 4¾ inches
13 x 12.4 cm

Provenance

M. Louis-Joseph-Marie-François Pavie (1782–1859), Angers, thence
by descent to
Mme. Voisin-Chasle, Angers (her sale: Angers, Hôtel des Ventes du
Maine, 14 June 1994, lot 29, illustrated p. 4)
Trinity Fine Art, London, 1995
Matthew Rutenberg (1956–2019), New York
By descent

Literature

Cf. G. Chesneau and C. Metzger, *Les Oeuvres de David d'Angers*,
Angers, 1934, p. 217, cat. no. 553, for the example of the bronze
medallion in the Musée d'Angers
Cf. J. G. Reinis, *The Portrait Medallions of David d'Angers*, New
York, 1999, p. 174, cat. no. 174, illustrated, for an example of the
bronze medallion



Fig. 8

Exhibitions

New York, Trinity Fine Art at Newhouse Galleries, *Old Master
Drawings and European Works of Art*, 4–18 May 1995, pp.
144–45, cat. no. 129, illustrated

Through moral determination and an ardent desire to enoble his subjects, David d'Angers created more than 700 effigies during a forty-year career, including 40 large sculptures, 110 busts, and more than 500 medallions, an oeuvre which immortalized the principal figures of the French Romantic age. Few contemporary writers, poets, playwrights, artists, architects, composers, scientists, ecclesiastics and, to a lesser degree, politicians, escaped his notice. Indeed, David's corpus, more than that of any other sculptor, provides the most detailed visual and aesthetic record of the Restoration through the July Monarchy.

This superb wax sketch served as the *modello* for the bronze medallion of the baron Fabvier (fig. 8), the greatest of the French Philhellenes who aided the Greek War of Independence. It was originally part of the distinguished collection of Louis-Joseph-Marie-François Pavie (1782–1859), an *ami du coeur* of David. This collection of works by David d'Angers was the largest and most important ever assembled outside of the artist's family and had remained whole until 1994 when it was sold piecemeal by Pavie's descendants. The wax models for the medallions, of which few survive, were produced quickly; Pavie himself observed David model the portrait of Delacroix in the studio and recorded that the entire exercise took less than an hour. His description of the process is instructive: "On a slate plaque as large as half a hand rested a ball of wax, the size and color of an acerola berry. He divided it into boldly marked planes and, in a few strokes of the modelling tool, had conferred the first outlines of the human form."¹

Charles-Nicolas Fabvier, soldier, revolutionary, ambassador, and statesman, was perhaps the most important of the grand line of French citizens to give direct support to the cause of Greek independence from the Ottoman Empire. He was born in 1782 into a family of lawyers of noble descent in the city of Pont-à-Mousson in northeastern France. After a distinguished career as an officer in Napoleon's army, which he joined in 1804, he waged clandestine campaigns against the Bourbon regime from 1817 until 1823; for these conspiracies against the monarchy he was punished, and dis-



¹ V. Pavie, "Goethe et David: souvenirs d'un voyage à Weimar II," in *Mémoires de la Société d'agriculture, sciences et arts d'Angers* (Angers: l'Ouest),

108; quoted by E. Bowyer, *David d'Angers: Making the Modern Monument*, exhibition catalogue, The Frick Collection, New York, 2013, p. 41.

missed as an officer in 1818, as were most of the Napoleonic army brass at the time. After fleeing to England, he eventually made his way to Greece in 1823, where he offered his services to the Greek government, undertaking in 1825 to organize and regularize a tactical army with enough training to counter the Ottoman forces. He quickly became fluent in Greek, and from the beginning wore the *foustanella*, or pleated kilt, worn by the Greek generals. He identified with the Greeks completely, and was, according to Victor Hugo, considered a 'god' by his soldiers who called him "father." His greatest battle victory was the defense of the Acropolis launched on 13 December 1826, an action which lasted four months and became a decisive turning point in the war.

Baron Fabvier returned to Paris for good in early 1829 to participate in the July Revolution. He was made a peer of France in 1845, dispatched as ambassador to Constantinople in 1848, and eventually elected a Member of Parliament as a representative of Meurthe. After retiring from public life in 1851, he died in Paris four years later.

David's portrait of the baron Fabvier was made shortly after his return to France in 1829. Showing the baron wearing a brilliant turban festooned with a tassel, it is one of the most swagger and romantic images in the entire medallion series.



CLAUDE-FÉLIX-THÉODORE CARUELLE D'ALIGNY

Chaumes 1798–1871 Lyon

8. *Vue des carrières de la Cervara (état romain)*, 1834

Signed with the artist's monogram and stamped with the estate stamp (Lugt 6), and inscribed and dated, lower right, *vue des carrières de la Cervara (état romain) 1834*

Pen and brown ink
19½ x 26½ inches
495 x 673 mm

Provenance

Studio of the artist (his sale: Paris, Hôtel Drouot, 4 May 1874)
Sale: Paris, Hôtel Drouot, 30 June 1972
W. M. Brady & Co., New York, 1988
Matthew Rutenberg (1956–2019), New York
By descent

Exhibitions

New York, W. M. Brady & Co., *French Drawings and Watercolors*, 1–17 June 1988, cat. no. 15, illustrated

Literature

M.-M. Aubrun, *Théodore Caruelle d'Aligny 1798–1871: Catalogue raisonné de l'Oeuvre peint, dessiné, gravé*, Paris, 1988, p. 250, cat. no. D 179, p. 569

Studying initially in Paris with Jean-Baptiste Regnault (1754–1829) and Louis Étienne Watelet (1780–1866), Caruelle d'Aligny travelled to Italy in 1822, where he remained until 1827. The trip would prove seminal to his career as a landscape painter. He met Corot in Rome in 1825 and the two became fast and lifelong friends. At this early date, it was Aligny who took Corot under his wing, and whose work proved immensely influential to the artist who was also newly arrived in Rome. For the next several years, working *en plein air*, both artists, often accompanied by Edouard Bertin (1797–1871), would sketch and paint together in Rome and the *campagna*. Aligny's drawings from this time, generally modest in scale and executed predominantly in black chalk or graphite, depict the famous sites and nearby environs of the Eternal



Fig. 9

City. He returned to Paris in 1827; Corot in 1828. Their friendship continued back in France, with both artists painting together in the forest of Fontainebleau. They each made a second trip to Rome, Aligny

between 1834 and 1835, and Corot in 1834. Aligny's drawings from his second Italian sojourn are larger, grand in scale, and executed almost exclusively in pen and brown ink. They tend to be focused more on the landscape itself, as opposed to individual buildings within a landscape. Wider and more expansive in perspective, they are characterized by a free yet assured line—beautiful, spare, and modern in feel.

Dated 1834, the present sheet was made during the artist's second trip to Italy. It is a view of the quarries at Cervara, a hill town about 50 kilometers east of Rome. Founded by Benedictine monks in the 8th or 9th century, Cervara is the site of quarries which supplied some of the travertine marble with which Rome was built. Perched dramatically on the side of a hill, with expansive views over the the Aniene Valley, its medieval center only reachable by foot, the town is notable as a destination for landscape painters throughout the nineteenth century. In addition to Caruelle d'Aligny, Joseph Anton Koch (1768–1839), Bartolomeo Pinelli (1771–1835), Corot, and Ernest Hébert (1817–1908) also worked there.

Drawn on a characteristically large piece of paper, Aligny's view of the quarries captures perfectly with an economy of line the tranquil, panoramic view afforded from that promontory. Samuel Morse, who visited Cervara four years prior, in 1830, remarked: "There is something strangely majestic about a place like this. It is governed, for the most part, by perfect silence."¹ Two other such views by Aligny, also executed in pen and brown ink and dating from 1834, were sold in Paris in the same auction as ours, on 30 June 1972,² all likely from the same collection. A fourth sheet from the same year, large and drawn in pen and ink, *Vue des carriers de la Cervara entre Rome et Tivoli* (fig. 9),³ is in the Fondation Custodia, Paris. The subject was clearly a favorite for the artist, one to which he returned a full decade later, submitting a painting entitled, *Carrières de la Cervara, campagne de Rome*, to the Salon of 1844 (no. 17).⁴ Corot also painted the quarries at Cervara in



Fig. 10

a picture now in The Cleveland Museum of Art, *La Cervara, the Roman Campagna*, c. 1830–31 (fig. 10).⁵



¹ See <https://www.atlasobscura.com/places/cervara-di-roma>.

² Aubrun, *ibid.*, cat. nos. D. 180 (*La Cervara, campagne de Rome 1834*, dimensions and location unknown) and D. 181 (*Vue des carrières de la Cervara entre Rome et Tivoli, 1834*, dimensions and location unknown).

³ *Ibid.*, cat. no. 178, illustrated; inv. 1977-T.55, ex-Petit-Horry.

⁴ *Ibid.*, p. 103, oil on canvas, 60 x 75 cm, location unknown.

⁵ Inv. 1963.91; oil on canvas, 98 x 136 cm.

NICOLAS-FRANÇOIS-OCTAVE TASSAERT

Paris 1800–1874 Paris

9. *Vue des ruines de l'abbaye de Jumièges*, 1834

Signed with the initials and dated, lower right, *O.T. 1834*; also inscribed, lower center, *ancienne l'abbaye Jumièges (sic)*
Oil over pencil underdrawing on paper mounted on canvas
16½ x 13¼ inches
42 x 33.5 cm

Provenance

Victor Chocquet (1821–1891), Paris, by descent to his wife, Madame Chocquet, Paris (Veuve Chocquet sale: Paris, Galerie Georges Petit, 1, 3–4 July 1899, lot 103 [410 francs], to M. Montignac)
Sale: Paris, Hôtel Drouot, M^e Loudmer, 16 March 1997, lot 134, illustrated
Private collection, Paris (sale: Paris, Hôtel Drouot, M^{es} Crait-Muller, 14 June 2019, lot 166, illustrated)
Neal Fiertag, Paris
Matthew Rutenberg (1956–2019), New York
By descent

Literature

B. Prost, *Octave Tassaert, Notice sur sa vie et catalogue de son oeuvre*, Paris, 1886, p. XII, p. 5, cat. no. 18, pl. 11 (incorrectly dated 1836)
M. Le Guen, *Octave Tassaert (1800–1874), peintre lithographe, biographie et catalogue raisonné de ses oeuvres*, doctoral thesis, Paris, 1993, cat. no. 213 (incorrectly dated 1836)

Descended from a long line of painters dating back to the seventeenth century, Octave Tassaert was one of the most significant painters of the Realist movement that emerged as a reaction to the Romantic sensibility in France during the 1820s and '30s. In 1815, Tassaert entered the studios of the printmaker Alexis-François Girard (1789–1870) and the painter Guillaume Guillon-Lethière (1760–1832). He later studied at the Ecole des Beaux-Arts from 1817 to the mid-1820s but never won the Prix de Rome. In the Salon of 1831, the duc d'Orléans purchased his *Mort de Corrège* and the artist attracted notice for the first time when Henri Delécluze observed the similarity in styles between Tassaert and Pierre-Paul Prud'hon (1758–1823). Though he continued to exhibit in the Salon both history and religious pictures, success eluded Tassaert and he eventually returned to the poverty of his youth. The paintings he exhibited for the next twenty years reflected this life: scenes of destitution set in unlit, cold, Mansard *chambres de bonne*, the most moving and celebrated of which, *Un Coin de son atelier* (1845),¹ is now at the Louvre. As he sank into alcoholism, he became blind and was cared for by his friend, the collector Alfred Bruyas, at his house in Montpellier; this charity, unfortunately, did not prevent his

suicide in 1874. He is remembered today as the quintessential misunderstood romantic artist driven to self-annihilation by an insensitive public; the art critic Paul de Saint-Victor named him the “Corrège de la misère.”

This rare landscape by the artist, painted in 1834 on a journey to Normandy, depicts the interior of the ruins of the ancient Jumièges Abbey, a Benedictine monastery founded in c. 654 by St. Philibert. One of the greatest of the Merovingian monasteries, Jumièges had played a pre-eminent role in the life of the French church and court for nearly a thousand years until Normandy was overwhelmed by the Wars of Religion. During the French Revolution it ceased to be a monastery and was transferred to private ownership by the State, when it was used as a stone quarry from 1796 until 1824, leaving the abbey in ruins.

Swiftly painted, this lively, large *plein-air* sketch records the ruins of the abbey church of Notre-Dame, sketched from the east in the area of the choir, looking towards the transept with the massive Tower of the Lantern and the nave beyond. The western end of the church is visible together with one of the two beautiful, famous towers which flanked the entrance. In the foreground is a seated figure (sketching?) while another, standing figure shades his brow from the afternoon sun to study the ruins. An unidentified statue stands before the seated figure. The bright, white palette of the picture shows the influence of the English painters of the 1820s, especially Bonington and Constable; the atmosphere is infused with brilliant light and the pale limestone of the church ruins almost glow.

In the nineteenth century, Jumièges Abbey was considered by Victor Hugo “the most beautiful ruin in France.” Similarly to Tintern Abbey in England, it was a magnet for travellers wishing to immerse themselves in the Gothic Revival movement. British artists such as Turner, John Sell Cotman, Samuel Prout and Bonington, were drawn to Jumièges; their depictions of the ruins of the abbey fulfilled the needs of an English clientele keen to immerse themselves in France's ancient past after the nearly thirty years of Revolution and the Napoleonic Wars. By the 1830s, Jumièges' appeal was at its height and, in addition to Tassaert, attracted such French artists as Adrien Dauzats (*Vue des ruines de l'abbaye de Jumièges*, 1834; Rouen, Musée des Beaux-Arts²) and Jean-Baptiste Camille Corot (*Jumièges*, c. 1830; Northampton, Smith College Museum of Art³).

This long-lost *Vue des ruines de l'abbaye de Jumièges* was one of five paintings by Tassaert originally in the magnificent collection of Victor Chocquet, one of the most discerning collectors of contemporary painting in the nineteenth century.



1 Inv. RF 2442; signed and dated *O. T. 1845*, oil on canvas, 46 x 38 cm.
2 Inv. 2004.4.2; signed, oil on canvas, 31.5 x 46 cm.

3 Inv. SC 1924.15.1; signed, lower left, *COROT*, oil on canvas, 30.9 x 39.4 cm.

JEAN-CHARLES-JOSEPH RÉMOND
Paris 1795–1875 Paris

10. *View of the Arco Naturale, Capri*

Signed, lower center, *Rémond*
Oil on canvas
15 x 18 $\frac{1}{2}$ inches
38 x 46 cm

Provenance
Matthew Rutenberg (1956–2019), New York
By descent

Painted *circa* 1842

This dramatic composition shows the Arco Naturale on the east coast of the island of Capri looking towards the Punta della Chiavica; in the distance is the Sorrento peninsula on the mainland. The Arco Naturale is a natural limestone arch dating from the Paleolithic age. The remains of a collapsed grotto or cavern, the arch spans nearly 60 feet in height and 40 feet in width. Though Rémond was on Capri in 1822, the style of the painting dates the painting to a later, extensive trip which Rémond made to Naples and the islands off the coast in 1842.

Jean-Charles-Joseph Rémond entered the studio of the landscape painter Jean-Victor Bertin (1767–1842) at the Ecole des Beaux-Arts in 1814, the same year in which he exhibited at the Salon for the first time. In 1821, he won the Prix de Rome with an historical landscape painting, *L'enlèvement de Proserpine par Pluton* (Paris, Ecole nationale des Beaux-Arts), and subsequently left for Italy, where he remained until 1826. Rémond drew and painted extensively during his time in Italy and we know, based on drawings and oil sketches preserved at the Louvre and the Ecole nationale des Beaux-Arts, that he was in Tivoli, Naples, and Capri in 1822; that he visited Narni in 1823; and that he worked in Venice and Padua in 1825.¹ When Rémond returned to Paris he opened a studio well-known for preparing students for success in the Prix de Rome competition. He was awarded the Légion d'honneur in 1834.



¹ See A. Ottani Cavina, ed., *Paysages d'Italie, Les peintures du plein air (1780–1830)*, Paris, Galeries nationales du Grand Palais, and Mantua, Pa-

lazzo Te, April–December 2001, exhibition catalogue, p. 167, for a concise biography of the artist.

Attributed to JOSEPH FÉLON
Bordeaux 1818–1897 Nice

II. *Death of the Sculptor Jean Goujon*

Signed indistinctly with initials on the portfolio, lower left, *J.F. (?)*;
possible sale date annotation inscribed on the stretcher, *21/10/97*
Oil on paper, mounted on canvas
7¼ x 9⅝ inches
19.6 x 23.1 cm

Provenance
Matthew Rutenberg (1956–2019), New York
By descent

Painted *circa* 1845

The rare subject of this fine, small sketch derives from the persistent legend that the great French sixteenth-century Huguenot sculptor, Jean Goujon (c. 1510–c. 1566), died in Paris during the St. Bartholomew's Day Massacre in 1572. In fact, it is now known that Goujon exiled himself to Bologna some years earlier to escape the Wars of Religion and presumably died there. The legend was sustained through the nineteenth century in books of art criticism and popular literature. In our sketch, the master is seen just after having been wounded, supported by a young apprentice, working on what appears to be a fanciful interpretation of the *Fontaine des innocents* (fig. 11) which included a series of vertical bas-reliefs of single figures of classically draped nymphs set between two carved pilasters. Commissioned in 1556 by Henri II, this is the oldest surviving monumental fountain in Paris, and is situated in the 1st *arrondissement* at the place Joachim de Bellay, near Les Halles. Our sketch shows medieval Paris surrounding the new Renaissance fountain.

Significantly, Matthew Rutenberg owned a second work of art of this unusual subject, a watercolor by the Bordelaise painter and sculptor Joseph Félon (fig. 12).¹ Signed and dated 1844, this watercolor shows a composition very similar to our sketch, but with the two protagonists inverted. The scene in the watercolor is more tightly cropped, showing as a



Fig. 11

backdrop another sculpture on which Goujon has been working, in this case *L'Histoire*, a bas-relief made for the façade of the Aile Lescot at the Louvre. While the initials of the signature on the portfolio are difficult to decipher with precision, the general disposition of the composition, the similar facial and figure types, and the same architectural interest in

the sculpture and scaffolding suggest that our sketch may likely be by the same artist who made the watercolor. A tentative attribution to Joseph Félon is here proposed.

One other example of this subject that can be traced in the literature is a lost watercolor by the English artist Edward Henry Wehnert (1813–1868) dated 1847. This composition is known by a wood engraving by Wehnert's associate William Linton (1812–1897) that appeared in the *Illustrated London News* on 15 May 1847 (fig. 13). It shows a composition similar to Félon's, but with the sculptor dying alone, without an apprentice, against another bas-relief of the Aile Lescot at the Louvre. The facial and figural type is entirely different to those in our sketch and the signed Félon watercolor.

Joseph Félon first studied in Bordeaux with the painter Pierre Lacour (1778–1859). In 1839, he entered the Ecole des Beaux-Arts in Paris in both the painting and sculpture departments, studying under the painter Joseph-Désiré Court (1797–1865). He first exhibited a *Self-portrait* in the Salon of 1840, and regularly submitted sculpture and paintings to the annual salons through 1882. In addition to supplying a great number of churches with sculpture, he contributed, like Gabriel Thomas (see cat. no. 19), to the decoration of the façade



Fig. 12



Fig. 13

of the Louvre, including three pairs of bas-relief sculptures decorating the Pavillon de Richelieu: *La Justice et la Fermeté*, *La Prudence et la Force*, and *La Vérité et l'Histoire*. Félon was also interested in industrial design; working primarily in stained glass he made designs for numerous church commissions in Paris and elsewhere.



¹ Signed and dated, lower right, *Joseph Félon / 1844.*, watercolor, 190

x 230 mm; see sale: New York, Swann Galleries, 21 May 2020, lot 47, il-

ALEXANDRE DESGOFFE

Paris 1805–1882 Paris

12. *Falaise de Sainte-Adresse, près le Havre*, 1847

Dated and inscribed on a label on the *verso* of the old board, 1847 /

Falaise de / S^{te} Adresse / près le Havre

Oil on linen canvas mounted on board

7 $\frac{7}{8}$ x 10 $\frac{1}{8}$ inches

18.7 x 27 cm

Provenance

By descent through the family of the artist to

Mme. Marthe Flandrin (1904–1987), Paris, thence by descent

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

Matthew Rutenberg (1956–2019), New York,

By descent

Literature

M.-M. Aubrun, "Un grand méconnu, pionnier du naturalisme:

Alexandre Desgoffe (1805–1882)," in *Bulletin de la Société de*

l'Histoire de l'Art Français (année 1983), 1985, p. 136, cat. no. 122

The present sketch shows the approach to the massive cliffs of Sainte-Adresse, visible at the right of the composition, from the south; the town of Le Havre is a further two miles up the Normandy coast to the north-west. More specifically, it depicts the foothills of the Cape of La Hève, just north of the famous beach of Sainte-Adresse. The rugged topography of the foothills to the cliff is laid in very quickly as though the artist were trying to compose his picture before the sun, seen on the horizon, sets entirely. In 1867, exactly twenty years from the date of this sketch, Claude Monet would spend the summer with his family at the house of his aunt, Sophie Lecadre, in the resort of Sainte-Adresse where, in a frenzy of activity, he painted nearly a score of paintings including such

famous pictures as the *Jardin à Sainte-Adresse* (New York, Metropolitan Museum of Art), and a view of the beach itself with the Cape of La Hève visible in the background, *Sainte-Adresse* (Washington, National Gallery of Art; fig. 14).

The landscape painter Alexandre Desgoffe entered the studio of Jean-Auguste-Dominique Ingres (1780–1867) in 1828 and was one of the master's first pupils. He was followed there in 1829 by the Flandrin brothers, who became close friends. In 1826, Desgoffe married Aline Lemaire who gave birth to their daughter, also named Aline, in 1830. The artist moved with his family in 1834 to Rome, where he painted in and around the Roman campagna until his return to France in 1837. In 1852, Desgoffe's daughter, Aline, married his old friend and colleague, Paul Flandrin (1811–1902). All of Desgoffe's studio contents were inherited by Aline, his only child, including the present picture, which descended to Paul and Aline's granddaughter, Marthe Flandrin, herself a painter. Our study is one of two *plein-air* sketches of the Falaise at Sainte-Adresse that have descended through the Flandrin family; a second study of nearly identical dimensions was formerly in the collection of Jean Flandrin.¹



Fig. 14

¹ Private collection; oil on canvas, 18.8 x 27.3 cm; see Aubrun, *op. cit.*, p.

136, cat. no. 121.

FRANÇOIS-JOSEPH HEIM
Belfort 1787–1865 Paris

13. *The Vision of Saint Anne*

Signed, lower right, *heim*
Oil on paper mounted on canvas
8¾ x 9⅞ inches
22.2 x 23.7 cm

Provenance
W. M. Brady & Co., New York, 2005
Matthew Rutenberg (1956–2019), New York
By descent

Exhibitions
New York, W. M. Brady & Co., *Pictures and Oil Sketches, 1775–1920*, 30 November–20 December 2005, cat. no. 12, illustrated

Painted *circa* 1849

A painter of Biblical subjects, François-Joseph Heim entered the studio of François-André Vincent (1746–1816) in 1803. He placed second in the Prix de Rome contest of 1806 with the *Return of the Prodigal Son*, winning first prize in 1807 with *Theseus Vanquishing the Minotaur*. His *envoi* to the Salon of 1812, his debut, won a first-class medal. The subject, taken from the Old Testament, was *Jacob's Arrival in Mesopotamia*. He won another first-class medal in the Salon of 1817 with *Joseph's Coat Returned to Jacob*. Heim is chiefly known for the religious frescoes he painted in various churches in Paris from the 1820s through the 1840s. In addition to two paintings for Nôtre-Dame (the *Martyrdom of Saint Hippolyte*, 1822 and *Saint Hyacinth Reviving a Young Dead Man*, 1827), his commissions included, in 1828, two grisaille murals in the apsidial chapel in Saint-Germain-des-Prés (the *Adoration of the Magi* and the *Presentation in the Temple*) and, in 1845, two frescoes in the Chapel of the Souls in Purgatory in the church of Saint-Sulpice (*Religion Exhorting the Christian to Suffer to Avoid Purgatory* and *Prayer of Deliverance for the Dead Souls in Purgatory*).

Although Heim was a pupil of Vincent's, well-versed in the French Academic tradition and the Neo-classical style of David (1748–1825), his paintings share an affinity with the classical baroque tendencies of Baron Gros (1771–1835). Our sketch, the *Vision of Saint Anne*, is preparatory for Heim's fresco in the Chapel of Saint Anne in the Church of Saint-Séverin, Paris, 1849 (fig. 15). Heim's other frescoes in the chapel include the *Nativity of the Virgin* and the *Presentation of the Virgin in the Temple*. In the altarpiece, Heim has made some changes to the composition, removing the balustrade and candlesticks shown in the *bozzetto*, and adding a cherub next to the Virgin in the upper register.

The Gothic Church of Saint-Séverin was built in the fourteenth and fifteenth centuries and is located in the 5th *arrondissement*.

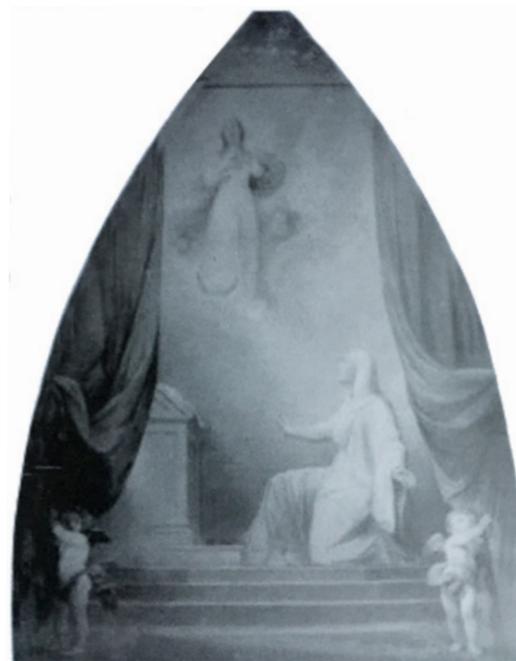
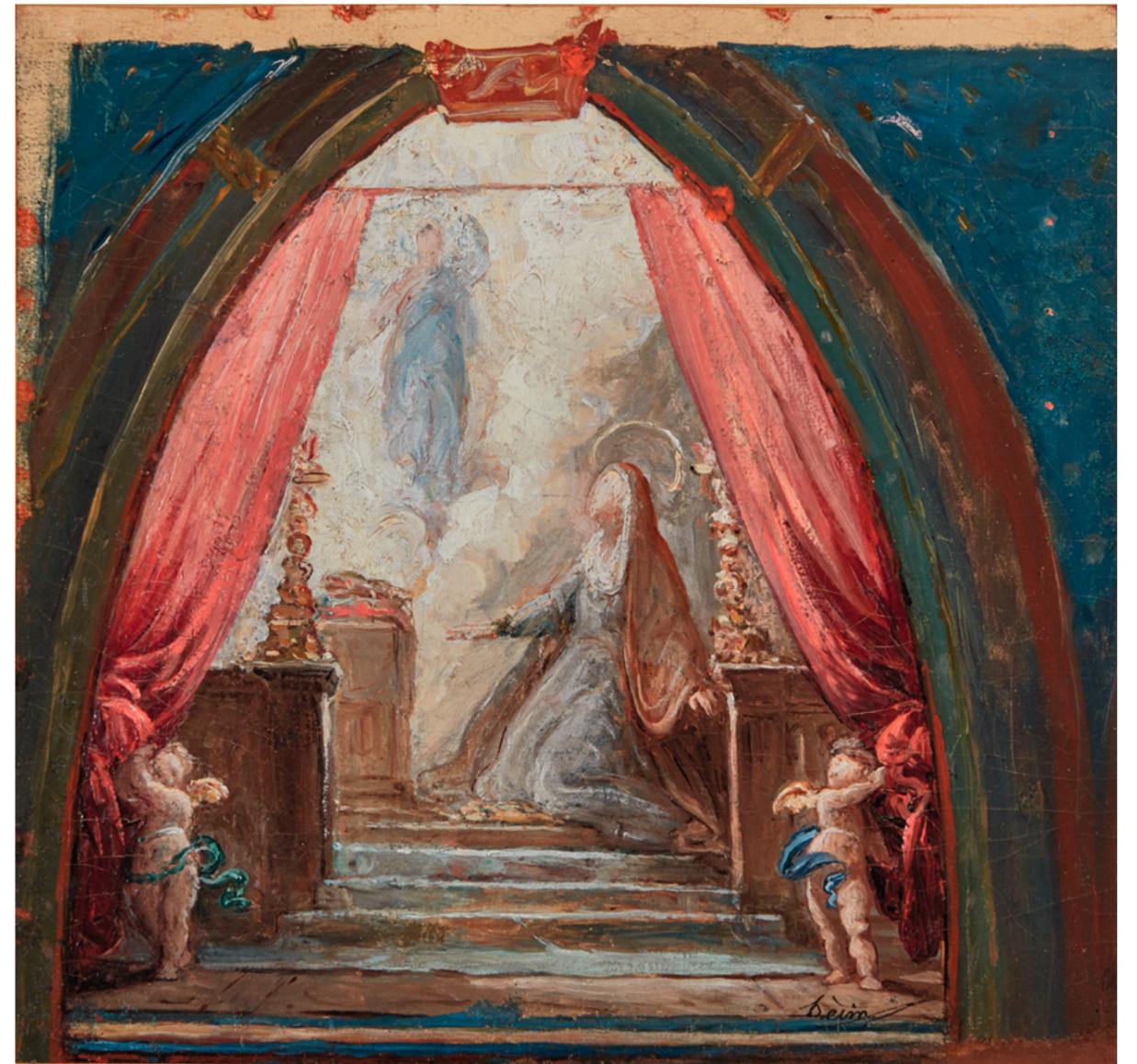


Fig. 15



FRANÇOIS-THÉOPHILE-ÉTIENNE, called THÉOPHILE GIDE
Paris 1822–1890 Paris

14. *Saint Etienne guérissant les infirmes, ou, le miracle des fleurs*

Stamped, lower right, *Théophile Gide*, and inscribed lower left,
Chapelle St. Etienne à St. Roch
Oil on millboard
10 5/8 x 8 1/2 inches
26.3 x 21.5 cm

Provenance
Neal Fiertag, Paris, 1990
Matthew Rutenberg (1956–2019), New York
By descent

Painted *circa* 1856

A study for the altarpiece of 1856 in the Chapel of Saint Stephen, Church of Saint Roch, Paris (fig. 16). The rare subject of this altarpiece derives from Saint Augustine's account of miracles effected through the relics of Saint Stephen. The relics of the first martyr, Saint Stephen, Deacon, were discovered in 415, five years after the Sack of Rome by the Goths. The relics of Stephen and his companions St. Gamaliel, St. Nicodemus, and St. Abibo were unearthed about twenty miles outside Jerusalem in tombs on the former estate of St. Gamaliel in Capergamela. The body of St. Stephen was carried in honor to lie in the holy church of Sion where a great crowd had gathered and many miracles of healing were credited. These miracles continued as the relics traveled all over the early Christian world, including North Africa, where Augustine of Hippo built a shrine in honor of Stephen and recorded many of these miracles in his magnum opus, the *City of God* (*De civitate Dei contra paganos*). Among the accounts was a charming tale of a woman healed of her blindness that is the source for Gide's altarpiece in St. Roch:

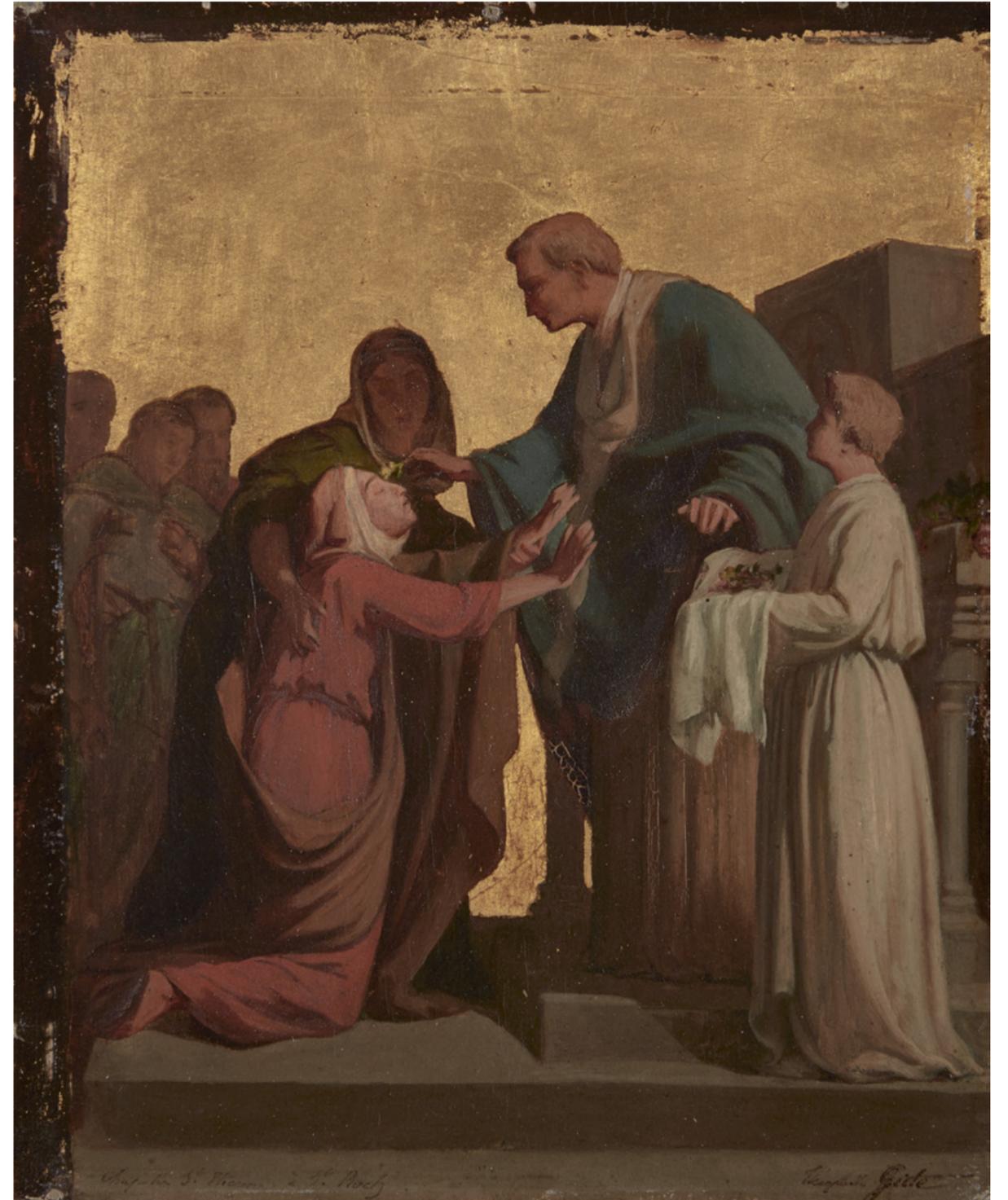
When the bishop Projectus was bringing the relics of the most glorious martyr Stephen to the waters of Tibilis,¹ a great concourse of people came to meet him at the shrine. There a blind woman entreated that she might be led to the bishop who was carrying the relics. He gave her the flowers he was carrying. She took them, applied them to her eyes, and forthwith saw. Those who were present were astounded, while she, with every expression of joy, preceded them, pursuing her way without further need of a guide.
De civ. Dei, 22, 8

Théophile Gide was a pupil of Paul Delaroche (1797–1856) and Léon Cogniet (1794–1880) at the Ecole des

Beaux-Arts which he entered on the first of October 1840. His historical subjects, in addition to the present picture, included *Galileo explaining his Findings to the Signoria of Venice* (Bordeaux, Musée des Beaux-Arts). He exhibited regularly at the Salon from 1845, winning medals in 1861, 1865 and 1866, and was made a *chevalier* of the Légion d'honneur on 15 August 1866.



Fig. 16



¹ Aquae Tibilitanae, an episcopal see fifteen miles from Hippo, on the road

to Cirta, in Roman Numidia, present day northeastern Algeria.

PAUL-JEAN FLANDRIN

Lyon 1811–1902 Paris

15. *Ciel d'orage au Tréport*

Inscribed on the backing, upper left, *Paul Flandrin/Le Tréport*
Oil on paper laid on millboard
6 $\frac{1}{8}$ x 6 $\frac{1}{8}$ inches
17.5 x 17.5 cm

Provenance

By descent through the family of the artist
Galerie Antoine Laurentin, Paris, 1998
Matthew Rutenberg (1956–2019), New York
Thence by descent

Painted *circa* 1856–58

In the summer of 1856, Paul Flandrin and his family spent their holiday for the first time in the coastal town of Tréport on the Normandy coast. They regularly visited the beaches of Normandy over the next several years; Paul returned to paint at Tréport in 1858, and visited Arromanches in 1860. Subsequent holidays were spent in the company of his old friend from Rome, the sculptor Eugène-André Oudiné (1810–1887), at Etretat where he painted the famous cliffs. The interest in our small painting lies in its dramatic immediacy and its striking, square format. A late afternoon squall has suddenly appeared on the beach at Tréport, threatening two small sailboats on the horizon; the rolling thunder clouds darken the sky while a cloudburst unleashes a downpour at the left. This romantic, *plein-air* sketch belies the classical restraint of the landscape compositions which dominated Paul Flandrin's career.¹

Following in the footsteps of his elder brother Hippolyte (1809–1864), Paul entered the studio of the Lyon painter Antoine Duclaux (1783–1868) around 1824, before accompanying his brother to the Ecole des Beaux-Arts, Lyon, between 1827 and 1829. The brothers completed their studies in Ingres's studio at the Ecole des Beaux-Arts, Paris, between 1829 and 1832 when Hippolyte won the Prix de Rome in figure painting. Although Paul failed in his two attempts to win the Prix de Rome of 1833 in both figure and landscape painting, by January 1834 he joined his brother in Rome. In 1835, Ingres arrived in Rome as the director of the Villa Medici and invited Paul to many of his copy sessions held in the Vatican *stanze*. Paul and Hippolyte spent the following three years making sketches and drawing around Rome and Tuscany in the company of such artists as Emile Signol (1804–1892), Alexandre Desgoffe (1805–1882), and E.-A. Oudiné.

Paul exhibited for the first time in the Salon of 1839 two *paysages historiques*, *Les Montagnes de la Sabine* (Paris, Musée du Louvre) and *Nymphée* (Angers, Musée des Beaux-Arts), for which he received a second-class medal. All the elements of historical, or classical, landscape painting, first exemplified by Poussin and codified by Michallon and Valenciennes at the end of the eighteenth century, are united in these canvases: the light is delicately distributed throughout the paintings to confer depth and volume; a mythological subject is set in place to give the painting direction, rhythm, and nobility; and the colors are muted so as not to detract from the two former elements. Paul Flandrin excelled in historical landscape, and many of his works were bought by the French state for museums or to decorate *mairies*. He also assisted his brother Hippolyte in the vast decorations of several churches in Paris and Nîmes and continued exhibiting in the annual Salons through 1880.



¹ Another sketch from this period, depicting an unidentified beach in Normandy, was on the New York art market about twenty-five years ago; oil on paper, mounted on board, 24.8 x 16.9 cm; see *Small Paintings and Oil Sketches, 1790–1890*, exhibition catalogue, New York, W. M. Brady & Co., 2–22 November 1994, cat. no. 28, illustrated. A third sketch of a Nor-

mandy beach is in the collection of the Flandrin descendants, Paris; signed lower left, *Paul Flandrin*, oil on board, 18.5 x 23.9 cm; see *Hippolyte, Auguste et Paul Flandrin: Une fraternité picturale au XIXe siècle*, exhibition catalogue, Paris, Musée du Luxembourg, 16 November 1984–10 February 1985, p. 266, cat. no. 175, illustrated.

LÉON BONVIN

Vaugirard 1834–1866 Meudon

16. *L'Arrière-cour de l'auberge à Vaugirard*, 1856

Signed and dated, lower left, *L. Bonvin 1856*

Watercolor with pen and brown ink

6⅞ x 9½ inches

155 x 240 mm

Provenance

Galerie Tempelaere, Paris (?) (the old backing board numbered, 9716^A)¹

Sale: London, Christie's, 4 July 1995, lot 410

Galerie Antoine Laurentin, Paris

Matthew Rutenberg (1956–2019), New York

By descent

Exhibitions

Paris, Galerie Charpentier, *L'aquarelle romantique et contemporaine*, 1944, cat. no. 24 (as François Bonvin, *La Plaine de Vaugirard*)

The present sheet shows the back courtyard of the Bonvin family inn in Vaugirard, on the outskirts of Paris, where Léon Bonvin worked as a waiter and then manager. Younger half-brother of the Realist artist François Bonvin (1817–1887), Léon studied briefly at the Ecole de Dessin de Paris but was essentially self-taught. His obligations at the family inn meant he could only sketch and draw in his spare time, early in the morning and at dusk. With limited time and financial means he drew what he knew and had access to: his immediate surroundings. His drawings (paint was too expensive a medium) were based on direct, first-hand observation, and his subjects included still-lives of humble, household objects and simple, cut flowers, views of the interior and exterior of the inn, and studies of wildflowers and fields just beyond the auberge.

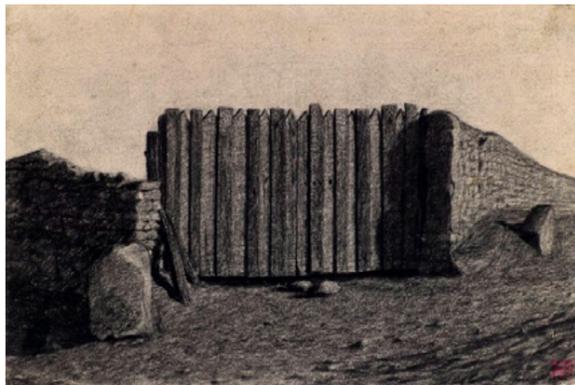


Fig. 17

1 This number on the reverse of the frame is similar to numbers found on the backing boards of works still found today with the Tempelaere descendants.

2 RF 1937, RF 15256–RF 15259, RF 15261–RF 15267.

A small group of approximately twelve of Léon's earliest drawings, dating to the mid-1850s and executed in charcoal or black chalk, is in the Cabinet des dessins at the Louvre.² They depict a portrait of the artist's father, studies of the family dog and cat, a man in a garden, the interior and exterior of the inn, rabbits in a hutch, and a local windmill. Encouraged by his older brother, Léon began to work exclusively in watercolor in the later 1850s. He is renowned today for his small corpus of watercolor drawings of floral still-life and landscape subjects, watercolors defined by their technical proficiency, atmospheric effects, and feeling of melancholic poignancy.

The present sheet, dated 1856, is one of the artist's earliest watercolor drawings. It depicts one of his favorite subjects, the exterior of the Bonvin family inn in Vaugirard and its immediate neighborhood. The perspective is taken from the back courtyard and shows, on the left, a doghouse with a sloping roof attached to the inn, and a pipe running from the roof to a wooden barrel cistern. A broom rests against an open gate beyond which, across a narrow path, another track stretches into the distance. A stone wall with a wooden, stockade gate appears to the left of the road. Tops of trees, possibly fruit trees, jut above the length of the wall. One of Léon's early charcoal drawings in the Louvre, dated 1855,³ shows a man in a garden with comparable trees. The garden is enclosed by a similar stone wall. Perhaps the walled area in our drawing was the kitchen garden for the family inn. Léon's use of brown and green and his handling of the watercolor in the road are reminiscent of Jean-François Millet's watercolor landscapes of Vichy in the mid-1860s. Two other early charcoal drawings from the mid-1850s in the Louvre, one showing the same stone wall and wooden, stockade gate, from a closer perspective, *Porte et mur à côté de la maison de Léon Bonvin*, 1856⁴ (fig. 17), and one showing the same slightly curving track with the stone wall to the left, viewed from an open doorway of the inn, *Une chambre avec la porte ouvrant sur une cour et un chemin*⁵ (fig. 18), attest, along with our sheet, to the continued importance of the inn and its environs as subjects for Bonvin.

Léon's artistic output, fewer than 100 drawings, was limited not only because of family obligations and financial constraints, but because of his short life. Married with three children to support, having failed to sell some of his drawings to a Parisian dealer on 29 January 1866, and facing a debt of 300 FF, he hanged himself from the branch of a tree in the nearby

3 RF 15265.

4 RF 15264.

5 RF 15262.



forest of Meudon on 30 January 1966, aged 32. Considered by his brother and other contemporary artists to have innate artistic ability (he was also remarked upon as a poet and musician), Léon never achieved commercial success or broad artistic recognition during this lifetime. His work was only known and appreciated at the time by a small and select group of connoisseurs and collectors. The largest group of watercolor drawings by him, 56 in total, is today in the Walters Art Museum, Baltimore, purchased by William T. Walters during his time in Paris from 1862 until 1891. Some of the drawings were purchased directly from the artist, through Walters's agent, George Lucas, and others were purchased after his death. The Cleveland Museum of Art has three watercolors by the younger Bonvin, while the Metropolitan Museum of Art and The Morgan Library & Museum have one each. Several of Léon's floral watercolor still-lives are in American private collections. Our watercolor, carefully and sensitively observed, and painted at the age of 22, is a significant addition to Léon Bonvin's small and extraordinary corpus of watercolor drawings.

To be included as cat. no. 17 in the forthcoming *catalogue raisonné* on Léon Bonvin's work being prepared by Gabriel P. Weisberg and Maud Guichané.

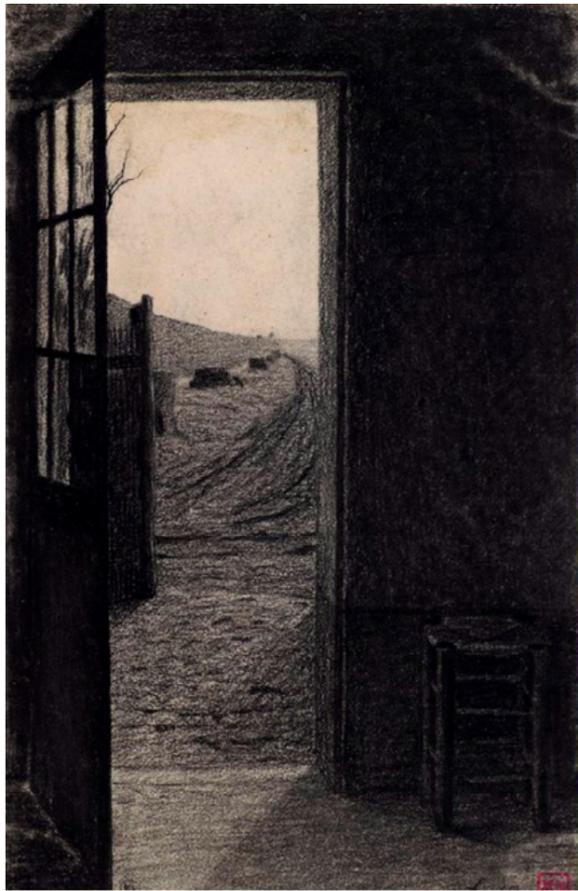


Fig. 18



HIPPOLYTE-JEAN FLANDRIN
Lyon 1809–1864 Rome

17. *The Prophet Zephaniah (Sophonias):
Study for the Decoration of the Nave of Saint-Germain-des-Prés, Paris*

Signed, lower right, *H. Flandrin*
Oil on board, in its original Haro frame inscribed *Sophonie* (fig. 19)
13 3/8 x 5 7/8 inches
33.4 x 14.9 cm

Provenance
Studio of the artist (Paris: his sale, Hôtel Drouot, 15–17 May 1865,
lot 38 [*Sophonie*]), bought by Poiret (according to annotations in
Marthe Flandrin's catalogue)
Private collection, Paris
Matthew Rutenberg (1956–2019), New York
By descent

Exhibitions
Paris, Ecole des Beaux-Arts, *Exposition des oeuvres d'Hippolyte
Flandrin*, 1865, no. 23 within catalogue no. 87, the group of stud-
ies of the patriarchs for the nave's murals

Literature
B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," *Bulle-
tin de la Société de l'Histoire de l'Art Français* (année 1979), 1981,
p. 230, no. 212 (recorded as lost)

Comprising 85 paintings, Hippolyte Flandrin's frescoes in the church of Saint-Germain-des-Prés form the largest and most ambitious religious decorative cycle painted in France in the nineteenth century.¹ The present *modello* is the final preparatory study for the mural of the prophet *Zephaniah* (or *Sophonias*, the common transliteration in Bible translated from the Vulgate) in the upper register of the second bay, on the right, or South, side of the nave viewed from the entrance (fig. 20). The finished fresco appears beside the mural of the prophet *Habakkuk* and is separated by a window from the frescoes of *Hosea* and *Job*, and appears above the large mural paintings of

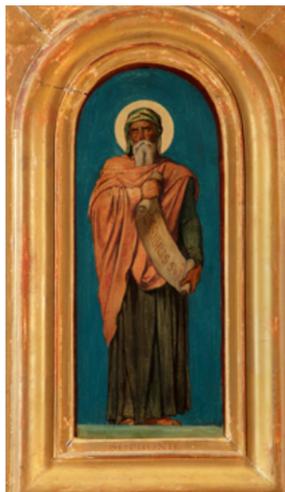


Fig. 19

1 For a history and detailed description of Flandrin's painted decoration at Saint-Germain-des-Prés, see B. Horaist *op. cit.*, pp. 211–32, and B. Horaist, "Peintures Murales: Saint-Germain-des-Prés (1839–1863)," in *Hippolyte, Auguste et Paul Flandrin: Une fraternité picturale au XIX^e siècle*, exhibition catalogue, Paris, Musée du Luxembourg, and Lyon, Musée des

the *Mission of the Apostles* and the *Dispersion of the Nations at the Tower of Babel*. Close in design to the finished mural, our *modello* shows Zephaniah, one of the twelve Minor Prophets, wearing a green tunic with a salmon-pink cloak, holding a scroll inscribed "HORRIBILIS SUP." The inscription is an abbreviated reference to a passage from the Book of Zephaniah in the Vulgate translation of Saint Jerome:

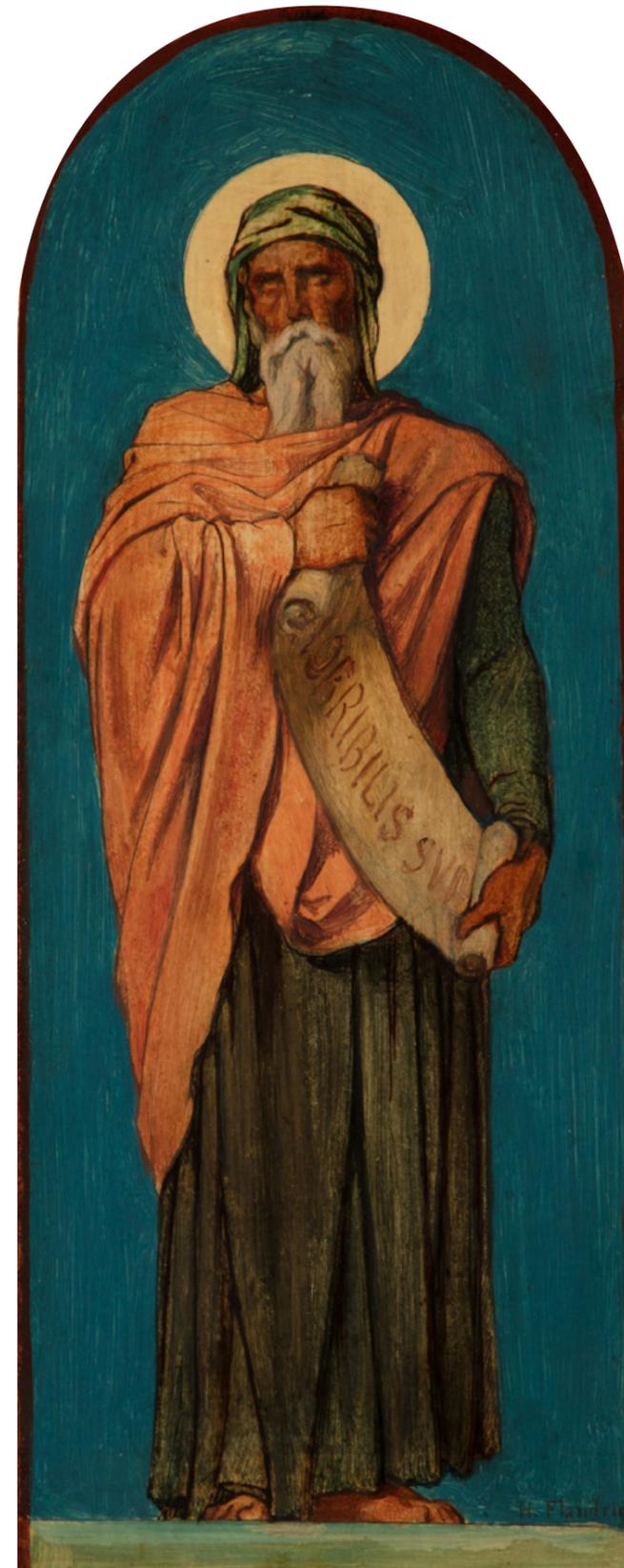
Horribilis Dominus super eos,
et attenuabit omnes deos terræ:
et adorabunt eum viri de loco suo,
omnes insulæ gentium.
Zephaniah, II, 11²

Zephaniah was the son of Cushi, and the great-great grandson of King Hezekiah, ninth in the literary order of the Twelve Minor Prophets. Zephaniah prophesied in the days of Josiah, ruler of the Kingdom of Judah from 640–609 BC and was a contemporary of Jeremiah. The short, three-chapter book of his prophecies is set in Jerusalem and concerns the retributions to be meted out for the abominations of the worship of the cults of Baal and Astarte which had been introduced by the two preceding kings of Judah, Amon and Manasseh. The prophet predicts the destruction of Judah for this idolatry



Fig. 20

Beaux-Arts, 1984–85, pp. 124–53.
2 "The Lord will be terrible against them: yea, he will famish all the gods of the earth, and to him shall bow down, each in its place, all the lands of the nations." RSV.



HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

18. *Vue prise à Allevard (Isère), 1861*

Signed and dated, lower right, *H^e Flandrin aout / 1861*; also, inscribed on the *verso*, *Vue prise à Allevard (Isère) / par H^e Flandrin 1861*.

Oil on paper mounted on board

9 $\frac{7}{8}$ x 13 inches

25.1 x 33 cm

Provenance

W. M. Brady & Co., New York, 1994

Matthew Rutenberg (1956–2019), New York

By descent

Exhibitions

New York, W. M. Brady & Co., *Master Drawings, 1760–1890*, 4 – 25

May 1994, cat. no. 24, illustrated

Renowned for his decorative cycles in the churches of Saint-Germain-des-Prés and Saint-Vincent-de-Paul in Paris, Hippolyte Flandrin's landscapes are hardly known today. Yet, inspired by the classical landscapes of his brother Paul, Hippolyte sketched several views of Rome¹ in the 1830s, and later, of the Alps,² near his birthplace, Lyon. His primary medium for landscape studies was watercolor, and these superb works are sufficient to testify to the artist's facility with the medium and his sensibility for landscape composition.

The present example is a rare *plein-air* oil sketch by the artist. In late July of 1861, over-worked and suffering poor health, Hippolyte set off from Paris for Allevard-les-Bains, a spot he knew well from his youth, for rest and the mountain air. Allevard, a center of metallurgy and steel production, had developed in the nineteenth century as a spa town, renowned for its clear mountain air and waters. The town is outside Chambéry, just east of Lyon. Hippolyte, in a letter to his brother Paul dated 15 August 1861, describes the oppressive heat of Paris and his arduous journey to Allevard through Chalons, Culoz, Aix, and Chambéry, finally arriving at "the beautiful valley you remember so well."³ Our sketch, dated August 1861, shows a steep valley looking east towards the French Alps. The deep green cleft in the valley contrasts stunningly with the high, snow-capped mountain tops in the distance. There is little of the classicizing Italianate style of landscapes of the 1830s here; Hippolyte is instead proposing a very modern, rugged effect, not unlike Courbet's paintings of the same time.



Fig. 21



1 E.g., *Vue de Rome la nuit depuis la Villa Médicis*, watercolor, 133 x 230 mm, private collection, Paris; and *Vue de la Campagne romaine*, watercolor, 115 x 200, private collection, Paris; see J. Foucart, *Hippolyte, Auguste et Paul Flandrin. Une fraternité picturale au XIXe siècle*, exhibition catalogue, Paris, Musée du Luxembourg, and Lyon, Musée des Beaux-Arts November 16,

1984–May 19, 1985, pp. 211–12, cat. nos. 130–31, illustrated.

2 E.g., *La Dent du Chat* (fig. 21), watercolor, 145 x 210 mm, private collection, Paris; see J. Foucart, *op. cit.*, p. 213, cat. no. 132, illustrated.

3 Cited by H. L. Sidney Lear, *A Christian Painter of the Nineteenth Century, Being the Life of Hippolyte Flandrin*, London, 1875, p. 195.

GABRIEL-JULES THOMAS
Paris 1824–1905 Paris

19. *Allégorie de la Force*

Original terracotta sketch
Height, 9 inches
23 cm

Provenance
By descent through the family of the artist
David & Constance Yates, New York, 2008
Matthew Rutenberg (1956–2019), New York
By descent

Modelled circa 1864

This swiftly modelled terracotta sketch must likely have served as a preliminary idea for Gabriel-Jules Thomas's pediment design, *La Force*, surmounting a window of the Louvre on the Aile de Flore (fig. 22). The pediment was carved in 1864 and is the seventh in a series of such pediments, or *frontons*, on the north façade of the wing. In the finished sculpture, the allegorical female figure of force is shown with wings, seated on a lion, a symbol of strength and courage, while resting her club over her left shoulder; two children flank her, with one holding a snake that recalls the infancy of Hercules. Below the pediment two bas-relief figures of *Hercule* with his club, on the left, and *Samson* with his jawbone, on the right, support the allegory. The allegorical figure in our sketch, in contrast to the final composition, stands in a

contrapposto pose, resting her weight on her club. She is clad in a diaphanous cloth with a lion's head and skin draped over her head like the figure in the completed pediment. This fine example of a nineteenth-century beaux-arts terracotta sketch remained with the artist's descendants until 2008.

Gabriel-Jules Thomas, the son of the sculptor Alexis François Thomas (1795–1875), entered the Ecole des Beaux-arts in 1841. A pupil of both Etienne Jules Ramey (1796–1852) and Augustin Dumont (1801–1884), he won the Prix de Rome in 1848 with *Philoctète partant pour le siège de Troie*. After exhibiting two works he made in Rome in the Salon of 1857, *Attila* and the *Soldat spartiate*, his long career as a sculptor for public commissions began in earnest. Numerous commissions included several sculptures for the Louvre palace, and individual sculptures for a large number of Parisian churches such as Sainte-Geneviève, Saint-Etienne-du-Mont, Saint François Xavier, Saint Germain l'Auxerrois, and Notre-Dame-des-Champs. He was an excellent portraitist, modelling busts of Dumont, La Bruyère, Lucien Bonaparte, Alfred de Vigny, and the painter William-Adolphe Bouguereau. After a distinguished career as a sculptor and teacher, he received the Légion d'honneur in 1903.

Lent from a private collection



Fig. 22



JEAN-GEORGES VIBERT
Paris 1840–1902 Paris

20. *View in the Park of Ermenonville*

Signed and inscribed, lower right, *Ermenonville / J.G. Vibert*.
Oil on card
11 x 8 $\frac{1}{2}$ inches
28 x 22 cm

Provenance
Neal Fiertag, Paris, 2006
Matthew Rutenberg (1956–2019), New York
By descent

Initially trained as an engraver, Jean-Georges Vibert entered the Ecole des Beaux-Arts in 1857 and studied under Félix-Joseph Barrias (1822–1907) and François-Edouard Picot (1786–1868), debuting at the Salon in 1863. His first paintings, history subjects, were followed by Spanish genre scenes and satires on the life of the clergy, all painted in a realistic way much indebted to Picot. He was a founding member of the Société d'aquarellistes français in 1878 and served as its first president.

Ermenonville, approximately forty miles northeast of Paris, is the site of one of the earliest and finest “English-style” gardens in France—an intentionally naturalistic park with wild and woodland areas. Dedicated to the philosopher Jean-Jacques Rousseau (1712–1778), the park was inspired by his writings on the nobility of nature and designed and built in the 1760s by Count Louis-René Girardin, Rousseau’s close friend and last patron. Rousseau spent his final days in the park and his tomb, designed with the help of Hubert Robert (1733–1808), rests on the Isle of Poplars in a lake which, while seemingly indigenous, was specifically and artificially created for the gardens.



JEAN-ADOLPHE CÉRÉMONIE

Paris 1830–1881 Paris

21. *Enfant mort d'hydrophobie*

Signed along the left edge, center, *Cérémonie*

Bronze, set into the original oak frame

Oval, 11 x 8¾ inches

260 x 220 mm

Exhibitions

Paris, Salon of 1880, no. 6174

Literature

S. Lami, *Dictionnaire des Sculpteurs de l'école française au dix-neuvième siècle*, Paris, 1914, vol. I, p. 311

Cast circa 1880

The once nearly universal fatality of untreated human rabies, or hydrophobia, explains the terror of the disease, transmissible from animals to humans. The saliva of a rabid dog is the common means of transmission. Symptoms develop within ten to fifty days after exposure and increase in violence as the disease progresses. In the late stage of rabies, symptoms include inflammation of the brain, delirium, hallucinations and spasms in the throat muscles that are so painful that the patient cannot eat or drink, and so will refuse water in spite of great thirst. Death will ensue without fail within two to ten days after these clinical manifestations.

This dreaded disease had no cure until Louis Pasteur (1822–1895) developed a vaccine for human rabies in 1885. He had begun to work on the disease in December 1880 and reported progress to his scientific peers regularly. By 1884, he announced a vaccine based on modified rabies virus which he claimed protected dogs. In the following year he proceeded to develop a preventative treatment, using graduated doses of the vaccine, to build up immunity during the long incubation period of the disease. It was a triumph of such magnitude that a public subscription was launched to establish a clinic for treatment and research for vaccines that could cure other fatal diseases. The Institut Pasteur was inaugurated on 14 November 1888, and its example led to the founding of similar institutes across Europe, Britain, America, and Asia.

The continuing relatively high levels of death in the second half of the nineteenth century and the wide circulation of reports from laboratories in France of major advances in research kept rabies constantly in the public mind at the time. Cérémonie's unusual and possibly unique bronze relief presented here is a response to this pre-occupation. It is an anomaly in the oeuvre of the sculptor who is better known for his portraits and equine subjects. Not unlike depictions of plague in the seventeenth century, this bronze demonstrates an artist's concern for what was then a deeply feared threat to society. The artist shows in high relief the head of a

young boy exhibiting the final stages of hydrophobia or fear of water: the child's mouth is open as he gasps with thirst, his neck muscles swollen from spasms. The hem of a sheet at the lower left suggests that he is lying in bed. The unflinching realism of the subject, rendered with tender compassion and with exceptionally high quality of modelling, won Cérémonie the bronze medal in Sculpture at the Salon of 1880.



LÉON-HENRI-MARIE FRÉDÉRIC

Brussels 1956–1940 Schaerbeek

22. *View along a Valley near Vresse-sur-Semois, 1897*

Signed and dated lower right, *Léon Frédéric / 1897*.

Oil on canvas mounted to panel

12¼ x 21¾ inches

31 x 55.5 cm

Provenance

Anonymous sale: Lille, Mercier, Velliet, Thullier, 26 March 2000, lot
318

Neal Fiertag, Paris, 2000

Matthew Rutenberg (1956–2019), New York

By descent

This lively landscape sketch, painted *alla prima* in the open air, shows a view of a vast valley, with the river Semois winding its way at the left; two joined agricultural buildings at the right and a roughly tilled field of dark soil in the foreground anchor the composition. The vivid, springtime color of the landscape is balanced against a blustery sky filled with light and dark clouds. Rapidly painted, this landscape is full of joy.

Léon Frédéric, primarily a Symbolist painter who was strongly influenced by the Naturalism of the French painter Jules Bastien-Lepage (1848–1884), studied first at the Académie royale des Beaux-Arts in Brussels, eventually joining the studio of Jean-François Portaels (1818–1895) in 1874. After a trip to Italy from 1878 to 1879, he made his debut at the Brussels Salon and joined the artist group L'Essor. In 1883, he moved to the village of Nafraiture in Vresse-sur-Semois in the Belgian Ardennes near the French border. Here he lived until his marriage, moving to Schaerbeek in 1899 where he died in 1940. He returned to this valley regularly, however, throughout his life.

The present landscape shows a valley in the Ardennes. The river at the left is the Semois river, a westerly flowing tributary of the Meuse, or Maas, river. Frédéric painted regularly in several of the dozen villages that make up Vresse-sur-Semois, but especially at Nafraiture where he first discovered this bucolic area of the Namur province when he attended a family wedding in 1883. His devotion to the landscape there was sincere, and his principal works, such as the triptych of the *Chalk Sellers* (Brussels, Musées royaux des Beaux-Arts), often reflect his social concerns for his rural neighbors and the landscape they inhabited.



EDWARD ONSLOW FORD, R.A.

London 1852–1901 London

23. *A Portrait Bust of the Painter J. McLure Hamilton (1853–1936), 1893*

Signed, dated, and inscribed on the back of the base, *To J. McLure Hamilton / from / E. Onslow Ford / 1893*

Bronze, on its original marble socle

Height, 15 inches

38 cm

Height including socle, 24 inches
61 cm

Provenance

J. McLure Hamilton (1853–1936), London and Philadelphia

By descent through the sitter's family

Sale: Philadelphia, Freeman's, 9 August 2017, (as "Portrait of a Gentleman") where purchased by



Fig. 23

Matthew Rutenberg (1956–2019), New York

By descent

Literature

J. McL. Hamilton, *Men I Have Painted*, London, 1921, illustrated, facing p. 262

Exhibitions

London, Royal Academy, 1893, no. 1785

This portrait of the fashionable, ex-patriate American portrait painter J. McLure Hamilton was modelled and cast by his close friend, the English sculptor E. Onslow Ford. The bust, which is unique, is an exceptionally crisp cast chased by the sculptor himself. Ford also modelled a companion bust of the artist's father, Dr. George Hamilton, in the same year.¹

John McLure Hamilton, born in Philadelphia, trained under Thomas Eakins (1844–1916) at the Pennsylvania Academy of Fine Arts. (Eakins's superb full-length portrait of Hamilton, painted two years after the Ford bust, is in the collection of the Wadsworth Atheneum, Hartford; fig. 23²) He continued his studies in painting at the Ecole des Beaux-Arts in Paris and at the Académie royale des Beaux-Arts in Brussels. While always keeping a house in Philadelphia, he and his family lived in England for the better part of 50 years where he painted the artists, writers, ecclesiastics, politicians, and socialites of late Victorian and Edwardian England. He was the official portrait painter to the prime minister, William Ewart Gladstone, the best of whose portraits was purchased by the French state after it received an 'Honorable Mention' at the Salon of 1892. Other persons who sat to Hamilton in England included Arthur Balfour, Cardinal Manning, General Booth of the Salvation Army, Lord Leighton, King George V, and Lord Halifax, among many others.

One of Hamilton's finest portraits was of *Onslow Ford*,³ now at the National Portrait Gallery, London (fig. 24). Ford is shown in his studio at work on a clay model of a female torso, doubtless a study for his bronze figure, *Applause*, exhibited the following year at the Royal Academy (no. 1828). Painted in 1893, the year after the sculptor finished the *Shelley Memorial*, the portrait was exhibited at the Royal Academy that year (no. 681) together with Ford's bust of Hamilton published here (no. 1785). Clearly, the two friends collaborated to produce these complementary, contemporary tributes.

Onslow Ford trained as painter at the Académie royale des Beaux-Arts in Antwerp, later studying in Munich with

¹ Hamilton, *op. cit.*, frontispiece. The bust of Dr. George Hamilton, incorrectly identified as a *Portrait of John McLure Hamilton*, was sold in 2002; see sale: London, Sotheby's, 9 July 2002, lot 173, illustrated.

² Inv. 1947.399; signed and dated, *To my friend / Hamilton / Eakins / 95*, oil on canvas, 203 x 127 cm.

³ Inv. NPG 1866; signed and dated 1893, oil on canvas, 44.5 x 59.7 cm.



the sculptor Michael Wagnmüller (1839–1881) who advised him to pursue sculpture rather than painting. He first exhibited at the Royal Academy in 1875. His principal monumental sculptures include the *Memorial to Queen Victoria* (1901) in Manchester; the full-length standing figure of *William Ewart Gladstone* (1894; London, City Liberal Club); *General Gordon astride a Camel* (1890; Brompton Barracks, Chatham, Kent); and the portrait of the actor *Henry Irving as Hamlet* (1883; London, Guildhall Art Gallery). His masterpiece is the exceptional *Shelley Memorial* (1892) commissioned by University College, Oxford.

Ford's talents as a sculptor are best expressed by his portrait busts. They are remarkable likenesses of his sitters, compassionate, and exceptionally refined in their modelling. The present example is telling in its sensitivity to the subject, a close companion and life-long friend. Both the sitter and the sculptor shared interests, travelled together, lived near one another, and shared the same taste in style, including their distinctive whiskers; Hamilton recalled in his memoirs that he and Ford "mingled in the throngs of men in Piccadilly or on the Boulevards like two exotics, our pointed beards and long moustaches *ébourifées*, hats with straight brims, *à la* Whistler, pegtop trousers, and square-toed low shoes, with silken ties making us more at home *sur les Boulevards* than in Piccadilly."⁴

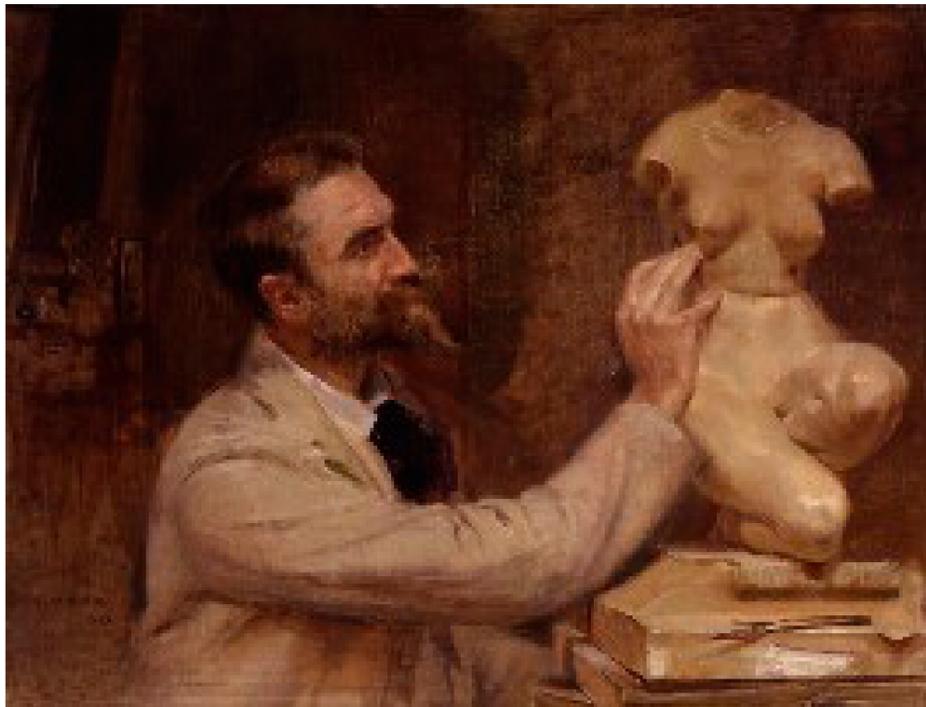


Fig. 24

⁴ Hamilton, *op. cit.*, pp. 127–28.



ACHILLE GUILLAUME LAUGÉ

Arzens 1861–1944 Cailhau

24. *Portrait d'homme*

Signed, upper right, *A. Laugé*

Oil on canvas

12½ x 15¾ inches

32 x 40 cm

Provenance

Galerie Coligny (Patrick Roger), Paris, 1986

Neal Fiertag, Paris, c. 1990

Matthew Rutenberg (1956–2019), New York

By descent

Painted *circa* 1896–1899

Portraiture, apart from his later flower paintings, played perhaps the single most important role in the long career of Achille Laugé. Hailing from the small village of Arzens, near Carcassonne in the south of France, Laugé briefly studied at the Ecole des Beaux-Arts, Toulouse, before moving to Paris in 1881, together with his friend the sculptor Antoine Bourdelle (1861–1929). He became a pupil of Alexandre Cabanel (1823–1889) and befriended Aristide Maillol (1861–1944), with whom he shared a studio for about three years from 1885. Early on he experimented with a pointillist technique and was no doubt greatly fascinated by the work of Georges Seurat (1859–1891) and his fellow Neo-impressionists. In 1886 Seurat exhibited (for the second time) the canonical work of his movement, *Un Dimanche après-midi à l'île de la Grande Jatte* (Chicago, The Art Institute) at the Salon des Indépendants.

Unlike Seurat and many of his followers, who showed little interest in the human face, Laugé engaged in portraiture already in his student years, no doubt also to relieve his persistent, indeed life-long, financial worries. After seven difficult years in Paris, Laugé returned to the south of France in 1888, renting a studio in Carcassonne and, in 1891, marrying Marie-Agnés Boyer, a young woman from a local village, with whom he had four children. At Carcassonne, as we know from his friend, the Parisian dealer, collector, and later biographer of Toulouse-Lautrec (1864–1901), Achille Astre, Laugé made two types of portraits. During the day he would make portraits of his clients, commissions he had received through the mediation of friends and family. “And the clients were satisfied,” Astre noted, “for one condition critical to them was met: their likeness was faithful, it resembled them.” In the evenings, however, Astre explained, Laugé would make

a second type of portrait in the same studio, more intimate drawings of his “true friends,” one by one. “A la nuit, sous la lampe,” Astre wrote, “Laugé fouille la physionomie de l'un de nous.”¹

The present portrait shows an as yet unidentified but striking sitter wearing a white coat or jacket. Painted largely with the three primary colors—blue, red, and yellow—, with the addition of only white and the secondary color green, the picture is a complex and meticulous web of short and closely interwoven strokes. The sitter is presented bust length at a slight three-quarter angle and looks at the viewer with a very direct gaze. His hair is closely cropped and he wears, unusually for the time, a white coat. Nicole Tamburini² has not yet been able to identify the sitter. She has observed that he is likely a member of the local bourgeoisie of Carcassonne and suggests that his white coat may indicate that he is perhaps a doctor or surgeon. Madame Tamburini suggests a date of 1896–1899, on the basis of technique and style, and will include our picture in her forthcoming *catalogue raisonné* of the works of Achille Laugé.



¹ N. Tamburini and J.-F. Mozziconacci, *Achille Laugé, 1861–1944, portraits pointillistes*, exhibition catalogue, Saint-Tropez, Musée de l'Annonciade, and Carcassonne, Musée des Beaux-Arts, 1990, p. 23.

² We are most grateful to Madame Tamburini for all her kind assistance with the cataloguing of this picture.

VINCENZO GEMITO

Naples 1852–1929 Naples

25. *Bust-length Portrait of Annita Gemito, 1917*

Signed and dated, lower right, *V Gemito / 1917*

Graphite

10¾ x 8¼ inches

273 x 210 mm

Provenance

Pandora Old Masters, New York, 2007

Matthew Rutenberg (1956–2019), New York

By descent

This fine drawing of one of Gemito's four granddaughters, Annita, reveals the sculptor's acute powers of observation. Caught unawares, Annita seems lost in thought, her right hand resting on the edge of a chair, while the bow in her hair struggles to keep her hair away from her face. It is a portrait of immense charm.

Gemito made portrait drawings throughout his career. For the most part they show a consistency in style that remained impervious to modernist influences, although ironically, his later drawings, including the present sheet, closely approach the neo-classical sensibility of the drawings of Pablo Picasso of the early 1920s. Gemito was clearly influenced by the antique sculptures that he would have seen in the Museo Archeologico Nazionale in Naples, the excavations at Pompeii, and later the Classical and Renaissance sculpture collections in Rome. Many of his portraits of women display a contemporary freshness and earthy realism superimposed on a Hellenistic notion of female beauty. In his graphic works, he rejects both sentimentality and moral undertones, responding instead to direct visual evidence of poverty, beauty, and human character.

Gemito spent most of his life in Naples, first working in the studios of the painters Emanuele Caggiano (1837–1905) and Stanislao Lista (1824–1908). By 1864, he was enrolled in the Istituto Reale di Belle Arti where he met the artist and professor, Domenico Morelli (1826–1901), whose fluid handling of ink and wash left an indelible mark on Gemito's style. Morelli soon recognized the young artist's talents and supported him for a scholarship to Rome. Gemito's abilities, both as a sculptor and draughtsman, continued to be publicly recognized, and he received further awards and commissions. In 1887 the artist entered a lengthy period of self-imposed seclusion after a mental breakdown, remaining confined to one room in his house on the Via Tasso. During this time, he focused much of his artistic creativity on drawing, mainly using his wife, Anna Cutolo, and their daughter, Giuseppina, as models. When he returned to public life in 1909, he re-

visited the same subjects of Neapolitan daily life with a new freshness and individuality, creating some of his most memorable works, such as the drawing exhibited here. Although he remained stylistically unique among his peers, Gemito's drawings were widely admired by his contemporaries and often compared with the graphic works of his fellow sculptors, Constantin Meunier (1831–1905) and Auguste Rodin (1840–1917).¹



¹ See V. Pica, "Disegni di tre scultori moderni: Gemito, Meunier, Rodin," in

Emporium, 1916, vol. XLIII, no. 258, p. 403–25.

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