



OLD MASTER AND
19TH-CENTURY DRAWINGS
1520-1900



OLD MASTER AND
19TH-CENTURY DRAWINGS
1520-1900

JANUARY 25 TO FEBRUARY 8, 2019

W. M. BRADY & CO.

at

Richard L. Feigen & Co.

16 East 77th Street, New York, NY 10021 (212) 628-0700

MARK@WMBRADY.COM LAURA@WMBRADY.COM

OFFICE (212) 249-7212 MOBILE (917) 744-9095

ACKNOWLEDGEMENTS

We are indebted to many scholars, colleagues, and friends who have so generously given assistance with the preparation of this catalogue and exhibition. We would like to thank, especially, Martin Bansbach, Ralph Baylor, Julian Brooks, Giada Damen, Lin Esser, Alan Firkser, Gino Franchi, Anna Gabrielli, Adelheid Gealt, Joseph Gibbon, Martin Grässle, Florian Härb, Sidonie Laude, Maura Lynch, John Marciari, Christophe Nobile, Christoph Orth, Erich Schleier, Mary Newcome Schleier, Anita Viola Sganzerla, Marjorie Shelley, Jean-Claude Sicre, Larry Sunden, and Eileen Travell.

We are particularly grateful to Saskia Rubin for her entry on Claude Mellan's *Portrait of Nicolas-Claude Fabri de Peiresc (1580-1637)* (cat. no. 6); and to Nicholas Turner for his entry on the red chalk *Half-length Study of a Woman* by Guercino (cat. no. 7).

As ever, we are also deeply grateful to our colleague, Neal Fiertag, for his generous help with the research and writing of several entries in the catalogue, and for his tireless efforts with the general preparation of the exhibition.

We would like to thank, especially, Richard and Isabelle Feigen, Puppa Sayn-Wittgenstein Nottebohm, Carmen de Piniés-Hassel and Jackie Porras for welcoming us to Richard L. Feigen & Co. and hosting our exhibition this January in their gallery. It is through their unhesitating generosity that we are able to present these works of art to our friends and clients this year.

Laura Bennett
Mark Brady

Front cover illustration

HUBERT ROBERT

16. *Lavandières à la nymphée de la Villa Aldobrandini à Frascati, 1761*

Frontispiece

GIOVANNI DOMENICO TIEPOLO

22. *The Holy Family Entering Memphis*

Back cover illustration

HENRI-JOSEPH HARPIGNIES

34. *Still-life of Flowers in a Glass Vase, including Rose, Nigella, and Larkspur*

CATALOGUE

MICHELANGELO ANSELMI

Lucca 1491–1554 Parma

I. *A Seated Sibyl Holding Books and a Tablet, with a Putto*

Inscribed in pen and ink, lower left, undecipherable
Indistinct watermark in a circle
Black and red chalk
8 7/8 x 8 7/8 inches
211 x 206 mm

Provenance

Giuseppe Vallardi (1784–1863), Milan (Lugt 1223, lower left, partially cut)

Literature

E. Fadda, *Michelangelo Anselmi*, Turin, 2004, pp. 78–79, fig. 21

A particularly fine example of Michelangelo Anselmi's draughtsmanship, this drawing relates to his decoration of the Cappella della Croce in the Church of San Pietro Martire in Parma, demolished in 1814. Softly modelled in red chalk, the seated figure of a sibyl leaning on books, accompanied by a putto, within a lunette, corresponds to the recorded description of the chapel's design, which contained "nine lunettes representing five prophets and four sibyls."¹

Several studies for these frescoes survive, most notably a doubled-sided sheet formerly with Pietro Scarpa, Venice,² and two in the Uffizi, Florence (figs. 1 and 2).³ One of the Uffizi sheets is close in composition to our drawing although

it is less finished. A red chalk drawing of a host of angels in the British Museum, London, has been tentatively linked to the same project.⁴

Born in Lucca to Parmese parents, Anselmi may have first trained in Siena with Sodoma (1477–1549), before moving to Parma in 1516–20. There he initially worked on the decorations of the Church of San Giovanni Evangelista and Parma Cathedral alongside Correggio (1489–1534), whose compositions and intense coloration provided a formative lesson for the young artist. He was also visibly influenced by the elegance and rhythm of Parmigianino's (1503–1540) works, which he reinterpreted in his individual style, as attested by the present sheet. In 1548, Anselmi and other artists were commissioned to complete the decorations of the Church of Santa Maria della Steccata in Parma, left unfinished at Parmigianino's death in 1540.



Fig. 1



Fig. 2

1 E. Scarabelli Zunti, *Documenti e Memorie di Belle Arti Parmigiane*, Parma, Biblioteca della Soprintendenza per il Patrimonio storico, archivistico e demotnoantropologico, XIX sec., ms. 102, vol. III, c. 58.
2 P. Scarpa (ed.), *Dessins anciens*, exhibition catalogue, Paris, Grand Palais, 1978, cat. no. 2, illustrated (cat. entry by M. Di Giampaolo).

3 Inv. S 615 and S 7679; Fadda, *op. cit.*, pp. 78–79, figs. 17, 20.
4 Inv. T, 12.33; E. Fadda, "Un'opera perduta di Michelangelo Anselmi: la Cappella della Croce in San Pietro Martire a Parma," in *Parmigianino e la Scuola di Parma, Atti del Convegno Casalmaggiore e Viadana*, 5 April 2003, Viadana, 2004, pp. 37, 40.

PAOLO FARINATI

Verona 1524–1606 Verona

2. *Saints Jerome, Bartholomew, and Clare*

Inscribed, lower right, within the image, *P. Farinati*, and lettered and numbered, *verso*, S[cuola]. V[eneta]. n:o 82
Pen and brown ink and wash, heightened with white, over traces of black chalk, within partial pen and brown ink framing lines, on ochre prepared paper
12 $\frac{1}{16}$ x 8 $\frac{3}{16}$ inches
310 x 224 mm

Provenance

Doge Nicolò Sagredo, Venice, by *circa* 1654, by descent to his brother
Stefano Sagredo, Venice, by descent to his nephew
Zaccaria Sagredo, Venice, by descent to his wife
Cecilia Sagredo, until sold in *circa* 1743
Private collection, France

Literature

F. Dal Forno, "Un disegno del Farinati e dipinto eseguito," in *Vita Veronese*, vol. XXXI, 1965, pp. 135–36, fig. 2

This large and finished drawing is for Paolo Farinati's altarpiece commissioned in 1568 for the Church of Santa Chiara and now in the Museo di Castelvechio, Verona (fig. 3).¹ Executed in Farinati's favorite technique of pen and brown ink with brown wash, heightened with white, on ochre prepared paper, the drawing focuses on the poses of the three saints. The final composition corresponds for the most part to the drawing but for a few differences, with the main changes relating to the figure of Saint Clare. A *pentimento* in the drawing reveals the artist's decision to turn her face towards the center. In the painting Saint Clare's head is turned around, and she now reads from the book she holds out in front of her. The crucifix in front of Saint Jerome has also been repositioned; it rests on a stone slab in the study but lies on the bare ground in the painting. The skull sketched below the stone, and partly concealed with lead white, has been omitted in the painting.

Paolo Farinati enjoyed a longer career than most of his Veronese contemporaries. He worked in his birthplace and the surrounding area throughout six decades. But whereas Farinati's later years are well documented, thanks in particular to the survival of his *Giornale* (account book, 1573–1606), his early career is obscure. His first documented work is the altarpiece of St. Martin, painted in 1552 for Mantua Cathedral, which had been recently renovated

from Giulio Romano's plans. Before that, Farinati is likely to have been most active in painting façade frescoes, often of antique subjects, sadly all destroyed today. In the 1550s and early 1560s he executed a series of sacred fresco cycles in Verona, culminating in the one for Saints Nazaro and Celso, depicting stories from the lives of these saints.

Farinati's altarpiece of *Saints Jerome, Bartholomew, and Clare* represents his fully mature style, characterized by the figures' composed monumentality and formal clarity. It is one of a group of altarpieces completed between 1556 and 1570, which includes the *Baptism of Christ* in the Baptistery of San Giovanni in Fonte, Verona, and *Saints Magdalene and Margaret* in the Museo Capitolare in the same city.²



Fig. 3



¹ Inv. no. 4033-IB496; G. Marini, P. Marini and F. Rossi (eds.), *Paolo Farinati 1524–1606. Dipinti, Incisione e Disegni per l'Architettura*, exhibition catalogue, Verona, Museo di Castelvechio, 2005–06, p. 179.

cat. no. 167.

² *Ibid.*

FEDERICO ZUCCARO
Sant'Angelo in Vado 1540–1609 Ancona

3. *Study for the Last Judgment in the Cupola of Santa Maria del Fiore, Florence*

Inscribed, verso, C
Black chalk, pen and brown ink, brown, grey and pink wash heightened with white
11¹/₁₆ x 16³/₁₆ inches
293 x 427 mm

Provenance
Nicholas Lanier (1588–1666), London (Lugt 2885)
Sir Peter Lely (1618–1680), London (Lugt 2094)
Eugène Rodrigues (1853–1928), Paris (Lugt 897) (his sale: Paris, Hôtel Drouot, 28–29 November 1928, lot 251)
Sale: Berlin, Gerda Bassenge, 31 May 2002, lot 5480, illustrated

Drawn circa 1574

This large-scale drawing is for Federico Zuccaro's most important commission in Florence, the completion of the vast fresco decoration in the eight trapezoid segments of



Fig. 4

Brunelleschi's magnificent cupola of Santa Maria del Fiore, the city's cathedral.¹ The project was originally assigned to Giorgio Vasari (1511–1574) by Grand Duke Cosimo I de' Medici in 1570, but the frescoes were only partly finished upon the artist's death in 1574.² The iconographic program was developed by Vasari and his longstanding adviser, Vincenzo Borghini, humanist and director of the Ospedale degli Innocenti in Florence. Zuccaro subsequently took over the work, which he completed in 1578. Unveiled the following year, his paintings follow only in part Vasari's preparatory drawings, to which he had access, attesting to his own great inventiveness and distinctive style.

More specifically, our sheet is a finished study for the upper section of the Western segment of the cupola (fig. 4 and fig. 5, detail). Characterized by the lively interplay between the pen lines and different shades of wash, it presents an animated composition populated by a multitude of angels in a variety of poses and groupings. Many are rendered in daring foreshortening and *di sotto in sù* to account for the low viewpoint of the fresco. The two larger angels flanking the composition are supporting the *trompe-l'oeil* cornice upon which sit the twenty-four Elders of the Apocalypse, a section that Vasari and his team completed in its entirety. This explains why this section is not included in Federico's drawing. At the upper center of our drawing two putti hold Christ's robe and the dice that were cast following the Crucifixion to decide which soldier would take the garment home. Each segment was dedicated to one or more of the Instruments of Christ's Passion. Modelled with brown wash in the drawing, the robe is bright red in the fresco. The composition is defined on both sides by a row of putti set against a pink background in the drawing, which was translated into a vivid blue in the fresco. Below that section is a host of putti, or *angiolini*, the lowest ranking category among the eight types of angels, with each type dedicated to one of the cupola's segments. In our drawing, the number of putti is greater than in the fresco where they number only seven. Further down, but only partially visible in our drawing, are the *People of God*, or the *popolo di Dio*, which Borghini's program summarized as "the Christian people, the poor, the rich, and all." Here, too, the figures in the drawing do not yet correspond to those in the fresco, which Federico adopted most daringly for his own purpose. Essentially using Borghini's idea—the representation of humankind in all its variety—as a pretext, Federico depicted not only himself, standing self-



¹ C. Acidini Luchinat, *Taddeo e Federico Zuccari. Fratelli pittori del Cinquecento*, Milan and Rome, 1999, II, pp. 65–97.

² F. Härb, *The Drawings of Giorgio Vasari*, Rome, 2015, pp. 618–83.

confidently on the right, but also his parents (on the left) and many friends, patrons and fellow artists, such as his late brother Taddeo, Vasari, Giambologna, Borghini and several others (some identified by inscriptions), thus securing for all of them eternal glory while underscoring his own status as a prince-like artist who wears his large hat like a crown and his palette like a sceptre. Federico further chose his golden-colored vest as the perfect spot to prominently sign and date (1576) the fresco.

Following his preferred working method, Zuccaro produced several drawings for each section of the cupola, the chronology and function of which are not always easy to determine.³ A drawing in the Albertina, Vienna, is the closest to the present sheet in both composition and media, but its lack of vibrancy suggests it must be a neat repetition.⁴ A similar case is presented by a sheet in the Kunstsammlung der Universität, Graphische Sammlung, Sammlung Uffenbach, Göttingen, executed with the same technique, including the pink wash but showing less of the design in the lower section.⁵ A further drawing in the University of Michigan Museum of Art, Ann Arbor, Michigan is of lesser quality.⁶ Our drawing is a rare example in sixteenth-century Italian draughtsmanship to show the use of watercolor. Another famous drawing with watercolor from Federico's hand is in the Metropolitan Museum of Art, New York.⁷

Further studies relating to the same segment survive, including a sheet with two pen and ink studies for the left angel supporting the cornice, in the National Gallery of

Canada, Ottawa, which shares our drawing's searching quality.⁸ A larger part of the West segment is shown in a sheet at the British Museum, London,⁹ and in another one recorded in the Franchi collection, Bologna.¹⁰ In comparison with the group of connected studies, our drawing conveys the most vivid expression of Federico's virtuosity as a draughtsman.



Fig. 5

³ G. Smith, "A Drawing by Federico Zuccaro for the Last Judgement in Florence Cathedral," in *Bulletin. The University of Michigan, Museums of Art and Archaeology*, I, 1978, pp. 26–41.

⁴ Inv. 39988; V. Birke and J. Kertész, *Die italienischen Zeichnungen der Albertina*, IV, Vienna, Cologne and Weimar, 1997, pp. 2588–89, illustrated.

⁵ Inv. 611; 262 x 388 mm.

⁶ Inv. 1973/2.81; E. Olszewski, *A Corpus of Drawings in Midwestern Collections. Sixteenth-century Italian Drawings*, II, Turnhout, 2008, cat. no. 405, illustrated. A version in the Weisman Art Museum, University of

Minnesota, Minneapolis (inv. 70.3.36), corresponding in composition to the Ann Arbor sheet, is certainly a copy; Olszewski, *op. cit.*, cat. no. 406, illustrated.

⁷ Inv. Rogers Fund 62.76; Acidini Luchinat, *op. cit.*, I, pp. 111, 133, illustrated.

⁸ Inv. 5577; Acidini Luchinat, *op. cit.*, p. 79, fig. 20.

⁹ Inv. 1953,0731.48; J. A. Gere and P. Pouncey, *Italian Drawings in the British Museum. Artists Working in Rome*, London, 1983, cat. no. 309.

¹⁰ Acidini Luchinat, *op. cit.*, p. 79, fig. 19, as by Zuccaro or Stefano Pieri.



ANDREA BOSCOLI

Florence 1560–1608 Rome

4. Design for a Frontispiece, Decorated with Putti, Sphinxes, and other Ornamental Elements

Inscribed, lower center, *Boscoli*, and numbered, upper right,⁴
Pen and brown ink and wash
9⁷/₁₆ x 6¹¹/₁₆ inches
237 x 169 mm

Provenance

Nathaniel Hone (1718–1784), London (Lugt 2793)
William Armistead (1753–1831), Liverpool, by descent to his daughter, who then gave it to the grandfather of
Gordon Davies, Esq., London (sale: London, Christie's, 6 July 1982, lot 11 [bt. Holland])
Ralph Holland (1917–2012), Newcastle upon Tyne,
Thence by descent

Literature

N. Bastogi, *Andrea Boscoli alla luce di nuove ricerche*, thesis, Università degli Studi di Firenze, 1991–1992, III.D/486
N. Bastogi, *Andrea Boscoli*, Florence, 2008, p. 360, cat. no. 555²

Drawn circa 1605

This beautiful drawing, most likely a design for a frontispiece, was made when Boscoli was at the height of his powers. The dense chiaroscuro and bravura use of wash is comparable with the drawings he made illustrating scenes from Tasso's *Gerusalemme Liberata*, drawn circa 1605.³ Like the drawings for *Gerusalemme Liberata*, our drawing shows the distinctive style of Boscoli's use of pen and brush and dark brown wash to a rich and decorative effect. In both the drawings from this series and ours, Boscoli has simplified the geometric forms of his figures and architecture, and been characteristically attentive to the treatment of light and shade, contrasting deep pools of dark wash with the white paper. As Julian Brooks has noted, "these particular attributes of style are found especially in the period at the end of Boscoli's sojourn in the Marches and his last years in Rome before his death there in 1608."⁴

The *Gerusalemme Liberata* drawings are of a broadly similar size and scale to our drawing, and exist in both vertical and horizontal formats. These sheets are framed in ink with a border extending beyond the drawn composition (fig. 6),⁵ in a manner and proportion similar to our drawing.

Brooks has speculated, intriguingly, that the present design may have been intended as a frontispiece for the Tasso illustrations, though without further evidence, this remains conjecture.⁶

A pupil of Santi di Tito (1536–1603), Andrea Boscoli was admitted to the Accademia del Disegno in Florence in 1584. His ornamental and architectural drawings are few in number, though Baldinucci mentions Boscoli's collaboration in his youth with Bernardo Buontalenti (1531–1608) and Santi di Tito in the preparation of ephemeral decorations, a small industry within the Granducal court. Our drawing reveals the debt Boscoli owed to Buontalenti's imagination and refinement in the execution of sculptural details, and may be compared with less than a dozen architectural studies that have survived, including a design for a wall decoration at Oxford,⁷ in which a similarly large space is left in the center of the design, surrounded by a similarly elaborate frame, flanked by satyrs comparable to the sphinxes and putti in our sheet.

As mentioned in footnote one above, the drawing used to bear an inscription, in pencil, *DISEGNI / DI / VARIJ PITTORI / ITALIANI / & C & C*. This inscription was removed by Ralph Holland subsequent to his purchase of the drawing in 1982. Recorded by a photo in the Christie's catalogue, the inscription appears to be in a late 18th-century or an early 19th-century hand. Might it have been originally inscribed by William Armistead himself, who then may have used the drawing to serve as a frontispiece to his own album inscribed "Drawing Book containing 36 original Drawings by Famous Artists including 15 from the Roscoe Collection and Portrait of Roscoe"?



Fig. 6



1 At the time of the Christie's sale in 1982, when Ralph Holland purchased this drawing, the reserve of the paper within the frontispiece design was further inscribed, in pencil, *DISEGNI / DI / VARIJ PITTORI / ITALIANI / & C & C*. Evidently, Mr. Holland removed this inscription after he had purchased the drawing; sale: London, Christie's, 6 July 1982, lot 11, illustrated.
2 Nadia Bastogi has conflated the present drawing with lot 109 (Boscoli, *Academy*) sold in the Theodore Allan Heinrich sale on the same day at Christie's.
3 E-mail from Julian Brooks, 22 January 2016. We are grateful to Julian

Brooks for his help with the dating and cataloging of this drawing.
4 J. Brooks, "Andrea Boscoli's 'Loves of Gerusalemme Liberata,'" in *Master Drawings*, vol. 38, no. 4, Winter 2000, p. 449.
5 One such example, of *Sophronia before Aladin*, is now in the Institut Néerlandais, Paris; Inv. no. 1972-T.24, pen and ink, brush and brown wash, over traces of red chalk, 243 x 174 mm.
6 Brooks, e-mail, *op. cit.*
7 Ashmolean Museum, inv. WA1944.102.46, pen and ink and brush and brown wash, 325 x 295 mm; Bastogi, *op. cit.*, p. 360, cat. no. 552.

JACOPO CONFORTINI
Florence 1602–1672 Florence

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

Red chalk
1 5/4 x 9 3/4 inches
387 x 238 mm

Provenance
Private collection, France

Drawn *circa* 1629

A hitherto unpublished addition to Jacopo Confortini's drawing oeuvre, this is a study for the figure of the Virgin in his earliest known painting, the altarpiece of the *Madonna of the Rosary with Saints Francis and Dominic* (fig. 7), signed and dated 1629 and today in the Church of San Michele Arcangelo at Piazza (Pistoia). The painting, first published by Christel Thiem in 1980,¹ must have been transferred to the church sometime after 1854 when it was still located in the parish Church of S. Maria in the nearby village of Piteccio.² In light of its Marian subject matter the altarpiece may well have been painted for that latter church, which is dedicated to the Virgin Mary.

Two further drawings for the altarpiece survive: a red chalk study for the Virgin, formerly in a private collection, Germany (fig. 8),³ and a black chalk study for the figure of Saint Dominic in the Kupferstichkabinett at Berlin (fig. 9).⁴ Both drawings almost certainly precede our sheet in the design process. In the drawing formerly in a private collection Confortini was primarily concerned with the pose of the Virgin's right arm and hand holding the rosary. The model's garment, with an open collar, as well as the position of the

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



Fig. 7

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

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



Fig. 8



Fig. 9

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

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

³ Thiem, *op. cit.*, p. 81, fig. 2.

⁴ *Ibid.*, fig. 3.

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

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

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



CLAUDE MELLAN

Abbeville 1598–1688 Paris

6. *Portrait of Nicolas-Claude Fabri de Peiresc (1580–1637)*

Inscribed by a later hand in pen and ink, on the old backing board,

Mellan, with a drawing of a coat-of-arms

Black chalk

5¾ x 4¼ inches

145 x 110 mm

Provenance

George Usslaub (b. 1885), Marseille, his mark on the old backing

board (Lugt 1221)

Private collection, France

Drawn in 1636

For Claude Mellan, producing a portrait of the polymath Nicolas-Claude Fabri de Peiresc was far from a routine commission. Peiresc was the artist's ultimate champion, having sent him to Rome in 1624 with letters of recommendation, and having acted as a stalwart propeller for the first half of Mellan's career. This penetrating chalk drawing, of 1636, captures Peiresc in the final year of his life. It was produced during a period of intimacy and creative collaboration between sitter and draughtsman. The work is preparatory to an engraving that was printed in 1637 (fig. 10), soon after



Fig. 10

¹ M. Préaud, *Inventaire du fonds français: Graveurs du XVII^e siècle*, vol. XVII, Bibliothèque nationale, Paris, 1988, cat. no. 185; David Jaffé proposes, on the basis of a letter written by Peiresc to Gabriel Naudé (1600–53), that Mellan would have had the first impressions of the print pulled in Paris, soon after Peiresc had died; D. Jaffé, “Mellan and Peiresc,” in *Print Quarterly*, vol. 7, no. 2, June 1990, p. 175; P. Wolfe, *Lettres à Naudé (1629–1637)*, Paris, Seattle, and Tübingen, 1983, p. 112, no. xxvi.

² Jaffé, *op. cit.*, p. 168.

Peiresc's death.¹ The wisps of fly-away hair and hovering collar, captured with the characteristic vividness that Mellan developed during his stay in Rome, are closely translated into the print.

Peiresc was a renowned intellectual, in possession of a vast library and cabinet of curiosities that included marble and bronze statues, medals, precious engraved stones, rare animals, mathematical instruments and more. He was born into a noble family originating in Pisa, who for generations had been established as lawyers in Aix-en-Provence. In line with ancestral tradition, Peiresc studied law in his native Provence, before continuing in Padua (1600–02) and Montpellier (1604).² He worked as secretary to the powerful Keeper of Seals in Paris, Guillaume du Vair (1556–1621), in 1616–21. In 1623, Peiresc adopted the role of high court judge in the Aix Parliament. From that point onwards, he would split his time between his residence in Aix-en-Provence and a grand country estate in Belgentier. Among the array of achievements outside of his legal vocation, Peiresc discovered the Orion Nebula in 1610, and was the first to corroborate William Harvey's analysis of blood circulation. Many of Peiresc's lively exchanges with scholars in France and Italy have been memorialized in letters.³ He was in close correspondence with Rubens between 1622 and 1626, as they embarked together upon a project to produce engravings of the most outstanding ancient cameos known in their day.⁴ The venture was never completed. Further evidence of Peiresc's great documentary endeavors can be found at the Bibliothèque nationale, which houses the so-called ‘Cabinet de Peiresc,’ comprised of two lavish volumes of drawings after his treasures.⁵

In this vein, Mellan's development as a draughtsman in Rome was of personal interest to Peiresc. The latter wished that Mellan would subsequently return to France, equipped to “draw and engrave” some of his “most curious antiquities.”⁶ As such, he referred Mellan to two friends: Cardinals Girolamo Aleandro (1574–1629) and Scipione Cobellucci (1564–1625). Aleandro was the learned secretary of Cardinal Maffeo Barberini (later Urban VIII), while Cobellucci, also a theologian and humanist, was a friend of Galileo. This introduction into Peiresc's lofty circles would be defining for Mellan's long and distinguished career. Not only did the art-

³ Especially rich holdings can be found at the Bibliothèque nationale in Paris, the Bibliothèque Méjanes in Aix-en-Provence and the Biblioteca Vaticana.

⁴ Jaffé, *op. cit.*, p. 170. Also see M. van der Meulen, *Petrus Paulus Rubens antiquarius: collector and copyist of antique gems*, Alphen aan den Rijn, 1975.

⁵ Inv. Réserves AA-53-FOL and AA-54-FOL.

⁶ Letter written by Peiresc to Girolamo Aleandro on 15 April 1624, Bibliothèque nationale de France, NAF 5172, fol. 16v.



ist reap the rewards of Peiresc's network of *literati*, he also learned directly from his patron's keen scientific interests. It is apparent that he was adept in operating cutting-edge optical apparatus. Upon Peiresc's suggestion, Aleandro wrote that he would seek Mellan's assistance in assembling the microscope, constructed by Cornelius Drebbel, that Peiresc had given to him.⁷ Operating within this fertile economy of contacts and favors, Aleandro reported in the same letter that he had introduced Mellan to the engravers Francesco Villamena (1564–1624) and Antonio Tempesta (1555–1630).

While a couple of months alone separated Mellan's arrival from Villamena's death, a census soon recorded Mellan as a resident at the house of renowned painter Simon Vouet (1590–1649).⁸ According to Pierre-Jean Mariette (1694–1774), Vouet encouraged Mellan to draw constantly, and small portraits taken from life would become a speciality for his protégé.⁹ Mellan's attentiveness to Vouet's lessons in draughtsmanship resulted in a degree of elision in drawing style between the two artists.¹⁰

The present portrait bears the unmistakable hallmarks of Vouet's tutelage. Characteristic traits can be found in its simple, loose format, captivating gaze and air of spontaneity. Mariette aptly described the sitters rendered by Mellan as

animated with a "fire" and "life."¹¹ The spirit of Bernini (1598–1680), a dedicated collaborator and supporter of Mellan, is also writ large across the sheet.¹² The style of portrait, while particularly fine, is relatable to other chalk portraits of this time, for example the portrait of the mystic Charles de Condren (1588–1641) (fig. 11).¹³ The Hermitage holds another bust-length portrait by Mellan in black chalk, of a sitter that has been identi-



Fig. 11

fied as Peiresc.¹⁴ However, the present portrait is a decidedly closer match to Mellan's engraving, while the physiognomic disparities between the two drawings throw the Hermitage sitter's identity into doubt.

Mellan was staying with Peiresc at the time of this portrait, and their close personal relationship verges on the tangible in its strokes of black chalk.¹⁵ The commission ran concurrently with a pioneering scheme to have Mellan engrave the moon in multiple phases, after paintings by Claude Salvatus (fig. 12). The idea was the brainchild of Peiresc, in collaboration with the mathematician and astronomer Pierre Gassendi (1592–1655), who wished to map the moon using a telescope that Galileo had sent to him.¹⁶ The initiative produced spectacular results, although the quality and accuracy of the engravings proved disappointing for Galileo.¹⁷ The same could scarcely be said for Mellan's portrait engraving of Peiresc. It is well documented in Peiresc's correspondence, in which its importance to both sitter and artist is manifest. On 26 October 1636, Jean de Saillant wrote presciently to Peiresc of his conviction that Mellan would succeed admirably in producing Peiresc's likeness, owing to the handsome subject and the "exquisite" hand of the artist, which is well suited to the portrait genre.¹⁸ That Mellan wished to ensure the highest standards for Peiresc can be ascertained from a letter that Peiresc wrote to Gabriel Naudé (1600–1653), where he explained that Mellan would only pull impressions of the portrait when he could access the superior presses in Paris.¹⁹ Mellan's assiduousness at every stage from drawing to print can certainly be deemed worthy of this venerable patron.



Fig. 12

SASKIA RUBIN



7 Ultimately Galileo completed the task successfully for him. Letter written by Aleandro to Peiresc on 24 May 1624, Bibliothèque nationale de France, Français 9541, fol. 198v. See also Jaffé, *op. cit.*, p. 168.
 8 J. Thuillier, *Vouet*, exhibition catalogue, Paris, Musée du Louvre, 1990, p. 34.
 9 P.-J. Mariette, *Abecedario de P.-J. Mariette: et Autres Notes Inédites de cet Amateur sur les Arts et les Artistes*, vol. 3, ed. C.-P. de Chennevières-Pointel and A. de Montaiglon, Paris, 1853–62, p. 327.
 10 The longstanding attribution of the *Portrait of Alessandro Tassoni* in the British Museum, for example, was overturned by Barbara Brejon de Lavergnée in 1980, from Vouet to Mellan, despite an inscription on the verso that reads: *Alexander Tassonus Poeta / Simon Voet Gallus ad Vium / effigiat.* ["Alessandro Tassoni, poet / Simon Vouet the Frenchman has made the picture from life."] British Museum, "Drawing: Alessandro Tassoni". Accessed 12 May 2015 at: http://www.britishmuseum.org/research/collection_online.
 11 Mariette, *op. cit.*, p. 364.
 12 This kinship is unsurprising given the closeness in style of Vouet's portraiture to Bernini's early work. See A. Sutherland Harris, "Vouet, le Bernini, et la 'ressemblance parlante,'" in *Simon Vouet: Actes du Colloque International*, Galeries Nationales du Grand Palais, 5–7 February 1991,

ed. S. Loire, Paris, 1992, pp. 192–208.
 13 State Hermitage Museum, inv. 4611; see B. Brejon de Lavergnée, "Portraits dessinés de Claude Mellan conservés au Musée de l'Ermitage," in *Gazette des Beaux-Arts*, vol. 105, 1985, p. 22, cat. no. 14.
 14 State Hermitage Museum, inv. 4635; Brejon de Lavergnée, *op. cit.*, p. 20, cat. no. 7.
 15 Peiresc's fondness for Mellan beams out from a letter written to Cassiano dal Pozzo (1588–1657) on 29 August 1636, where he claims that "the sweetness of his demeanour will be adored by all." Similarly, on 28 August 1636, Peiresc described Mellan in a letter to Claude Menestrier as "the most affectionate and accommodating angel in the world." See Jaffé, *op. cit.*, p. 172, note 23, where sources are respectively cited as Montpelier MS. 271, fol. 18v, and P. Tamizey de Larroque, *Les Petits Mémoires inédits de Peiresc*, Antwerp, 1889, p. 29.
 16 C. Goldstein, "Popular Science in Early Modern France: Abraham Bosse's 'Sight,'" in *Word & Image*, vol. 23, no. 2, 2007, p. 186; Jaffé, *op. cit.*, pp. 172–75.
 17 E. Adair Reeves, *Painting the Heavens: Art and Science in the Age of Galileo*, Princeton and Chichester, 1999, p. 12.
 18 Bibliothèque nationale de France, Français 9540, fol. 114.
 19 See note 1.

GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–Bologna 1666

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

Red chalk
9¾ x 8⅞ inches
247 x 220 mm

Provenance
Private collection, Florence

Literature
N. Turner, *The Paintings of Guercino, A Revised and Expanded Catalogue Raisonné*, Rome, 2017, p. 656, under cat. no. 366

This finished study is for the figure of Potiphar's wife who reclines on her bed in Guercino's *Joseph and Potiphar's Wife*, in the National Gallery of Art, Washington, painted in 1649 (fig. 13).¹ The correspondence in pose and lighting is apparent, though there are minor differences in detail, such as the curl of hair that falls wantonly in front of her face, omitted in the painting, and the slight variation in the position of the fingers and thumb of her right hand grasping the end of Joseph's cloak. The picture is paired with an *Amnon and Tamar*, in the same collection, which Guercino carried out in the same year.² This fine drawing is the only known drawing for the Washington *Joseph and Potiphar's Wife*; a full com-

positional drawing, also in red chalk, for its pendant, *Amnon and Tamar*, was acquired by the National Gallery in 1989.³ Both paintings were commissioned by Aurelio Zanelletti, a gentleman merchant of Reggio Emilia and friend of the artist.⁴

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

Guercino's first painting of *Joseph and Potiphar's Wife* was commissioned in 1631 on behalf of Francesco I d'Este, Duke of Modena, and is now in the Zanasi Foundation, Modena, though the attribution has prompted some discussion.⁵ The arabesque pattern made by the struggling figures



Fig. 13

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

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



at the bedside anticipates their treatment in the Washington picture of almost twenty years later. As soon as the Duke took delivery of the Zanasi Foundation *Joseph and Potiphar's Wife*, he ordered a replica, which is slightly curtailed at the sides, to be made by the artist's studio, now untraced, which was then paired with an *Amnon and Tamar*, now in the Galleria Estense, Modena, similarly attributed to Guercino or a member of his school.⁶

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

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

NICHOLAS TURNER

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

7 Vittoria Farnese d'Este died in childbirth on 10 August 1649, aged 31. Her daughter Vittoria d'Este (1649–56) was her only progeny.

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



GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–Bologna 1666

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

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

Provenance

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

Exhibitions

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

Literature

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

Guercino made landscape drawings throughout his career, hardly ever in preparation for his history paintings but largely drawn for his own pleasure as independent works of art in their own right. These landscape drawings are among the most satisfying and beautiful of the Italian Seicento. A good

number of these sheets record the landscape motifs of the countryside surrounding the artist's native Cento, and are infused with a poetic sensibility recalling that of early Venetian artists such as Titian (1488–1576), Giorgione (1478–1510), and Domenico Campagnola (c. 1500–1564). Others demonstrate a more fantastical character derived from Guercino's imagination, more in the tradition of such landscape artists as Paul Bril (1554–1626) and Agostino Tassi (1578–1644). The drawings appear effortlessly made, and are highly finished and faultless in composition, in marked contrast to the searching studies Guercino made for his paintings. These sheets are made with the quill pen, with a very precise and confident line, and demonstrate a concern for detail and finish within a balanced and well-ordered composition.

The present example is clearly of the first type, and records a landscape of rolling hills with a marvellous barn-like building, typical of those in the Emilian countryside, anchoring the composition. A similar sheet of a *Landscape with a Central Tree and Spire*, formerly in the Suida Manning collection, is now in the collection of the Blanton Museum of Art at Austin (fig. 14).¹ In our drawing, the amusing introduction of a grand papal *stemma* on this very rustic architecture,² and the placement of the family group in the lower right corner add life and charm in a manner typical of the artist. Despite the meticulous use of line, Guercino has nonetheless succeeded in achieving expansive effects of light and space on this very modest sheet of paper.

A copy of our drawing, with slightly different dimensions, is at Windsor.³



Fig. 14

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

2 John Marciari has suggested that the papal coat-of-arms might indicate that the building served as a customs house.

3 Pen and ink, 147 x 239 mm; Mahon and Turner, *op. cit.*, p. 169, cat. no. 584.



GIOVANNI MARIA MORANDI
Florence 1622–1717 Rome

9. *Vision of Saint Bruno of Cologne*

Red chalk, red wash, heightened with white
7⅞ x 6⅙ inches
187 x 157 mm

Provenance
Mathias Polakovits (1921–1987), Paris (Lugt 3561)

Hitherto unpublished, this modestly sized drawing is meticulously executed in Giovanni Maria Morandi's favorite technique: red chalk elaborated with red wash and ample white heightening. The use of red wash, a technique Morandi adopted from his Florentine teacher, Giovanni Bilivert (1585–1644), eschews the need for the chalk to be densely hatched or rubbed—one may think of a Guercino drawing here—in order to achieve subtle effects of shading, while at the same time adding rich tonal variety and depth to the drawing.

Though surely intended for an altarpiece or devotional painting, no such work has yet been identified.¹ The subject matter is the *Vision of Saint Bruno of Cologne* (c. 1030–1101), founder of the Carthusian order. Morandi depicts the saint in the order's white habit (emphasized by the rich use of white heightening), holding a book and with the full tonsure typical of monastic orders, which makes him instantly recognizable. In earlier versions of the scene, Saint Bruno is experiencing a vision of the Virgin and Child (sometimes accompanied by Saint Peter), who hand him the rules of the Carthusian order, conferring upon him the highest approval. Daniele



Crespi (1598–1630) depicted the scene thus in his vast fresco cycle dedicated to the saint's life in the Certosa of Garegnano at Milan in 1628–29. Only five years earlier, in 1623, the cult of Saint Bruno had officially been confirmed by Pope Gregory XV (1621–23), who included the saint in the General Roman Calendar (feast day, 6th

October). As a consequence, the saint and his life became the subject of paintings by the foremost artists of the time, often made for one of the magnificent monasteries, called Certosa, of the Carthusian order, all of which generally adhered to a similar architectural layout. Saint Bruno was particularly revered in Naples where, in 1556 (following a devastating bout of the plague), he became the city's second patron saint, after Saint Gennaro. The Certosa of S. Martino there houses one of the most famous decorative cycles dedicated to Saint Bruno, Massimo Stanzione's (1585–1656) paintings in the Chapel of Saint Bruno of 1633–37. A few years earlier, in 1626, Simon Vouet (1590–1650), had painted a *Vision of Saint Bruno* for the Certosa's Chapter House. His canvas depicts the *Virgin and Child handing the Rules to Saint Bruno* but omits the figure of Saint Peter. The narrative was subsequently further reduced in Jusepe de Ribera's (1591–1652) small copper of 1638–43, painted for the then prior of the same Certosa and today in the museum of Capodimonte (fig. 15); here, the Virgin is omitted, while a group of putti present the Rules to the saint. Similarly, in the most famous of all depictions of the subject, Pierfrancesco Mola's (1612–1666) painting of *circa* 1660–63, today at the Getty, it is a small host of cherubs that appear to the saint in a highly dramatic landscape (fig. 16).

The precise date of our drawing is difficult to determine but the stylistic evidence points to the 1680s or 1690s.² Morandi worked in Naples in 1683–86 for the Church of the Gerolamini to which he contributed several altarpieces. He may well have been familiar with some of the earlier depictions of the subject, including Stanzione's and possibly even Ribera's. His version, however, further condensed the narrative, replacing the host of putti by a single, monumental angel holding an open book in which appears, ever so faintly, an image of the Virgin and Child. Thus, without entirely omitting the presence of the Virgin and Child, Morandi put the focus on the saint and the Rules, freed of any narrative that could possibly be perceived as distracting.

Born in Florence, Giovanni Maria Morandi entered the Medici household as a young page in *circa* 1629. He received his early training from Sigismondo Coccapani (1583–1642) and then from Giovanni Bilivert, whose rich red chalk drawing technique exerted a profound influence over Morandi's. Presumably shortly after the death of his teachers (in 1643



Fig. 15

¹ We are grateful to Messrs. Erich Schleier and Christoph Orth for their help in the cataloguing of this drawing. For a recent survey of Morandi as a draughtsman, see C. Orth, *Giovanni Maria Morandi. Ein Barockkünstler in Rom*, exhibition catalogue, Cologne, Wallraf-Richartz-Museum, 2015.

² Close in style and handling of the media is Morandi's *Adoration of the Holy Sacrament* of 1696; see Orth, *op. cit.*, cat. no. 18, illustrated. In a written communication Dr. Orth suggested a dating of our sheet to the 1680s or 1690s and a likely connection with Naples.

and 1644, respectively), Morandi moved to Rome, where he entered the service of the Florentine Duca Jacopo Salviati, and remained there, with some interruptions, until his patron's death in 1672. A sought-after portraitist, Morandi also worked intensively for the Chigi family, and in particular Pope Alexander VII Chigi. All six popes from Alexander VII to Clement XI sat to Morandi. In 1663–67 he worked north of the Alps, in Innsbruck, and, having been called by Emperor Leopold I, at the Viennese court. His altarpieces can be found in the churches of Rome, Naples, Siena and Viterbo, among other places. Morandi entertained a large workshop with numerous live-in pupils. Among his best-known students were the Neapolitan painter Paolo de Matteis (1662–1728) and his fellow Tuscan, Francesco Zuccarelli (1702–1788).



Fig. 16



PAOLO GEROLAMO PIOLA

Genoa 1666–1724 Genoa

10. *The Presentation of the Child*

Pen and brown ink and wash, over black chalk, heightened with white, on blue paper
10 $\frac{1}{2}$ x 8 $\frac{1}{4}$ inches
276 x 219 mm

Provenance

Santo Varni (1807–1885), Genoa (Lugt 3531), his mount and inscription, No. 7. collezione Santo Varni

Francesco Molinari Pradelli (1911–1996), Bologna, by descent

Paolo Gerolamo Piola's upbringing in Genoa in the last quarter of the seventeenth century had all the ingredients for a successful career. His father, Domenico, had built a formidable and prolific workshop, generally referred to as the Casa Piola, which included, among others, his brothers Pellegrino and Giovanni Andrea, his three sons Paolo Gerolamo, Anton Maria, and Giovanni Battista, and his two sons-in-law, Gregorio de' Ferrari and Domenico Parodi. Together they dominated the market for large-scale fresco decorations, executing the most prestigious commissions for the Genoese nobility as well as for churches in and around the city. The Casa Piola was largely responsible for establishing Genoa as a leading city for such decorations, second only to Rome where, however, many Genoese artists lived, most prominently Giovanni Battista Gaulli (1639–1709), who had settled there in about 1657.

Born into such a successful family business, Paolo Gerolamo spent most of his career in Genoa, initially developing a style closely based on his father's. In 1790, however, under the patronage of the Marchese Niccolò Maria Pallavicini (1650–1714), he transferred to Rome to study with Carlo Maratti (1625–1713). The four years he spent there had an enormous impact on his style and compositions, which generally gained in clarity. He successfully blended Maratti's

classical figures with his Genoese sense of rhythmic draperies and bright colors applied in a rather ornamental fashion. The result was a lighter, brighter, and more refined style, perfectly suited to the needs of his elevated clientele. Upon his father's death in 1703, he assumed the responsibility for the workshop, which he headed until his premature death in 1724.



Fig. 17

1 A finished drawing for this fresco, executed in the same technique as ours, is recorded in a private collection, Genoa; see M. Newcome, "Genoese Settecento Decoration by the Casa Piola," in *The Burlington Magazine*, 120, 1978, p. 534, and fig. 50.

2 A. Toncini Cabella, *Paolo Gerolamo Piola e la sua grande Casa Genovese*,

Highly finished in pen and wash, including framing lines, and with ample white heightening typical of Piola's technique, our drawing belongs to his last decade, when he was at the height of his powers. It was certainly made in view of a chapel decoration, either for an altarpiece or, more likely, a large fresco. Though not apparently connected with any known or documented work, the drawing's figure style and vertical composition—the scene is set within the interior of a contemporary classical church architecture—is extremely close in style and imagery to two chapel decorations that Piola worked on between 1718 and the year of his death.

The first, the Cappella della Torre in the Church of Nostra Signora della Consolazione, Genoa, dated 1718, is one of the city's most lavishly decorated chapels. In terms of the figure types and their relation to the highly extended architecture, our drawing is close to the fresco of *Christ Handing the Keys to St. Peter* in that chapel.¹ Even closer, with nearly identical figures and similar compositional layout, is the fresco of *Christ in the House of Martha and Mary*, painted from 1722 in the Church of Santa Marta (fig. 17). It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, perhaps such as that known from a preparatory drawing of *Christ and the Woman of Samaria* in the print room of the Palazzo Rosso, Genoa.² Identical to ours in technique and style, this sheet, too, cannot be linked to any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo's drawings are preparatory in a strict sense,³ and he may well have made drawings such as these for his own pleasure or that of his friends or patrons.

The present drawing was formerly in the collection of the nineteenth-century Genoese sculptor, art historian, and archeologist, Santo Varni, who amassed the largest and most important group of Genoese drawings. When his collection of about four thousand sheets was put up for sale in 1887, the sale was blocked by the city of Genoa, which subsequently acquired a small group by private treaty. The city's holdings of drawings from Varni's collection were later strengthened by further acquisitions and donations. Sheets from his collection can also be found in numerous private and public collections both in and outside Italy. A later owner of our drawing was the Bolognese opera conductor Francesco Molinari Pradelli, who assembled an important collection of mostly Bolognese drawings.

Genoa, 2002, p. 116, fig. 176.

3 M. Newcome, *Genoese Baroque Drawings*, exhibition catalogue, Binghamton, University Art Gallery, State University of New York, and Worcester, Worcester Art Museum, 1972, under cat. no. 125.



GIUSEPPE MARIA CRESPI, called LO SPAGNOLO

Bologna 1665–1747 Bologna

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

Inscribed on the mount in pen and ink, *Giuseo. Crespi detto Lo Spagnolo*

Red chalk on paper, with red chalk margins
10 $\frac{1}{8}$ x 8 $\frac{3}{4}$ inches
258 x 171 mm

Provenance

The Earls of Pembroke, Wilton House
Sir Robert Mond (Lugt 2813a), by descent

Literature

T. Borenius and R. Wittkower, *Catalogue of the Collection of Drawings by the Old Masters formed by Sir Robert Mond*, London, 1937, no. 68 (as Giuseppe Maria Crespi)

M. Riccomini, *Giuseppe Maria Crespi. I disegni e le stampe, catalogo ragionato*, Turin, 2015, (as Ludovico Mattioli)

G. Damen, "Review of M. Riccomini, *Giuseppe Maria Crespi. I disegni e le stampe, catalogo ragionato*," in *Master Drawings*, vol. LV, 2017, no. 3, p. 398, note 15 (as Giuseppe Maria Crespi?)

Engraving

By Ludovico Mattioli, the print inscribed, *Divitias nihil esse duxi in comparatione illius. Sap. 7.8 Matthiolus f.* (fig. 18).¹

Traditionally attributed to Giuseppe Maria Crespi, this highly finished and refined drawing has recently been attributed by Marco Riccomini to Ludovico Mattioli (1662–1747), a painter and prolific printmaker active primarily in Bologna.² Riccomini correctly identified the drawing as a study for an etching, in reverse, which Mattioli signed as the printmaker, but not as the inventor or draughtsman ('Matthiolus f[ecit]'). A pupil of Carlo Cignani (1628–1719), Mattioli became a close collaborator of Crespi, executing numerous prints after his master's designs. Mattioli also made prints after works by the Carracci, Correggio, and after his own drawings.³

In her 2017 in-depth review of Riccomini's book on Crespi's drawings, Giada Damen questioned the new attribution of our drawing to Mattioli, proposing instead a return to the traditional attribution to Crespi. Her chief argument in favor of Crespi is primarily based on style, since the handling of the chalk and the dense shading in the present work are wholly typical of Crespi's drawing style. More to the point, Damen, in our opinion correctly, notes the stylistic closeness of our sheet to major autograph drawings by Crespi, such as his magnificent *Massacre of the Innocents* in the Metropolitan Museum of Art (fig. 19), which, incidentally, was also

engraved by Mattioli.⁴ One may add here Crespi's drawing of the *Trained Magpie* (private collection),⁵ which reveals the same handling of the chalk as in our drawing.

Damen's case, however, does not rest solely on style. She argues that Crespi's son and biographer, the Canon Luigi Crespi, clearly stated that his father, in order to help Mattioli improve his reputation, made drawings specifically for him to reproduce in prints; he also corrected Mattioli's own inventions and printing plates. Such was Crespi's generosity, according to his son, that he even made prints himself and let Mattioli sign them with his own name.



Fig. 18

Bologna 1739, pp. 21–26. Mattioli's early training with Carlo Cignani is mentioned in P. A. Orlandi, *Abecedario pittorico*, Venice, 1753, p. 342.

³ Riccomini, *op. cit.*, pp. 160–72.

¹ Book of Wisdom 7:8: "And I preferred her before kingdoms and thrones, and esteemed riches nothing in comparison of her."

² For an early biography of Mattioli, see G. Zanotti, *Storia dell'Accademia clementina di Bologna, aggregata all'Istituto delle scienze e dell'arti*,



While Mattioli's prints after Crespi are generally signed 'Lud(ovicus). Matthiolus del(ineavit) f(ecit)', or with only an 'f.' added to his name, as in the print after our drawing, in his etchings based on his own inventions he adds the important 'inv(enit)' to his name or even signs with his name fully written out, including his academic credentials, such as in his print of a *Pilgrim at a Tabernacle with an Image of the Virgin and Child*. Luckily, Mattioli's own preparatory drawing for this print survives in the Royal Library at Windsor. This reveals him as a competent but modest draughtsman of evidently Crespian flavor whose mechanical handling of the chalk could not be further from the refined but vigorous drawing style as evident in the present sheet.⁶ Damen's conclusion, therefore, that our drawing is quite possibly one of the sheets that Crespi made to help his protégé, is entirely plausible. What is more, judging from Mattioli's own works, it is difficult to imagine that he should have elaborated such a multi-figure composition of complex theological content (for this, see below) without acknowledging his achievement by adding the important 'inv(enit)' to his signature, which in fact identifies him merely as the print maker.

The precise purpose of our drawing and the print remains elusive. The subject was most likely devised in connection with a specific, so far unidentified, commission. The personifications of Justice and Religion illustrate the meaning of the print's inscription, a quote from the Book of Wisdom: worldly riches are worth nothing in comparison to the true value of faith, symbolized by the rosaries and crown of thorns. The dog with a flaming torch in its mouth is associated with the Dominicans and, specifically, with a vision of the saint's mother of a dog jumping from her womb with a torch in its mouth, which 'seemed to set the earth on fire.'

This raises the question whether the print might have been produced for a Dominican female convent. The saint in a nun's habit holding the Christ Child's hand is almost cer-

tainly Catherine of Siena; the olive branch in her right hand is one of her attributes. She was also a tertiary of the Dominican order, here possibly represented by two nuns depicted below. One may further wonder whether the pope is the Dominican Pope Benedict XIII Orsini (1724–1730) whose tenure would fit well with the possible date of our drawing. The particularly sharp contrast between light and dark areas in his vestment in both our drawing and the print might even indicate the black cape and hood Dominicans wear over a white tunic. Alternatively, John Marciari has suggested that the pope may possibly be the Dominican Pius V (1566–1572), a major figure in the Inquisition and a notable Thomist, who was canonized in 1712. The suggestion is that the celebration of the canonization of a Thomist/Inquisitor would suit the idea of "justice being subjugate to religion."⁷



Fig. 19

⁴ *Ibid.*, pp. 40–45, cat. no. 10, illustrated.

⁵ *Ibid.*, pp. 46–49, cat. no. 11, illustrated.

⁶ *Ibid.*, pp. 171–72, cat. nos. LM. 17–18, figs. 103–04.

⁷ E-mail from John Marciari, 5 November 2018.



MARCO BENEFIAL

Rome 1684–1764 Rome

12. *A Man on Crutches*

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

Provenance

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

Exhibitions

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

Literature

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

This vibrant sheet, added only recently to the corpus of the Roman settecento artist Marco Benefial, is a study for the figure of a man on crutches at the far right of his *Saint Lawrence Healing the Blind and the Lame* (fig. 20) in Viterbo Cathedral. The painting was part of a cycle dedicated to the *Lives*



Fig. 20

¹ K. Van Dooren, "The Drawings of Marco Benefial," in *Master Drawings*, vol. 46, no. 1, 2008, p. 66, fig. 8.

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

A compositional study in black and white chalk for the scene of *Saint Lawrence Healing the Blind and the Lame* is in the Albertina, Vienna, and was probably the finished drawing used for the final canvas (fig. 21).¹ Both this drawing and the *bozzetto* in Viterbo show the correspondence of the figure in our sheet to the man on crutches seen from behind in the painting. Here, Benefial skillfully employed white and black chalk to articulate the play of light and shade on the muscular figure.

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



Fig. 21

² Berlin, Kupferstichkabinett, inv. KdZ 15858; Van Dooren, *op. cit.*, p. 74, fig. 27, and p. 89, note 59.
³ *Ibid.*, p. 67, figs. 9–10.



MARCO RICCI

Belluno 1676–1730 Venice

13. *A Landscape with Two Monks and an Anchorite*

Gouache on kidskin
1 17/16 x 1 7/4 inches
290 x 439 mm

Provenance

Private collection, Switzerland
Private collection, Germany

Exhibitions

M. Natale and G. Germann (eds.), *Venezianische Kunst in der Schweiz und in Liechtenstein*, Pfäffikon, Seedamm-Kulturzentrum, and Geneva, Musée d'art et d'histoire, 1978, p. 173, cat. no. 151, illustrated

Literature

A. Scarpa Sonino, *Marco Ricci*, Milan, 1991, p. 154, cat. no. 72, fig. 238

Though Marco Ricci produced a substantial body of fairly large-scale paintings, often in collaboration with his uncle, Sebastiano Ricci (1659–1734), his most original achievement was no doubt his small-scale landscapes, with or without a narrative scene, painted in gouache, or tempera, on kidskin. This was already recognized by his contemporaries such as George Vertue (1684–1756), the engraver, antiquarian, and keeper of notebooks on art in Britain of the early eighteenth century. Thus in his *Anecdotes of Painting in England*, first published by Horace Walpole in 1758, he began his brief chapter on Marco Ricci with the following laconic observation: “Marco Ricci—who painted ruins in oil, and better in water-colours [*i.e.*, gouaches]; and land-storms.”¹

Though Ricci had experimented with gouache earlier in his career, it was during his last fifteen years that he produced the bulk of his works in this technique. While he had made some gouaches during his second stay in England in 1712–15, it was only after his return to Venice that he perfected this technique and made it fully his own. Unlike oil, gouache enabled him to achieve particularly brilliant and sharp color effects, with strong contrasts of light and shadow, something that Pierre-Jean Mariette (1694–1774), upon seeing some of his gouaches, considered almost too much.² An instant success, Ricci's gouaches were highly sought after by the leading collectors of his time. The great Canaletto patron and collector, Consul Joseph Smith (1682–1770), for instance, sent thirty-three such gouaches to George III in England (now in the Royal collection at Windsor Castle), while

keeping some for himself, later sold by his widow. Anton Maria Zanetti (1680–1757), the Venetian artist, collector, and friend of Marco Ricci, according to a 1726 letter to another collector, Francesco Maria Niccolò Gaburri (1676–1742), owned twenty-four of Ricci's *quadretti* (little pictures),³ some of which descended through his family until the nineteenth century. The popularity of these gouaches was further increased by the fact that Ricci himself reproduced some of them in etchings, a technique he had only taken up during the last decade of his life and then worked in it almost “daily” (as Zanetti wrote to Gaburri in 1728).⁴ In 1743 the printmaker Davide Fossati (1676–1730) made etchings of twenty-four of Ricci's gouaches, all of which from the collections of Smith and Zanetti, thus further disseminating the artist's highly original compositions throughout Europe.

Generally using a standard size of *circa* 300 x 440 mm, Ricci's gouaches often show expansive, hilly or mountainous, landscapes (less frequent are courtyards of farm buildings), arranged in receding planes, with large, dramatically rising, trees in the foreground. The narratives, if any, usually take place in the foreground, and comprise, to name but a few, scenes of travellers, bandits, harvesters, processions, shepherds, washerwomen, or, as in our gouache, monks and anchorites. This latter subject, usually three or four men engaged in various kinds of religious exercise in a landscape, greatly fascinated Ricci. During his much earlier stay at Florence in 1704–07, also with his uncle Sebastiano, he had already depicted it in some paintings, and he had even collaborated on paintings of monks and hermits with Alessandro Magnasco (1667–1749) who exerted a strong influence over Marco's paintings of this type.⁵

As Anna Scarpa Sonino has noted, our work is particularly close in type and character to two gouaches of hermits in a landscape, both formerly in Consul Smith's collection and now at Windsor Castle.⁶ One may add another comparable gouache, a *Mountainous Landscape with Hermits*, formerly with Colnaghi and now in the Metropolitan Museum of Art, New York (fig. 22).⁷



Fig. 22



1 G. Vertue, *Anecdotes of Painting in England* (ed. H. Walpole), third edition, London, 1782, vol. III, p. 268.

2 Scarpa Sonino, *op. cit.*, p. 31.

3 *Ibid.*

4 *Ibid.*, p. 36.

5 *Ibid.*, p. 117, cat. no. 14, illustrated.

6 *Ibid.*, pp. 160, 163, cat. nos. T 102, T 116, figs. 236 and 240, respectively.

7 Inv. 1975.131.46, gouache on kidskin, 299 x 439 mm; *ibid.*, p. 151, cat. no. T 53, fig. 237.

JEAN-BAPTISTE JOUVENET
Rouen 1644–1717 Paris

14. *Double Academy: A Male Figure Reclining on a Block with Arms Outstretched Supported by a Standing Male Figure Seen from Behind*

Inscribed with initials in ligature, lower left, JB
Red chalk
15 1/8 x 10 3/16 inches
397 x 275 mm

Provenance
Unidentified collector's mark, lower right
Sale: Paris, Hôtel Drouot, 19 March 1954, lot 47 (as J.-B. Greuze, *Deux académies d'hommes luttant*)
Sale: Paris, Hôtel Drouot, 12 December 1990, lot 62, illustrated (as Jean-Baptiste Greuze, *Académies D'Hommes Luttant*)
Jacques Malatier (1926–2017), Paris

Literature
A. Schnapper and C. Gouzi, *Jean Jouvenet, 1644–1717, et la peinture d'histoire à Paris*, Paris, 2010, p. 373, cat. no. D. 126, illustrated

A pupil of Charles Le Brun (1619–1690), Jean-Baptiste Jouvenet specialized in religious and mythological subjects as well as portraits, painting mythological scenes on the ceilings of several *hôtels particuliers* in Paris between 1679–85. Under royal patronage, he also painted a *Saint Nicolas* for the Church of Notre-Dame at Versailles in 1687; a *Zéphyr et Flore* for the Grand Trianon between 1688–89; and a series of the *Twelve Apostles* for the dome of the Church of the Invalides, Paris between 1703–04. He was named director of the Académie in 1705 and rector in 1707.

Drawing from a live model was a standard part of an artist's training and practice in France in the eighteenth and nineteenth centuries. Academies were not only anatomical studies, but studies of the human body in various positions that could then be used for figures in finished paintings. A history painter with figurative subject matter, Jouvenet produced a number of such studies, mostly in red chalk and

mostly of single male figures. His academies are characterized by the strength and rigor of his handling, with clearly defined hatched strokes used to delineate areas of light and shadow and to model the typically pronounced musculature of his sitters. These areas of hatching exist on or immediately around the figures, with the rest of the sheet left largely untouched. The models in Jouvenet's academies are often shown in physically challenging positions, whether standing, sitting, or lying down, and are captured at a dramatic moment. Three comparable double academies in red chalk by Jouvenet are in the Ecole des Beaux-arts, Paris.¹

The position of the male figure on the right in the present sheet, recumbent on a block with arms outstretched, head leaning to the left, and legs below, is very similar to that of Christ in Jouvenet's *La Descente de croix*, 1697, commissioned by the Church of the Capucins on the Place Louis-le-Grand in Paris and today in the Musée du Louvre (Inv. 5493; fig. 24). One of Jouvenet's most important and successful compositions, the painting was copied numerous times in the eighteenth and nineteenth centuries; it is a seminal work in the history of French art. The position of the right-hand figure in our drawing may also be compared, though less closely, to that of Christ in Jouvenet's *La Déposition de croix*, 1708 (Pontoise, Saint-Maclou Cathedral; fig. 25). The disposition of the two figures in our academy clearly suggests that Jouvenet was experimenting with a composition for a *Descent* or a *Deposition*.

Jacques Malatier, who owned this sheet, was a banker and avid collector of Old Master paintings and drawings.



Fig. 23



Fig. 24



Fig. 25



¹ Schnapper and Gouzi, *op. cit.*, pp. 368–69, cat. nos. D. 109 (522 x 308 mm, inv. P. M. 2489; fig. 23), D. 111 (322 x 441 mm, inv. EBA 2967), D. 112

(565 x 404 mm, inv. EBA 2966), all illustrated.

GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

15. *Venus in the Forge of Vulcan*

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

Pen and brown ink, brown wash, over black chalk

8 x 14 $\frac{1}{4}$ inches

204 x 379 mm

Provenance

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

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

Private collection, Germany

Jean-Luc Baroni, London, 2011

Conte Luca Padulli di Vighignolo, England

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

The composition of the drawing is a variation, with significant differences, on Giovanni Battista's painting of the subject in the Philadelphia Museum of Art (fig. 26).¹ Though undated, the painting can be placed in the years the Tiepolos worked on the decoration of the Würzburg residence, *circa*

1751–53. A pendant to this painting, depicting *Apollo and Daphne*, is in the National Gallery of Art in Washington, D.C.² There are significant differences between the compositions of the Philadelphia *Venus in the Forge of Vulcan* and our drawing, most prominently concerning the group of Venus on the right and the inclusion, in the center of the drawing, of a door or window-like opening, which distinctly separates the protagonists from each other resulting in a much more horizontally stretched layout. The purpose of the opening remains unclear, but its presence suggests that the drawing was made for a wall decoration rather than an easel painting such as that in Philadelphia. Domenico may well have planned to depict the composition on a wall incorporating a window or similar opening. That the composition, in a much more simplified form, was very much present in the Tiepolo workshop in the 1750s is further attested by a grisaille fresco (fig. 27), now attributed to Giovanni Domenico, in a room in the Villa Valmarana outside Vicenza, part of the vast fresco decoration commissioned by Conte Giustino Valmarana in 1757 following the Tiepolos' return from Würzburg. In this fresco—its ochre tones and white highlights appearing to emulate the light effects of a pen and wash drawing such as ours—the center is again dominated by an opening, though here it is clearly Vulcan's furnace, which Tiepolo had moved from the left margin, where it can be found in both our drawing and the Philadelphia painting, possibly to offer a pleasing visual correspondence to the fresco's semi-circular top. Our drawing was most likely produced at about that time, perhaps even in the context of the Valmarana decorations or similar frescoes, arguably the Tiepolo family's greatest achievements in this medium.



Fig. 26

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

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



Fig. 27

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

HUBERT ROBERT

Paris 1733–1808 Paris

16. *Lavandières à la nymphée de la Villa Aldobrandini à Frascati, 1761*

Signed and dated, lower right, *H Robert / 1761*

Red chalk

17 $\frac{1}{2}$ x 13 $\frac{1}{2}$ inches

447 x 333 mm

Provenance

Possibly, Pierre-Adrien Pâris (1745–1819), Besançon

Sale: Paris, Palais Galliera, 5 December 1964, lot 4, pl. III (as *Les lavandières*)

Private collection, Paris, 1985

Literature

J. de Cayeux, *Les Hubert Robert de la Collection Veyrenc au Musée de Valence*, Valence, 1985, pp. 276, 278, under cat. no. 77, fig. 101 (as *Lavandières sous une voûte arquée*)

S. Catala (ed.), *Les Hubert Robert de Besançon*, exhibition catalogue, Besançon, Musée des Beaux-Arts et d'Archéologie, 2013–14, p. 70, under cat. no. 42

In Rome from 1754 to 1765, Hubert Robert, nicknamed 'Robert des ruines,' produced numerous drawings, mostly in red chalk, of monuments and famous sites in and around the Eternal City, both direct, on-the-spot observations as well as *capricci*. His Italian drawings are characterized by the strength and assuredness of their handling and often include contemporary figures. Upon his return to Paris in 1765, Robert specialized in architectural subjects and exhibited at the Salon from 1767 until 1798.

The present sheet, large, beautifully executed in red chalk and dated 1761, shows two women washing at a basin in the nymphaeum of the Villa Aldobrandini at Frascati, about



Fig. 28

twelve miles southeast of Rome. The vaulted, triple-arched space, an arcade or portico, is located on the garden façade of the villa. In Robert's drawing a statue of a nymph holding an amphora out of which pours water is located in a niche on the far wall of the space. In addition to the two women washing at a basin in the center of the composition, two figures appear in the central

arch to the left, while a woman with a child on her lap is seated to the right. A ladder leans against boards closing the left-hand arch; a barrel appears in the left foreground; and a tunnel to the right, surrounded by greenery, leads to the main part of the villa. It is classic Robert—a charming scene from contemporary life set within a grand and older architectural setting, in this instance a famous Roman villa dating to the sixteenth and seventeenth centuries.

A counterproof of the present sheet in reverse, with the three arches to the right and Robert's signature and date in inverse, lower left, was owned by the eighteenth-century architect and collector, Pierre-Adrien Pâris, and is today in the Bibliothèque Municipale, Besançon (fig. 28).¹ Pâris was familiar with and possibly even owned our drawing, as he made a copy of it in the same direction, smaller and in black chalk, today also in the Bibliothèque Municipale.² Robert made a version of our drawing in the same direction, *Nymphée de la Villa Aldobrandini à Frascati transformée en lavoir*, slightly smaller, with differences, and in watercolor, around the same time. It, too, was owned by Pâris and is today in the Musée des Beaux-Arts et d'Archéologie, Besançon.³

Robert returned to the subject of women washing in the nymphaeum of the Villa Aldobrandini in 1775 in a smaller red chalk drawing of similar compositional motifs, *Lavandières à Frascati* (Valence, Musée de Valence).⁴ A pen and ink drawing connected to this sheet is in the Louvre, in an album which was part of the Moreau-Nélaton bequest in 1927 (inv. RF 11525).⁵ The Villa Aldobrandini was one of Robert's favorite Roman subjects. Six further counterproofs in red chalk of the villa—of its gardens and garden features—all large and comparable in scale to the present sheet, are in the Bibliothèque Municipale, all also formerly owned by Pâris.⁶ The library and museum in Besançon, between them, own more than 180 drawings by Robert, most of them counterproofs, all from the collection of Pâris, who bequeathed them to the Musée des Beaux-Arts et d'Archéologie in Besançon in 1819.

The Villa Aldobrandini was originally built in 1550 by a Vatican prelate, Alessandro Rufini. Pope Clement VIII gave the villa to his nephew, Cardinal Pietro Aldobrandini, in 1598, at which time work on the villa was begun by the Roman architect Giacomo della Porta (1532–1602). The core of the house was finished by 1603. After Giacomo della Porta's death, Carlo Maderno (1556–1629) continued work on the villa and its gardens for the next twenty years. The villa remains in the possession of the Aldobrandini family.



1 Inv. Vol. 452, II, no. 24; Catala, *op. cit.*, illustrated.

2 Inv. Vol. 453, I, no. 16; Cayeux, *op. cit.*, p. 278; Catala, *op. cit.*, illustrated.

3 Inv. D 2911; 430 x 305 mm; Cayeux, *op. cit.*, fig. 100, illustrated; Catala, *op. cit.*, p. 71, cat. no. 43, illustrated.

4 Inv. D. 114; 370 x 285 mm; Cayeux, *op. cit.*, pp. 276–77, cat. no. 77, illustrated.

5 Cayeux, *op. cit.*, p. 278; Catala, *op. cit.*, p. 70, under cat. no. 42.

6 *Ibid.*, pp. 72, 74–78, cat. nos. 44, 46–50, all illustrated.

GABRIEL-JACQUES DE SAINT-AUBIN
Paris 1724–1780 Paris

17. *Le Temps aiguisant sa faux, 1767 (recto)*
Quatre bustes de femmes, en différentes attitudes (verso)

Inscribed and dated, upper left, *rue des petits champs 1763 . . .* ;
inscribed, signed with the initials, and dated on the box, *la parque*
y = / doit venir = / affiler son ciseau. 1767, and, *sarcophage /*
G.d.S.A.

Pen and black ink with grey wash, graphite, and black chalk, with
brown ink framing lines (*recto*)

Black chalk (*verso*)

3 x 4³/₆ inches

76 x 123 mm

Provenance

Baron Jérôme Pichon (1812–1896), Paris (his sale: Paris, Hôtel
Drouot, Maurice Delestre, 21 May 1897, part of lot 141 [one of
five drawings in the lot by Gabriel de Saint-Aubin, including
Deux têtes d'enfants and *La Toilette*], sold for 63 FF)

I. Q. van Regteren Altena (1899–1980), Amsterdam, by 1931
Thence by descent

Literature

E. Dacier, *Gabriel de Saint-Aubin: Peintre, Dessinateur et Graveur*
(1724–1780), II, *Catalogue Raisonné*, Paris and Brussels, 1931, p.
25, cat. no. 118

One of seven children of the royal embroiderer, each of whom pursued careers in the visual arts, Gabriel de Saint-Aubin was a draughtsman and engraver, renowned for his depictions of contemporary Parisian life.¹ Proficient and prolific, Gabriel was never without a sketchbook, and drew constantly. He had filled one hundred notebooks at the time of this death, and the banker Pierre Crozat is said to have owned thousands of his drawings and prints.² Saint-Aubin is best known for his drawings and notations of works of art in contemporary art sales and exhibitions, often made in the margins of sale catalogues and Salon *livrets*. These drawings, of paintings, drawings, sculpture, and works of art, are a lasting and important record (one of the few extant) of the art market and art world in eighteenth-century Paris.

The present sheet, *Le Temps aiguisant sa faux*, neither a scene from contemporary life nor a document of another work of art, is an original and charming conceit by the artist, an allegorical illustration of man's futility in the face of Time. Small in scale, amply inscribed, and beautifully drawn in a variety of media, the drawing is typical of Saint-Aubin and a testament to his skill as a draughtsman. Highly worked, it appears to be an independent work of art, and is not currently connected to a known print by the artist.

Our drawing was owned by the baron Jérôme Pichon, one of the most important collectors of books and manuscripts in nineteenth-century France. He was a grandson of the architect, Alexandre-Théodore Brongniart (responsible for the design of the Palais Brongniart, or Palais de la Bourse, the old Paris stock exchange, 1808–13), and became president of the Société des bibliophiles français (SBF) in 1844. His posthumous sale in 1897, over the course of five days, included 177 lots of drawings and 816 lots of prints. The drawing was subsequently owned by I. Q. van Regteren Altena, who formed one of the most interesting collections of mostly Dutch and Flemish drawings in the twentieth century. An art historian and curator, he was director of the Rijksprentenkabinet at the Rijksmuseum from 1948 until 1962, and Keeper of the collections at the Teylers Museum, Haarlem, from 1952 until 1972.



verso



¹ For a concise biography of the artist, see A. L. Clark, Jr. (ed.), *Mastery & Elegance: Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exhibition catalogue, Cambridge, Harvard University

Art Museums, and elsewhere, 5 December 1998–24 April 2000, p. 403.

² *Ibid.*

JEAN-BAPTISTE GREUZE
Tournus 1725–1805 Paris

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

Red chalk
21½ x 14¾ inches
544 x 370 mm

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

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

Drawn circa 1767

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

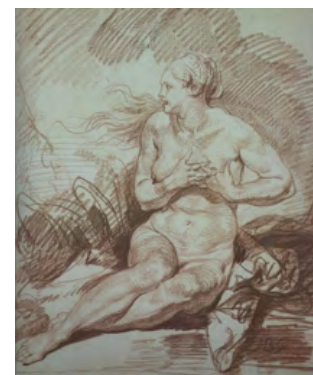


Fig. 29

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

the Fogg drawing has been tentatively linked to the figure of Cimon in Greuze's *Cimon and Pero: Roman Charity* (1767), now in the J. Paul Getty Museum, it seems more likely that this figure was made, like ours, as a Susannah type. As in our drawing, the Fogg sheet shows a seated figure, in the opposite direction to the kneeling figure of Cimon in the painting of *Roman Charity*, and, most tellingly, the model covers her bosom in a gesture of modesty, rather than revealing her breast in a gesture of filial charity in the standard iconography of the subject of Cimon and Pero. In both drawings, the women face to the left, with a look of terror, while their hair flies in disarray. A very beautiful and rarely studied drawing in the Musée Bonnat at Bayonne shows a full-length, standing, rather than seated, figure in, possibly, an alternative pose for a figure of Susannah (fig. 30).

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

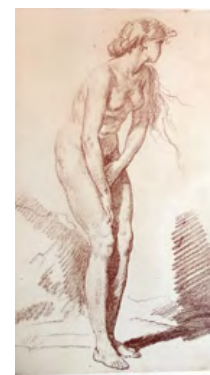


Fig. 30

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



JEAN-DEMOSTHÈNE DUGOURC
Versailles 1749–1825 Paris

19. *La Beauté sacrifiée aux Grâces, récompense les talents
et est couronnée par l'Amour*, 1776

Signed with the monogram and dated, lower left, *JDD 1776*
Pen and black ink and grey wash on oval-shaped paper, within an
elaborate later mount
7 $\frac{1}{8}$ x 5 $\frac{1}{8}$ inches
192 x 150 mm

Son of an officer attached to the house of the duc d'Orléans, Dugourc was schooled with the duc de Chartres at the Collège de Juilly. In 1764, he accompanied the comte de Cany, *ambassadeur extraordinaire*, to Rome. There he made drawings after the antique, and, upon his return to France, he was sent to Valenciennes to draw for the great artillery engineer, Jean-Baptiste Vaquette de Gribeauval (1715–1789).

When he moved to Paris, he began decorating interiors for a private clientele, eventually being introduced to the comte d'Artois, Louis XVI's brother and future King Charles X, by his brother-in-law, the architect François-Joseph Bélanger (1744–1818). Dugourc was hired by Bélanger between 1777 and 1778 to decorate the interior of the Folie d'Artois, the small chateau built by Bélanger, remarkably, in under one hundred days for the comte d'Artois in the Bois de Boulogne. This project was made especially famous due to the comte d'Artois's sister-in-law, Queen Marie-Antoinette, wagering him that it could not be done in that amount of time.

As a result of the diffusion of a series of engravings published in 1781 depicting Dugourc's *style étrusque* employed on the walls and doors of the Folie d'Artois, Dugourc's career was guaranteed. He became the most influential designer-decorator at the end of the eighteenth century. As early as 1780 he was employed by the comte de Provence (Louis XVI's brother, future King Louis XVIII) at the Château de Brunoy. His other projects included the decoration and furnishing of the pavilions in the Folie Saint James, a formal garden in Neuilly; the private house of the Duc d'Aumont who appointed Dugourc *dessinateur du garde meuble*; and other projects for the King of Sweden, Catherine the Great of Russia, and Lord Shelburne. He also contributed designs to the great craftsmen of this period including Biennais (silversmith), Jacob (furniture maker), and Gouthière (metal worker). Although his career reached a nadir during the Revolution and the Empire, it was resurrected by an old client, King Louis XVIII, for whom he had designed the coronation in 1814.

In our drawing, Beauty, crowned by Love, sacrifices herself to the Three Graces on the right, while she rewards Talent depicted by Music, Painting and Military Courage at her feet. Although we cannot readily link our drawing to a specific project, the style is similar to descriptions of the original designs for the Folie d'Artois in the Bois de Boulogne made in 1939 by Ernst de Ganay, who mentions a series of painted doors dedicated to the Progress of Love in the boudoir on the first floor: "les attributs de l'Amour, tels que torches, flèches, carquois, colombes, puis *L'Amour et Psyché*, *L'Amour vainqueur*, *La Renommée annonçant le Triomphe de l'Amour*, *L'Amour pèlerin* sont consacrées les peintures exquises des portes, au boudoir du premier étage."¹

Whether or not the drawing was related to the Folie d'Artois, it has been highly prized, evident in the elaborate mount given it by a collector during the Second Empire.



1 E. de Ganay, *Château et manoirs de France, Ile-de-France*, vol. V, 1939, p. 7.

NICOLAS BERNARD LÉPICIÉ

Paris 1735–1784 Paris

20. *A Standing Dog: Study for “Intérieur d’une douane” (1775)*

Inscribed, lower right, *Lépicie*

Black, red, and white chalk

11½ x 6¾ inches

295 x 175mm

Provenance

François Renaud, Paris (Lugt 1042)

Initially a pupil of his father, François-Bernard (1698–1755), and then of Carle van Loo (1705–1765), Nicolas Bernard Lépicie first exhibited in the Salon of 1765. He joined the Académie in 1769, becoming a professor in 1779. He painted history subjects and portraits, however he is best known for his genre scenes.

The present sheet, beautifully and sympathetically drawn in *trois crayons*, is a study for the dog standing in the right middle ground of Lépicie’s painting, *Intérieur d’une douane*, 1775 (Madrid, Museo Nacional Thyssen-Bornemisza; fig. 31). The picture was commissioned by the abbé Terray, minister to Louis XVI, along with a pendant painting, *Vue de l’intérieur d’une grande halle* (private collection), which Lépicie completed in 1779. Large in scale, each measuring 98 x 162 cm., *La Douane* and *La Halle* are mature works by Lépicie, executed at the height of his powers. They are his most ambitious genre paintings. Each is characterized by a complex, yet successful composition, in which a multitude of figures goes about a variety of everyday tasks, all set against a grand architectural background. In *La Douane*, a Neo-classical portico serves as the backdrop for the activity occurring in the courtyard of a customs house: a central group of figures reviews documents, while a group to the right examines

a just-opened crate. Other figures stand and sit in a space filled with bundles, barrels, horses, carriages, and wagons. *La Douane* was exhibited in the Salon of 1775, and *La Halle* in the Salon of 1779, each to rave reviews. Diderot wrote, “La Douane est un grand succès auprès du public. . . On en fait grand bruit. . .”¹ It was Diderot who also noted that the figure in the center of the middle group of figures, in a green frockcoat, was Lépicie himself.²

Only a small group of drawings preparatory for *La Douane* is known. Three studies for various figures in the picture are in the Musée du Louvre: *Couple Embracing*,³ *Four Men Carrying a Trunk*,⁴ and *Standing Man in Peasant Dress*.⁵ Additionally, there is a study of the overall composition,⁶ and a study of fourteen figures in the painting.⁷

Our drawing bears the dry stamp of François Renaud, a mount maker and dealer in drawings and prints active in Paris at the end of the eighteenth and beginning of the nineteenth centuries. He is mentioned in Jean-Baptiste Lebrun’s *Almanach historique et raisonné des architectes, peintres, sculpteurs, graveurs et ciseleurs*, 1776, under the heading, *Blanchisseurs. Colleurs et raccommoderous de’estampes*, with premises at rue Feydeau. Renaud worked for all of the important collectors of drawings in Paris in the last quarter of the eighteenth century. Mounts and drawings bearing his mark exist in the principal drawings cabinets today, including the Louvre, The Morgan Library & Museum, the British Museum, and the J. Paul Getty Museum. The donation of drawings from the collection of the comte de Saint-Morys to the Louvre in 1793 contains 80 mounts by Renaud.



Fig. 31

1 P. Gaston-Dreyfus, *Catalogue Raisonné de l’Oeuvre Peint et Dessiné de Nicolas-Bernard Lépicie*, Paris, 1923, p. 78, under cat. no. 182, *Intérieur d’une douane*.

2 *Ibid.*

3 Inv. RF 38724; black chalk heightened with white on grey paper, 382 x 206 mm.

4 Inv. RF 38725; pencil, 206 x 162 mm.

5 Inv. RF 38726; red chalk, 251 x 110 mm.

6 Gaston-Dreyfus, *op. cit.*, p. 117, cat. no. 406; collection of the Thyssen-Bornemisza heirs.

7 *Ibid.*, p. 118, cat. no. 407; collection of Baron James de Rothschild.



ANDRÉ PUJOS

Toulouse 1730–1788 Paris

21. *Portrait of Sir David Carnegie (1753–1805), 4th Baronet of Southesk, in Profile to the Right, 1775*

Signed and dated, lower center, *A. Pujos Del. en 1775*; inscribed on the backing, *Sir David Carnegie Baronet of Southesk, Pujos fec. An. 1776*.

Black chalk heightened with white chalk
6½ x 4⅞ inches
164 x 125 mm

Born in Toulouse in 1730,¹ Pujos moved to Paris by the age of 22. The Salon catalogues from Toulouse indicate that he exhibited his portrait drawings there from 1772 through 1775, and again in 1777. He was received into the Toulouse Académie des Beaux-Arts in 1770 and was also a member of the Paris chapter of the Académie de Saint Luc as early as 1769. In Paris he lived originally near the Place de Grève and, from 1788, off the Place de l'Estrapade behind the Panthéon. His mother is recorded as having lived with him; surviving him, she continued selling his drawings and engravings after his death in 1788.

Pujos specialized in small portrait drawings, in the shape of a medallion, an antique format initially promoted by Charles-Nicolas Cochin (1715–1790). These medallion-like portraits were often inserted within a *trompe l'oeil* architectural conceit, such as with our drawing, beneath a drawn stone block on which the image rests.² Distinguished sitters who sat for Pujos included Jean Le Rond d'Alembert (1717–1783), philosopher, mathematician and encyclopaedist; Vol-

taire (1694–1778), philosopher; the comte de Buffon (1707–1788), naturalist and mathematician; Alessandro di Cagliostro (1743–1795), occultist and magician; Franz Mesmer (1734–1815), theorist of 'animal magnetism,' or hypnosis; and Zamor (1762–1820), Bengali slave of Madame du Barry.

Sir David Carnegie, Bart., Scottish politician, was born in 1753, the eldest son of Sir James Carnegie, 3rd Baronet, and his wife Christian Doig. In 1765, at the age of twelve, he succeeded his father as 4th Baronet of Southesk, and, *de jure*, as Earl of Southesk. Educated at Eton, the University of St. Andrews, and Christ Church, Oxford, Carnegie was an MP in the House of Commons, sitting for Aberdeen Burghs from 1784 through 1790. He represented Forfarshire in the Parliament of Great Britain from 1796 until the Act of Union in 1801, and subsequently in the Parliament of the United Kingdom until his death in 1805. Carnegie was the Deputy Governor of the British Linen Company, a Scottish bank. He was responsible for partly rebuilding Kinnaird Castle, Brechin, seat of the Earls of Southesk for over six hundred years.

Pujos also made an eloquent portrait of Carnegie's fellow Scot, the philosopher David Hume (1711–1776), in 1773, now in the collection of the Musée Grobet-Labadié, Marseilles, (fig. 32).



Fig. 32

¹ Often erroneously recorded as 1738; see J.-C. Baudequin's entry in *Catalogue de Dessins*, exhibition catalogue, Paris, Galerie Ratton & Ladrière, 2014, p. 18.

² A similar example, *Portrait of M. de La Faye, Sydic des Etats du Languedoc*, formerly the collection of The Hon. Irwin Laughlin, Washington, was sold by Sotheby's, 10 June 1959, lot 61, illustrated.

GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

22. *The Holy Family Entering Memphis*

Signed, lower left, *Dom^o Tiepolo f.*, and inscribed in graphite with the number, 14; also, inscribed in a later hand, *verso*, *Arrivée à Jérusalem*

Pen and brown ink and brown wash over black chalk

19 x 14⁷/₈ inches

482 x 379 mm

Provenance

Victor Luzarche (1803–1869), Tours, by circa 1833

Roger Cormier, Tours; his sale: Paris, Galerie Georges Petit, 30 April 1921, lot 48 (*La Fuite en Egypte: la Sainte Famille franchissant la porte d'une ville*)

Private collection, Paris (sale: *Collection de M. X...*, Paris, Hôtel Drouot, Salle 6, 30 May 1968, lot 56, pl. IX)

Wildenstein & Co., New York, from whom acquired before 1981 by

George S. Heyer, Jr. (1930–2015), Austin, Texas

Thence by descent

Exhibitions

Houston, Museum of Fine Arts, 1981 (on temporary loan, inv. LN 81.18)

Literature

C. Conrad, *Die grossformatigen religiösen Zeichnungen Giovanni Domenico Tiepolos*, Ph.D. dissertation, Universität Heidelberg, 1996, I, cat. no. 60, illustrated

A. M. Gealt and G. Knox, *Domenico Tiepolo, A New Testament*, Bloomington, Indiana University, 2006, pp. 216–17, cat. no. 72, illustrated

About 1785, after having resigned as president of the Venice Academy and virtually abandoned painting, Domenico entered upon his largest and most ambitious drawing project, a set of approximately 320 large-scale drawings known as the Large Biblical Series, one of three drawn serial narratives made by the artist, the others being the 'Divertimento per li ragazzi,' his pictorial biography of Punchinello consisting of 104 sheets, and the Scenes of Contemporary Life, consisting of about 100 sheets.

The Large Biblical Series narrative, essentially a visual history of the events of early Christianity from the story of Joachim and Anna to the martyrdom of Saints Peter and Paul, is of an unprecedented scale and reach. In his choice of subject matter and sources, Domenico naturally made extensive use of the four Gospels and the Acts of the Apostles, but

also apocryphal texts, such as the *Book of James*, the *Liber de Infantia*, the *Arabic Gospel*, and the *Golden Legend*. These texts supplied key events and details of such sections of the narrative as the *Life of the Virgin* and the *Flight into Egypt* sequences that are not included in the canonical texts.

Thence they proceeded to Memphis, and saw Pharaoh, and abode three years in Egypt.

(Arabic Gospel 8:12)

Our drawing depicts a scene from the Flight into Egypt, specifically the entrance of the Holy Family through the gate of one of the Egyptian cities. There are two pairs of drawings showing the Holy Family entering and leaving by a city gate in the Flight into Egypt narrative in the series. The first pair shows a city gate identified as that of Sotinen, in the region of Hermopolis.¹ The second pair of drawings shows a grander gate, evidently for a larger Egyptian city, identified by Adelheid Gealt and George Knox as that of Memphis.² In our drawing the Holy Family has already begun passing through the gate, with Saint Joseph tenderly guiding the donkey carrying the Virgin and Child. A group of peasants, strikingly dressed in contemporary Venetian costume, follows behind them unaware of their divine status. Christofer Conrad has noted that the motif of the three figures carrying baskets (two of which are filled with firewood) reappears later in one of Domenico's drawings from the life of Punchinello, *Punchinellos as Street Criers*.³

The drawings from the Large Biblical Series can be traced back to two early nineteenth-century collections. The first, known as the *Recueil Fayet*, consists of 138 sheets bought by Jean Fayet Durand (1806–1889) in Venice in 1833, which he bequeathed to the Louvre in June 1889. The second collection, to which this drawing almost certainly once belonged, was that of Victor Luzarche, a collector from Tours, who bequeathed it to a relative. Henri Guerlin published a group of fifty drawings from this collection in 1921.⁴ In the same year, a group of eighty-two sheets, including the present drawing, from the collection of Roger Cormier of Tours was dispersed at auction in Paris.⁵



¹ Gealt and Knox, *op. cit.*, pp. 192–93, cat. no. 60, illustrated; and pp. 198–99, cat. no. 63, illustrated.

² *Ibid.*, pp. 216–17, cat. no. 72, illustrated; and pp. 220–21, cat. no. 74, illustrated.

³ Conrad, *op. cit.*, under cat. no. 60; see also H. Gealt, *Domenico Tiepolo*,

The Punchinello Drawings, New York, 1986, pp. 118–19, illustrated.

⁴ H. Guerlin, *Giovanni Domenico Tiepolo: au temps du Christ*, Tours, 1921.

⁵ Galerie Georges Petit, Paris, 30 April 1921.

FRANÇOIS-JOSEPH HEIM
Belfort 1787–1865 Paris

23. *A Battle Scene: Study for the “Victory of Judas Maccabeus,”* 1809

Signed and dated, lower left, *HEIM ROME 1809*
Pen and brown ink, with brown and grey wash, over black chalk
heightened with white
9¼ x 13¾ inches
250 x 340 mm

Provenance
Private collection, England

Heim won the Prix de Rome in 1807 with *Theseus Slaying the Minotaur* (Paris, Ecole des Beaux-Arts). During his residence at the Villa Medici, he regularly copied the works of Michelangelo in the Sistine Chapel as well as Raphael's frescoes in the Vatican. Upon his return to Paris in 1812, the artist exhibited a series of religious and historical paintings during the Bourbon Restoration (1815–1830), including such works as the *Destruction of Jerusalem by the Romans* (Paris, Musée du Louvre) and the *Defeat of the Teutons by Marius* (Dijon, Musée des Beaux-Arts). The present sheet is an early



Fig. 33

1 J. P. Cuzin, “François-Joseph Heim (1787–1865), peintre d’esquisses,” in *Bulletin de la Société de l’Histoire de l’Art Français*, March 1990, pp. 206–07, fig. 17.
2 E.g., *Sack of Jerusalem by the Romans*, a study for the Louvre picture

idea made in Rome for a sketch painted after Heim's return to Paris, the *Victory of Judas Maccabeus*, now in the Musée Magnin, Dijon (fig. 33), described by Jean-Pierre Cuzin as “un chef-d’œuvre, et l’une des plus belles esquisses de Heim.”¹

Drawn *en grisaille* in the shape of a hexagon, suggesting that the design may have been originally intended for a specific architectural setting, our unpublished drawing incorporates several figures inspired by Michelangelo's *Last Judgment* and Raphael's *Battle of Constantine*. The Dijon sketch, which is consonant in style with other sketches from the Restoration period,² is vertical in format and tightly compresses the composition of the earlier Roman drawing, e.g., note the falling horse and horseman found at the very right of our drawing and now placed snugly between the two main protagonists on rearing horses; the two avenging angels at the upper left remain identical to the drawing. In the 1855 Exposition Universelle, Heim exhibited a picture of this subject which is either the Dijon sketch, or a larger, now lost, painting.

Although Heim was a pupil of Vincent (1746–1815), well-versed in the French Academic tradition and the Neo-classical style of David (1748–1825), his paintings also share an affinity with the classical Baroque tendencies of Baron Gros (1771–1835). The heroic boldness of this Judas Maccabeus composition forestalls the robust vigor of Géricault; indeed, Heim, the pre-eminent painter of the Restoration, may be seen properly as a proto-Romantic artist.



Fig. 34

cited above, now in the Metropolitan Museum of Art, New York, inv. 2002.69; oil on canvas, 35.6 x 38.1 cm (fig. 34); Cuzin, *op. cit.*, p. 206, fig. 15.



JEAN-AUGUSTE-DOMINIQUE INGRES
Montauban 1780–1867 Paris

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

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

7¼ x 5¼ inches
184 x 133 mm

Provenance

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

Exhibitions

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

Literature

H. Lapauze, *Ingres*, Paris, 1911, p. 286, pl. 319
L. Lacrocq, "Les Portraits de Madeleine Ingres, née Chappelle," in
*Mémoires de la Société des sciences naturelles et archéologiques de
la Creuse*, Guéret, XXI, 1919–21, p. XXVII, note 2
La Renaissance de l'art français, Paris, May 1921, p. 247, illustrated
H. Hugon, "La famille de Madeleine Ingres," in *Mémoires de la
Société des sciences naturelles et archéologiques de la Creuse*,
Guéret, XXVIII, 1942, p. 310
"An Exhibition of 19th and 20th Century Drawings, Watercolours
and Sculpture," in *The Illustrated London News*, 12 January
1963, p. 59
The Burlington Magazine, January 1963, p. VII, illustrated
K. Roberts, "Current and Forthcoming Exhibitions," in *The Burl-
ington Magazine*, July 1967, p. 433
H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977,
vol. III, p. 36, illustrated, vol. V, pp. 210–11, cat. no. 360, illus-
trated

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



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

FERDINAND-VICTOR-EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798–1863 Paris

25. *Jeune page et son cheval*

Signed, lower right, *E. Delacroix*

Watercolor over black chalk, heightened with gouache

8¾ x 6 inches

222 x 153 mm

Provenance

Adolphe Dugléré (1805–1884), Paris (his sale: Paris, June 11, 1884, lot 8, 200 FF)

Private collection, Geneva

Literature

A. Robaut, *L'Œuvre complet de Eugène Delacroix*, Paris, 1885, p. 400, cat. no. 1510, illustrated

R. Escholier, *Delacroix, peintre, graveur, écrivain*, 3 vols., Paris, 1926–29, vol. I, p. 136, illustrated

Drawn in 1825

Highly finished in a meticulous technique, this watercolor belongs to a genre generally termed *troubadour*, works based on medieval or Renaissance historical or literary subjects, that greatly fascinated Delacroix in the 1820s, the period in which he made such monumental masterpieces as the *Barque of Dante* (1822), the *Massacre at Chios* (1824), and the *Death of Sardanapalus* (1827–28), all in the Louvre. As Lee Johnson has pointed out, the small-scale works of the *troubadour* variety are generally “neither dated nor easy to date.”¹ Delacroix’s passionate interest in literature and the theatre is well known. He produced numerous paintings, drawings,



Fig. 35

1 L. Johnson, “Some Historical Sketches by Delacroix,” in *The Burlington Magazine*, vol. CXV, 1973, no. 847, p. 672.

2 Robaut, *op. cit.*, p. 400, under cat. no. 1510.

3 *Ibid.*

4 180 x 230 mm; Paris, Galerie Georges Petit, Vente George Haviland, June

and prints inspired by Goethe, Shakespeare, Byron, and Sir Walter Scott, to name but the most important. His particular interest in English literature and history was matched by his mastery of English watercolor technique, to which he was first introduced by virtue of his friendship with Richard Parkes Bonington (1802–1828) and the Fielding brothers. His own watercolor technique improved markedly during a trip to England in 1825, where he filled his sketchbooks not only with views of Greenwich but also with drawings of the antiquarian type, such as those made after the tomb effigies at Westminster Abbey, the Elgin marbles, historical costumes, and Samuel Meyrick’s famous collection of armor.

Alfred Robaut dates our drawing to 1825, the year during which Delacroix spent the months of May through August in England sketching the historical references mentioned above. No specific literary or historical association with the present watercolor has been established; one can only surmise that Delacroix ‘costumed’ a groom he had seen while in the English countryside in Renaissance attire, while under the influence of his discoveries in England. Robaut, who obviously studied the work closely, described the watercolor in 1885 thus: “Wearing a sword on his side, a blue doublet, red stockings, vermilion shoes, a black cap and red feather, the groom escorts the beast from the stables as the horse turns its head away. The light brown horse is not saddled; he only has a gray cover on his back. A crimson colored saddle is placed on the ground on the left.”² He continued to describe the unusual nature of this drawing: “The charm of this watercolor not only resides in its elegance and the variety of its palette, nonetheless remarkable, but the naïve simplicity with which the artist was able to reproduce the gracious attitude of the young animal and his air of surprise.”³

The subject of a horse and groom in Renaissance costume was not unusual in Delacroix’s oeuvre. Among several such works, one may point out an equally accomplished and finished watercolor from the same period, of a groom similarly dressed, his back to the viewer, restraining a horse on a battlefield, formerly in the George Haviland collection,⁴ and another of a groom in Renaissance attire, restraining a horse in a landscape, now in the Louvre (fig. 35).⁵

2–3, 1932, lot 18, illustrated.
5 121 x 160 mm; M. Sérullaz, A. Sérullaz, L.-A. Prat, and C. Ganeval, *Musée du Louvre, Cabinet des Dessins, Inventaire général des dessins, Ecole française, Dessins d'Eugène Delacroix, 1798–1863*, Paris, 1984, vol. I, cat. no. 559, illustrated.



PAUL DELAROCHE

Paris 1797–1856 Paris

26 *Study of the Dead Christ*

Marked with the artist's studio stamp, lower left (Lugt 662)
Black chalk heightened with white, with stumping
10³/₁₆ x 20⁷/₁₆ inches
275 x 515 mm

Provenance

Studio of the artist (Delaroche sale: Paris, Hôtel Drouot, 12–13 June 1857, lot 69 (as *Le Christ descendu de la Croix, dessin rehaussé* [310 FF])

Pourtales collection, since the nineteenth century, thence by descent

Drawn in 1835

On November 12, 1833, Paul Delaroche received the important commission to paint wall decorations for the Church of the Madeleine, which had begun life in 1807 as Napoleon's 'Temple de la Gloire' and was converted to a church under the Bourbon Restoration in 1816.¹ Specifically, Delaroche was asked to paint seven large pictures, including six lunettes in the nave with scenes from the *Life of the Magdalene*,² and the apse decoration dedicated to the *Assumption of the Magdalene*. In preparation for this project, after sketching out preliminary ideas for the Madeleine pictures, Delaroche went to Italy to study fresco painting in and around Florence in an attempt to gain first-hand knowledge of monumental Italian church decoration. He left for Italy on June 20, 1834, accompanied by his student Henri Delaborde (1811–1899) and his friend Edouard Bertin (1797–1871). While in Rome he worked intensively on the Madeleine series, and mixed with the French Academy set at the Villa Medici where he met Louise Vernet, the twenty-one-year-old daughter of Horace Vernet (1789–1863), then director of the Academy. Delar-

oche and Mlle. Vernet were engaged by December 1834, and married on January 28, 1835, in the Church of San Luigi dei Francesi, Rome. Delaroche returned to Paris in June with numerous drawings and oil sketches for the Madeleine, and was soon at work on the walls of the church.

This superb drawing, one of the largest and finest academic sheets of the artist's oeuvre, is a study for the figure of the dead Christ in a composition for one of the Madeleine lunettes, *Mary Madgalene before Christ*, or, the *Désolation de Madeleine devant le Christ mort*. Several compositional drawings for this lunette are in the Louvre, part of a gift of hundreds of drawings made to the museum in the nineteenth century by the Delaroche-Vernet family. Delaroche experimented with several solutions for this lunette, including a straightforward 'Descent from the Cross' prototype, with the Magdalene kneeling in grief, with her hands clenched in prayer before the body of Christ (fig. 36).³ An alternative design, which was that approved by the Minister of the Interior, Adolphe Thiers, shows the Magdalene standing at the foot of the cross with her eyes heavenward (fig. 37).⁴ Both compositions show the body of Christ placed at a diagonal to the picture plane, as in our drawing, which is the drawing from life for the figure of Christ, and very likely made in Rome using an Italian studio model. In the preliminary drawings, and a *modello* now in the Hermitage,⁵ the body of Christ is shown more drawn and emaciated than in our drawing, but in a nearly identical position.

Unexpectedly, soon after Delaroche returned to Paris and had begun preparing the walls of the church for his paintings, Thiers attempted to divide the commission for the Madeleine decorations between Delaroche and Jules-Claude



Fig. 36



Fig. 37

¹ For a detailed account of this commission, see N. D. Ziff, *Paul Delaroche: A Study in Nineteenth-century French History Painting*, Ph.D. dissertation, New York University, 1974, New York, 1977, pp. 135–45.

² The subjects of the lunette paintings were to be the *Conversion of Mary Magdalene*; *Dinner in the House of Simon*; *Mary Magdalene before Christ*; *Mary Magdalene at the Sepulchre*; *Mary Magdalene and Lazarus*

returning to Marseilles; and the *Death of Mary Magdalene*.

³ Inv. RF 35967, *recto*; pencil heightened with white, beige wash, 148 x 295 mm.

⁴ Inv. RF 34966, *recto*; brush with watercolor and wash over graphite, 148 x 295 mm.

⁵ Oil on panel; 20 x 42.5 cm; Ziff, *op cit.*, p. 284, cat. no. 72, p. 358, pl. 65.

Ziegler (1804–1856),⁶ a pupil of Ingres. Delaroche perceived this as a betrayal. He wanted the entire commission as promised, or not at all. In the end, no compromise was reached and Delaroche withdrew from the project, returning his 20,000 franc advance. The six lunettes for the Madeleine were eventually painted, piecemeal, by Jean-Victor Schnetz (1787–1870), Alexandre-Denis Abel du Pujol (1785–1861), Auguste Couder (1789–1873), Léon Cogniet (1794–1880), François Buchot (1800–1842) and Emile Signol (1804–1892); the apse, dedicated to a *History of Christianity* rather than the *Assumption of the Magdalene*, was painted by Ziegler. All that remains of Delaroche's project are his drawings and a series of prized *modelli* produced while he was in Italy.

In about 1852–53, Delaroche revisited the subject of the Magdalene before the body of the dead Christ in a private commission from the Earl of Ellesmere (fig. 38).⁷ In this devotional picture the body of Christ is strictly parallel to the picture plane, not diagonally placed as in our drawing; a preparatory study, smaller and less finished but similarly conceived with a different model, is today in the *fonds* of the Delaroche family's gift to the Louvre (fig. 39).⁸

The present sheet, sold in the estate sale of the artist in 1857, has descended in the family of Delaroche's great patron and the subject of one of his most famous portraits, the Swiss Protestant banker, comte James-Alexandre de Pourtalès (1776–1855).



Fig. 38



Fig. 39

6 Thiers wanted Delaroche to paint only the six lunettes and wished to assign the apse decoration to Ziegler.

7 Untraced; oil on panel, 24 x 49 cm; Ziff, *op. cit.*, p. 300, cat. no. 194, p. 396, pl. 145.

8 Inv. RF 34906, *recto*; graphite with stumping, 195 x 253 mm; L.-A. Prat, *Paul Delaroche*, exhibition catalogue, Paris, Musée du Louvre, 2012, p. 74, cat. no. 4, pl. 4.



THOMAS COUTURE

Senlis 1815–1879 Villiers-le-Bel

27. *A Notary: Study for the “Marriage of Harlequin”*

Signed with initials, lower right, T. C

Black chalk on blue paper

12½ x 17⅞ inches

320 x 455 mm

Drawn circa 1866–67

The Commedia dell’Arte was introduced into France from the middle of the sixteenth century. By the reign of King Louis XIV the Italian comedians had made Paris their permanent home, exerting a great influence over French popular and artistic culture and becoming a rich source of ideas and imagery for many artists in the eighteenth and nineteenth centuries. From Claude Gillot (1673–1722) and Antoine Watteau (1684–1721) to Jean-Léon Gérôme (1824–1904) and Gustave Courbet (1819–1877), artists used the beloved stock characters of Italian comedy, and their French successors, to great effect, evincing both pathos and humor. These very same characters, with their readily understood personalities, also offered artists a metaphorical way to introduce topical social and political ideas, especially in the nineteenth century.¹

While the Commedia dell’Arte enjoyed its greatest success during the Rococo period, it understandably went into a decline in the years preceding the Revolution, and was completely out of fashion by 1780. Its revival in the early nineteenth century was due to the performances of the pantomime actor Jean-Gaspard Deburau (1796–1846) in the role of Pierrot at the Théâtre des Funambules, founded in 1816. By the time of the July Monarchy (1830–1848) the revival was complete and the Italian comedians were restored to great popularity.



Fig. 40

1 See A. Boime, *Thomas Couture and The Eclectic Vision*, New Haven and London, 1980, pp. 293–326, for a succinct account of the influence of the Italian comedians on French artists and culture, and a detailed analysis of its effect on nineteenth-century artists in particular.

2 *Ibid.*, p. 296, illustration IX.3.

3 Gray, Musée Baron Martin; black and white chalk on blue paper, 280 x 440 mm.

From 1854 until 1870, Thomas Couture made seven paintings with Commedia dell’Arte characters. These works, denouncing the judiciary, notary, and medical professions, among other societal indictments, include *Supper after the Masked Ball or Supper at the Maison d’Or*, c. 1855 (Compiègne, Palais de Compiègne); *Two Politicians*, 1857 (Norfolk, Chrysler Museum); *Duel after the Masked Ball*, 1857 (London, Wallace Collection); the *Trial of Pierrot* and the *Illness of Pierrot*, c. 1859–1860 (Kansas City, Nelson-Atkins Museum); and *La Commandite*, 1860–69 (Senlis, Musée d’art et d’archéologie de Senlis).

Our recently discovered study for the central figure of the notary is one of five known drawings preparatory for the last and culminating picture of Couture’s Harlequinades, the *Marriage of Harlequin*, c. 1866–67 (Paris, Musée d’Orsay; fig. 40). The painting depicts five figures engaged in signing a marriage contract. As the notary extends a quill pen from behind his desk to a proud Harlequin standing on the left, Columbine stands meekly on the right, her gaze doleful as she ponders her dowry displayed at the feet of Harlequin by her father, a balding and humble Cassandre. In the left background a clerk carrying documents peers over the groom’s shoulder.²

In addition to our study for the notary, four other studies for the painting include a black chalk compositional study of all the figures (fig. 41);³ a large, elegant study for the torso and arms of Harlequin, now at Vassar;⁴ and a second, smaller study for the same figure;⁵ and a study for the kneeling figure of Columbine’s father, Cassandre.⁶

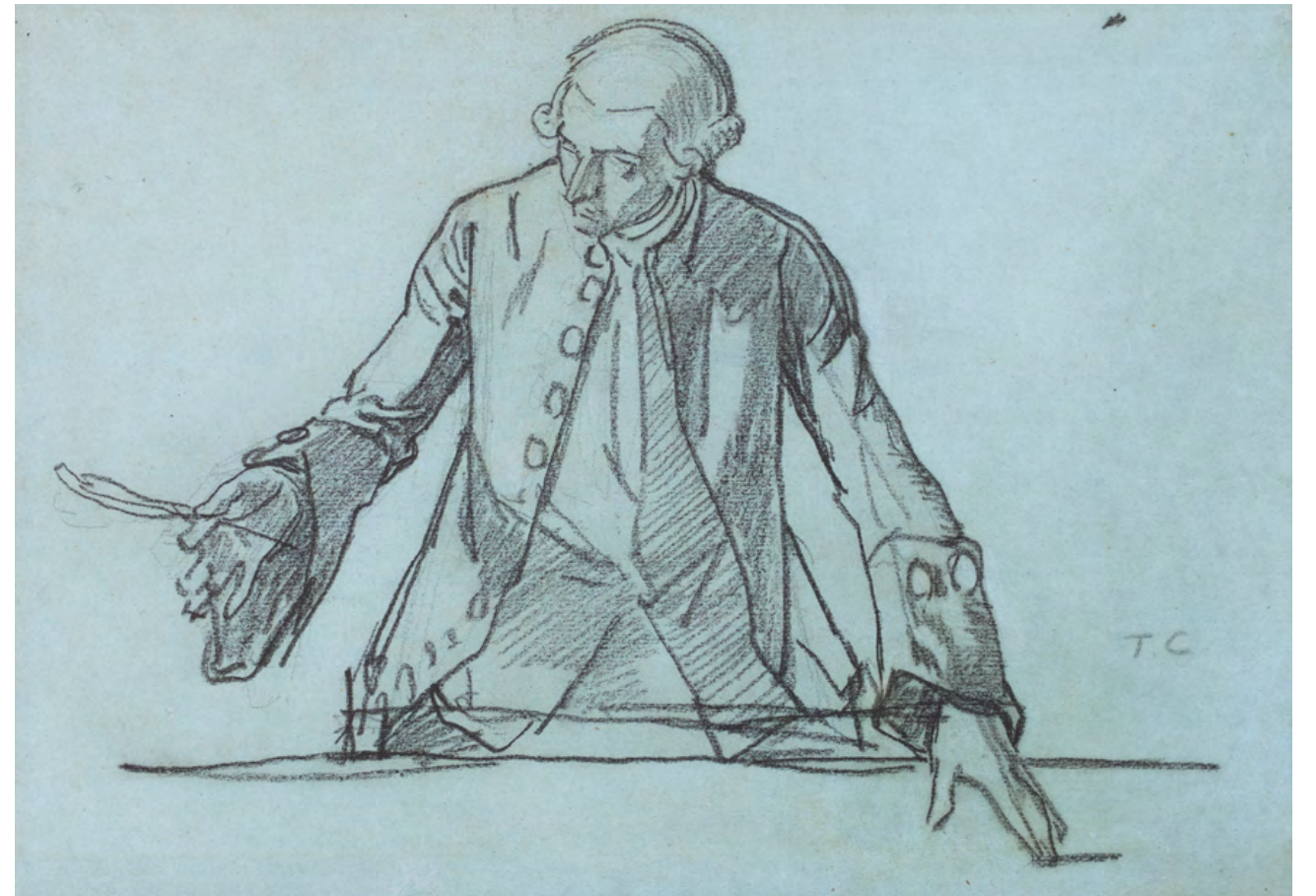


Fig. 41

4 Poughkeepsie, Vassar College, Frances Lehman Loeb Art Center; black chalk on blue paper, 520 x 660 mm.

5 Compiègne, Musée national du Château.

6 Whereabouts unknown, formerly Shepherd Gallery; black chalk on grey-green paper, 194 x 270 mm; New York, Shepherd Gallery, *Thomas Couture 1815–79, Drawings and Some Oil Sketches*, exhibition catalogue, May–June 1971, cat. no. 51, illustrated.



HENRY-BONAVENTURE MONNIER

Paris 1799–1877 Paris

28. *Les Orphelins d'Amsterdam*, 1858

Signed, inscribed, and dated, lower right, *Henry Monnier/Amsterdam Mars 1858*.

Pen and ink and watercolor and gouache over graphite

7⁵/₁₆ x 11¹/₁₆ inches

185 x 280 mm

Provenance

Eric G. Carlson, New York

Exhibitions

Paris, Jane Roberts Fine Arts, *Henry Monnier 1799–1877: A Private Collection*, 15 November–20 December 2013, vol. 1, n.p., cat. no. 28, illustrated (catalogue by C. Rollet)

Painter, draughtsman, printmaker, writer, government functionary, and actor, Henry Monnier is best remembered for his satire of the Parisian bourgeoisie, epitomized by his character, Joseph Prudhomme. Monsieur Prudhomme, Monnier's greatest creation who became a generic type in French culture, appears in several plays, cast in such bourgeois professions as office manager, stockbroker, theatre manager, and newspaper editor. He was marked by his sententiousness, banal attitudes, and his unflinching respect for convention. Honoré Daumier (1808–1879) took up the character and represented him in more than sixty caricatures.

Monnier briefly enrolled in the studio of Anne-Louis Girodet de Roussy-Trioson (1767–1824), before joining the studio of Antoine-Jean, baron Gros (1771–1835), from which he was expelled after only two years for insubordination. He did not aspire to the career of an academic painter; indeed, he only exhibited at the Salon once, and with a very small painting at that. His personality was that of a prankster, which propelled him in the direction of caricature and sharp,

political satire and the world of newspaper lithography. He travelled the French provinces, Flanders, and the Lowlands extensively, systematically recording the great variety of persons he encountered.

The present watercolor, highly finished and refined, is dated Amsterdam 1858. Although Monnier only made one trip through the Netherlands in July 1837, a trip devoted to sketching, he continued to be inspired by Amsterdam and the Dutch. He returned to the Dutch sketches from this trip in subsequent years, producing many watercolors and finished drawings. One subject which fascinated him was Het Kleine Weeshuis, or the Civil Orphanage, on Kalverstraat in Amsterdam, a famous institution founded in 1520 by its benefactor Haasje Klaas (1475–1548). This orphanage inspired many artists, including Van Gogh (1853–1890) and Max Liebermann (1847–1935). Doubtless they, and Monnier, were attracted by the distinctive black and red waistcoats of the uniforms of the orphanage, and the distinctive banded caps and top hats worn by the orphans and their masters. While other artists saw only the misery of the enclosed life of the orphanage, Monnier, as Cyrille Rollet has observed, “with his usual mischievous eye, shows us an untidy collection of naughty ‘little’ orphans, with their wizened and disenchanted faces, guided by their very pompous master, on an outing in the streets of Amsterdam.”¹

The present drawing is one of two compositions Monnier made of this subject; the other, showing a similar though smaller entourage of orphans, is set against a broader cityscape, and was published in *Illustration* on 18 January 1845.² Our watercolor shows a more tightly cropped composition against the doorway of the famous orphanage. A third, companion drawing, *Ecole d'orphelines à Amsterdam*, shows the young girls of the orphanage, in a similar arrangement, and was published in *Illustration* on 18 January 1845 (fig. 42).³



Fig. 42

¹ C. Rollet, in *Henry Monnier 1799–1877: A Private Collection*, exhibition catalogue, Paris, Jane Roberts Fine Arts, 15 November–20 December 2013, vol. 1, n.p., under cat. no. 28.

² Champfleury [J. F. F. Fleury-Husson], *Henry Monnier, sa vie, son oeuvre avec un catalogue complet de l'oeuvre*, Paris 1879, p. 343, illustrated.

³ *Ibid.*, facsimile inserted before p. 315, illustrated.

HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

29. *Drapery Study: Study for “Petites filles spartiates provoquant des garçons”*
(*Young Spartans*)

Stamped, lower right, NEPVEU/DEGAS (Lugt 4349)

Red chalk, with stumping

10½ x 8¼ inches

270 x 210 mm

Provenance

Studio of the artist

René de Gas (1845–1926), Paris, the artist’s brother, by descent to his daughter,

Odette de Gas (1887–1932) and Roland Nepveu (1885–1962), Paris, by descent to their daughter,

Arlette Nepveu-Degas Devade, Paris

Thence by descent

Drawn circa 1860–62

Early in his career, before turning his attention to contemporary life, Degas was interested in history painting depicting subjects drawn from religious, historical, and literary sources. The present sheet, a drapery study in red chalk almost antique in feel, is preparatory for one such early painting. Detailed and highly worked, it is a study for the skirt of the figure at the right of the group of young Spartan girls in Degas’s *Petites filles spartiates provoquant des garçons* (*Young Spartans*), painted c. 1860–62, and reworked until 1880 (London, National Gallery; fig. 43).

The uncommon subject of Degas’s picture was drawn from two literary sources, one classical, Plutarch’s *Life of Lycurgus*, and the other more recent, Abbé Barthélemy’s *Voyage du jeune Anacharsis en Grèce*,¹ both of which describe the athletic training and rugged upbringing of Spartan girls. Degas recorded the subject of his painting in one of his notebooks: “Female

and male youths fighting on the exercise field watched by old Lycurgus and their mothers.”² A group of four half-naked Spartan girls on the left of Degas’s composition challenges



Fig. 43

1 J.-J. Barthélemy, *Le voyage du jeune Anacharsis en Grèce*, Paris, 1788 (reprinted, Paris, 1836), p. 293.

2 G. T. M. Shackelford and X. Rey (eds.), *Degas and the Nude*, exhibition catalogue, Boston, Museum of Fine Arts and Paris, Musée d’Orsay, 9 October 2011–1 July 2012, p. 28, note 57 (Notebook 18, p. 202).

3 J. S. Boggs, D. Druick, H. Loyrette, M. Pantazzi, G. Tinterow (eds.), *Degas*, exhibition catalogue, Paris, Galeries Nationales du Grand Palais, Ottawa, National Gallery of Canada, and New York, The Metropolitan Museum of Art, 9 February 1988–8 January 1989, p. 99, note 10 (Durand-

the group of five naked Spartan boys on the right to a fight or wrestling match. Their mothers and an elderly Lycurgus appear behind, in the middle of the picture, with the city of Sparta in the distance. The main protagonists are barely clothed, if at all, and were inspired by observations of contemporary youths on the streets of Paris.

An inventory compiled after Degas’s death lists eight separate studies and “thirty-seven drawings for Sparta, in pencil, pen and ink, and watercolor.”³ These drawings were probably part of lot 62b (“Croquis ou études pour *Jeunes Spartiates s’exerçant*”) in Degas’s first atelier sale, 6–8 May 1918. Interestingly, only a fairly small group of the works related to or preparatory for *Young Spartans* is known today. These include: a second, smaller version, *en grisaille* (Chicago, The Art Institute of Chicago);⁴ an oil sketch of the overall composition for the finished London picture (Cambridge, Fogg Art Museum);⁵ and a pencil drawing of the upper body of the Spartan girl for which our drawing is a study (Paris, Musée d’Orsay; fig. 44).⁶ Amongst other studies for individual figures are two drawings for the Spartan boy with his arms raised, one in the Metropolitan Museum of Art⁷ and one in the Detroit Institute of Arts.⁸

The present unpublished sheet, which comes directly by descent through the Nepveu-Degas family, is an important addition to the small corpus of works connected to the *Young Spartans*, a painting of great importance to Degas. He began work on it around 1860 and continued to re-work it until 1880, at which time it was slated for inclusion in the Fifth Impressionist exhibition. Catalogued in the exhibition as no. 33, the painting was not, for some reason, actually shown. As with his other early history paintings, *The Daughter of Jephthah* and *Semiramis Building Babylon*, *Young Spartans* remained in Degas’s studio until his death, “placed well in view near his easel, where he would happily pause—a unique honor and sign of partiality.”⁹



Fig. 44

Ruel archives, Paris, no. 2011).

4 Inv. 1961.334; oil on canvas, 94.1 x 1,40 cm.

5 Inv. 1931.51; oil on paper mounted on cardboard, 20.9 x 27.9 cm.

6 Inv. RF 11691; pencil, 279 x 379 mm.

7 Inv. 1975.1.609; black chalk over pencil, 317 x 193 mm; Robert Lehman Collection, 1975.

8 John S. Newberry bequest, 1964; pencil, 285 x 178 mm.

9 Shackelford and Rey, *op. cit.*, p. 35, note 66.



JEAN-FRANÇOIS MILLET
Gruchy 1814–1875 Barbizon

30. *Croix près de Gréville*

Marked with the artist's studio stamp, lower right, *J.F.M.* (Lugt 1460)
Black Conté crayon and charcoal, stumped, heightened with white chalk; with framing line
8⅜ x 11¼ inches
214 x 298 mm

Provenance

Emile Joseph-Rignault (1874–1962), Paris (Lugt 2218)
Galerie Guy Stein, Paris

John Rewald (1912–1994), New York (Lugt 1517a) (his sale: London, Sotheby's, *Important Nineteenth Century and Modern Drawings, The Property of John Rewald*, 7 July 1960, lot 76 [£240; bt. Kornfeld])

Dr. Zdenko Bruck (1903–1979), Bern and Buenos Aires
Galerie Nathan, Zurich, 1978
Private collection, Switzerland

Exhibitions

Paris, Galerie Guy Stein, *8e Exposition-Vente: 150 Tableaux, dessins, aquarelles*, 17 June–31 July 1938, cat. no. 103

Los Angeles, Los Angeles Municipal Art Gallery, *The Collection of Mr. and Mrs. John Rewald*, 31 March–9 April 1959, cat. no. 84

In August of 1870, with the Franco-Prussian War underway, and Prussian troops moving into northeastern France, Millet and his family left Barbizon for Cherbourg in Normandy,



Fig. 45

where they remained for the duration of the war and the ensuing radical government of the Paris Commune. They did not return to Barbizon until November 1871. During this period the artist spent much of his time in the countryside of Cherbourg, particularly in his natal hamlet of Gruchy and its neighboring village of Gréville, sketching the surrounding towns and landscape. Despite his anxiety about the war, Millet made a large number of drawings and paintings, some of which were completed after his return to Barbizon. Almost all were landscapes. The greatest of these, the *Church at Gréville* (1871–74) (fig. 45),¹ exhibited at the Musée de Luxembourg from 1875 and now in the Musée d'Orsay, was one of the most influential paintings for the young generation of modern painters, including, especially, Vincent van Gogh (1853–1890).

While art historians have pointed to these Norman landscapes as central to the development of Impressionism, it is clear that for Millet they were a way of making contact with his own past during this time of exile.² He almost always sought out buildings for their antiquity and landscape sites of untouched rural beauty and contour. These were the *loci* of his childhood, and they clearly gave him great security; they were symbols of endurance in very troubling times. In no small way these landscapes and ancient buildings were emotionally equivalent to the peasants of his earlier work who had survived raw nature and economic forces threatening to destroy their centuries-old way of life.

The present sheet shows such a landscape. Set against a high horizon line, old village buildings and a tower are almost engulfed by a luxurious canopy of ancient trees and vegetation. One of the many early Norman crosses throughout the Cotentin peninsula is the focal point of the composition, drawing the eye to the uneven terrain untouched by modern machinery. A stonewall with a gate separates this uneven ground, presumably a pasture for grazing.



1 John Rewald, who owned our sheet, thought that the tower at the left of the drawing represented this very church, Sainte-Colombe; it does bear a striking resemblance to the general shape of the tower with its weather vane, but the prominent high point on which the church stands would

argue against this identification; see his sale: London, Sotheby's, *op. cit.*
2 R. Herbert, *Millet*, exhibition catalogue, Paris, Grand Palais, and London, Hayward Gallery, 1975–76, English edition, p. 195.

ADOLPH VON MENZEL

Breslau 1815–1905 Berlin

31. *The Back of the Church of Aura near Kissingen, 1884*

Signed and dated, upper left, *A. Menzel / 84*; and inscribed, lower right (*verso*), *Wirtschaftshof bei Kloster Aura b[ei]. Kissingen*

Carpenter's pencil

12 1/2 by 9 1/4 inches

313 x 235 mm

Provenance

Nationalgalerie, Berlin (Lugt 1640), deaccessioned and acquired in 1921 by the artist's nephew,

Otto Krigar-Menzel (1861–1929), Berlin

Private collection, Germany

Exhibition

Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905 (2nd edition), cat. no. 1985 (as *Zerfallene Bauernhütte*)

From the early 1880s Adolph Menzel accompanied his sister Emilie, sitter to numerous of his portrait drawings, on numerous occasions to the Franconian spa town of Kissingen, north of Würzburg. After several enjoyable visits Menzel began to regard himself a local rather than a visitor. He would regularly wander about town and its surrounding villages and make drawings of his visual discoveries. He referred to these excursions as *Schwalbenflüge*, or, 'flights of swallows.'

Menzel had a lifelong interest in his surroundings no matter how trivial, and he invariably recorded them. Even a fallen bicycle on a quiet sidewalk would catch his eye. A habitual draughtsman, he exercised his passion on any available piece of paper, from newspaper margins to business cards. In the present, fully elaborated drawing Menzel recorded the picturesque backyard behind the apse of the parish church at Aura, a small town near Kissingen. Two people converse in a doorway while chickens scratch about for food. A roof, twisted and bent by time and rickety stone blocks forming crude but picturesque stairs draw the viewer's eyes to the scene. The crooked gable, crumbling plaster and teetering picket fence all caught the artist's attention. In some parts of the composition Menzel rubbed the pencil strokes with his thumb, as was his practice, to enhance the visual effects, notably in the shrubs on the right and in the sky where he signed the drawing. At the time, the church of Aura was only a small remnant of a once much larger Benedictine abbey, which had been largely destroyed by the middle of the sixteenth century. The church was reduced in size in the seventeenth century and then served as the town's parish church. Unlike Menzel's more common sketchbook sheets, our drawing stands out by its much larger size and high degree of finish, which suggest that Menzel made it as a work of art in its own right.



AMÉDÉE LYNEN

Saint-Josse-ten-Noode 1852–1938 Brussels

32. *Church of Saint Martinus, Sint-Martens-Latem, 1885*

Signed and dated, lower right, *Am. Lynen 1885*; also, signed and inscribed, *verso, ancienne église de Laethem / dessin illustrant / "La Messe de Minuit" / de Th. Hannon. / Am. Lynen*

Charcoal on buff Bristol paper, with blind stamp, lower left, *BRISTOL / LM / TEINTE JULIEN*

12 1/8 x 9 1/4 inches
308 x 234 mm

Provenance

Mathieu de Néouze, Paris

Literature

T. Hannon and A. Lynen, *Une Messe de minuit*, Brussels, 1888, with an illustration of the related lithograph

E. Demolder, "Chronique artistique," in *La Société nouvelle: Revue internationale: sociologie, arts, sciences, lettres*, 4^e année, I, 1888, p. 75, review of *Une messe de minuit*

A study for one of thirteen macabre lithographs illustrating Théodore Hannon's fantastical symbolist poem, *Une Messe de minuit*, published in an edition of 150 copies in Brussels by Charles de Vos in 1888.¹ Our drawing shows a mysterious moonlit scene, a flight of ravens swirling round the bell tower of the old church of Saint Martin in the artists colony of Sint-Martens-Latem. A single raven watches the flight from the church atop the steeple. The entire image suggests a sinister omen. The combination of the traditional Belgian architecture of the rooflines of the church, and the almost abstract line of the birds's flight pattern, sharp and threatening, expose Lynen's deep Symbolist sympathies.

Amédée Lynen was one of the Belgian artists formed in the fertile period of artistic creativity in Brussels in the 1870s and '80s. Writer, painter, printmaker, illustrator, decorator, typographer, and draughtsman, Lynen determined to work in different disciplines throughout his career. He studied under Paul Lauters (1806–1875) and Joseph Stallaert (1825–1903) at the Brussels Academy. In 1880, he was the co-founder of the artistic circle, *L'Essor*, and of its successor, *Pour l'Art*, in 1892.

Théodore Hannon (1851–1916), poet, journalist, and painter, was a disciple Baudelaire and friend of J. K. Huysmans, author of *A rebours*, whom he first met in 1876. His most famous book of poems, *Rimes de joie*, was published in 1881, with a preface by Huysmans.



¹ A copy is in the collection of the Toledo Museum of Art, Toledo, OH; inv. 1984.693.

ODILON REDON

Bordeaux 1840–1916 Paris

33. *Femme et fleurs*

Signed, lower left, *ODILON REDON*
Charcoal on buff wove paper
20 $\frac{1}{8}$ x 14 $\frac{3}{4}$ inches
524 x 375 mm

Provenance

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

Exhibitions

London, Matthiesen Gallery, *Odilon Redon, 1840–1916*, May–June 1959, cat. no. 32, illustrated
Jerusalem, The Israel Museum, *Odilon Redon: Ian Woodner Collection*, 3 December 1985–3 February 1986, cat. no. 34, illustrated
Munich, Villa Stuck, *Odilon Redon: Meisterwerke aus de Sammlung Ian Woodner*, 17 March–8 June, 1986, p. 47, illustrated in color
Minneapolis, Minneapolis Institute of Arts, *Odilon Redon: The Woodner Collection*, 13 December 1986–15 February 1987
Berkeley, University of California, University Art Museum, *Odilon Redon: The Woodner Collection*, 23 September–6 December 1987
Washington, D. C., The Phillips Collection, *Odilon Redon: Masterpieces from the Woodner Collection*, 15 April–26 June 1988, cat. no. 56, illustrated in color
Portland, Maine, Portland Museum of Art, *Odilon Redon: Masterpieces from the Woodner Collection*, 30 August–19 October 1988, cat. no. 56
Tokyo, The National Museum of Modern Art, Kobe, The Hyogo Prefectural Museum of Modern Art, and Nagoya, Aichi Prefectural Art Gallery, *Odilon Redon*, 1989, cat. no. 116, illustrated in color
Barcelona, Museu Picasso, *Odilon Redon (1840–1916). La Colección Ian Woodner*, 7 November 1989–7 January 1990, cat. no. 84, illustrated in color
Madrid, Fundación Juan March, *Odilon Redon: Colección Ian Woodner*, 19 January–1 April 1990, cat. no. 92, illustrated in color
Memphis, The Dixon Gallery and Gardens, *Odilon Redon, The Ian Woodner Family Collection*, 1990, cat. no. 104, illustrated
Lausanne, Fondation de l'Hermitage, and Paris, Musée Marmottan, *Odilon Redon, La Collection Woodner, 1992–1993*, cat. no. 74
New York, The Drawing Center, *Odilon Redon: Selections from the Woodner Family Collection*, 1993, p. 10

Literature

K. Berger (trans. by M. Bullock), *Odilon Redon: Fantasy and Color*, New York, 1965, cat. no. 670

J. Peachey, *Fable for String Quartet*, Washinton, D.C., 1989, cover illustration
A. Wildenstein et al., *Odilon Redon, catalogue raisonné de l'oeuvre peint et dessiné*, Paris, 1992, vol. I, pp. 71–72, cat. no. 152, illustrated

Drawn *circa* 1890

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

Several other large sheets by Redon, comparable in size and also executed in charcoal, show a similar-looking girl with long, black hair in profile to the left: *Profil de femme à la couronne* (New York, The Ian Woodner Family Collection), preparatory for a lithograph, in reverse, used as the frontispiece of Ferdinand Herold's *Chevaleries sentimentales*, 1893¹; *La Prière* (or *L'Orante*, or *Tête fumante*) (private collection, 1991), preparatory for a lithograph, in reverse, used as the cover for *La Vie moderne*, 24 October 1885²; *Profil* (Belgrade, National Museum, 1949, inv. no. 1021; fig. 46)³; and *Les Pavots noirs* (or, *Le Printemps*), 1893 (private collection)⁴ in which the girl also stares at flowers, in this



1 Wildenstein, *op. cit.*, pp. 70–71, cat. no. 149, illustrated.

2 *Ibid.*, p. 71, cat. no. 150, illustrated.

3 *Ibid.*, cat. no. 151, illustrated.

4 *Ibid.*, p. 137, cat. no. 335, illustrated.

case, poppies. Two large-scale drawings in charcoal show a similar-looking girl with long, black hair in profile to the right: *Profil féminin* (formerly, Paris, Stephen Higgins, circa 1962)⁵; and *Femme et Fleurs* (Otterlo, Rijksmuseum Kröller-Müller, inv. no. 665.23).⁶ The figures in the drawings in Belgrade and Otterlo most closely resemble the girl in the present sheet in their high foreheads and button noses. All three must have been based on the same model.



Fig. 46

⁵ *Ibid.*, p. 100, cat. no. 233, illustrated.

⁶ *Ibid.*, p. 128, cat. no. 305, illustrated.



HENRI-JOSEPH HARPIGNIES
Valenciennes 1819–1916 Saint-Privé

34. *Still-life of Flowers in a Glass Vase, including Rose, Nigella, and Larkspur*

Signed with the initials, lower right, *hb*.
Watercolor over traces of graphite
4½ x 4⅞ inches
115 x 124 mm

Provenance
Salamander Fine Arts, London, 2007
Private collection, Paris

Very long-lived, Henri-Joseph Harpignies was a landscape painter of considerable merit who is today best known for his watercolor drawings. Influenced by Corot and other painters of the Barbizon School, he travelled to Italy as a young man and debuted at the Salon of 1853 with *Vue de Capri*. He returned to Italy from 1863 until 1865, and was given the Croix de chevalier de la Légion d'honneur in 1875. As seen in the present sheet, Harpignies's watercolors are characterized by an unparalleled lightness of touch, concision, and technical prowess. His abilities led him to exhibit beyond Paris, in London, with the New Water-Colour Society. Renowned for his landscape compositions, still-lives such as our drawing are rare for the artist.



35. *Le Sagittaire*, 1920

Signed with the artist's monogram and inscribed, upper right, *A L'AMI ARNAULT / EN AFFECTION / ANT / BOURDELLE*; inscribed in Greek characters, center right, *EPOEI*; inscribed, upper left, *LE SAGITTAIRE*; and inscribed and dated, lower left, *TRÔO / 4 D'OCTOBRE / 1920*

Pen and black ink heightened with red wash
7 7/8 x 10 1/4 inches
200 x 260 mm

Provenance

Alexandre Auguste Arnault, Paris and Trôo
Collection Jacques Malatier (1926–2017), Paris

From 1900 onwards Bourdelle executed a series of monumental sculptures of figures inspired by the art of ancient Greece, including a *Head of Apollo* (1900–09), *Penelope* (1905–07), *Hercules the Archer* (1910), and the superb *Dying Centaure* (*Le Centaure mourant*) of 1914 (fig. 47). This last work, destined for the atrium of the Théâtre des Champs Elysées, shows the half-human/half-horse creature as Chiron, Apollo's teacher who initiated the god into the art of Music. As Madame Bourdelle observed, "he wanted his centaur to be more spiritual and less beast,"¹ in contra-distinction to the general depiction of the centaur by the previous generation of Symbolists.

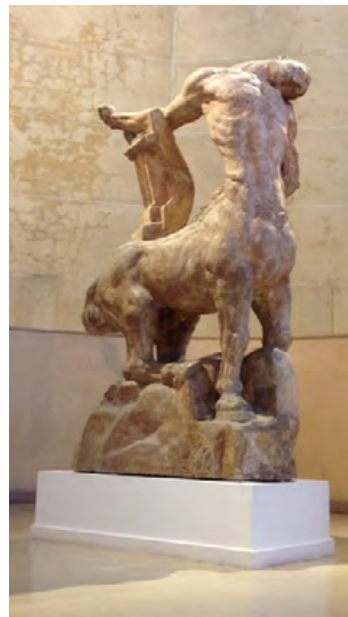


Fig. 47

1 C. Bourdelle, *Ma vie avec Antoine Bourdelle*, Paris, 2005, p. 127.
2 Inv. MBD2991; inscribed *ETABLES* and dated *10 Septembre 1920*, pen, ink, wash and gouache on tracing paper, 176 x 255 mm.
3 Paris, Musée du Petit-Palais, inv. PPD1374; inscribed "A MON AMI /

his bow and arrow stretched to the limit. Surrounding the centaur is an elaborately worked border of the Greek key motif, and the whole sheet, Neo-classical in style, evokes an ancient Greek red-figure vase. It is an image of utter virility in contrast to the dying centaur of 1914. A preliminary study on tracing paper, dated nearly a month earlier than our sheet and more cursorily sketched, is in the collection of the Musée Bourdelle (fig. 48).² The preliminary drawing is inscribed 'étables' but beyond these two works there is no other indication to a related project, sculpture, or commission. Nonetheless, it is interesting to note that our drawing is almost a *trompe l'oeil* of a wax *modello* on slate, suggesting that it may have been intended as a bronze bas-relief.

Le Sagittaire is dedicated to the journalist and politician August-Alexandre Arnault whom Bourdelle befriended around 1910. An extensive correspondence between the sculptor and Arnault is preserved in the Musée Bourdelle. In about 1920, Monsieur Mathieu, the mayor of Trôo, a village in the Loire valley, had asked Arnault to contact his friend Bourdelle regarding a commission to design a memorial to the men of the village who had died in combat during World War I. The artist remained in Trôo for most of October 1920, during which time he made our drawing, and even drew a portrait of Arnault for a bust never executed.³ Begun in August 1922, the memorial was completed in the spring of 1923 and inaugurated the following July. A sober cube of stone from the region is dressed with two low-relief inscriptions rendering homage to the soldiers.



Fig. 48

AUGUSTE ARNAULT / CET ESSAI DE MARBRE / A LA POINTE DE PLOMB ANTOINE / BOURDELLE / TROO 26 OCTOBRE / 1920, pencil, 490 x 412 mm.



INDEX OF ARTISTS

Anselmi, Michelangelo	1	Ingres, Jean-Auguste-Dominique	24
Barbieri, Giovanni Francesco, called Il Guercino	7, 8	Jouvenet, Jean-Baptiste	14
Benefial, Marco	12	Lépicié, Nicolas Bernard	20
Boscoli, Andrea	4	Lynen, Amédée	32
Bourdelle, Emile-Antoine	35	Mellan, Claude	6
Confortini, Jacopo	5	Menzel, Adolph von	31
Couture, Thomas	27	Millet, Jean-François	30
Crespi, Giuseppe Maria, called Lo Spagnolo	11	Monnier, Henry-Bonaventure	28
Degas, Hilaire-Germain-Edgar	29	Morandi, Giovanni Maria	9
Delacroix, Ferdinand-Victor-Eugène	25	Piola, Paolo Gerolamo	10
Delaroche, Paul	26	Pujos, André	21
Dugourc, Jean-Demosthène	19	Redon, Odilon	33
Farinati, Paolo	2	Ricci, Marco	13
Greuze, Jean-Baptiste	18	Robert, Hubert	16
Harpignies, Henri-Joseph	34	Saint-Aubin, Gabriel-Jacques de	17
Heim, François-Joseph	23	Tiepolo, Giovanni Domenico	15, 22
		Zuccaro, Federico	3



W. M. BRADY & CO.

NEW YORK, NY