



PAINTINGS, DRAWINGS,  
AND OIL SKETCHES  
1810-1930



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OCTOBER 19 TO NOVEMBER 11, 2016

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Laura Bennett  
Mark Brady

*Front cover illustration*

THÉODORE CHASSÉRIAU

14. *Head of a Young Man, in Profile to the Right*

*Frontispiece*

ALEXANDRE-HYACINTHE DUNOUY

2. *Vue du parc de Saint-Cloud, prise de Sèvres* (detail)

*Back cover illustration*

FRANÇOIS BONVIN

30. *Nature morte aux œufs*, 1878

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## CATALOGUE

Measurements are given height before width.

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

## PIERRE-NOLASQUE BERGERET

Bordeaux 1782–1863 Paris

### I. *Portrait of an Oriental in Three-Quarter Profile*

Signed with the monogram and dated, lower right, *janvier 1813 / B.*

Oil on canvas

23¼ x 19⅞ inches

59 x 48.5 cm

#### Provenance

Mr. and Mrs. Thierry de Chirée, Avignon

This striking oil sketch of an Oriental stands in the tradition of early nineteenth-century French portraiture of Oriental or exotic sitters, which became popular in the wake of Napoleon's Egyptian campaign of 1798–1801. When the Armée d'Orient returned from the Middle East to France, many local men and fighters followed. Some became celebrities, such as Katchef Dahout, a Christian Mameluke from Georgia who famously sat to Anne-Louis Girodet (1767–1824) in 1804. His half-length portrait, now in the Art Institute of Chicago, shows the man as an old but noble fighter espousing virile strength and calm authority.<sup>1</sup> In addition to half-length portraits, including the so-called *Indian* of 1807 (Montargis, Musée Girodet),<sup>2</sup> Girodet made about a dozen large-scale head studies of Orientals, such as that of *Mustafa* (1819; Montargis, Musée Girodet),<sup>3</sup> the *Head of an Oriental in a Blue Turban* (Doullens, Musée Lombard),<sup>4</sup> or the *Portrait of an Oriental* in the Musée Calvet at Avignon (fig. 1).<sup>5</sup> The Avignon picture, undated and nearly identical in size, shows the same sitter as our painting from a slightly different angle. He could be either an Oriental in France or a model posing in that role. Bergeret and Girodet certainly knew each other well. For some time at the beginning of the century, they both lived and worked in the Couvent des Capucines, an abandoned convent then located in what is today's Place Vendôme. Prior



Fig. 1



Fig. 2

1 S. Bellenger (et al.), *Girodet 1767–1824*, exhibition catalogue, Paris, Musée du Louvre, Chicago, The Art Institute, and elsewhere, 2005–06, p. 385, cat. no. 81, illustrated.

2 *Ibid.*, p. 386, cat. no. 82, illustrated.

3 *Ibid.*, p. 389, cat. no. 84, illustrated.

4 *Ibid.*, p. 385, fig. 255.

5 *Ibid.*, p. 385.

to its demolition in 1806, the convent's cells accommodated numerous young artists, including Bergeret, Jean-Auguste-Dominique Ingres (1780–1867) and the sculptor Lorenzo Bartolini (1777–1850), who were close friends and ran a sort of academy dedicated to the study of Italian Renaissance art.<sup>6</sup> Girodet occupied a corner studio in the cloisters, while the Circus Franconi resided in the garden.

In both our portrait and in Girodet's paintings it is the face and head of the sitter that dominate, occupying almost the entire picture plane and thus conveying a sense of great monumentality. In style and handling of the brush, too, there are strong parallels with Girodet, most obvious in the Avignon *Portrait of an Oriental*, which must have been executed at the same time as ours.<sup>7</sup> The type and colours of the turban, including the way it is tied, are identical in both paintings. The main differences lie in the additional buttoned vest and somewhat greater detail in the rendering of the brown cloak in our painting. Both portraits are relatively loosely painted, predominantly with earth colours while strong colours are used only sparingly. A *Self-Portrait* by Bergeret (private collection, Paris), dating from the first decade of the century, reveals an equally sketchy style and colour scheme.<sup>8</sup>

Orientals feature in several of Bergeret's drawings and paintings, such as the *Wedding of Mohammed II and Irene* (1817; Bordeaux, Musée des Beaux-Arts) or *Filippo Lippi Imprisoned at Tangier Draws the Portrait of His Master* (1819; Cherbourg, Musée Thomas-Henry). A drawing for the head of Mohammed in the Bordeaux painting, from the collection of the painter Turpin de Crissé, is in the Musée des Beaux-Arts at Angers (fig. 2).<sup>9</sup>

History painter, pioneer lithographer and designer, Pierre-Nolasque Bergeret began his studies under Pierre Lacour (1745–1814) at Bordeaux before entering the Paris studios of François-André Vincent (1746–1816) and Jacques-Louis David (1748–1825), where he met the painters François-Marius Granet (1775–1849) and Ingres. Over a period of nearly fifty years, from 1806 to 1853, Bergeret exhibited paintings of *troubadour* and oriental subjects at the Paris Salons, including *Pope Leo X and his Entourage Honouring Raphael after His Death* (1806; Oberlin, Allen Art Museum); *Charles V Picking up Titian's Brush* (1808; Bordeaux, Musée des Beaux-Arts); *Anne de Boleyn condemned to Death* (1814; Paris, Musée du Louvre) and the *Death of Henry IV* (1824; Pau, Musée National du Château).

6 H. Naef, 'Ingres e son collègue Pierre-Nolasque Bergeret,' in *Bulletin du Musée Ingres*, XXXVII, 1975, p. 3.

7 In an e-mail communication of 27 July 2016, M. Sylvain Bellenger, on stylistic grounds, proposed a similar date of *circa* 1813 for Girodet's Avignon painting.

8 Oil on canvas, 63 x 53 cm; formerly with Galerie Michel Descours, Lyon.

9 Inv. MTC 47; n° (49), p.29 (Inventaire legs Turpin de Crissé).



## ALEXANDRE-HYACINTHE DUNOUY

Paris 1757–1841 Jouy-en-Josas

### 2. *Vue du parc de Saint-Cloud, prise de Sèvres*

Oil on paper, mounted on canvas  
13 x 18 $\frac{1}{8}$  inches  
33 x 46 cm

#### Provenance

M. Jacques Sargoz, Bordeaux

Painted *circa* 1820

Dunouy belonged to the first generation of French Neo-classical landscape painters which included such artists as Jean-Joseph-Xavier Bidauld (1758–1846), Pierre-Athanase Chauvin (1774–1832), Achille-Etna Michallon (1796–1822), and Jean-Victor Bertin (1767–1842).<sup>1</sup> His first trip to Italy was from 1789 to 1791. Since his first Salon paintings of the early 1790s were based on sketches he made in Italy, it has been suggested that he was one of the first French disciples to follow sincerely the *plein-air* landscape doctrines of the seminal artist in this field, Pierre-Henri de Valenciennes (1750–1819). Dunouy exhibited sketches at the Salons of 1799, 1800, 1801, and 1804. However, few of these Italian *plein-air* sketches remain, having been destroyed in a studio fire. Dunouy made a second trip to Italy between 1810 and 1815. With the support of King Joachim and Queen Caroline Murat of Naples, Dunouy became court painter during this time.

After his return to France in 1815, he regularly exhibited views of France and Italy. The titles of Dunouy's entries to the Salon catalogues of the 1810s and '20s show that he traveled the regions of Lyon, Savoy, Auvergne, southern France, and the outskirts of Paris including Jouy, Marcoussis, Saint-



Fig. 3

<sup>1</sup> For the most up to date biography of the artist, see E. Calbi, in *Paysages d'Italie, Les peintres du plein air (1780–1830)*, exhibition catalogue, Paris, Grand Palais, and Mantua, Palazzo Te, 2001, p. 134.

Cloud, and Montmorency. During the Restoration, he was hired to decorate the royal palaces around Paris. He exhibited for the last time at the Salon of 1833.

In our sketch, painted on the spot, Dunouy has painted a view taken from the heights of Sèvres, on the edge of the forest of Meudon, directly above a group of buildings that comprise the Sèvres Manufactory of Porcelain, which had been moved from Vincennes in 1756, at the behest of Madame de Pompadour, and reestablished adjacent to the Château de Bellevue, which she built in 1750 and which was destroyed in 1823, shortly after Dunouy painted this sketch. Indeed, the position from which he painted our sketch is most likely within or adjacent to the demesne of the château itself. In the middle ground and to the left up on the hillside can be seen the Pavillon de Breteuil, built by Louis XIV (1672–80). Further to the right is the Château de Saint-Cloud complex (largely destroyed in 1870), with the town of Saint-Cloud descending the slope to the Seine. Where the town meets the river is the Pont de Saint-Cloud over the Seine which connects Saint-Cloud to the town of Boulogne on the right, behind the tree. In the middle distance, at the highest point in the composition, is Mont-Valérien, near Suresnes, where a Trappist retreat once existed. In 1841, the Fort Mont-Valérien was built as a part of Paris's ring of modern fortresses.

In this elegant *plein-air* sketch of a site much appreciated by artists in the nineteenth century, Dunouy gently indicates the sinuous course of the Seine in the suburbs of Paris on a summer day. With only the slightest of breezes affecting the repoussoir tree on the right, used to indicate scale in the painting, a slate blue sky with hardly a cloud and the overall haze of heat adding a blanched atmosphere to the canvas, the artist has given a timeless presence to an otherwise ordinary panoramic view.

Dunouy painted another view from this site, taken from a position slightly farther up the hill, and showing only the rooftops of the Manufactory of Sèvres. This view, portraying a slightly different angle to the perspective, and slightly larger and more finished, with three figures and horses added as staffage, is in the Musée du Domaine départemental de Sceaux, near Paris (fig. 3).<sup>2</sup> In the Salon of 1819, Dunouy exhibited fourteen paintings altogether, including no. 400 described as *Vue du parc de Saint-Cloud, prise de Sèvres*; whether the Sceaux painting, or our preparatory, *plein-air* sketch, or a third, untraced picture, can be linked to that entry remains uncertain.

<sup>2</sup> Inv. 37.116; *Saint Cloud et la Seine vus de la hauteur de Brimborin à Sèvres*, oil on canvas, 46 x 65 cm.



AUGUSTIN-ALEXANDRE THIERRIAT  
Lyon 1789–1870 Lyon

3. *Vue de la Salle du XIII<sup>e</sup> siècle au musée des Monuments français, 1817*

Signed and dated, lower right, *Thierryat de Lyon / 1817*; also, inscribed on the old mount, *SALLE DU TREIZIÈME SIÈCLE. / MUSÉE DES MONUMENTS FRANÇAIS.*

Watercolor heightened with gum arabic over black chalk  
14¼ x 10¼ inches  
362 x 260 mm

During the Revolution, the archaeologist Alexandre Lenoir (1762–1839), horrified by the willful destruction of the monuments of French history, was able to convince the authorities of the necessity of housing the national patrimony, widely dispersed during these tumultuous years and vulnerable to vandalism. With works seized from Parisian churches, royal tombs, and religious houses, stored since 1791 in the Couvent des Petits-Augustins (now the Ecole des Beaux-Arts), Lenoir created the Musée des Monuments français, under a decree of April 8, 1796. The museum was opened to the public that same year. The rooms were organized chronologically around the cloister, illustrating, “l’enfance de l’art chez les Goths, ses progrès sous Louis XII et sa décadence chez Louis XIV. Enfin, le style antique restauré dans nos contrées par les leçons publiques de Joseph-Marie Vien.”<sup>1</sup> Lenoir’s fantastical reconstruction included the tombs of the French kings brought from the Basilica of Saint Denis, and the tomb of Abelard and Héloïse.<sup>2</sup> The museum,

became a favorite source of inspiration to young artists and contributed to the formation of the Troubadour style which dominated the Paris Salon for twenty years. However, by December 18, 1816, Quatremère de Quincy accused Lenoir of having constructed “un cimetière des arts,” whereupon King Louis XVIII ordered its closure and the restitution of all objects to their places of origin.<sup>3</sup>

Thierryat, like his Lyonnais Troubadour comrades, deplored this decision. In our drawing, he recorded the room dedicated to the art of the thirteenth-century, one of the most important rooms created in the museum, just before its official dismantling. The room, located in what had been the sacristy of the Petits-Augustins monastery was completed in the early days of the museum, apparently in 1797. Lenoir modelled his decorative scheme on the reds and blues of the stained glass window taken from Saint-Germain-des-Prés,<sup>4</sup> which he had re-installed in the room’s bay windows, painting the vaulted ceiling sky-blue inset with gilded stars, and the door frames red; Jean-Lubin Vauzelle (1776–1837) recorded the room in this state in a spectacular watercolour now in the Louvre (fig. 4).<sup>5</sup> In contrast to Vauzelle’s watercolour, Thierryat shows the room as it appeared at the beginning of the nineteenth century when, after the ceiling had been damaged by saltpeter, a grey-coat of paint was applied over the original ceiling, covering the brilliant blue and gilt decoration. Another view



Fig. 4

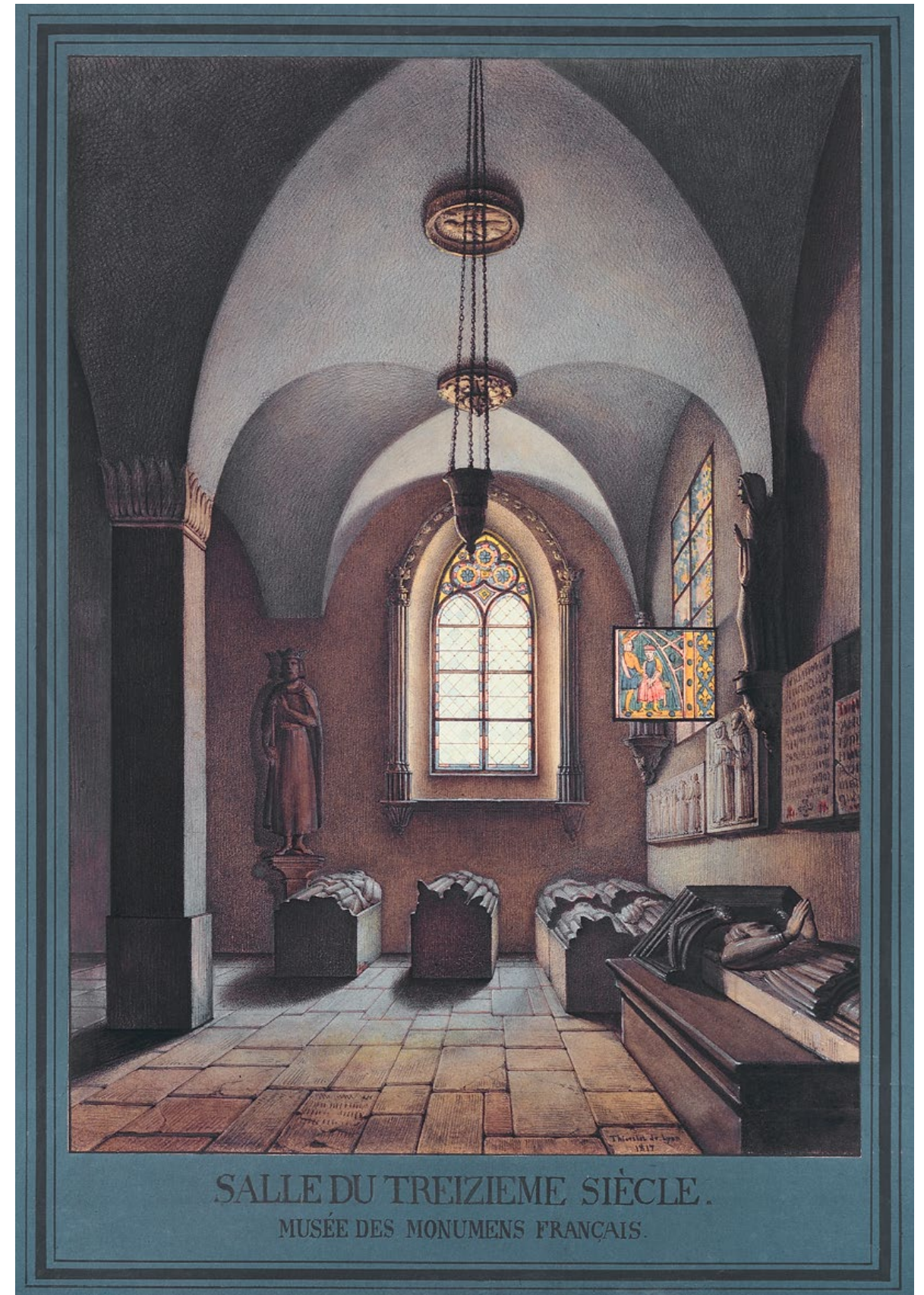
1 “The infancy of art in the kingdom of the Goths, its progress under Louis XII and its downfall under Louis XIV. And at last, the taste for the antique in our land restored by the public instruction of Joseph-Marie Vien.” See A. Lenoir, *Le Musée des Monuments Français*, Paris, an IX (1800), vol. 1, p. 7.

2 Today at Père-Lachaise cemetery.

3 For a thorough history and analysis of the building of the museum and its decoration and contents, see G. Bresc-Bautier *et al.*, *Un Musée révolutionnaire, Le musée des Monuments français d’Alexandre Lenoir*, exhibition catalogue, Paris, Musée du Louvre, 2016.

4 Bresc-Bautier *et al.*, *op. cit.*, p. 128.

5 Inv. RF 5279.19; watercolor with pen and ink, 296 x 447 mm.



of the room by Julien Léopold Boilly (1796–1874), painted in 1816, a year before our watercolor, is drawn from an angle 90 degrees to the left of our sheet, and shows the same beautiful window from Saint-Germain-des-Prés head-on, and with the same pane opened as in our drawing (fig. 5).<sup>6</sup>

The Salle du XIII<sup>e</sup> siècle included some of the most important medieval monuments of French history from the thirteenth century, including recumbent effigies, stained glass, altarpieces, and statues of royal or noble personages. Among these monuments Thierriat's watercolour records: on the far wall, the mounted statue of King Childebert I, son of Clovis, from the church of Saint-Germain-des-Prés; to the right, the aforementioned stained glass window, one pane of which is opened, also from the same church; along the floor, the thirteenth-century *gisants* of Robert VI, son of Louis IX; Philippe de France, son of Louis le Gros; Constance de Castille, daughter of Louis VII; and, in the corner, the double monument of Robert le Pieux and his wife. These extraordinary funerary monuments had been removed from the basilica of Saint-Denis, and moved to the museum in 1794.<sup>7</sup>

Although he exhibited in the Paris Salons from 1817 to 1840, Augustin Thierriat worked his entire life in Lyon. His father, a wealthy pharmacist with royalist leanings, was

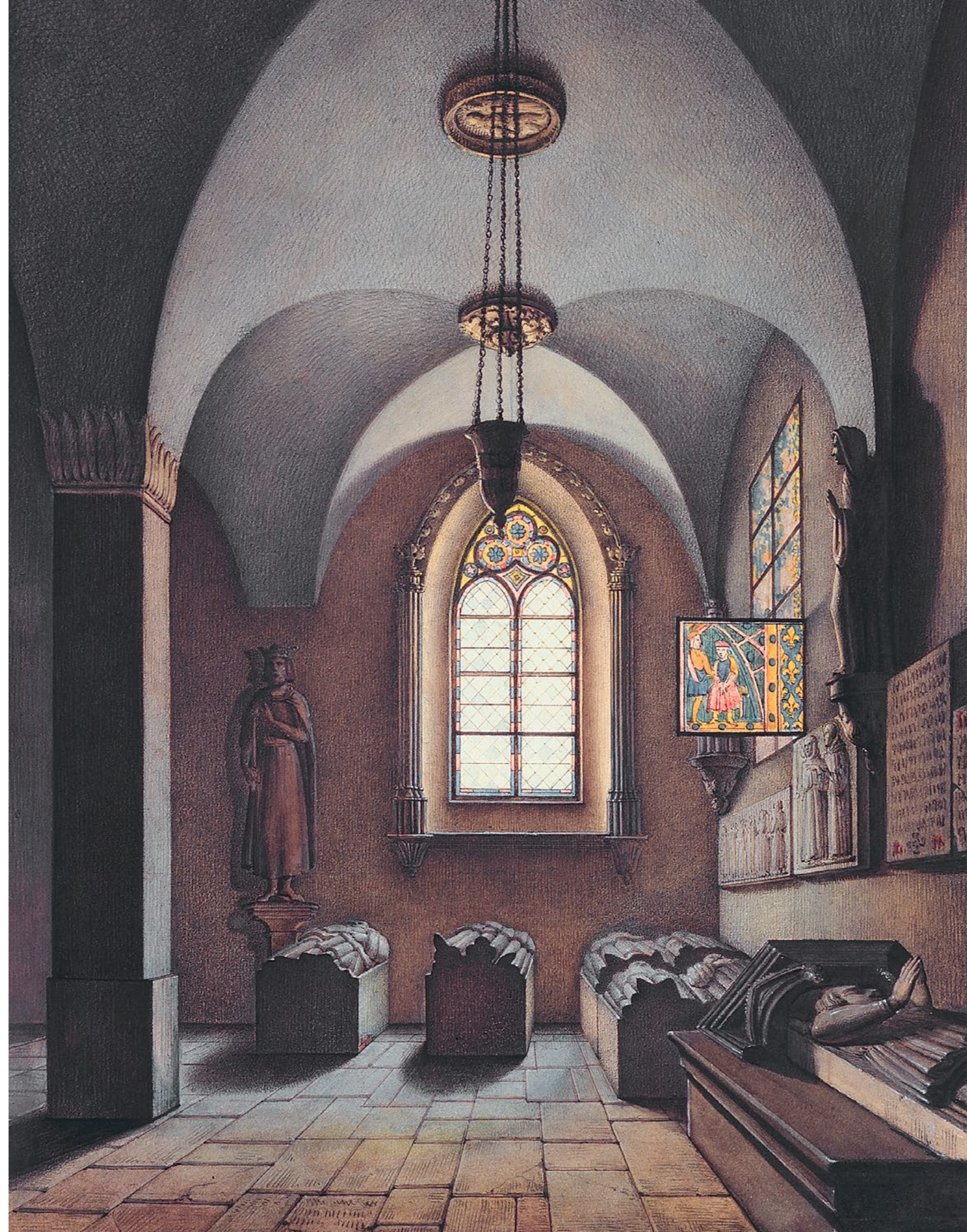


Fig. 5

6 Paris, Musée Carnavalet, inv. D. 145; watercolor, 215 x 165 mm.

forced to flee Lyon following the Republican repression of 1793 and died in poverty. His uncle was assassinated in Geneva after having delivered the king's archives. The young orphan Augustin was admitted to the Ecole de Dessin in 1806 and to the Ecole des Beaux-Arts in Lyon the following year, where his teachers were Antoine Berjon (1754–1843) and Pierre-Henri Révoil (1776–1842). The latter gave the young artist the job of restoring medieval manuscripts from his famous Cabinet des Gothicités. Thierriat opened a successful drawing class for young ladies in 1812 and his first paintings were in the Troubadour style: *La religieuse Julienne Du Guesclin, soeur du cométable, chassant les Anglais qui voulaient surprendre et piller le château de Pontorson, en Basse-Normandie* was acquired by the Société des Amis des Arts de Lyon in 1819. His clients included the comte d'Artois, future Charles X, and the duchesse de Berry. By 1820, famous as a flower painter, Thierriat replaced Berjon at the Ecole des Beaux-Arts and trained over four hundred students in the art of designing flower patterns for the Lyonnais silk trade. He became curator of the Musée des Beaux-Arts in 1831 where he dedicated a room to paintings exclusively from the Lyonnais school, which remains open to this day.

7 G. Bresc-Bautier et al., *op cit.*, p. 126.





JEAN-LOUIS-ANDRÉ-THÉODORE GÉRICAULT  
Rouen 1791–1824 Paris

4. *A Kneeling Man Seen from Behind (recto)*  
*Farm Buildings in an Italian Landscape and a Study of a Horse's Leg (verso)*

Inscribed indistinctly, *verso*, and numbered, *verso*, 1801/2  
Pen and brown ink (*recto*); black chalk with brush and brown wash  
(*verso*)  
9<sup>3</sup>/<sub>8</sub> x 7<sup>5</sup>/<sub>8</sub> inches  
238 x 193 mm

*Provenance*  
M. and Mme. Henri Levantal, Paris  
Thence by descent

*Exhibitions*  
Frankfurt, Schirn Kunsthalle, and Ghent, Museum voor Schone  
Kunsten, *Géricault: Images of Life and Death*, 2013–2014, pp. 52,  
217, cat. no. 38, illustrated

Drawn *circa* 1818

After his sudden return from Italy in 1817, Géricault embarked on a series of projects that reflected his attraction to the drama of modern life and the great heroic qualities of Italian art. Although he abandoned a full-scale treatment of the *Race of the Barberi Horses*, he searched for a perfect

union of subject and style in such compositions as the *Cattle Market* (Fogg Art Museum, Cambridge)<sup>1</sup> and the *Murder of Fualdès* (Claude Aubry collection, Paris).<sup>2</sup> This attempt to fuse the contemporary reality of his time with the grand style of history painting was to culminate in one of the pivotal paintings of the modern era, *The Raft of the Medusa* (fig. 6). The subject of this huge canvas (4.91 x 7.16 m) was the aftermath of the shipwreck of a government frigate and the shameful abandonment of its crew. Numerous compositions survive that document the evolution of this undertaking. From an early start with a series of drawings of the *Rescue of the Survivors*, to several scenes of *Mutiny on the Raft*, to a shocking depiction of *Cannibalism on the Raft* and a brilliant and inspired composition of hope, the *Sighting of the Argus*, Géricault, almost in a piecemeal-like way, carefully plotted his composition to achieve the maximum pathos of the most poignant physical suffering at the forces of nature, and the suspense of a frail hope of rescue in the survivor's desperate attempts to be seen by a boat on the horizon.

This long-lost drawing is one of several studies for the figure of the kneeling man, clothed and probably an



Fig. 6

<sup>1</sup> G. Bazin, *Théodore Géricault: étude critique, documents et catalogue raisonné*, Paris, 1994, vol. IV, p. 144, cat. no. 1219, illustrated.

<sup>2</sup> *Ibid.*, vol. V, p. 197, cat. no. 1614, illustrated.



officer, in the center of the raft. From the beginning of the project Géricault gave equal attention to the development of the individual figures in the picture as to the evolution of the composition as a whole. Several of the major figures, including that of the man kneeling, underwent a complex process of adjustment of pose and attitude. Eitner notes that several of these preliminary drawings were made from the artist's imagination or with the aid of small *maquettes* modeled with wax.<sup>3</sup> Other studies for this same figure, all nude, and identical in technique, include one in a private collection, London (fig. 7)<sup>4</sup> and another at the Musée Bonnat, Bayonne (fig. 8).<sup>5</sup> A further drawing made with pen and wash, heightened with white, is in a private collection, Paris.<sup>6</sup> Two studies which succeed these, showing the figure clothed as he is in the painting, are drawn in black chalk and depict a more individualized figure drawn from life.<sup>7</sup>

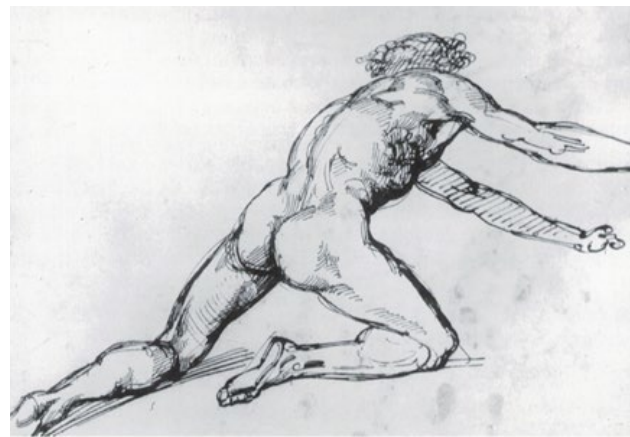


Fig. 7



Fig. 8

3 L. Eitner, *Géricault: His Life and Work*, London, 1983, p. 180.  
 4 Bazin, *op. cit.*, vol. VI, p. 141–42, cat. no. 2028, illustrated.  
 5 *Ibid.*, p. 125–26, cat. no. 1985, illustrated.

6 *Ibid.*, p. 126, cat. no. 1987, illustrated.  
 7 *Ibid.*, p. 126–27, cat. nos. 1988–89, illustrated.



verso

## HIPPOLYTE, called PAUL, DELAROCHE

Paris 1797–1856 Paris

### 5. *Saint Vincent de Paul prêchant en présence de la cour de Louis XIII, pour les enfants trouvés, 1823*

Signed and dated, lower left, *Delaroche 1823*; marked on the stretcher with the wax seal of the Coutan-Hauguet sale, and with the lot number 10 from the sale on the original frame, lower center

Oil on canvas  
16¼ x 11 inches  
41.3 x 28 cm

#### Provenance

Louis Joseph Auguste Coutan (1799–1830), Paris, by descent to his wife,

Lucienne, née Hauguet (1788–1838), Paris, by descent to her brother, Ferdinand Hauguet (d. 1860), Paris, by descent to his son,

Jacques Albert Hauguet (1819–1883), Paris, by descent to his wife, Marie-Thérèse, née Shubert, who gave the collection to her sister, Madame Gustave Milliet, Paris ('Coutan-Hauguet sale': Paris, Hôtel Drouot, December 16–17, 1889, lot 10, illustrated)

Robert Goury, baron de Roslan, Paris (1894–1958), by descent to his wife,

Countess Marcelitta Marguertie Dagmar Louise Moltke-Huitfeldt Goury de Roslan (1900–2005) (sale: Copenhagen, Museumsbygningen Kunstauktioner, 29 November 2005, lot 92, illustrated), where purchased by a

Private collector, New York

#### Literature

N. D. Ziff, *Paul Delaroche: A Study in Nineteenth-Century French History Painting*, (Ph.D dissertation, New York University, 1974), New York and London, 1977, p. 275, no. 10

Our painting is the finished *modello* for one of Delaroche's three entries in the important Salon of 1824, *Saint Vincent de Paul prêchant en présence de la cour de Louis XIII, pour les enfants trouvés*, commissioned the year before by the duchesse de Berry. The salon picture is lost and known in the literature through an early photographic reproduction by Robert Jefferson Bingham (1824–1870), published by Goupil et Cie (fig. 9).<sup>1</sup> Descended through the family of the distinguished collector Louis Joseph August Coutan (1799–1830) until the sale of the Coutan-Hauguet collection in 1899, the sketch remained in the collection of the baron de Roslan and his descendants until sold by them in 2005 to a private collector. In a perfect state of preservation, with its original frame, the recent re-discovery of this *modello* is key for understanding one of the most important and critically successful early pictures in Delaroche's oeuvre, particularly for assessing the beautiful painterly aspects of his style.

Religious painting was revived under the Bourbon Restoration (1815–1830) not only to restore churches with the images lost during the Revolution but also, in certain instances, to recall some of the more successful moments in earlier Bourbon history.<sup>2</sup> Saint Vincent de Paul, whose charitable work marked one of happier chapters in Bourbon history, was an ideal subject for these purposes. Having already commissioned one picture from the young Delaroche, *La Descente de la Croix* (Salon of 1820),<sup>3</sup> the duchesse de Berry, daughter-in-law of the comte d'Artois, also gave him the commission for the 1824 salon picture. Saint Vincent de Paul, founder of the Congregation of the Priests of the Mission (1625), or Vincentians, and the Daughters of Charity (1633), devoted his life to charity, particularly concerning himself with the problem of abandoned children. In our *modello*, the saint is seen preaching in a setting that is a close approximation of the interior of Notre-Dame. Gesturing to a group of nursemaids and waifs, the priest appeals for the support of the king and his court with a sermon on the fate of these abandoned children lest they be forgotten. The Salon catalogue entry for the painting included the words of Saint Vincent's homily: "They were alive yesterday, thanks to you; they are still alive today, but they will die tomorrow if you abandon them."<sup>4</sup>

The painting, nearly journalistic in its accurate details of costume and architecture, marks the rejection of David's Neo-classical school, and the embrace of 'modern' history painting, emphasizing realism over idealism, the anecdotal over anything mysterious or mystical. The painting received abundant praise from the critics, both for its narrative clarity and its overall execution. C. P. Landon commended the picture for its simplicity, candor of expression, purity of drawing, and vigorous coloring.<sup>4</sup> He further noted that this work, "truly worth of praise, would appear to reconcile the battle between the diverse groups of amateurs, of which the tastes are most opposed."<sup>5</sup>



Fig. 9



<sup>1</sup> Paris, Musée d'Orsay, inv. PHO 1983 165 159 54. The painting is also recorded in an engraving by Zachée Prévost (1797–1861), dated 1833; see the website of the Musée d'Orsay.

<sup>2</sup> Ziff, *op. cit.*, p. 33.

<sup>3</sup> Chantilly, Musée Condé; oil on canvas 2.97 x 1.47 m.; see S. Bann, *Paul Delaroche: History Painted*, Princeton, 1997, p. 43, fig. 9.

<sup>4</sup> Ziff, *op. cit.*, p. 31.

<sup>5</sup> Ziff, *op. cit.*, p. 31.

## JEAN-BAPTISTE-CAMILLE COROT

Paris 1796–1875 Ville d'Avray

### 6. *Un arbre mort sous bois*

Marked with the artist's sale stamp, lower right, *VENTE / COROT* (Lugt 461); the *verso* marked with the artist's red wax sale stamp; also, inscribed on the old frame, *Cet arbre se (?) retrouve dans le tableau de Dante*

Oil on canvas  
12¼ x 8¼ inches  
31 x 21 cm

#### Provenance

Studio of the artist (sale: Paris, Hôtel Drouot, 26 May–2 June 1875, lot 246 [87 FF]), bought by Comte Armand Doria (1824–1896), Paris (his sale: Paris, Galerie Georges Petit, 4–5 May 1899, lot 116 [420 FF])  
Jean Duroux, Paris

#### Literature

A. Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, p. 14, no. 32, illustrated

Painted *circa* 1823–24

The present sketch is one of Corot's earliest recorded *plein-air* studies. It was executed in the forest of Fontainebleau before the artist's first and seminal trip to Italy in 1825, and remained in his studio until his death. Alfred Robaut, in his *catalogue raisonné* of Corot's work published in 1905, lists forty such early studies from nature by the artist, dating to *circa* 1822–25 (R 1–40). At this time, Corot worked in and around Paris and along the Seine; in the region around Ville d'Avray; and in Normandy, painting in Dieppe, Honfleur, and Rouen. The principal focus of his attention during these years, however, was the forest



Fig. 10

of Fontainebleau, probably on the advice of his teacher, the landscape painter, Achille-Etna Michallon (1796–1822).<sup>1</sup> Corot was one of the first artists to work there regularly and Robaut records ten such painted studies from nature comparable to ours (R 5–8, 20–22, 25, 29, 30)—studies of trees and fallen tree trunks and rocks in the forest, oftentimes, like ours, viewed close-up rather than in a panoramic format. Our sketch can be compared to an oil-on-paper study of nearly identical dimensions, though horizontal, of a fallen tree trunk lying next to the Pavé de Chailly in Fontainebleau, no. 8 in Robaut's 1905 publication.<sup>2</sup> It is similar, too, to another study from this time, comparable in size though also horizontal in composition, of trees and a rock in the forest, *Fontainebleau, in the Forest, circa* 1824–5.<sup>3</sup> Following the instruction of Michallon and Jean-Victor Bertin (1767–1842), Corot's teacher after Michallon's death in 1822, Corot's aim in these early studies was to observe and record nature as directly and truthfully as possible—both as a goal in and of itself, and as an intrinsic part of becoming an historical landscape painter. The importance of drawing and painting directly from nature was laid out very clearly by Bertin's teacher, Pierre-Henri de Valenciennes (1750–1819), in his influential treatise on landscape painting, *Eléments de perspective pratique*, published in 1800. As a teacher at the Royal Academy from 1787, Valenciennes encouraged his students to paint on the spot “quick rough sketches, to seize Nature in action.”<sup>4</sup> The importance of working directly from nature was not lost on Corot and he writes of its significance in an early notebook from this time: “I have noticed that all the work done on the first attempt is more honest, more pleasing in form, and that it was obvious then how to take advantage of contingencies; whereas in going back to it, that harmonious original touch often gets lost. . . .”<sup>5</sup>

The inscription on the back of the frame refers to the painting of *Dante and Virgil*, painted in 1859, now at the Museum of Fine Arts, Boston (fig. 10).<sup>6</sup> There is a tree similar to that in our sketch, with a branch extending to the left midway up its trunk, in the center of the composition of the Boston painting. Whether Corot returned to this motif from the much earlier sketch, as suggested by the inscription, is not certain; he did, however, keep our sketch in his studio until his death.



1 G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exhibition catalogue, Paris, Galeries Nationales du Grand Palais, Ottawa, National Gallery of Canada, and New York, The Metropolitan Museum of Art, 1996–97, p. 15.  
2 *Fontainebleau: Le Pavé de Chailly*, oil on paper mounted on canvas, 8¼ x 11½ inches (21 x 29.2 cm); New York, private collection.  
3 Oil on paper mounted on canvas, 8¼ x 11½ inches (21.2 x 29.5 cm);

Bristol, City Museum and Art Gallery; M. Clarke, *Corot and the Art of Landscape*, New York, 1991, p. 23, fig. 19, illustrated, p. 22.

4 G. Tinterow *et al.*, *op. cit.*, p. 15, footnote 59.

5 G. Tinterow *et al.*, *op. cit.*, p. 16, footnote 64.

6 Inv. 75.2; Tinterow, *op. cit.*, pp. 274–75, cat. no. 115, illustrated.

## JEAN-BAPTISTE-CAMILLE COROT

Paris 1796–1875 Ville d'Avray

### 7. *View of Narni*, 1826

Stamped with the artist's sale stamp, lower left, *VENTE / COROT* (Lugt 460a), and inscribed and dated, lower center, *Narni. 1826.*  
*7<sup>bre</sup>*, and inscribed, lower right, *Narni*

Graphite, pen and black ink, with traces of white heightening  
10<sup>3</sup>/<sub>8</sub> x 16<sup>5</sup>/<sub>8</sub> inches  
263 x 422 mm

#### Provenance

Studio of the artist (his sale: Paris, Hôtel Drouot, 31 May–2 June 1875, part II, lot 514 [10 sheets, including views of Papigno, Narni, Marino], 55 FF)

M. Fauché, Paris

Rosalynd C. Pflaum (1917–2014), Minneapolis

Corot's first trip to Italy lasted from December 1825 through October 1828. Although the artist was based in Rome, his biographer Alfred Robaut listed seven principal campaigns Corot made outside Rome.<sup>1</sup> The farthest north he traveled, to the border of Lazio and Umbria, included visits to Narni, Papigno, and the cascades of Terni, a journey undertaken from July through September 1826. During this trip, Corot painted the *Augustan Bridge at Narni* (Paris, Musée du Louvre; fig. 11),<sup>2</sup> a *plein-air* sketch which codified his approach to landscape painting and is considered today a seminal moment in the history of modern landscape painting in nineteenth-century France, and which served as the basis for his great Salon entry, now in the National Gallery of Canada, Ottawa.<sup>3</sup>



Fig. 11

1 A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré, précède de l'histoire de Corot et de ses œuvres par Etienne Moreau-Nélaton*, 5 vols., Paris, 1965 (Leonce Larget reprint), vol. I, pp. 36–46; see also P. Galassi, *Corot in Italy, Open-Air Painting and the Classical-Landscape Tradition*, New Haven, 1991, p. 133, for details of each campaign.

2 Oil on paper, mounted on canvas, 34 x 48 cm (Robaut 130); Galassi, *op. cit.*, p. 168, fig. 200.

3 Inv. 4526; Galassi, *op. cit.*, p. 170, fig. 203 (Robaut 199).

4 Galassi, *op. cit.*, p. 170.

5 Galassi, *op. cit.*, p. 167, footnotes 61 and 62, p. 170, fig. 204.

As Peter Galassi noted, Corot “painted the Narni study in September 1826, nine or ten months after arriving in Rome. In less than a year he had realized his goal of closing the gap between the empirical freshness of outdoor painting and the organizing principles of classical landscape composition.”<sup>4</sup>

In addition to the Louvre sketch and two pencil drawings specifically made in preparation for the 1827 Salon painting at Ottawa,<sup>5</sup> there appear to be only four other drawings made on the trip to Narni that have survived,<sup>6</sup> including the present sheet. A pencil drawing, contained in a notebook now in the Louvre<sup>7</sup> that Corot used on this trip, is most closely related to our sheet and is inscribed indicating that the view was taken from Civita Castellana, about 34 kilometers south of Narni. In both the Louvre sketchbook sheet and our drawing the bell tower of the Romanesque church of Santa Maria Impensole is visible, with the Apennines in the distance. Our drawing shows greater architectural detail of the buildings in Narni as it was drawn from a closer vantage point.

*View of Narni*, 1826, was owned by Rosalyn Pflaum (1917–2014), a biographer and dedicated Francophile. Admitted to Stanford at the age of sixteen, she completed her BA, *summa cum laude*, at the University of Minnesota in 1945, and took her master's degree in 1954. She was one of the first women in the state of Minnesota to obtain a pilot's license. A scholar on French subjects, she wrote six biographies published both in the United States and France, including *Madame de Stael* (1954), a life of the duc de Morny called *The Emperor's Talisman* (1954), two books on Marie Curie, *Grand Obsession* (1989) and *Marie Curie and Her Daughter Irene* (1991), and a life of *Talleyrand*, published in 2010, at the age of 93.



6 Robaut records two of these studies: *Narni-une route dans la vallée*, inscribed *Narni septembre 1826*, pen and black chalk heightened with white, 280 x 420 mm; *Narni, vue panoramique*, inscribed, lower right, *Narni 1826*, 240 x 380 mm; Robaut, *op. cit.*, vol. IV, p. 251, cat. no. 2488 and 2491, respectively. The second drawing is now in the Louvre, RF 8973. Although the first drawing is untraced, it is not impossible that our drawing may be identifiable as Robaut 2488, given the similar dimensions and inscriptions.

7 RF 8725.25, Cabinet des Arts Graphique, Musée du Louvre, Carnet Corot/28, Folio 12.

## FERDINAND-VICTOR-EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798–1863 Paris

### 8. *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, no. 1510, 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.”<sup>1</sup> Delacroix’s passionate interest in literature and the theatre is well known. He produced numerous paintings, drawings, and prints inspired by Goethe, Shakespeare, Byron, and Sir



Fig. 12

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 no. 1510.

3 *Ibid.*

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

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 to 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, describes 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.”<sup>2</sup> He continues, describing 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.”<sup>3</sup>

The subject of a groom and horse 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,<sup>4</sup> and another of a groom in Renaissance attire, restraining a horse in a landscape, now in the Louvre (fig. 12).<sup>5</sup>

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, no. 559, illustrated.



## FERDINAND-VICTOR-EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798–1863 Paris

### 9. *L'Agriculture: A Reduced Replica of the Ceiling Design of the Salon du Roi, Palais Bourbon, Paris*

Stamped on the stretcher with the red wax Delacroix estate seal  
Oil on canvas  
6¾ x 14¼ inches  
17 x 36 cm

#### Provenance

Studio of the artist (Delacroix sale: Paris, Hôtel Drouot, February 17–29, 1864, lot 4)  
Achille Piron, Paris (his sale: Paris, Hôtel Drouot, April 21, 1865, lot 14)  
M. Hulot, Paris, thence by descent

#### Exhibitions

Paris, Galerie Durand-Ruel, *Exposition rétrospective de Tableaux et Dessins des Maîtres modernes*, 1878, no. 163 (lent by M. Hulot)  
Paris, Ecole Nationale des Beaux-Arts, *Exposition Eugène Delacroix au profit de la souscription destinée à élever à Paris un monument à sa mémoire*, 1885, no. 117 (lent by M. Hulot)

#### Literature

A. Robaut, *L'Œuvre complet de Eugène Delacroix: Peintures, Dessins, Gravures, Lithographies*, Paris, 1885, p. 424, cat. no. 1658  
L. Johnson, *The Paintings of Eugène Delacroix*, Oxford, 1989, vol. V, pp. 9–10  
L. Johnson, "Three copies after Delacroix, by Delacroix," in *The Burlington Magazine*, April 1996, p. 246  
L. Johnson, *The Paintings of Eugène Delacroix, Fourth Supplement and Reprint of Third Supplement*, Oxford, 2002, p. 20 (for a discussion on the decorative ensemble at the Palais Bourbon)

Painted in 1834–35

In 1833, Delacroix received the commission to decorate the newly renovated Salon du Roi in the Palais Bourbon, the ante-room in which the king sat enthroned to receive the Deputies at the opening of Parliament.<sup>1</sup> Since 1795, the palace, seized from the Prince de Condé, had housed the Chamber of Deputies, or as it was originally called, the Salle des Cinq-Cents. The palace, returned to Condé in 1814 and leased to the state by agreement, was finally purchased by the state in 1827 from Condé's heir, the duc de Bourbon. From 1827 to 1832 the building was entirely renewed under a vast rebuilding program by the architect Jules de Joly (1788–1865). While Delacroix had competed unsuccessfully for two of the paintings commissioned to decorate the Chamber of Deputies itself, the Salon du Roi was his first state commission for a major decorative scheme. The program, independently devised by Delacroix, consisted of ceiling panels and four corresponding friezes dedicated to the theme of what Delacroix called the "life-forces" (*forces vives*) of the state: Justice, Agriculture, Industry and War. Beneath this full color decoration were eight piers dividing the room which were painted *en grisaille* with monumental personifications of the rivers and seas of France.

Our sketch is a reduced replica of the frieze for *Agriculture* (fig. 13), one of four painted by Delacroix to record this important commission. These sketches, which are about a tenth the size of the original coffers and bear the red wax seal of the Delacroix estate on the back of the stretchers, are highly-accomplished copies, accurate in both



Fig. 13

<sup>1</sup> For a thorough discussion of this commission, see Johnson, *op. cit.*, vol.

V, pp. 3–31.

form and color. Their colorful history and the back-and-forth art historical opinions regarding their authorship are summarized thoroughly by Lee Johnson in his article in the *Burlington Magazine*.<sup>2</sup> Briefly, the four painted replicas of the Salle du Roi friezes were the first four lots of Delacroix's posthumous sale, held in Paris in February 1864, described in the catalogue as '*Esquisses des figures occupant les caissons du plafond [du Salon du Roi].*' Doubts about the authorship of the lots were raised by an unknown person during the view of the sale, and Piron, the universal legatee and a co-executor of the estate, thought it wisest to withdraw the pictures before the sale so as not to jeopardize, as Johnson puts it, the "success of the whole enterprise."<sup>3</sup> Piron subsequently presented two of the four paintings, *War* and *Justice*, to Etienne Arago, a great friend of Delacroix and the person thought to be the model for the figure wearing a top hat in Delacroix's *Liberty Leading the People*; the other two pictures, *Industry*<sup>4</sup> and the present picture, *Agriculture*, were kept by Piron himself and passed through his posthumous sale in 1865. Johnson carefully recorded their subsequent history.

Johnson, through the recent discovery of a letter sent to Etienne Arago by Achille Piron, Delacroix's oldest and most trusted friend, proves beyond doubt that all four of the paintings are from Delacroix's hand. In the letter, Piron states unequivocally that he could guarantee Arago the authenticity of the paintings because he saw Delacroix paint them, and further explains that he had withdrawn the paintings from the sale not because he doubted them, but because someone who was present at the view of the sale suggested that they were prepared by a pupil and that they were merely finished by Delacroix.<sup>6</sup> In addition to the recent emergence of Piron's letter, owned by the descendants of Arago, Johnson notes that the quality of these four painted copies is superior to any copies made by pupils of other ceilings by Delacroix; additionally, Delacroix was not known to have employed any assistants (except for ornament painting such as the grisaille piers in the room) when he painted the decorations for the Salon du Roi, in 1833–37. Further, he comments that it would be hard to conceive "in what circumstances a later pupil, however gifted, could have made such a copy from floor level in a room which, being a privy place where the King received Deputies at the opening of parliament, cannot have been easy of access, even for Delacroix once he had completed the decorations."<sup>7</sup>

Johnson reasonably suggests that Delacroix probably made these replicas as records of a work that was a milestone in his career, in the same way as he made a reduced replica of the *Death of Sardanapalus* in 1846, when the original canvas was about to be sold.<sup>8</sup> It would be only natural for him to

wish to keep a record of the four main canvases for his own personal pleasure and to show visitors and clients in his studio. Johnson has further observed that the replicas were probably painted, for practical reasons, before the large canvases were fixed in their places in the ceiling.<sup>9</sup> Although it is not known when the originals were installed, it is likely that they were in place by the summer of 1834 when Delacroix requested materials for the gilt ornaments in the room such as the large gilded frames for the coffers. Thus a date of 1834, and no later than the end of 1835, when the King visited the room for the opening of Parliament, may be proposed.<sup>10</sup>



<sup>2</sup> Johnson, 1996, *op. cit.*, pp. 46–48.

<sup>3</sup> *Ibid.*, p. 46.

<sup>4</sup> These two paintings remain with Arago's descendants.

<sup>5</sup> Whereabouts unknown.

<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.*, p. 48.

<sup>8</sup> *Ibid.*

<sup>9</sup> *Ibid.* Confirmation for Johnson's theory, for example, can be found in the copy of *Justice*, where the scrolls and the old man's drapery extend below the point covered by the lower edge of the frame on the ceiling.

<sup>10</sup> *Ibid.*



## CLAUDE BONNEFOND

Lyon 1796–1860 Lyon

### 10. *An Alban Bandit Robbing a Pilgrim, 1827*

Signed, inscribed, and dated, lower left, *Bonfond/Rome / 1827*  
Oil on canvas  
18 $\frac{3}{8}$  x 15 inches  
48 x 38 cm

In this recently discovered painting, a barefoot pilgrim kneels, his arms extended in a gesture of supplication, while looking up at a towering brigand dressed in splendidly luxurious Alban attire, a musket leaning against his leg, a dagger in his right hand, his left hand outstretched for payment. The scallop shell, the badge of Saint James of Compostela and a symbol of baptism, is sewn into the pilgrim's shawl signifying that he is on a journey of pilgrimage. In the distance, beyond the hills and the lake of Albano, the villain's comrade is keeping watch. The superb surface of the painting, meticulously painted with the finish of the Lyon school, belies the rough and dangerous scene of the bandit's ambush. A comparable, similarly scaled and slightly earlier, picture of pilgrims kneeling in ecstasy at the end of their journey, *Pilgrims arriving at Rome during the Jubilee* (1826), is in the Metropolitan Museum of Art, New York (fig. 14).<sup>1</sup>

The theme of the bandit was always a popular Italian subject, first painted by Salvator Rosa (1615–1673) and revived by such eighteenth century artists as John Hamilton Mortimer (1740–1776) and Bartolomeo Pinelli (1781–1835), whose engravings of the subject were published from about 1809. The genre was raised to a greater, more sober level of artistic dignity in the work of the Swiss artist Leopold Robert (1794–1835), who lived in Rome from 1818 next door to Pinelli's studio on the via Sistina. Bonnefond met Robert soon after his arrival in Rome at the end of 1824. By this time, Robert's career was well established and he had already painted, between 1820 and 1824, numerous subjects devoted to peasant life in the Alban hills, principally based on hours of observing the colorful costumes of the prisoners housed in the Termini prison and listening to the stories of their adversity.<sup>2</sup> These paintings were designed to remind the public, both frightened and yet titillated, of the perils of travelling off the beaten path between Rome



Fig. 14

1 Inv. 2003.42.6; signed and dated 1826, oil on canvas, 18 $\frac{3}{8}$  x 14 $\frac{1}{2}$  inches (46.3 x 36.5 cm); A. E. Miller, "The Path of Nature: French Paintings from the Wheelock Whitney Collection, 1785–1850," in *The Metropolitan Museum of Art Bulletin*, 70, (Winter 2013), pp. 32–33, 44, fig. 36.

2 P. Gassier, *Leopold Robert*, Neuchâtel, 1983, nos. 21–28, 31, 37–41,

and Naples. In the minds of the Romantic poets Schiller and Byron these *banditi* symbolized the human spirit's liberation, a revolt against the constraints of society's laws and customs: true Romantic rebels.

Pupil of Pierre Révoil (1776–1842) and Alexis Grogard (1752–1840) at the Ecole des Beaux-Arts in Lyon, Claude Bonnefond made his debut at the Paris Salon in 1817 with *La Chambre à coucher des Petits Savoyards* (lost). The Salon of 1819 produced a revolutionary new style of painting, now called the "Ecole Lyonnaise" or "Style Troubadour," conceived largely by the Lyonnais masters Pierre Révoil and François Fleury-Richard (1777–1852) and disseminated by such of their pupils as Bonnefond, Michel Philibert Genod (1795–1862), and Jean-Maire Jacomin (1789–1858). Bonnefond continued to exhibit these highly polished sentimental and moralizing genre subjects in the Salons through 1824.

In 1822, he spent six months in the studio of Pierre-Narcisse Guérin (1774–1833). Two years later, in 1824, after Guérin was appointed director of the French Academy in Rome, Bonnefond decided to leave for Rome in an effort to reinvigorate his style, in a deliberate attempt to extract himself from the tight, highly-polished, miniature-like style of his master Revoil.

Seduced by the atmosphere of Rome, Bonnefond brightened his palette, simplified his compositions, increased the size of his canvases, and painted both sacred history pictures as well as the colorful and exotic quotidian life of the Italians. While living in Rome he travelled as well to the Campagna and throughout Tuscany. Important examples of the artist's mature style, which reflect the new rejuvenation in his painting while at the same time still affected by the sober and slightly melancholic French strain of his personality, include, in addition to our painting and its near pendant at the Metropolitan Museum of Art: *Des Bergers et une chèvre mourante* (Salon of 1827); *Une jeune Femme accablée par les fatigues du voyage de Rome* (Salon de 1827); *La Loueuse de tambourine dans l'île d'Ischia*, 1827; *La Fileuse d'Albano*, 1829 (Saint Etienne, Musée d'art et industrie); *Une Sorcière tirant les cartes à une jeune fille de l'île d'Ischia* ("La Diseuse de bonne aventure") (Salon of 1831; Compiègne, Musée national de Compiègne); *La Cérémonie de l'eau sainte dans l'église des Grecs catholiques à Rome* (Salon of 1831; Lyon, Musée des Beaux-Arts); *Le Vœu à la Madone*, 1835 (Lyon, Musée des Beaux-Arts).<sup>3</sup>

illustrated.

3 See N. Colin, "Claude Bonnefond et l'Italie," in *Lyon et l'Italie, Six études d'histoire de l'art*, CNRS, Paris, 1984, pp. 213–40 for a complete catalogue of the artist's work.



WILLIAM ETTY  
York 1787–1849 York

II. *A Reclining Female Nude*

Oil on paper mounted on canvas  
16½ x 11 inches  
42 x 28 cm

Painted circa 1830

In a period of British art dominated by landscape painters such as John Constable (1776–1837) and J. M. W. Turner (1775–1851), William Etty emerged as the leading Romantic figure painter of the early nineteenth century.<sup>1</sup> He is primarily remembered today for his oil studies of voluptuous female nudes, scrupulously drawn, with seductive flesh tones, set against summary crimson backgrounds suggestive of the Venetian masters he venerated. No other artist in the first half of the nineteenth century, with the possible exception of Turner, divided opinion more vehemently than Etty due to the controversial content of his art. Sarah Burnage has noted the costs that Etty must have endured during the Victorian era to remain true to his devotion to the nude: “Although Etty did not attempt to disguise the sensuality of the nude female body, he was nonetheless painfully aware of the condemnation his art received, and, in particular, the speculations that were consequently made about his moral character.”<sup>2</sup> Nonetheless, he was inducted into the Royal Academy in 1828 instead of his rival and friend, John Constable, filling the void left by the death of fellow York-born sculptor John Flaxman. He exhibited virtually every year until his death either at the Royal Academy or the British Institution and, as a life-long



Fig. 15

1 For the most thorough appraisal of Etty's work, see S. Burnage *et al.*, eds., *William Etty: Art and Controversy*, exhibition catalogue, York, York City Art Gallery, June 25, 2011–January 22, 2012.  
2 *Ibid.*, p. 35.  
3 Inv. YORAG: 77; oil on canvas, 31.7 x 44.4 cm; R. Green, in Burnage *et al.*, *op. cit.*, p. 124, cat. no. 9, plate 9; E-mail from R. Green, dated July 7, 2016.

student of the nude, assiduously attended life drawing classes until his death.

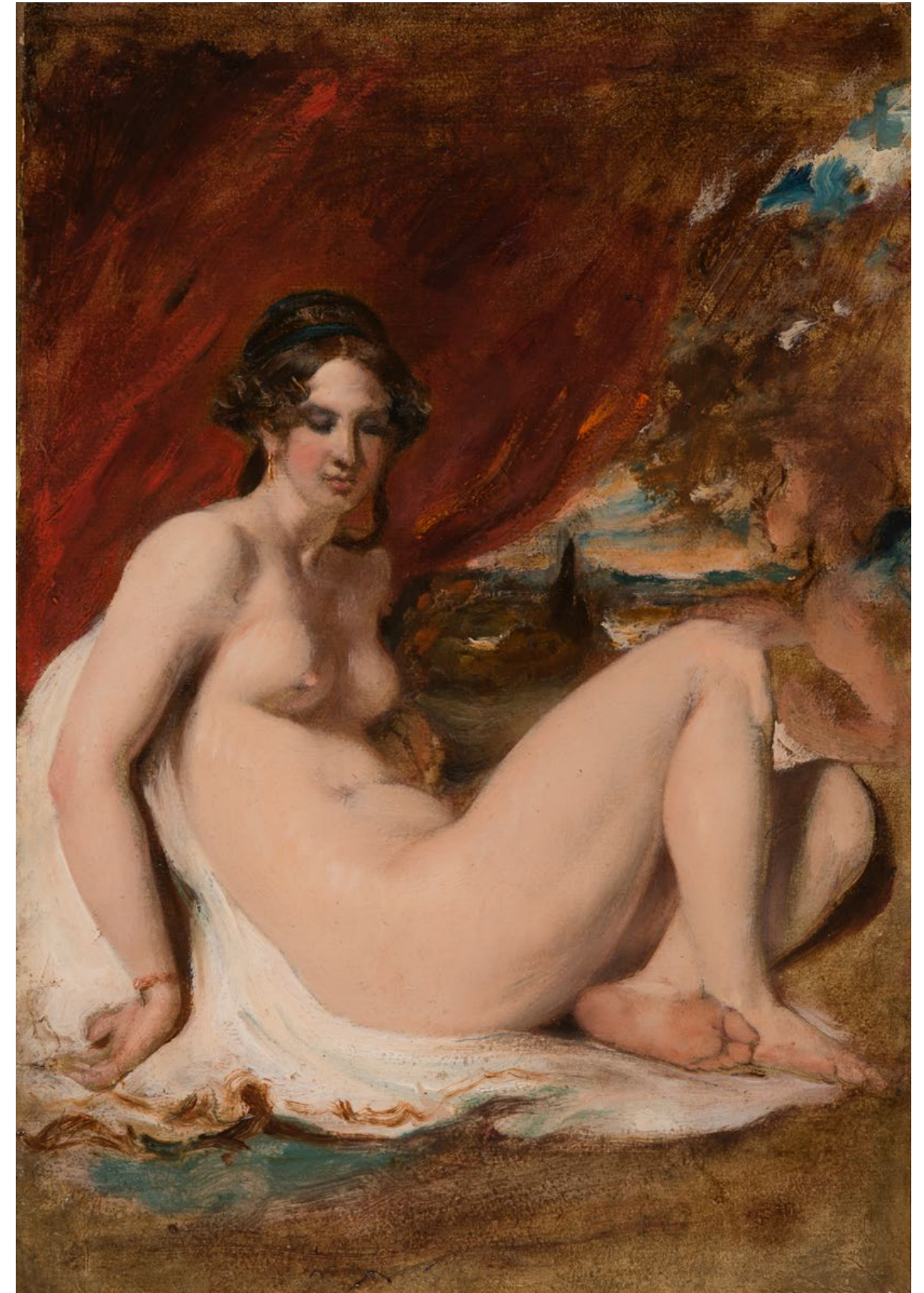
Richard Green has observed that our oil sketch is an early study for Etty's picture of 1830, *Venus and Cupid* in the York City Art Gallery (fig. 15).<sup>3</sup> The York Gallery painting, in horizontal format, shows a maternal Venus reclining on a series of pillows and drapery to the left of the composition, gently fondling Cupid on her belly, as the latter blithely wraps his arms around her neck. In the right distance is a landscape reminiscent of Gainsborough, or Constable. Venus' gaze is turned away from the spectator as cupid engages the viewer. In our upright sketch, a less idealized Venus reclines and fills the entire space, looking toward the ground, while a hint of Cupid's profile just above her knee enters from the right edge of the image. The landscape on the right is hastily indicated, but the two cypress trees appear in the distance in both the sketch and the painting. In altering the format of the painting, Etty elongated the principal figure and slightly lowered her posture enabling the figure of Cupid to engage the spectator. The legs are positioned in the same way in the two works, whereas the artist altered Venus' right hand in the finished painting. Green suggested that Etty chose to exhibit the painting at the British Institution in 1830, rather than at the Royal Academy, in homage to Old Masters, such as Titian and Rubens, which the former institution tended to exhibit regularly.<sup>4</sup>

The critical reception of the York *Venus and Cupid* was strongly positive. One critic writing for *The Morning Chronicle* commended the picture, describing it as “another of those exquisite small pictures, by this great master, whose powers in colour and drawing raise him above all his compeers.”<sup>5</sup> Another critic singled out his use of color, describing it as “golden and splendid,” in accordance with the rich and deep colors of the Venetian School Etty so favored.<sup>6</sup>

4 *Ibid.*

5 Anon., “Fine Arts,” in *The Morning Chronicle*, 1 February 1830; quoted by Green, *ibid.*

6 Anon., “British Gallery,” in *The Literary Gazette*, no. 682, 13 February, 1830, p. 105; quoted by Green, *ibid.*



## JULES-EUGÈNE LENEPVEU

Angers 1819–1898 Paris

### 12. *The Martyrdom of Saint Saturnin*, 1847

Inscribed on the reverse, *Oeuvre de Jules Lenepveu / Membre de l'Institut*

Oil on canvas  
14 x 9½ inches  
36 x 24 cm

Painted in 1847

Our sketch is a study for the painting exhibited at the Paris Salon of 1847 (no. 1055), now at the Musée des Beaux-Arts, Angers (fig. 16).<sup>1</sup> Saint Saturnin (d. circa 257 AD), an 'Apostle to the Gauls' and Bishop of Toulouse, was a martyr to the Faith, under the Roman occupation of Gaul in the third century. He, along with six other Roman bishops, was sent by Pope Fabian (reigned 236–250), during the consulate of Decius and Gratus (250–251), to Christianize Gaul after the persecutions of Emperor Decius had all but decimated the small, earlier church communities.

Gregory of Tours, using the now-lost *Acts of Saturninus* as a source, recounted his life, including the memorable story of his martyrdom, the subject of our picture. In order to reach the Christian church in the city, Saturninus had to pass before the Capitol (still the 'Capitole de Toulouse') and its pagan altar. The priests of the altar ascribed the silence of their oracles to the presence of the bishop. Saturninus was eventually arrested and, when asked to sacrifice to the images decorating the altar, refused. Condemned to death, he was tied by the feet to a bull, which dragged him through the city until the rope snapped. In our *modello*, a bearded Saint Saturnin is depicted spread-eagle on the steps of the Capitol, a soldier about to kill him with an axe as a priest indicates the entrance to the pagan altar on the left. The bull can be seen fleeing to the right of the composition, a rope around its head.



Fig. 16

<sup>1</sup> Inv. MBJ 253 (J1881P); oil on canvas, 4.05 x 2.78 m.

<sup>2</sup> Paris, Ecole Nationale Supérieure des Beaux-Arts.

<sup>3</sup> F. Foucart, in *Maestà di Roma, Da Napoleone all'Unità d'Italia, D'Ingres*

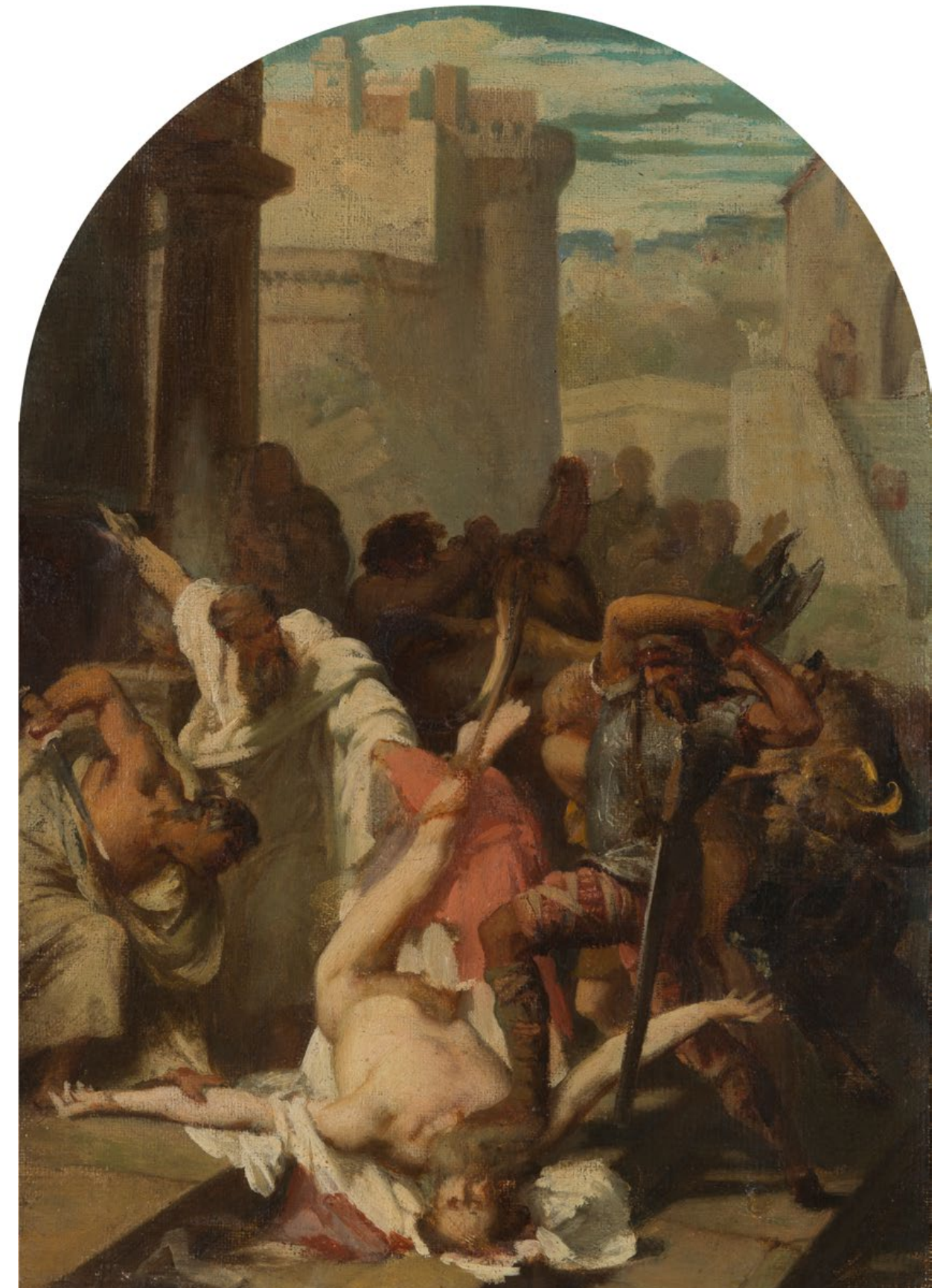
Both pictures are painted virtually at the same time, share the same four main protagonists in the foreground and inhabit almost identical space. Did the *Death of Vitellius*, his successful Prix de Rome composition, serve as a blueprint for the much larger Salon entry of the same year, and, therefore, was the *Martyrdom of Saint Saturnin* a bid for much needed state commissions, using the formula that had been so successful with the jury of the Ecole des Beaux-Arts?

Born in Angers, Lenepveu attended the city's Ecole du Dessin before entering François-Edouard Picot's (1786–1868) studio in Paris followed by the Ecole des Beaux-Arts in 1838. Having exhibited in the Paris Salon from 1843, he won the coveted Prix de Rome in 1847 with the subject, *The Death of Vitellius* (Paris, Ecole des Beaux-Arts). He spent 1848 through 1852 at the French Academy in Rome. Upon his return to Paris, Lenepveu's success was assured, receiving many civil and religious commissions from the French state. He is particularly remembered today for having decorated the ceiling of the Palais Garnier opera house in Paris between 1870 and 1875, re-decorated by Marc Chagall (1887–1985) in 1964. Lenepveu is also responsible for a cycle of paintings in the church of Saint-Ambroise in Paris between 1872 and 1875, murals in the chapel of the Hôpital Sainte Marie in Angers (1878), and designs for the mosaics in the Salle Daru of the Musée du Louvre. He succeeded Ernest Hébert (1817–1908) as the director of the French Academy in Rome between 1872 and 1878. A large part of his oeuvre was given to the Musée des Beaux-Arts in Angers.



Fig. 17

à Degas, *Les artistes français à Rome*, exhibition catalogue, Rome, Villa Medici, March 7–June 29, 2003, p. 513.



## HENRI LEHMANN

Kiel 1814–1882 Paris

### 13. *Reclining Male Figure Embracing a Woman and Two Studies of his Left Arm: Study for “Rêve d’Amour,”* 1848

Marked with the studio stamp, lower left (Lugt 1664g), and dated, lower left, *17 juillet / 48*  
 Black and red chalk, partially stumped, heightened with white chalk  
 10 x 12 $\frac{1}{2}$  inches  
 257 x 315 mm

Lehmann’s *Rêve d’Amour* belongs to a group of paintings dating from the mid-1840s through the 1850s devoted to the female figure in the guise of nymphs and sirens, an alternative pursuit from the numerous church commissions the artist was working on in Paris, and likely aimed towards a private clientele. In pictures such as the *Océanides* of 1846, *La Désolation des Océanides* of 1850, *Les Sirènes appellant d’Ulysee* of 1848, and *Le Rêve d’Erigone* of 1855, the artist depicts nude women swirling in a Bacchic frenzy set against fantastical landscapes.

Lehmann made several references to the elaboration of *Rêve d’Amour* in his *Livre de raison*.<sup>1</sup> The painting, now lost, was commissioned by a certain Mr. Hall of Hamburg.<sup>2</sup> In the spring of 1848, at about the same time Lehmann became a French citizen, he noted that he had completed several drawings and a small oil sketch. In an entry made in July, he makes mention of another sketch either completed or left in Hamburg. By August and September he records another large drawing for the same project left with his mother; to which

he adds that he has begun the painting for Hall, completing it in the spring of 1849. Marie-Madeleine Aubrun suggests that these entries in Lehmann’s inventory refer to the painting exhibited in the Salon of 1852, known today only through a lithograph (fig. 18) and five drawings, including ours.<sup>3</sup> One of these drawings has the finish of a presentation sheet or *ricordo* (fig. 19).<sup>4</sup>

As a couple embrace over a reclining female figure derived from Ingres’s *Odalisque and Slave* of 1839, four other women dressed in diaphanous costumes, together with Cupid, swirl languorously around the couple. Our drawing is a study for the couple at the center of the painting. The additional studies of the male figure’s left arm indicate the artist’s search for the best position to support the head of the female figure, here only schematically shown. As in several of Lehmann’s drawings, our sheet, vigorous and expressive, demonstrates his masterful use of three-colored chalks in the eighteenth-century manner.

The painting was well received at the Salon. Alexandre de Bar wrote that “Monsieur Lehmann never runs after Poetry and Sentiment but meets them along the way. Is there anything more charming than his *Rêve*! It would be impossible to imagine anything more graceful or abandoned than this dream of femininity.”<sup>5</sup>



Fig. 18

<sup>1</sup> M.-M. Aubrun, *Henri Lehmann, 1814–1882, Catalogue raisonné de l’œuvre*, vol. I, Nantes, 1984, pp. 131–32, no. 376. The indications from the inventory are: 1848 f°22, January 1849 f° 23, April 1851, f°29.

<sup>2</sup> *Ibid.*

<sup>3</sup> When the painting was lent to the Salon it was in the collection of the baronne de Vatry; it is unclear whether Mr. Hall ever took possession of the picture.



Fig. 19

<sup>4</sup> *Ibid.* The painting was small by Salon standards, 75 x 85 cm, which suggests that it was destined for a private client, and indeed, as noted above, it was lent by the baronne de Vatry. The lithograph is reproduced in Aubrun, *op. cit.*, vol. II, G. 376; and the drawing of the entire composition, D. 377. The other drawings are illustrated under D.378–80.

<sup>5</sup> Aubrun, *op.cit.*, vol. I, p. 132.



## THÉODORE CHASSÉRIAU

Samana (Santo Domingo) 1819–1856 Paris

### 14. *Head of a Young Man, in Profile to the Right*

Marked with the red wax seal of the Chassériau studio sale on the stretcher

Oil on canvas  
12¾ x 9⅞ inches  
32.4 x 25.1 cm

#### Provenance

Chassériau studio sale: Paris, Hôtel Drouot, 16–17 March 1857, lot 12, where bought by  
Princesse Marie Cantacuzène (later, Madame Puvis de Chavannes), Paris  
Otto Wertheimer, Paris  
John Seymour Thacher, Jr. (1904–1982), Washington, D.C.  
Nelson-Atkins Museum of Art, Kansas City (1985 Thacher Bequest); de-accessioned and sold in 1985 to  
Joseph Goldyne, San Francisco

#### Exhibitions

Paris, Galeries Nationales du Grand Palais, Strasbourg, and New York, The Metropolitan Museum of Art, *Théodore Chassériau (1819–1856): The Unknown Romantic*, 2002–03, no. 225

#### Literature

V. Chevillard, *Un peintre romantique. Théodore Chassériau*, Paris, 1893, pp. 284–85, nos. 112 and 113  
L. Bénédite, *Théodore Chassériau. Sa vie et son œuvre*, Paris, 1932, vol. II, illustrated p. 480  
M. Sandoz, *Théodore Chassériau 1819–1856. Catalogue raisonné des peintures et estampes*, Paris, 1974, cat. no. 236, plate CCII  
S. Guégan, V. Pomarède, L.-A. Prat et al., *Théodore Chassériau (1819–1856): The Unknown Romantic*, exhibition catalogue, New York, 2002, p. 357, cat. no. 225, illustrated

Painted in 1852–53

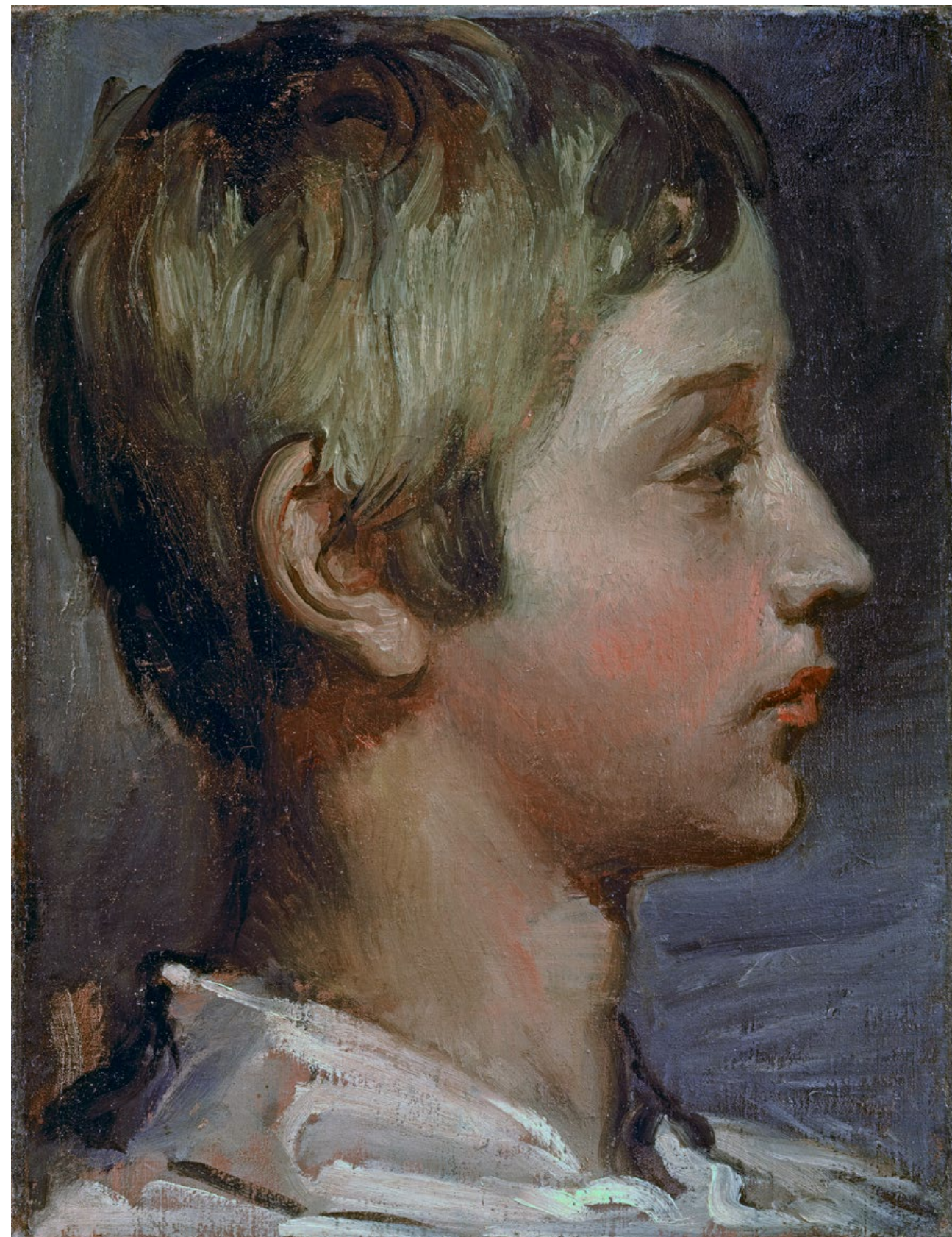
On August 24, 1841, Chassériau received his first commission by the Préfecture de la Seine to paint the *Legend of Saint Mary of Egypt* in one of the lateral chapels in the north aisle of the church of Saint-Merri. Nearly ten years later, in about 1850, the Préfecture awarded a second commission to the artist to paint two large murals for the baptismal chapel in the church of Saint Roch in Paris: *Saint Philip Baptizing the Eunuch of the Queen of Ethiopia* and *Saint Francis Xavier Baptizing the Indians*. These pendant subjects, perhaps stipulated by the administrators, served the sacramental

function of the chapel. The first, an ancient scene of primitive baptism, depicts the deacon Saint Philip converting the Queen of Ethiopia's eunuch and baptizing him with cupped hands pouring the waters from the river over his forehead, much in the iconographic tradition of Saint John the Baptist baptizing Christ in the river Jordan. The second mural shows the Spanish Jesuit missionary, Saint Francis Xavier (1506–1552), dressed in the sacerdotal robes of his office, christening Indians of the sub-continent, with an acolyte holding a silver basin containing holy water. The contrasting historical depictions of the primitive rites of early Christianity and the more sophisticated liturgical complexities of the modern, post-Renaissance church, provide much of the aesthetic pleasure of the chapel decoration while demonstrating the continuum of the church's orthodoxy, doubtlessly reflecting the Préfecture's mandate to Chassériau.

Our sketch is a study from life for the acolyte holding the silver basin who appears at the extreme left of *Saint Francis Xavier Baptizing the Indians* (fig. 20),<sup>1</sup> located on the east wall of the chapel. In addition to the finished mural, numerous preparatory drawings (including several for the figure of the acolyte)<sup>2</sup> and two preparatory oil sketches<sup>3</sup> for the entire composition survive. There is, additionally, a preparatory oil



Fig. 20



1 Oil on prepared stone wall, 5 x 2 m; Sandoz, *op. cit.*, pp. 366, 368, plate CXCI.

2 Most of the drawn studies for this project are in the Louvre; L.-A. Prat, *Théodore Chassériau, 1819–1856: dessins conservés en dehors du Louvre*,

3 *Cahiers du Dessin Français*, N° 5, Paris, n.d., pp. 323–25, cat. nos. 733–49.

Guégan, Pomarède, Prat et al., *op. cit.*, p. 356, cat. nos. 223 (Paris, Musée du Petit Palais) and 224 (Bagnères-de-Bigorre, Musée Salies), illustrated.

sketch for the young man holding the cross in the center of the finished mural.<sup>4</sup>

Sandoz has speculated that the model in our sketch may be a member of the Cantacuzène family, perhaps a nephew of the Princesse Marie, who had purchased the painting from Chassériau's studio sale in 1857.<sup>5</sup> This vivid sketch may be compared to the *Portrait of a Young Boy*, or *The Artist's Color Grinder*, which Chassériau painted in 1839.<sup>6</sup> Louis-Antoine Prat noted that this earlier work could be viewed equally as a preliminary study for a figure in a future painting or simply as a portrait.<sup>7</sup> Chassériau's oeuvre includes a number of individual head studies of youthful figures, both male and female, which he often incorporated in his large history paintings, either directly or sometimes in an altered form. In addition to citing our figure, Prat notes two studies from life made for the groups of angels in *Christ on the Mount of Olives* (1840; church of Saint-Jean-d'Angély, Charente-Maritime).<sup>8</sup> Numerous other sketches from life of this type can be found throughout Chassériau's career, including the remarkable *Young Herdsman of the Pontine Marshes* of 1841 (fig. 21; Arras, Musée des Beaux-Arts).<sup>9</sup>

John Seymour Thacher (1904–1982), art historian and a previous owner of this picture, first joined the Fogg Art Museum at Harvard in 1936 as Keeper of Paintings, and was subsequently Director at Dumbarton Oaks from 1946 until 1969. His collection of 19th-century French drawings was bequeathed to the Morgan Library in 1985; additional bequests to other American museums included a *Still Life with Ham* by Gerret Willemsz Heda to the National Gallery of Art, and the present painting to the Nelson-Atkins Museum, Kansas City.



Fig. 21

4 *Ibid.*, p. 358, cat. no. 226 (Paris, Musée du Petit Palais), illustrated.

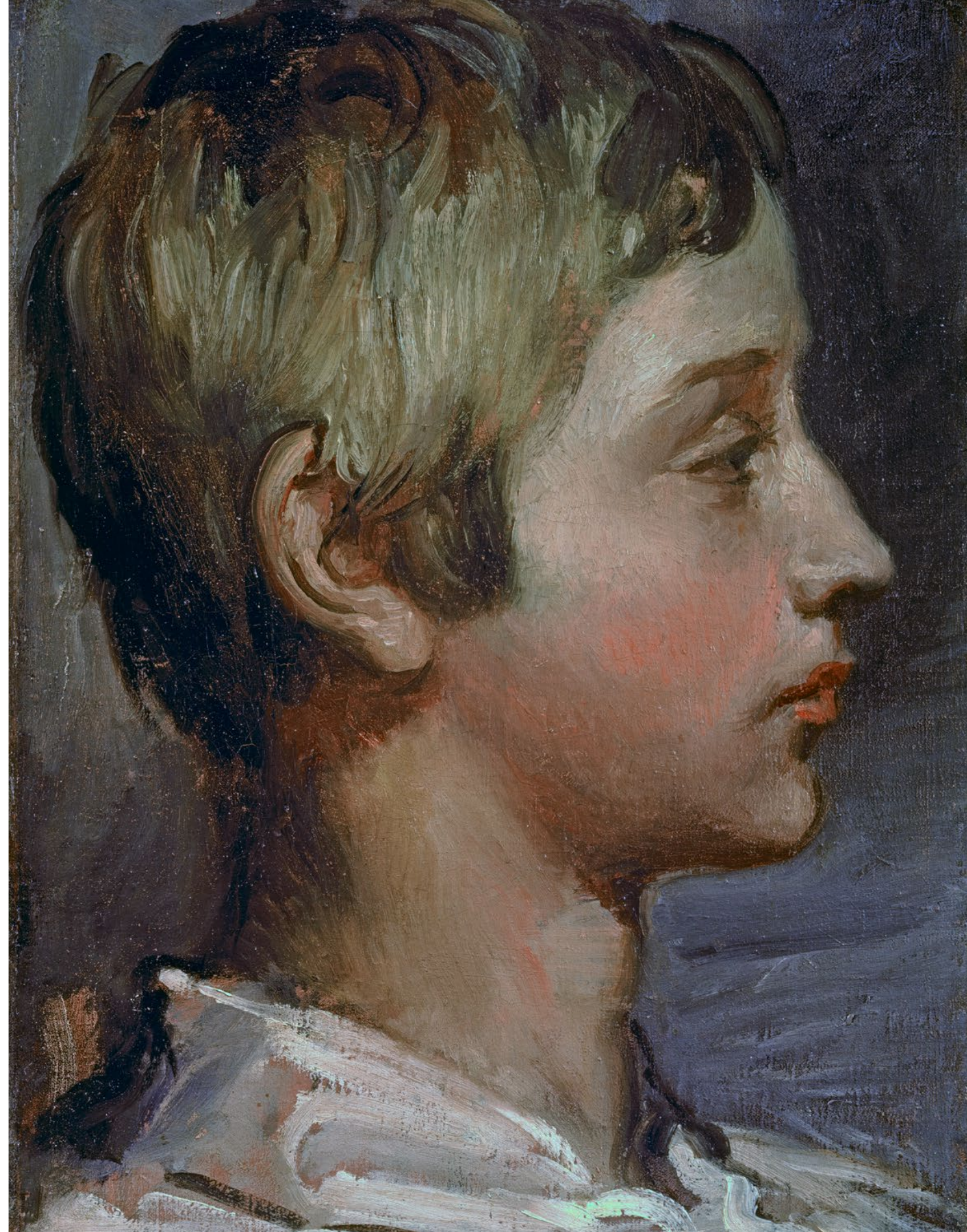
5 Sandoz, *op. cit.*, p. 376.

6 *Ibid.*, p. 146, cat. no. 50, plate XXXIX.

7 Guégan, Pomarède, Prat *et al.*, *op. cit.*, p. 76.

8 *Ibid.*, pp. 76, 92–93, cat. nos. 18–19, illustrated.

9 Oil on canvas, 50 x 45 cm; Sandoz, *op. cit.*, p. 182, cat. no. 81, plate LXVI.



## HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

### *Seven Modelli for the Mural Decoration of the Nave of Saint-Germain-des-Prés, Paris*

Comprising 85 paintings, Hippolyte Flandrin's frescoes in the church of Saint-Germain-des-Prés form the largest and most ambitious religious decorative cycle painted in France in the nineteenth century. Due in great part to the success of his painted decoration in the chapel of Saint-Jean in the church of Saint-Séverin in Paris (1839–41), Flandrin was initially commissioned in 1842 by the comte de Rambuteau, the Prefect of the Seine, to decorate the sanctuary of Saint-Germain-des-Prés. He was further commissioned in 1843 to paint the choir, or chapel of the Apostles, and the nave, thanks largely to the recommendation of two of his friends, the sculptor Edouard Gatteaux (1788–1881), a fellow disciple of Ingres (1780–1860) and a member of the Conseil Municipal, and the architect Victor Baltard (1805–1874), a *pensionnaire* with Flandrin at the Villa Medici in the 1830s and Inspecteur des Beaux-Arts de la Ville de Paris, who arrived on site at Saint-Germain-des-Prés in 1843 to oversee the restoration of the Benedictine abbey. Baltard and the Préfecture charged Flandrin with the entire decorative program of Saint-Germain-des-Prés, a project carried out in four campaigns which continued until the artist's death in 1864: the sanctuary from 1842 until 1846; the choir from 1846 until 1848; the nave from 1856 until 1863; and the transepts in 1864.<sup>1</sup> It was his largest and most important public commission.

In consultation with Baltard and others, Flandrin chose the subjects and arrangement of his frescoes in Saint-Germain-des-Prés. Following Flandrin's scheme, the nave, was designed to illustrate the history of Revelation, from the Creation to the Gospels of the Evangelists. The nave, consisting of five arched bays on either side, each with a window, was divided into upper and lower registers. Paintings in the upper register depict prophets and patriarchs of the Old Testament, such as Ezekiel and Abraham. Pairs of pendant frescoes appear below in the bays of the lower register, twenty paintings in total. Those on the left of each bay are taken from the New Testament and those on the right from the Old Testament. Not only do the Old Testament figures in the upper register relate to the New and Old Testament subjects below, but the subjects of these paired New and Old Testament paintings correspond



Fig. 22

<sup>1</sup> For a history and detailed description of Flandrin's painted decoration at Saint-Germain-des-Prés, see B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français année 1979*, Paris, 1981, pp. 211–32, and B. Horaist, "Peintures Murales: Saint-Germain-des-Prés (1839–1863)," in *Hippolyte, Auguste et Paul Flandrin: Une fraternité*

to one another thematically, such as the *Betrayal of Judas*, for example, appearing next to *Joseph Sold into Slavery by his Brothers*, and the *Crucifixion* next to the *Sacrifice of Isaac*.

The seven recently discovered oil sketches by Hippolyte Flandrin presented in this catalogue are all executed in oil on paper mounted on card, signed, highly worked, and close in design and detail to their finished counterparts. All the *modelli* are in their original, nineteenth-century frames (fig. 22), those on the Old Testament figures inscribed with the names of the protagonists and arched to contain those figures, similar to the painted arched framework around them in the upper register of the nave. All of this—the presence of the signature, the high degree of finish and proximity to his finished frescoes, and the elegant gilt-wood frames—suggest the seven *modelli* in the present group were made at a fairly advanced stage in Flandrin's design for the nave of Saint-Germain-des-Prés, as presentation sketches. All of them appeared in the posthumous exhibition of the artist's work at the Ecole des Beaux-Arts in 1865. All of them, with the exception of the sketch of *Jacob*, were sold in Flandrin's posthumous sale in 1865. Significantly, none of the pictures in this group has appeared in the literature since 1865.

While Flandrin made numerous preparatory drawings and sketches for his mural decoration in the nave of Saint-Germain-des-Prés, a relatively small number of the oil sketches are recorded in public collections. Such sketches of the Old Testament figures for the upper register of the nave include: *Joshua* and *Hezekiah* (New York, Metropolitan Museum of Art; inv. 1985.246.2 and 1985.246.1), *Jahel and Deborah* and the *Prophet Ezekiel* (both, Aix-en-Provence, Musée Granet), the *Prophet Baruch* and *Samson* (both, Lille, Musée des Beaux-Arts), the *Prophet Elijah* (Lyon, Musée des Beaux-Arts), and the *Prophet Habakkuk* (Poitiers, Musée Sainte-Croix).<sup>2</sup> Others of New and Old Testament subjects for the lower register of the nave include: *Melchizedek Offering Bread and Wine*, 1859 (Edinburgh, National Gallery of Scotland; inv. NG2743), the *Adoration of the Magi*, 1857 (Quimper, Musée des Beaux-Arts), *Moses Parting the Red Sea*, 1858 (Princeton University Art Museum), the *Sacrifice of Isaac*, 1860 (Los Angeles, Los Angeles County Museum of Art), *Jonah and the Whale*, 1860 (Lyon, Musée des Beaux-Arts), the *Mission of the Apostles* (Poitiers, Musée Sainte-Croix), and the *Dispersion of the Peoples at the Foot of the Tower of Babel*, 1861 (Lille, Musée des Beaux-Arts).<sup>3</sup>

*picturale au XIX<sup>e</sup> siècle*, exhibition catalogue, Paris, Musée du Luxembourg, and Lyon, Musée des Beaux-Arts, 1984–85, pp. 124–53.

<sup>2</sup> Horaist, *op. cit.*, pp. 151–53, nos. 74, 77, 76, 82, 78, and 79, respectively.

<sup>3</sup> *Ibid.*, pp. 140–43 and pp. 146–50, nos. 61, 63, 68, 69, 70, and 73, respectively.



HIPPOLYTE-JEAN FLANDRIN  
Lyon 1809–1864 Rome

15. *Jacob*

Signed with initials, lower left, *H. F.*; with an old label, *verso*, inscribed, *par H<sup>c</sup> Flandrin / prophète* and *N<sup>o</sup> 9*  
Oil, with pen and ink underdrawing, on board  
13<sup>7</sup>/<sub>8</sub> x 4<sup>7</sup>/<sub>8</sub> inches  
35.2 x 12.5 cm

*Exhibitions*

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

Preparatory for the finished fresco of *Jacob* in the upper register of the third bay on the left, or North, side of the nave, viewed from the entrance (fig. 23). The finished fresco appears beside the mural of *Joseph* and is separated by a window from frescoes of *Moses* and *Job*. It appears above paintings of the *Adoration of the Magi* and the *Prophecy of Baalam*. Highly finished, the oil sketch is nearly identical to the fresco. The elderly, bearded figure of Jacob, with a halo behind his head, stands with his right arm over his left in a gesture of blessing. No other oil sketches or drawings for the figure of Jacob are known. While the present sketch was included in Flandrin's posthumous exhibition at the Ecole des Beaux-Arts in 1865, it is not recorded in the artist's posthumous sale that same year, and was untraced from 1865 until now.

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

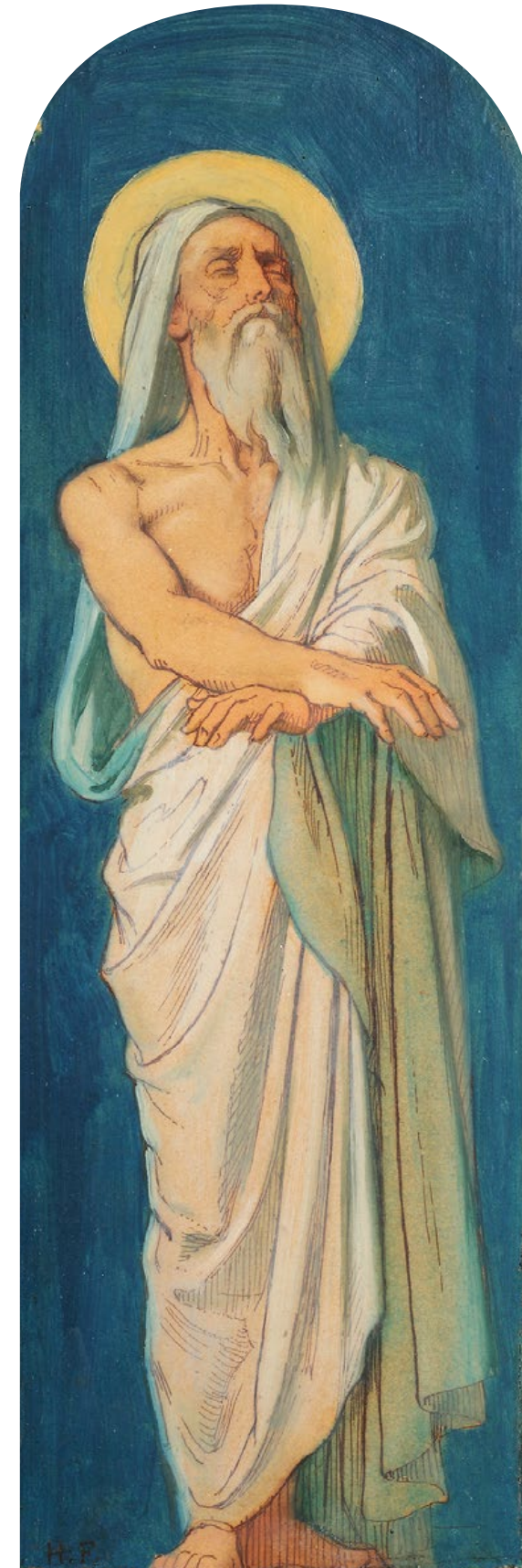


Fig. 23

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

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

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





## HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

### 16. *Samson*

Signed, lower left, *H. Flandrin*

Oil with pen and ink on paper mounted to card

13 $\frac{3}{8}$  x 5 $\frac{7}{8}$  inches

34.6 x 14.2 cm

#### Provenance

Studio of the artist (his sale: Paris, Hôtel Drouot, 15–17 May 1865, lot 25, bought by Arnoldi [according to a notation, *Arnoldi*, 510 fr., in the margin of the annotated 1865 Flandrin sale catalogue in the Flandrin Archives])<sup>1</sup>

#### Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des œuvres d'Hippolyte Flandrin*, 1865, no. 10 within cat. no. 87, a group of 27 oil sketches of prophets and other Old Testament figures preparatory for the nave decoration of Saint-Germain-des-Prés

Preparatory for the fresco of *Samson* in the upper register of the fifth bay on the left, or North, side of the nave, closest to the altar (fig. 24). The fresco is separated by a window from paintings of *Judith* and *Gideon* and appears above murals of the *Last Supper* and *Melchizedek Blessing Abraham*. The sketch is close in design to the mural of *Samson*. Similarly clothed and with a halo behind their heads, both figures



Fig. 24

and obviously painted from the same model, it is slightly smaller and unsigned, and its original frame is not inscribed with Samson's name. It is not as highly worked as the present sketch, lacking for example, the penwork shading in Samson's right hand and arm, and may have been made at an earlier date. Two drawings for the fresco of *Samson* are known: one from an old photograph in the Flandrin family collection<sup>3</sup> and one which was part of lot 152 in Flandrin's posthumous sale in 1865.<sup>4</sup> The location of both is currently unknown.

Samson was one of the last Judges of the ancient Israelites. He was given supernatural strength by God to combat his enemies, primarily the non-Semitic Philistines encroaching upon the Israelites. With the jawbone of a donkey, shown in his right hand, he killed an entire army of a thousand Philistine combatants. The torch in his left hand is a reference to the torch he attached to the tails of 300 foxes, setting them loose to burn and destroy Philistine crops. The secret to Samson's strength was his hair, the cutting of which rendered him powerless. It was Delilah, coerced by the Philistines, who succeeded in having Samson tell her this secret. While he slept, she cut his hair, leading to his capture, blinding, and ultimate death at the hands of the Philistines.



<sup>1</sup> B. Horaist, "Peintures Murales: Saint-Germain-des-Prés (1839–1863)," in *Hippolyte, Auguste et Paul Flandrin: Une fraternité picturale au XIX<sup>e</sup> siècle*, exhibition catalogue, Paris, Musée du Luxembourg, and Lyon, Musée des Beaux-Arts, 1984–85, p. 153, under no. 82, *Samson*.

<sup>2</sup> *Ibid.* While Horaist states the sketch of *Samson* in Lille was purchased by the museum as lot 25 in Flandrin's posthumous sale in 1865, he also mentions the notation in the margin of the annotated sale catalogue in the Flandrin Archives which states for this lot, "Arnoldi, 510 fr." In our opinion the present sketch, highly finished, signed, and in a frame

inscribed with Samson's name, is the sketch sold as lot 25 in Flandrin's 1865 sale and purchased by Arnoldi, and that the sketch in Lille must have been purchased by the museum at a later date.

<sup>3</sup> *Ibid.*

<sup>4</sup> B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français année 1979*, Paris, 1981, p. 231, under no. 269 (one of nine drawings in the lot preparatory for figures in the upper register of the nave).

## HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

### 17. *Samuel*

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

Oil with pen and ink on paper, mounted on card, extended to an arched top  
13 x 5 1/16 inches  
33 x 12.9 cm

#### Provenance

Studio of the artist (Paris: his sale, Hôtel Drouot, 15–17 May 1865, lot 26, bought by Arnoldi [according to annotations in Marthe Flandrin's catalogue])

#### Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des œuvres d'Hippolyte Flandrin*, 1865, no. 11 within no. 87, a group of 27 oil sketches of prophets and other Old Testament figures preparatory for the nave decoration of Saint-Germain-des-Prés

#### Literature

B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français année 1979*, Paris, 1981, p. 230, no. 210 (as lost)

Preparatory for the finished mural of *Samuel* in the upper register of the fifth bay, closest to the altar, on the right, or South, side of the nave, viewed from the entrance (fig. 25). *Samuel* occupies a single niche in the upper register, and is not paired with another figure. His opposite number on the North side of the nave is *Samson*, also occupying a single niche. The mural of *Samuel* is separated by a window from the frescoes of *David* and *Solomon*, and appears above the

large mural paintings of the *Betrayal of Judas* and *Joseph Sold by his Brothers*. Close in design and details to the finished mural, our *modello* shows Samuel, first of the major prophets and last of the Judges, wearing a brown tunic and a green overmantle, standing erect while holding a horn of oil in his right hand and the staff of office of Judge in his left. A halo surrounds his head.

In addition to his role as Judge and prophet, Samuel is most famously remembered as the kingmaker who anointed the first two kings of the Kingdom of Israel, Saul and David, after the people of Israel rebelled against his own two sons, Joel and Abiah, whom he had appointed to succeed him as Judge: "His sons walked not in his ways, but turned aside after lucre, and took bribes, and perverted judgment."<sup>1</sup> When the elders of Israel demanded a "king to judge us like all the nations," Samuel took this as a personal rejection, and was reluctant to oblige, until reassured by divine revelation. In the end, after warning the people of the potential corruption and consequences of kingship, he relents and, after meeting Saul the Benjaminite, he recognizes him as the future king, and anoints him: "Samuel took a vial of oil, and poured it upon his head, and kissed him, and said, Is it not because the Lord hath anointed thee to be captain over his inheritance?"<sup>2</sup> In our *modello* and the final mural, Flandrin shows Samuel holding in his right hand the attribute of the vial of sacred oil, in the shape of a horn.

There are no known preparatory drawings for this figure.



Fig. 25

1 Samuel 8:3.

2 Samuel 10:1.



# HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

## 18. *Balaam Prophesizing that a Star Will Arise out of Israel*, 1858

Signed and dated, lower right, *Hte Flandrin 1858*

Oil with pencil underdrawing on board

18 $\frac{1}{8}$  x 21 $\frac{3}{4}$  inches

46 x 55.2 cm

### Provenance

Studio of the artist (Paris: his sale, Hôtel Drouot, 15–17 May 1865, lot 3, bought by Pillet-Will [according to annotations in Marthe Flandrin's catalogue])

### Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des œuvres d'Hippolyte Flandrin*, 1865, no. 3 within cat. no. 86, a group of eighteen studies for the nave's murals

### Literature

B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français année 1979*, Paris, 1981, p. 226, no. 58 (as lost)

Preparatory for the mural of *Balaam Prophesizing that a Star Will Arise out of Israel* (*Balaam prophétise qu'un aster s'élèvera du milieu d'Israël*) in the lower register of the third bay on the left, or North, side of the nave viewed from the entrance (fig. 26). Nearly identical in composition to the final painting, our *modello* shows the prophet Balaam on the high place of Peor, offering sacrifice and pointing to a star rising over the tents of the Israelites, camped on the plains of Moab; Balak, king of Moab, with his elders stand at the right, confounded by the prophet's words of blessing over the Israelites. The donkey

at the very left of the composition is an allusion to the famous story of Balaam's Ass, who is given the power of speech during the journey to Moab.<sup>1</sup>

Balaam was summoned by King Balak of Moab to curse the Israelites who had massed near the eastern boarder of Canaan and had defeated two neighboring kings, Sihon, king of the Amorites, and Og, king of Bashan. Balaam initially refused to go, as Yahweh

had instructed him in a dream that "thou shalt not go with them; thou shalt not curse the people: for they are blessed."<sup>2</sup> Eventually, in another dream the following night, Yahweh tells Balaam to go to the king. Balak and Balaam then proceed to make three sacrifices, each on a yet higher place overlooking the encampment of the Israelites. At the first sacrifice, Balaam, inspired by Yahweh, cries "How shall I curse, whom God hath not cursed? or how shall I defy, whom the Lord has not defied?"<sup>3</sup> Balak remonstrates, but Balaam pleads that he can only speak the words put in his mouth by God. At the second sacrifice, Balaam utters another prophecy blessing Israel, further frustrating the king. At the final sacrifice, on the heights of Peor, the prophet again blesses Israel, "How goodly are thy tents, O Jacob, and thy tabernacles, O Israel! . . . Blessed is he that blesseth thee, and cursed is he that curseth thee."<sup>4</sup>

Balak's anger reaches its peak, and he threatens Balaam, refusing to pay him for his services. Balaam, nonetheless, continues fearlessly, prophesizing doom for Moab: "I shall see him, but not now: I shall behold him, but not nigh: there shall come a Star out of Jacob, and a Sceptre shall rise out of Israel, and shall smite the corners of Moab, and shall destroy all the children of Sheth. And Edom shall be a possession, Seir also shall be a possession for his enemies; and Israel shall do valiantly. Out of Jacob shall come he that shall have dominion, and shall destroy him that remaineth of the city."<sup>5</sup>

The scene of Balaam's prophecy of the Rising Star is paired with the New Testament scene of the *Adoration of the Magi*, on the left-hand side of the same bay. The complementary pairing of these subjects is appropriate to the didactic program of the nave decoration; the rising star of Balaam's prophecy, the symbol of the splendor of power, traditionally regarded by New Testament scholars and the church to prophesy the coming of the Messiah, forestalls the star which guided the Magi from the East to the stable to worship the newborn Christ.

Several preparatory drawings are recorded for this painting,<sup>6</sup> including a fine study for the central figure of the prophet (fig. 27; Paris, Musée du Louvre).<sup>7</sup>



Fig. 26

1 Numbers 22:21–34.  
2 Numbers 22:12.  
3 Numbers 23:8.  
4 Numbers 24:5–9.

Fig. 27

5 Numbers 24:17–19.  
6 Horaist, *op. cit.*, p. 227, nos. 98–101.  
7 Inv. MI 985; pencil on paper, 310 x 150 mm.

## HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

### 19. *Elisha*

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

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

13½ x 5½ inches

34.3 x 14.3 cm

#### Provenance

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

#### Exhibitions

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

#### Literature

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

Preparatory for the finished fresco of *Elisha (Elisée; Elisens)* in the upper register of the third bay on the right, or South, side of the nave, viewed from the entrance (fig. 28). The finished fresco appears to the right of the painting of *Elijah (Elie; Elias)* and is separated by a window from paintings, to the left, of *Ezekiel* and *Daniel*. It appears above frescoes of the *Resurrection* and *Jonah and the Whale*. Highly worked, the *modello* of *Elisha* is very close in detail to the finished mural. Elisha, a serious and commanding presence, is shown as a bearded man of a certain age looking intently to the left, with a halo behind his head. Wearing a long tunic and overmantle, Elisha holds a ceramic pot and a staff against his body, while a raven stands at his feet.



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

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

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

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

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

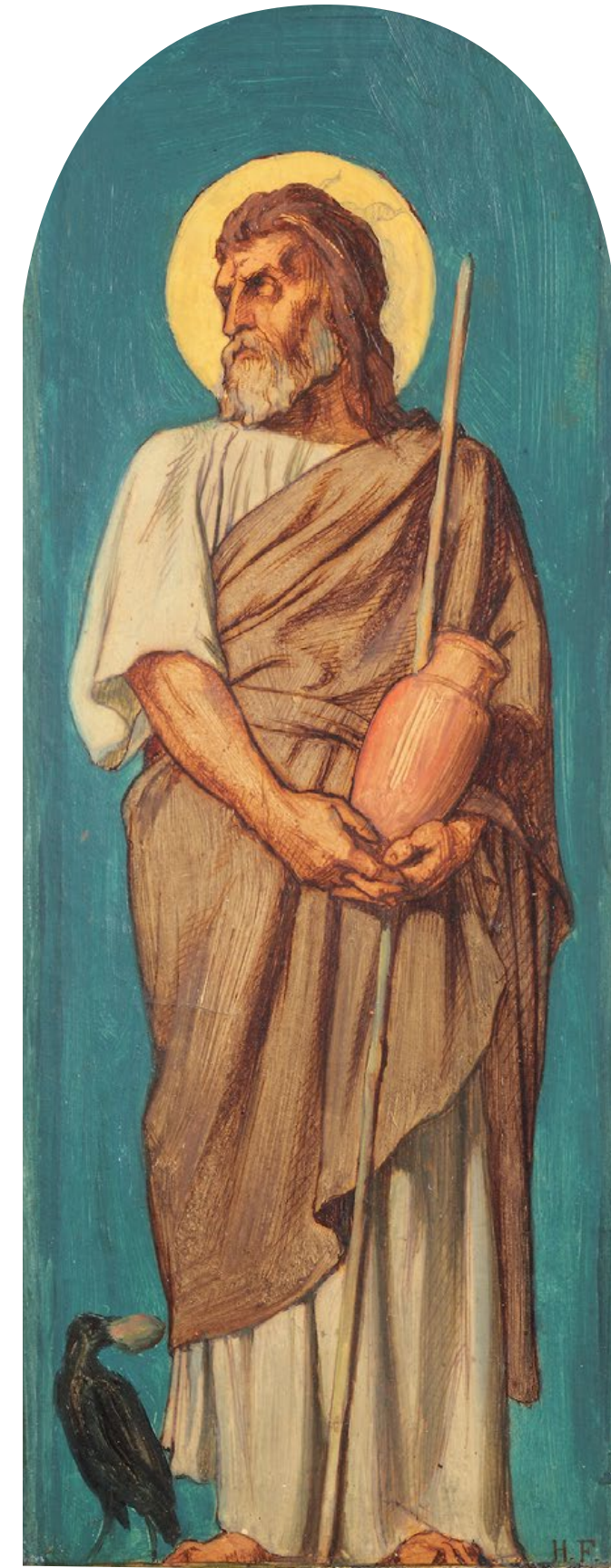


Fig. 28

## HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

### 20. *Daniel*

Signed with the initials, lower left, *H. F.*; inscribed, *verso*, *Daniel*  
Oil and pen and ink on paper mounted on millboard  
13 $\frac{3}{8}$  x 5 $\frac{1}{8}$  inches  
34.6 x 15 cm

#### Provenance

Studio of the artist (Paris: his sale, Hôtel Drouot, 15–17 May 1865, lot 34, bought by Pillet-Will [according to annotations in Marthe Flandrin's catalogue])

#### Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des œuvres d'Hippolyte Flandrin*, 1865, no. 19 within no. 87, a group of 27 oil sketches of prophets and other Old Testament figures preparatory for the nave decoration of Saint-Germain-des-Prés

#### Literature

B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français année 1979*, Paris, 1981, p. 230, no. 218 (as lost)

Preparatory for the finished mural of *Daniel* in the upper register of the third bay, on the right, or South, side of the nave, viewed from the entrance (fig. 29). He is paired with *Ezekiel*, and these two murals are separated by a window from the frescoes of *Elijah* and *Elisha*, and appear above the large narrative murals, in the lower register, of the *Resurrection* and *Jonah and the Whale*. Practically identical in composition and



Fig. 29

detail with the finished mural, the figure of Daniel, dressed in white, with a halo surrounding his head, looks heavenward, resolute in his faith, with arms akimbo; two lions, one recumbent at his feet, are on each side of him.

The noble hero and traditional author of the book which bears his name, Daniel was the most distinguished figure in the Babylonian diaspora, remarkable for

his piety and adherence to the Law while living within the culture of his enemies. Although not considered a prophet in Judaism, he is venerated as one by the Christian church. Taken into captivity by King Nebuchadnezzar of Babylon, he was chosen along with three of his friends, Hananiah, Mishael and Azariah, for his intelligence and beauty to be trained in the Babylonian court. Rising to the highest ranks of the government as ruler of the whole province of Babylon, much like Joseph in Egypt, he served the king and his successors, Belshazzar and Darius, with ability and loyalty until the time of the Persian conquest of Babylon by Cyrus the Great, all the while remaining faithful to the God of Israel. His interpretive powers of dreams and messages were key to the enormous respect he won for his wisdom.

During the reign of Darius, Daniel, in his eighties, served the king as one of his three chief ministers. When the king considered setting Daniel to rule over all the kingdom, the other ministers sought his ruin by convicting him of disloyalty to the crown. After securing a decree from the king forbidding anyone under penalty of being cast in the lions' den to ask a petition of either god or man except the monarch, the ministers set a trap. Daniel, who prayed faithfully each day, was reported to the king, who was then forced to apply the punishment of the decree to him. As Daniel was led to the lions' den, Darius "spake and said unto Daniel, Thy God whom thou servest continually, he will deliver thee."<sup>1</sup> After a sleepless night of fasting, the king went quickly to the lions' den and cried "with a lamentable voice unto Daniel: and the king spake and said to Daniel, O Daniel, servant of the living God, is thy God, whom thou servest continually, able to deliver thee from the lions? Then said Daniel unto the king, O king, live for ever. My God hath sent his angel, and hath shut the lions' mouths, that they have not hurt me: forasmuch as before him innocency was found in me: and also before thee, O king, have I done no hurt."<sup>2</sup>

One preparatory drawing for the figure of Daniel is recorded in the Flandrin studio sale of 1865, and is now lost.<sup>3</sup>



<sup>1</sup> Daniel 6:16.  
<sup>2</sup> Daniel 6:20–22.

<sup>3</sup> Lot 144; Horaist, *op. cit.*, p. 231, no. 263.

HIPPOLYTE-JEAN FLANDRIN  
Lyon 1809–1864 Rome

21. *The Crucifixion*, 1860

Signed and dated, lower left, *H<sup>t</sup> Flandrin 1860*  
Oil with pencil underdrawing on board  
18½ x 23¾ inches  
45.7 x 60.3 cm

*Provenance*  
Studio of the artist (Paris: his sale, Hôtel Drouot, 15–17 May 1865, lot 10, bought by Boudillon [according to annotations in Marthe Flandrin's catalogue])

*Exhibitions*  
Paris, Ecole des Beaux-Arts, *Exposition des œuvres d'Hippolyte Flandrin*, 1865, no. 10 within cat. no. 86, a group of eighteen studies of the nave's murals  
Paris, *Exposition Universelle*, 1867, no. 2

*Literature*  
B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art Français année 1979*, Paris, 1981, p. 226, no. 64 (as lost)

Preparatory for the mural of the *Crucifixion* (*La Mort de Jésus-Christ sur le Calvaire*), in the lower register of the fourth bay on the right, or South, side of the nave, viewed from the entrance (fig. 30). Nearly identical in composition to the finished painting, our *modello* shows the crucified Christ in the center of the composition, with the Magdalene slumped to the ground in grief at the foot of the cross, her head obscured by her right arm touching the cross for support. To

the left are the Holy Women: the Virgin Mary, the mother of Jesus, identified by her halo, together with her sister, Salome, the mother of James and John, and Mary, the mother of Clopas.<sup>1</sup> On the right is the single figure of the disciple John, son of Salome and the first cousin of Jesus, his arm raised in anguish. The city of Jerusalem with the Temple are seen on the horizon. According to Augustine, the sun and the moon, on either side of the cross, symbolize the prefigurative relationship of the two Testaments: the Old (moon) was only to be understood by the light shed upon it by the New (sun).

There are many drawings recorded for this composition, including a study for the figure of *Christ on the Cross* (Paris, Musée du Louvre),<sup>2</sup> a further study for the *Head of Christ* (fig. 31; Lyon, Musée des Beaux-Arts),<sup>3</sup> and a study for the *Magdalene at the Foot of the Cross* (Lyon, Musée des Beaux-Arts).<sup>4</sup> The beauty of the head of Christ has been particularly remarked in the literature; one commentator especially extolling this "tête, penchée et mourante est une des plus divines têtes du Christ que l'art chrétien ait créés."<sup>5</sup>

The mural of the *Crucifixion* is paired with the *Sacrifice of Isaac*, on the right side of the same bay, following the programmatic pairing of Old Testament and New Testament subjects laid down by Flandrin and the Préfecture.



Fig. 30

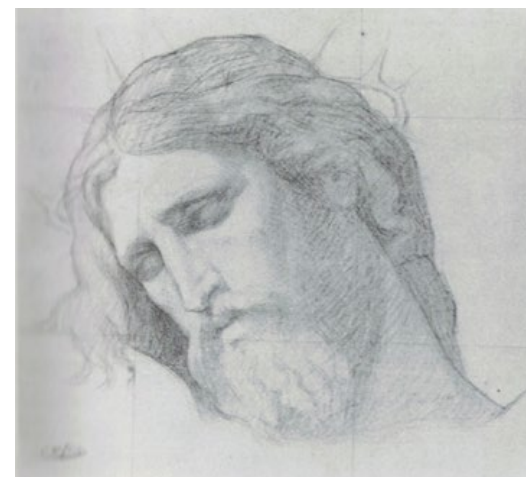


Fig. 31

<sup>1</sup> John 19:25.  
<sup>2</sup> B. Horaist, "Peintures Murales: Saint-Germain-des-Prés (1839–1863)," in *Hippolyte, Auguste et Paul Flandrin: Une fraternité picturale au XIX<sup>e</sup> siècle*, exhibition catalogue, Paris, Musée du Luxembourg and Lyon,

Musée des Beaux-Arts, 1984–85, p. 145, cat. no. 65, illustrated.  
<sup>3</sup> *Ibid.*, p. 145, cat. no. 66, illustrated.  
<sup>4</sup> *Ibid.*, p. 145, cat. no. 67, illustrated.  
<sup>5</sup> *Ibid.*, p. 145, under cat. no. 66.

## ROMAIN-ÉTIENNE-GABRIEL PRIEUR

La Ferté Gaucher 1806–1879 Paris

### 22. *Mers-les-Bains, Picardie, 1864*

Signed and dated, lower left, *G. Prieur 1864*

Oil on millboard

9 $\frac{7}{8}$  x 18 $\frac{1}{4}$  inches

25.2 x 46.2 cm

#### *Provenance*

By descent through the artist's family

Born into a family of artisans working at Versailles and Paris, Romain-Étienne-Gabriel Prieur trained with Jean-Victor Bertin (1767–1842), a pupil of Pierre-Henri Valenciennes (1750–1819), and one of the founders of the Prix de Rome for Historical Landscape Painting, which was awarded between 1817 and 1863. In 1833 Prieur won the Prix de Rome with his painting of *Ulysses and Nausicaa*. Specializing in the landscapes of the Roman Campagna, Prieur exhibited a *View of Tivoli* in 1835 which was enthusiastically received by the Academy. Shortly before, however, he had returned to Paris to attend to his wife who had fallen ill. Between 1836 and 1841 several Italian landscapes are recorded. After returning to Rome in 1842, he was awarded a third class prize in 1842 and a second class prize in 1845. Prieur exhibited at the Salon from 1831 to 1876, predominantly landscapes, view paintings, and some history paintings. Works by the artist are preserved in several French collections, including the Musée d'art et d'histoire at Moulins, the Musée des Beaux-Arts et de la Dentelle, Alençon, the Musée Bossuet at Meaux, the Musée Louis-Philippe at Eu, and the Musée de Vernon.

The present view shows the seaside resort of Mers-les-Bains, sited on the northern coast of France in Picardie, at the Normandy border. Many nineteenth century French writers and artists regularly spent their summer holidays there, including such figures as Jules Verne (1828–1905), Victor Hugo (1802–1885), Antoine Vollon (1833–1900), and Gustave Eiffel (1832–1923). The resort towns of Eu and Le Tréport are nearby.



EUGÈNE FROMENTIN  
La Rochelle 1820–1876 Saint-Maurice

23. *Two Female Nudes: A Study for “L’Incendie,”* 1869

Signed and dated, lower right, *E.F. no. 69*  
Oil on canvas  
33<sup>3</sup>/<sub>8</sub> x 40<sup>1</sup>/<sub>2</sub> inches  
85.5 x 103 cm

*Provenance*

Studio of the artist (his sale: Paris, Hôtel Drouot, January 30–February 3, 1877)  
By descent through the artist’s family (sale: Paris, Christie’s, June 22, 2006, lot 146, illustrated)

*Literature*

J. Thompson and B. Wright, *Les Orientalistes, vol. 6: Eugène Fromentin 1820–1876, Visions d’Algérie et d’Égypte*, revised second edition, Paris, 2008, pp. 281–84, p. 283, illustrated

*L’Incendie*, or *The Conflagration*, is the larger of two versions of the subject listed in the posthumous sale of Fromentin’s studio (nos. 27 and 32), and now revealed since that sale. Though hardly finished, it is his boldest and most ambitious treatment of this dramatic subject, which significantly connects to his travel writing. It also contains a haunting underpainting of an abandoned, slightly earlier composition of *Centaurs and Centauresses*.

In 1846 a six-week trip in Algeria at the invitation of one of his friends was the event that determined the course of Fromentin’s life. He returned to Algeria twice, in 1847–48 and 1852–53. By 1848 nearly all of northern Algeria was under

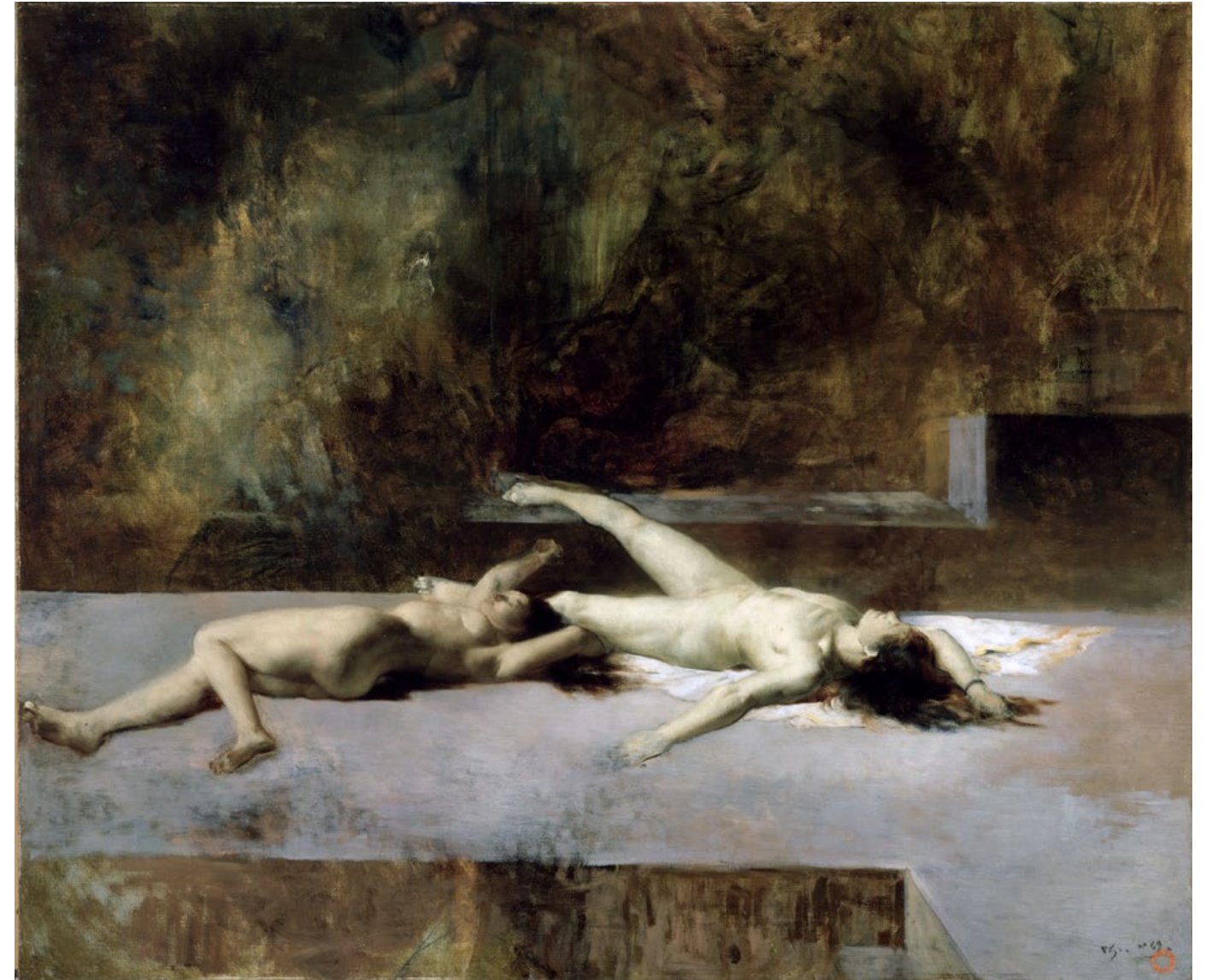


Fig. 32

French control. European migration stimulated the civilian administration to open new land for settlement against the advice of the army. With the advent of the Second Empire in 1852, Napoleon III returned Algeria to military control. Napoleon visualized three distinct Algerias: a French colony, an Arab country and a military camp. This “co-habitation” was never entirely successful.

*L’Incendie* is the largest study for an unrealized painting. A much smaller preparatory painting (panel, 31 x 41 cm; fig. 32), in the National Gallery of Ireland in Dublin, is the most complete, particularly in the way it connects to the writings. Though the meaning of the painting is initially unclear, it can be related to a passage in Fromentin’s *Un Été dans le Sahara*, 1857, describing an incident in which two French soldiers who had secretly enjoyed the favors of two women from Laghout returned to their house after a military siege by the French Army to find them dead. Fromentin’s description reads: “The two poor women were stretched out motionless, one on the paving stones of the courtyard, the other at the foot of the stairway, down which she had rolled, head first. Fatma was dead; M’riem was dying. Both were without headdresses, earrings, ankle bracelets or pendants to hold their haiks; they were nearly nude and their clothes consisted simply of a sash surmounting their bare hips.” The women’s deaths are explained in Fromentin’s book by the presence of another body, of a male fugitive, whose flight had precipitated the army’s slaughter. Fromentin has not included him, avoiding direct criticism of the French Army.<sup>1</sup>

There are significant differences, in addition to scale, between our painting and the study in Dublin.<sup>2</sup> While the composition of the Dublin picture is nearly complete, showing the two dead Algerian women at the foot of a staircase on the left of a courtyard, with a building in the background and two young boys looking on, Fromentin has done away with most narrative detail in our painting, choosing to show only two women, in this instance Caucasian and clearly studio models, lying prone on a parapet between two sets of stairs, nearly in the center of the composition. Fire has engulfed the background of the scene, obscuring any architectural detail, and the two women take on an even greater and more monumental presence than they do in the Dublin painting. While the stairs are located on the left in the Dublin picture, they are on the right in ours. It is difficult to know which study came first, but it seems likely that, in its looser and



<sup>1</sup> For the most complete discussion of the project, see J. Thompson and B. Wright, “Les Origines du tableau *L’Incendie* dans l’œuvre d’Eugène Fromentin,” in A.-M. Christian (ed.), *Écritures*, II, texts from a colloquium held at the University of Paris, Paris, 1985, pp. 255–68.

<sup>2</sup> In addition, two preparatory pencil drawings and one panel painting (fig. 33) are recorded for the Dublin picture; Thompson and Wright, *op. cit.*, pp. 284, 286–87, all illustrated.



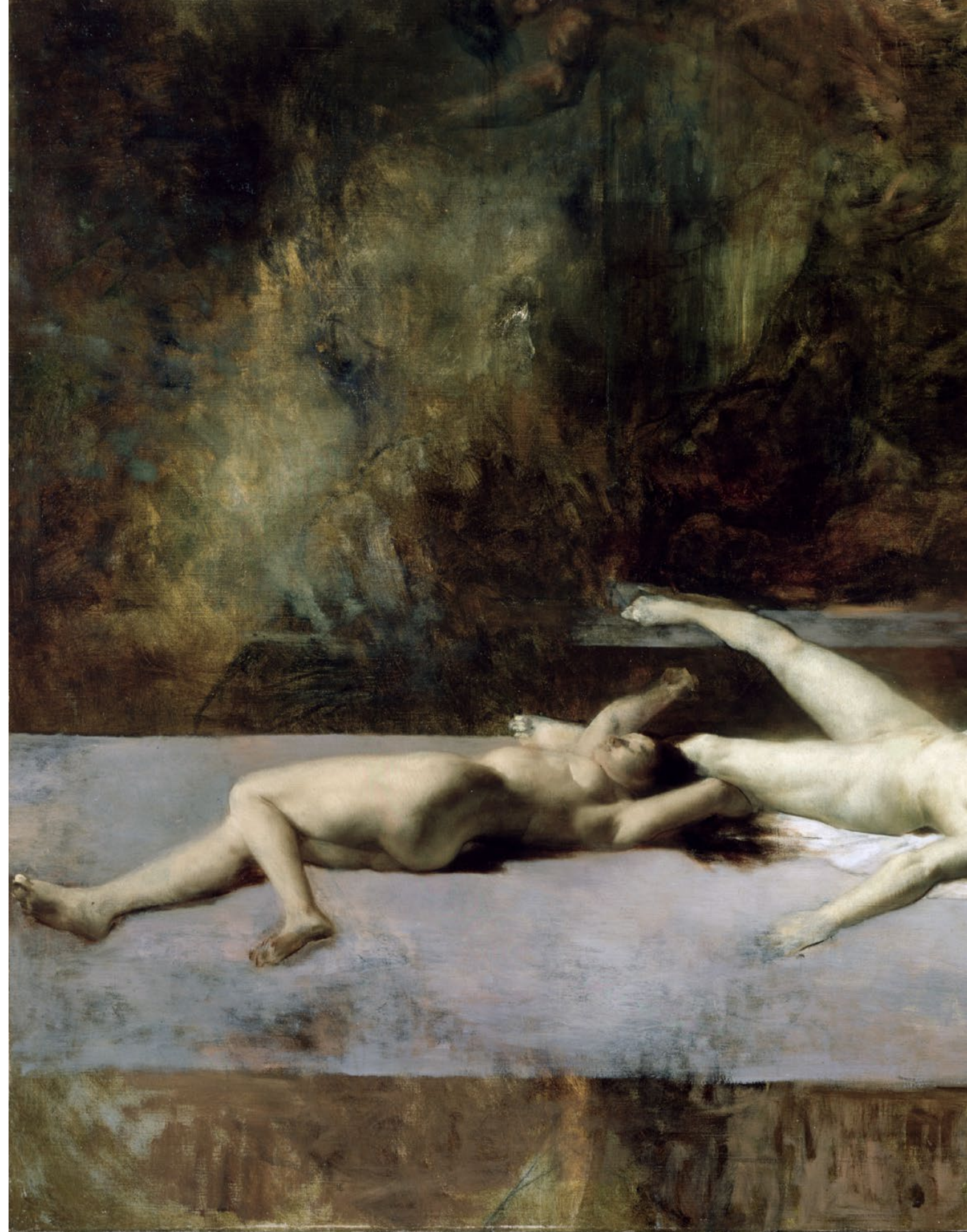
more summary handling and single-minded compositional focus, ours did. It would appear to be Fromentin's initial thought, or *première pensée*, on the subject of *L'Incendie*. In the monumentality of the violence displayed, it brings to mind Géricault's *Raft of the Medusa*, and is, as well, a critical commentary on contemporary French, in this case colonial, culture.

The present picture is painted over an underpainting of an abandoned, slightly earlier composition of *Centaurs and Centaureesses*. Traces of a centaur from that picture are most obviously seen in the extended right arm and twisted head on the upper right edge of the composition when it is rotated clockwise to create a vertical orientation. The centaur's arm and head also overlap significantly with an interrupted horizon line that suggests a distant bay or sea. X-rays have clearly revealed a well-lit centaress, whose forelegs are gently raised and extended, while her torso is vertically upright. She comes close to figures in two pictures of this subject, one in the Petit Palais and the other in a Parisian private collection.<sup>3</sup> Combined with the explicit adademic sensuality of the pair of massacred Algerians which dominate the picture, Fromentin's two lively hybrids offer another road not taken. Stuck in the familiar ruts of orientalist genre, Fromentin here pursued alternative impulses, leaving a richly layered palimpsest, as he made suggestive transitions from one subject matter to another, from contemporary colonial drama to classical history.



Fig. 33

<sup>3</sup> J. Thompson and B. Wright, *La Vie et l'œuvre d'Eugène Fromentin*, Paris, 1987, pp. 246–67, illustrated.



## JEAN-BAPTISTE CARPEAUX

Valenciennes 1827–1875 Courbevoie

### 24. *Portrait of Antoine Vollon (1833–1900), 1873*

Signed, dated, and inscribed, center left, *à l'ami Vollon / Bte Carpeaux / Dieppe 1873*

Oil on canvas mounted to board

17 $\frac{5}{8}$  x 14 $\frac{1}{4}$  inches

44.2 x 36.2 cm

#### Provenance

Presumably, studio of the artist, by descent to his widow, Amélie Carpeaux (1847–1908), Valenciennes, by descent to their daughter, Louise Clément-Carpeaux (1872–1961), Valenciennes, by whom sold to Adolphe Lefrancq, Valenciennes,<sup>1</sup> circa 1927, by descent to Marc Lefrancq, Valenciennes, circa 1955  
Thence by descent

#### Exhibitions

Valenciennes, Palais des Beaux-Arts, *Centenaire de la Naissance de Carpeaux*, June 12–July 31, 1927, *catalogue complémentaire*,<sup>2</sup> no. 548  
Brussels, Palais des Beaux-Arts, *Les artistes du nord de la France et la rétrospective Carpeaux*, January 12–February 16, 1929, no. 123 (preface by A. Lefrancq)  
Valenciennes, Musée des Beaux-Arts, *Exposition de l'école valenciennoise: Exposition rétrospective d'artistes valenciennois*, 1934, no. 50  
Mons, Chapelle Saint-Georges, Cloître des Visitandines, *Trésors du Hainaut*, Mons, May 17–July 13, 1953, no. 339  
Paris, Musée du Petit-Palais, *Jean-Baptiste Carpeaux, 1827–1875*, 1955–56, no. 241  
Nice, Musée des Ponchettes, *Jean-Baptiste Carpeaux, 1827–1875*, 1956, no. 145  
Courbevoie, Musée Roybet-Fould, *Jean-Baptiste Carpeaux. Sa famille et ses amis*, November 29, 1975–January 15, 1976, no. 60  
Valenciennes, Musée des Beaux-Arts, Paris, Musée du Luxembourg, and Amsterdam, Musée Van Gogh, *Carpeaux peintre*, 1999–2000, p. 280, no. 53, p. 78, color plate 77

#### Literature

P. Véron, *Les coulisses artistiques*, Paris, Dentu, 1876, p. 73

1 Adolphe Lefrancq was a collector and the curator of the Musée des Beaux-Arts, Valenciennes, from 1922 to 1943. He was close to Louise Clément Carpeaux, the artist's daughter; the Clément-Carpeaux's archives at the Musée d'Orsay include many documents detailing their relations. Lefrancq owned at least nine paintings by Carpeaux, mostly, like ours, bought directly from Louise. We are most grateful to Laure de Margerie for this information and for her invaluable assistance with the cataloguing of this painting.  
2 This exhibition was accompanied by two catalogues. The first, consisting of 112 pages, was devoted to a catalogue of the exhibited works of art by Carpeaux from the collection of the Valenciennes museum, and included a history of the museum, a biography of the artist by his daughter, L. Clément-Carpeaux, and supplementary details regarding donors and bibliography. The second catalogue, the *catalogue complémentaire*, consisting of 15 pages, was devoted to works of art lent to the exhibition

R. Bouyer, "Un centenaire au musée de Valenciennes, Carpeaux dessinateur et peintre," in *Le Gaulois artistique*, October 15, 1927, p. 12

L. Clément-Carpeaux, *La vérité sur l'œuvre et la vie de J.B. Carpeaux*, Paris, 1934–35, vol. II, p. 332

P. Ramade and L. de Margerie, "Catalogue raisonné des peintures de Carpeaux," in *Carpeaux peintre*, exhibition catalogue, Valenciennes, Musée des Beaux-Arts, 1999, p. 78, ill. 77, p. 289, no. 310, illustrated

J. D. Draper and E. Papet, *The Passions of Jean-Baptiste Carpeaux*, exhibition catalogue (English edition), New York, The Metropolitan Museum of Art, and Paris, Musée d'Orsay, 2014, p. 241, note 54

Antoine Vollon, the Lyonnais still-life and landscape painter, probably first met Carpeaux through their mutual friend, the engraver Joseph Soumy (1831–1863), with whom Vollon stayed on his arrival in Paris in June 1859.<sup>3</sup> Carpeaux had just returned from Rome and stayed with Soumy in December 1859 and, again, in January 1860.<sup>4</sup> Carpeaux painted or drew at least three portraits of Vollon, including a handsome drawing in charcoal which belonged to the marquis de Piennes, another member of Carpeaux's circle, who gave the drawing to the Musée des Beaux-Arts at Valenciennes in 1910.<sup>5</sup> As a mark of his esteem for Vollon, Carpeaux gave him a *Self-portrait*, dedicated to Vollon and dated 1862, which the painter donated to the Valenciennes museum in 1889,<sup>6</sup> and which served as the frontispiece of the catalogue of the museum's 1927 monographic Carpeaux exhibition marking the centenary of the artist's birth.

The present portrait was painted in Dieppe, most likely at the house of the writer and playwright Alexandre Dumas fils (1824–1895), one of Vollon's closest friends.<sup>7</sup> Etienne Martin, Vollon's pupil, stated that Dumas and Vollon first met in the autumn of 1873 in Dieppe, where he remained until December. Carpeaux's visit to Dumas at this time is documented by letters written from Puys dating from the end of September to the beginning of October.<sup>8</sup> It is almost certain that our painting was made sometime during this visit.

by private collectors; the present painting is listed as no. 548 in this catalogue.

3 C. F. Tabler, "Antoine Vollon in Dieppe," in *Gazette des Beaux-Arts*, May–June 1989, p. 227, note 2.

4 Carpeaux painted a *Portrait of Soumy* in 1860; Ramade and de Margerie, *op. cit.*, p. 255, cat. no. 300, illustrated.

5 Black chalk heightened with white on grey paper, 30 x 19 cm; Draper and Papet, *op. cit.*, p. 241, illustrated, p. 329, cat. no. 146.

6 Inv. 46-1-282, oil on canvas, 56 x 46 cm; Ramade and de Margerie, *op. cit.*, p. 29, fig. 6, p. 213, cat. no. 195, illustrated.

7 Dumas's estate sale at the Galerie Georges Petit (March 2–3, 1896) included seventeen works by Vollon; Dumas's estimation of Vollon is quoted in the sale catalogue (p. 26): "c'est un beau caractère et un beau peintre;" Tabler, *op. cit.*, note 7.

8 *Ibid.*, note 3.



Carpeaux and Dumas were good friends from the time the writer visited Carpeaux's studio in Rome in 1861 to view his *Ugolino*; the sculptor subsequently regularly visited Dumas in Dieppe.<sup>9</sup> Carpeaux's holiday visit in the autumn of 1873 was due to physical exhaustion brought on by a punishing schedule of commissions in London in the first half of the year, and the initial manifestations of the cancer from which he would die in 1875.

Against a dark ground, Carpeaux rapidly sketched the portrait of the painter with broad strokes. Several bright highlights model the painter's left cheek. The scale of Vollon's head on the canvas is an unusual approach for a painter, but indicative of a sculptor's search for volume. The art critic Pierre Veron commented in 1876 on the rapidity with which Carpeaux completed the portrait, "enlevé en une heure."<sup>10</sup> The Barbizon painter Charles-François Daubigny (1817–1878) was enchanted when he saw the painting: "Je viens de voir chez l'ami Vollon son portrait que vous lui avez fait à Dieppe. C'est tout bonnement un chef d'oeuvre. C'est aussi bien que votre sculpture et je vous en fais mon sincère compliment. . ."<sup>11</sup>

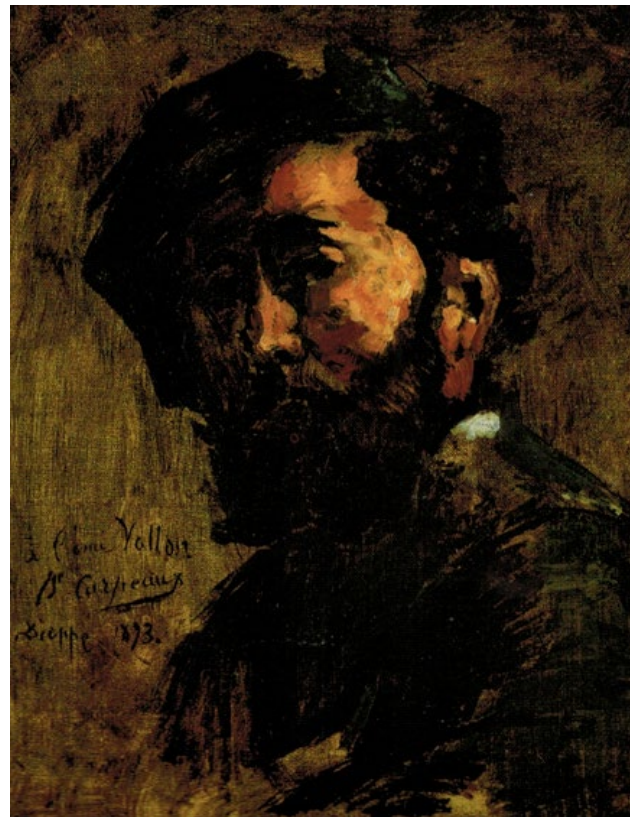


Fig. 34

<sup>9</sup> Clément-Carpeaux, *op. cit.*, p. 332. The sculptor was a witness at Dumas's wedding, as well as the godfather of Dumas's son, Charles. Dumas was also named the executor of Carpeaux's will. The sculptor had been commissioned a bust of Dumas père in 1872 for the foyer of the Paris Opéra, which he never completed. He also modeled the bust of the writer's wife, Nadine Dumas (marble; Malibu, J. Paul Getty Museum) in September 1873. He had already modeled a plaster bust of Dumas fils

Another, slightly larger and more vertical, version of this portrait is conserved at the Birmingham Museum and Art Gallery (fig. 34).<sup>12</sup> Nearly identical in composition though slightly rougher in execution, and equally signed, dedicated and dated 1873, the Birmingham painting, which first appeared in the literature in 1960, sets the figure further back into the picture space, while our portrait compresses the head within the confines of the picture frame, lending it greater monumentality. Although the reason for two versions of the Vollon portrait is unknown at present, Carpeaux may have intended one of the portraits for himself, and the other for the sitter, Vollon.

(Paris, Comédie-Française).

<sup>10</sup> *Les Coulisses artistiques*, Paris, Dentu, 1876, p. 73.

<sup>11</sup> Daubigny's letter to Carpeaux is in the Bibliothèque Municipale, Valenciennes; a photocopy is in the artist's documentation files at the Louvre.

<sup>12</sup> Oil on canvas, 45.7 x 38.1 cm; Ramade and de Margerie, *op. cit.*, p. 79, ill. 78, p. 258, cat. no. 308, illustrated.



JEAN-FRANÇOIS MILLET  
Gruchy 1814-1875 Barbizon

25. *Vanneur au repos*

Stamped, lower right, *J. F. Millet* (Lugt 1815)  
Charcoal on lilac-colored linen canvas  
20½ x 13½ inches  
52.9 x 24.8 cm

*Provenance*  
Studio of the artist  
Mme. Jean-Francois Millet (Catherine Lemaire), Barbizon  
Sale: Paris, Hôtel Drouot, *Vente Veuve Millet*, 24-25 April 1894,  
lot 10  
Private collection, France, until 2002  
Galerie Talabardon & Gautier, Paris, 2002  
Private collection, USA

*Exhibitions*  
Paris, Galerie Talabardon & Gautier, *Le XIX<sup>e</sup> siècle*, 5-21 December  
2002, cat. no. 19, illustrated

The present work, a charcoal drawing on lilac-tinted linen canvas, is one of a handful of sketches drawn directly on canvas in preparation for a particular series of paintings Millet made late in his career. These drawings and paintings, presenting uncommonly direct images of peasant farmers and their families, were made about 1868-70. The commanding, full-frontal presence of the winnower, standing in repose with his immense, shallow basket, is a development in Millet's depiction of the French farmer first essayed in his seminal picture of a winnower sifting grain some twenty years earlier (fig. 35; London, National Gallery).<sup>1</sup>



Fig. 35

The present drawing is preparatory for a painting that was left unfinished in the wake of increasing ill health that led to Millet's untimely death in 1875. A pendant to our drawing, in the Cabinet des Dessins, Musée du Louvre, of nearly identical size, medium, and format, shows a standing figure of the same scale holding a flail in his left hand (fig. 36).<sup>2</sup> A further, slightly larger, unfinished scene of a



Fig. 36



Fig. 37

peasant man and wife, standing side-by-side, laced together by the arms of their young child, is in Cardiff (fig. 37).<sup>3</sup> These two works, in conjunction with ours, provide an intriguing glimpse into Millet's turn toward a more confrontational imagery. Drawn with a simplicity that borders on brutality, but which never sinks to caricature, these late Millet peasant figures testify to the confidence with which Millet reinvented his art, just as his long-denied popular acceptance was determinedly sentimentalizing the provocation out of his earlier peasant images.

ALEXANDRA MURPHY



1 Inv. NG6447; oil on canvas, 39½ x 28 inches (100.5 x 71 cm).  
2 Inv. RF 23598; *Homme debout de face, la main gauche posée sur un grand baton*, charcoal on lilac-colored linen canvas, 19 5/8 x 11 inches (50 x 28 cm).

3 Inv. no. NMW A 2473; oil and charcoal on canvas, 43½ x 24 inches (110.4 x 81.0 cm).

## KARL-PIERRE DAUBIGNY

Paris 1846–1886 Auvers-sur-Oise

### 26. *Boats on the Beach at Low Tide, Normandy*

Stamped with the signature, lower right, *Karl Daubigny*; also, inscribed on the reverse of the panel in ink, *Ce tableau est de mon mari Karl Daubigny / Mme. Karl Daubigny*

Oil on panel

12 x 19¼ inches

30.5 x 49 cm

One of the most attractive of painters of the pre-Impressionist period, Karl Daubigny studied with his father, Charles-François Daubigny (1817–1878) and, following in his footsteps, specialized in landscape painting. Despite his great talent in landscape painting, his career was eclipsed by his father's fame. Indeed, his own paintings, of the highest technical achievement, have often been confused with those of his father. It is only recently that his work regained the appreciation it had enjoyed among his contemporaries.

After attending his father's drawing classes at Académie Suisse, and accompanying his father on painting trips made through the Oise valley, Karl Daubigny made his debut at the Salon of 1863 with two paintings, *Le Sentier* and *l'Isle de Vaux-sur-l'Oise*. He exhibited regularly at the Salon until his death early death in 1886, winning medals in 1865, 1868, and 1874. While his earliest paintings are influenced by his father's, by 1867, after a trip through Brittany, he developed a distinctive style of his own. His subjects were drawn from the forests of Fontainebleau, as well as the landscape and coastlines of Normandy and Brittany. Two masterpieces from this period are now in the Musée d'Orsay: the *Ferme Saint-Siméon à Honfleur (Calvados)*,<sup>1</sup> exhibited in the Salon of 1874 where it won a medal and the esteem of critics, and the *Vallée de la Scie* of 1875,<sup>2</sup> a picture that made a definitive break with his father's romantic vision of the 1830s, and shows a more natural, brighter light.

The present picture is an admirable example of this later, more personal and expressive style. Painted on the spot, on a mahogany panel, our sketch reveals the artist's debt to the new masters of landscape such as Eugène Boudin (1824–1898), Claude Monet (1840–1926), and Édouard Manet (1832–1883). The theme of beached boats on the Normandy coastline traces its origin to the early *plein-air* sketches of the subject by Théodore Rousseau (1812–1867), but the loose handling of the paint and the insistent use of black and white, with the large fishing boats dwarfing the figures at the center of the composition, and a brooding restlessness in the changing weather patterns, marks the young artist's new vision and a departure from his father's more classical, calm compositions.



<sup>1</sup> RF 484.

<sup>2</sup> RF 483.

## ADOLPH VON MENZEL

Breslau 1815–1905 Berlin

### 27. *Half-length Study of a Young Man Wearing a Hat*

Signed with the artist's initials, upper right, *A. M.*

Carpenter's pencil, with stumping, on Whatman paper; watermark,

[WH]ATMAN / [1]875

7¾ x 4⅞ inches

198 x 125 mm

#### *Provenance*

Private collection, Berlin

This vivid study from life is a portrait conceived as a free, independent work of art. Unlike many studies made by Menzel from life, in which the subject is often caught off-guard, or taken unawares, the sitter in this study appears to be deliberately posing for the artist. The intensity of the young man's gaze reveals his consciousness of having his likeness drawn, and adds to the powerful, expressive qualities of the drawing. The model is seated with his hands resting on his knees, looking downwards to his left. He wears a tall hat set at a slightly rakish angle, which barely contains his thick, un-brushed hair. The striped shirt, set off with a tied kerchief at the neck, adds a rhythmic quality to the sheet.

While the sitter is yet unknown, it has been suggested that he may have been one of the several Italian men and women whom Menzel employed both in Berlin and on his trips to Italy. While the models from which the artist drew in Italy are anonymous, the models he worked with in Berlin are known often by name and address, such as Caterina Miniscalco, Domenico Minischalchi, Filomena Gizzi, Rocco Arcasi, Francesco Tartaglia, amongst others. The models were of all ages and belonged to the large group of laboring immigrants from the Abruzzi who had settled in Berlin. They posed in Menzel's studio on the Sigismundstrasse, often wearing traditional costumes.<sup>1</sup> While it has not been possible to connect this figure with any other composition, the style and aspect of the model suggests that the drawing may possibly have been an unused study related to the great painting of the *Piazza d'Erbe, Verona*, which Menzel began painting after his first visit to Verona in 1881 and finished in 1884. While the paper bears a watermark of 1875 and the drawing could easily have been made at that time, Menzel may also have had it in his possession during his trips to Italy in the 1880s while working on the *Piazza d'Erbe* composition.



<sup>1</sup> L. Pelizzari, "Menzels italienische Modelle," in *idem, Menzel in Verona. Die Italienreise des großen deutschen Malers des 19. Jahrhunderts*,

exhibition catalogue, Ingelheim am Rhein, Altes Rathaus, 2008, pp. 209–34.

## HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

### 28. *Etude de danseuse*

Inscribed, upper center, *menton reflété*; also marked with studio stamp, *verso*, ATELIER ED. DEGAS (Lugt 657), and inscribed with blue crayon, Ph 721 / 2354

Black chalk heightened with white chalk, traces of red chalk on blue paper

18 x 11 $\frac{1}{8}$  inches

457 x 290 mm

#### Provenance

Studio of the artist; by descent to

Mademoiselle Jeanne Fèvre, the artist's niece (her sale: Paris, Galerie Charpentier, June 12, 1934, lot 97, as *Etude de tête, de bras et de mains*)

Léon-Louis Weill, Paris

Thence by descent

Drawn circa 1875–85

Nearly half of Degas's artistic production was devoted to the ballet. From 1870 through the early years of the twentieth century, he spent hours at the Paris Opéra, at neighboring music halls and theatres or in his studio, continually sketching dancers in movement. During these nearly 40 years he compiled a compendium of poses, gestures, and attitudes which he would incorporate in his paintings, pastels, prints, and sculptures exhibited in either the Impressionist Exhibitions from 1874 through 1886 or with dealers in Paris and London. These sketches were either drawn from life or based on photos that either he took or that were made available to him by friends like Daniel Halévy. He was more intent on capturing the



pure act of dancing than in depicting the actual production itself, often portraying a ballerina taking a lesson within a group of dancers, adjusting her costume, or performing formal movements within ballet's large repertory of formal positions. Degas admired these young 'rats de l'Opéra,' sometimes as young as 7 or 8 years old and always drew

them with great humility, viscerally understanding the hours if not years of discipline that went into their training. As the years passed, his style went from a classically trained artist whose narrative approach was easily recognizable to a master craftsman employing a kaleidoscope of color and thick charcoal to determine the ephemeral movement of his subjects.

Although our drawing has not yet been directly linked to a specific composition, the style and media of black and white chalk would allow us to date it to the late 1870s or early 1880s, years during which he had completed numerous paintings and pastels drawn from the Opéra corps de ballet and during which he was interested in the idiosyncrasies of movement.<sup>1</sup> In our drawing a standing dancer *au repos* seen in profile, her left arm extended, is gently adjusting her costume with her right hand. Degas has added a slight sketch of the dancer's forearm and hand in an effort to capture the right movement. The inscription in the upper center of the sheet, *menton reflété* (reflection on chin), indicates that the artist intended to show the dancer's chin in shadow. The long extension of the subject's left arm delicately modeled in white chalk and ending in her eloquently positioned pinky finger, in contrast to the shaded anonymity of the dancer's profile and articulated right hand, compound the dynamism of the drawing already indicated by Degas's choice to place the dancer's head in the upper right corner of the sheet. A more complete drawing depicting the same pose, in the Albertina in Vienna, was exhibited in Hamburg in 2009 (fig. 38).<sup>2</sup> This sheet is almost an extension of our drawing, an indication of what Degas may have intended had he pushed our sheet further.

Léon-Louis Weill was a French collector in the 1960s through 1980s who gave several works of art to French museums. Among these are a group of watercolors by Henri-Edmond Cross (1856–1910), given to the Musée des Beaux-Arts in Dijon, an important Nabis gouache by Roger de la Fresnaye (1885–1925) given to the Musée Carnavalet in Paris, a Pissarro (1830–1903) watercolor and several Old Master drawings given to the Cabinet des Dessins, Musée du Louvre.



Fig. 38

<sup>1</sup> See R. Kendall and J. Devonyar, *Degas and the Ballet: Picturing Movement*, exhibition catalogue, London, Royal Academy of Arts, 2011, pp. 130–47, cat. nos. 49–61, all illustrated, for an overview of studies of the various ballet poses.

<sup>2</sup> Black chalk heightened with white, 309 x 232 mm; H. Gassner, *Degas, Intimate und Pose*, exhibition catalogue, Hamburg, Hamburger Kunsthalle, 2009, cat. no. 71, illustrated.

## FRANÇOIS BONVIN

Paris 1817–1887 Saint-Germain-en-Laye

### 29. *Nature morte à la bougie*, 1878

Signed and dated, lower left, *F. Bonvin 1878*

Oil on panel

7½ x 9¾ inches

19 x 25 cm

#### Provenance

Stoppenbach & Delestre, London

Sig. Pino Gavazzeni, Milan

#### Literature

J.-J. Fernier and P. Gavazzeni, *Gustave Courbet e il suo tempo*, Verona, 2008, pp. 146–47, p. 227, cat. no. 71, illustrated

Bonvin, born into a family of modest means, was a talented draughtsman from an early age. His first formal instruction was at the Ecole du Dessin in Paris where he attended classes for two years. Beyond a return to the same school for a brief period under the supervision of Horace Lecoq de Boisbaudran (1802–1897), he often went to the Académie Suisse where he drew after the model. He was most directly formed, however, from sketching at the Louvre, especially by copying the works of the Flemish and Dutch genre painters, as well of those of Chardin (1699–1779) and the Le Nain brothers. Although he sometimes submitted his work to François-Marie Granet (1775–1849) for criticism, he can be said to have been otherwise largely self-taught outside the usual Beaux-arts studio system.

He first exhibited in the Salon in 1847, while earning his living, like his father, as a policeman. His first major success, however, was with the exhibition of three paintings at the Salon of 1849. It was at this time that he made the acquaintance

of Gustave Courbet (1819–1877) and the great critic Jules-François Fleury-Husson (1820–1889), who wrote under the pseudonym, Champfleury. These three friends, Courbet, Champfleury, and Bonvin, would become, in the words of Jay Clarke, the “cornerstones of the French Realist movement.”<sup>1</sup> This movement rejected the idealism of Romanticism and concerned itself with the objective portrayal of daily life,

its simple and quotidian aspects, especially in the lives of the poor and marginalized.

Towards the end of 1878 Bonvin, suffering great physical pain and confined to his house in Saint-Germain-en-Laye, embarked on a remarkable series of small-scale still-life paintings and drawings of kitchen utensils and other small household objects that were at hand. These pictures were painted at home, using objects found throughout the house, such as kettles, candlesticks, pipes, books, compote jars and stove grills. Most of his pictures from this time until his death in 1887 were of this type and scale.

The present painting, one of three small-scale still-lives devoted to the subject of letter writing, shows a brass candlestick, fitted with a handle, with the stub of a candle that has just been snuffed, its ember still glowing and residual smoke wafting upwards. The candlestick rests on a small pile of correspondence, with a red stick of sealing wax and a seal to the left. Richly painted, this small picture demonstrates fully Bonvin’s marvelous mastery of color. Two other paintings of similar subjects, though vertical in composition, illustrate Bonvin’s interest in the subject. One, dated 1878, shows an inkwell with a quill pen, and a letter addressed to the collector and critic Philippe Burty.<sup>2</sup> The second, dated 1879,<sup>3</sup> is a variant of the picture dedicated to Burty, and shows the same inkwell and quill pen, but includes a greater number of white and blue sheets of correspondence, and the same stick of red sealing wax and seal as in our painting (fig. 39). The present painting suggests a nocturnal attention to correspondence, while the absence of the candlestick in the vertical variants suggests that the letters have been written during the day.



Fig. 39

<sup>1</sup> J. A. Clarke in S. F. McCullagh (ed.), *Dreams and Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection*, exhibition catalogue, Chicago, Art Institute of Chicago, 2013, p. 107.

<sup>2</sup> Location unknown; G. Weisberg, *Bonvin*, Paris, 1979, p. 231, cat. no. 162 bis, illustrated.

<sup>3</sup> Private collection, New York; formerly, W. M. Brady & Co., New York.



## FRANÇOIS BONVIN

Paris 1817–1887 Saint-Germain-en-Laye

### 30. *Nature morte aux œufs*, 1878

Signed and dated, lower right, *F. Bonvin 78*; also inscribed with a poem on the reverse of the panel, . . . *Je souffre le martyr / Le temps de la joie et du rire -/ Le bon temps - hélas est passé; / Mais, avant d'être trépassé, / En échange de tes étrennes / Pour que de moi tu te souviennes, / Sur la tombe à demi penché, / Voici l'œuf dur que j'ai poché. / Ton ami. / f. Bonvin / 24 février 1878.*<sup>1</sup>

Oil on panel

7<sup>5</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub> inches

19.4 x 25 cm

#### Provenance

Private collection, Italy  
Galerie Berès, Paris, 1998  
Pino Gavazzeni, Milan

#### Exhibitions

Probably, Paris, Galerie D. Rothschild, *Exposition de tableaux et de dessins par François Bonvin*, 10–31 May 1886, either no. 32, 36, 90, or 96

Pittsburgh, The Frick Art and Historical Center, and New York, W. M. Brady & Co., *François Bonvin: The Master of the "Realist School," 1817–1887*, 1998–99, cat. no. 91, illustrated (exhibition catalogue by A. Berès and M. Arveiller)

#### Literature

J.-J. Fernier and P. Gavazzeni, *Gustave Courbet e il suo tempo*, Verona, 2008, pp. 144–45, 227, cat. no. 70, illustrated

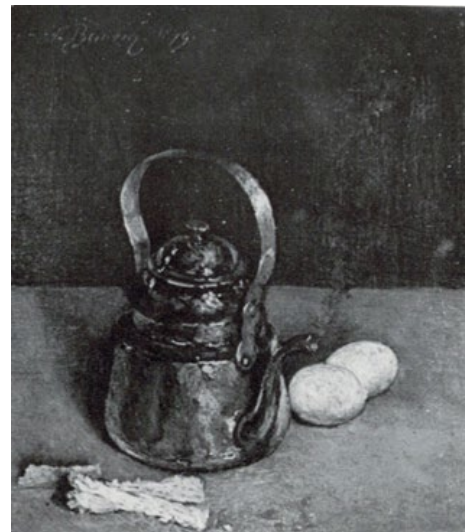


Fig. 40

Bonvin has created on this panel a monumental composition on the smallest scale, using only three simple objects: two hard-boiled eggs and a salt seller. One of the eggs has been sliced in half and placed off-center, revealing the focus of the picture, the brilliant yellow yolk; bits of the broken eggshell lie to the left of the composition on the highly varnished table top. Bonvin used the pleasing geometric shapes of a pair of eggs in two other, later still-lives from this series: the tiny panel of 1879, *Still-life with Copper Kettle*, now in the Rijksmuseum Kröller-Müller, Otterlo (fig. 40);<sup>1</sup> and the *Still-Life with Casserole Dish and Eggs*, also painted in 1879, now in the Wadsworth Atheneum, Hartford.<sup>2</sup>

The poem dedicated to the friend on the reverse of the panel indicates the mood of the artist as he became more infirm. Having endured two operations for kidney stones in 1877, his health declined precipitously in 1879. He produced fewer paintings confining himself to the objects surrounding him at home. He often amused himself writing verse. In the dedicatory poem here, the “egg” to which he refers is in fact the present painting, a gift to a friend whose name is perhaps the illegible first word of the poem. Bonvin often referred to his paintings as “eggs.” Referring to his Paris dealer Tempelaere, he wrote to his friend Laurent Laperlier on January 9th, 1880: “A Paris dealer, who has become a devoted friend, makes the trip to Saint-Germain-en-Laye each time I’ve laid an egg, pays me for it and goes away happy, leaving me the same . . .”<sup>3</sup>



<sup>1</sup> G. P. Weisberg, *Bonvin*, Paris, 1979, p. 231, cat. no. 164, illustrated.

<sup>2</sup> *Ibid.*, p. 245, cat. no., 203, illustrated.

<sup>3</sup> Quoted in A. Berès and M. Arveiller, *François Bonvin: The Master of the*

*Realist School*, exhibition catalogue, Pittsburgh, The Frick Museum, 1999, n. p., under cat. no. 91.

# HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

## 31. *Danseuse* ('pour pirouette')

Marked with the Degas sale stamp, lower left, *Degas* (Lugt 658); inscribed, upper right, *pour pirouette / préparation à la Seconde*; marked with the Degas studio stamp (Lugt 657) and photo number in blue crayon, *PH060 / 2594, verso*

Charcoal heightened with white and green pastel  
8 7/8 x 12 3/16 inches  
225 x 310 mm

### Provenance

Degas sale: Paris, Galerie Georges Petit, *IIIème vente*, April 7–9, 1919, part of lot 120, illustrated, 600 francs to Adler Madame Briault Druet, Paris, thence by descent until 2006  
Sale: Paris, Christie's, 24 May 2006, lot 53, illustrated  
Private collection, France

Drawn *circa* 1880–85

Classical ballet is composed of five basic positions of the feet and every movement is begun or ended in one of these positions, established by Pierre Beauchamp, *maître de ballet* of the Académie Royale de Musique et de Danse from 1671 to 1687. In our pastel, Degas depicted our dancer in a *plié*, in the second position, in preparation for a pirouette. In this pose the balls of the feet are turned out completely, almost parallel, with the heels separated by the length of one foot. The bending movement should be gradual and free from jerks, and the knees should be at least half-bent

before the heels are allowed to rise. The body should rise at the same speed at which it descended, pressing the heels into the floor. In all *pliés* the legs must be well turned-out from the hips, the knees open and well over the toes, and the weight of the body evenly distributed on both feet, with the whole foot grasping the floor.<sup>1</sup> As to the arms in the second, the dancer's arms are advanced and curved toward the center with particular attention not to lower the elbows.

Degas depicted the dancer's arms entering in the third position in which the left arm remains outstretched as the right arm curls back toward the dancer. The dancer's movement to the right, in beginning the pirouette, is indicated by the flow of the tutu on the viewer's right, as well as the re-working in the drawing of the dancer's right arm and side. The young woman's determination to execute the pose correctly is further supported by her concentrated facial expression, or "spotting." In describing a drawing in the Fogg Art Museum (fig. 41), stylistically similar to our drawing and also showing the dancer performing the *plié* in the second position, Richard Kendall and Jill Devonyar explain Degas's approach to his subject, ". . . Degas's black chalk lines tend towards the broad and energetic, with lighter marks indicating his first attempts to articulate a bodily form, and firmer, darker contours eventually defining the more crucial elements."<sup>2</sup>



Fig. 41

<sup>1</sup> We have used the American Ballet Theater's *Online Ballet Dictionary* to describe this movement. Other examples of Degas's interest in the *plié* in the second ballet position, a variation of the pose of our sheet, are illustrated, in R. Kendall and J. Devonyar, *Degas and the Ballet: Picturing*

*Movement*, exhibition catalogue, London, Royal Academy of Arts, 2011, pp. 136–37, cat. nos. 51 and 52, both illustrated. Both are dated *circa* 1880–85.

<sup>2</sup> Kendall and Devonyar, *op. cit.*, p. 136, cat. no. 51, illustrated.

## JEAN DIFFRE

Toulouse 1864–1921 Toulouse

### 32. *Portrait of a Man*, 1883

Signed and dated, upper left, *J. diffre. / 83*

Oil on canvas

13½ x 9¾ inches

40.4 x 24.5 cm

#### *Provenance*

Private collection, Paris

This casual portrait of a man may depict one of Jean Diffre's artist friends whom he knew at the Ecole des Beaux-Arts in Nantes, including such painters as Henri Martin (1860–1943), Henry Gérard (1860–1925), Henri Rachou (1856–1944), and François Gauzi (1862–1933). While the sitter is dressed for the street and holds a cigarette in his right hand, there is an intimacy about him which commands the viewer's interest immediately. Painted quickly in a broad manner and a bright palette, the picture, reflects the influence of Edouard Manet (1832–1883).

In addition to portraits, Jean Diffre, who trained at the Ecole des Beaux-Arts in Nantes under Raphaël Collin (1850–1916), also painted bull fighting scenes and decorative frescoes for municipal buildings in the Southwest, including one for the Marie de Lavelanet. His paintings can be found in the museums at Carcassone, Narbonne and Saint-Sébastien.



## ADOLPH VON MENZEL

Breslau 1815–1905 Berlin

### 33. *A Man Reading, with an Additional Study of his Left Hand*, 1886

Signed with the initials and dated, lower right, *AM / 86*

Carpenter's pencil with stumping on wove paper

4½ x 7½ inches

115 x 181 mm

#### *Provenance*

Private collection, Switzerland

Menzel's most important tools as a draughtsman were his sketchbook and his carpenter's pencil (*Zimmermannsbleistift*) which he would always carry in his pocket until his artistic curiosity, possibly provoked by some random event, required him to immediately put them to use. Our drawing was probably made in such circumstances. It shows a man seen from above, close-up and in near three-quarter profile, perhaps sitting at a table and presumably immersed in reading, though the precise object of his focus remains elusive. As so often in Menzel's drawings, it was not the object of the man's attention that was of interest to him but the concentrated attention itself that the man expended on his seemingly trivial pursuit.

Menzel worked out the head and upper body of the man with great care, using his characteristic technique of swiping the graphite with his wet thumb to achieve the silvery, *sfumato*, effect on the skin and fabrics; as was his habit, he added a subsidiary study in the upper left corner of the sheet, in which he elaborated the left hand. In this study, the fingers are more clearly defined—the jacket's sleeve is pushed further back—and the knuckles are now well lit. Menzel completed the composition with his characteristic monogram and date in the lower right corner.

Menzel's informal portrait drawings frequently depict ordinary people, often seen in profile and from unusual angles and, as in our drawing, apparently unaware of being portrayed. Menzel's close friend, Paul Meyerheim, pointed out that the artist often chose regular people as his models because he wished his work to be regarded for its artistic merit, rather than for the prominence of his sitters.<sup>1</sup>



<sup>1</sup> P. Meyerheim, *Adolph von Menzel: Erinnerungen*, Berlin, 1906, p. 41.

## PIERRE BONNARD

Fontenay-aux-Roses 1867–1947 Le Cannet

### 34. *Jeune femme à sa toilette*

Signed upper center, *Bonnard*

Pencil on paper  
12<sup>3</sup>/<sub>16</sub> x 10 inches  
325 x 255 mm

#### Provenance

Acquired directly from the artist by the former owner  
Private collection, France

Drawn circa 1931

Pierre Bonnard was born in Fontenay-aux-Roses in 1867. Although trained as a lawyer, he attended classes at the Académie Julian in the years 1886–87, where he first met Paul Sérusier (1864–1927) and Maurice Denis (1870–1943). These three young artists were co-founders of the group known as the *Nabis* (Hebrew for ‘prophets’). Bonnard acquired his lawyer’s licence in 1889 and, in the same year, began studies at the École des Beaux-Arts in Paris. Only two years later he was exhibiting his paintings at the Salon des Indépendents. He met Marthe de Méigny,<sup>1</sup> his favourite model and later wife, in 1893. The couple eventually moved into the Villa Le Bosquet, in Le Cannet, in southeastern France in the mid 1920s. From then on, the house became the focal point of Bonnard’s artistic activity, and Marthe his omnipresent model. Although Bonnard travelled extensively, by the outbreak of the Second World War he had settled at Le Cannet permanently.

The nude in the bath was one of Bonnard’s favorite subjects. He focused increasingly on the theme of women at their toilette from the early 1900s onwards. The move to the Villa Le Bosquet, where a large, well-equipped bathroom had been installed,

brought about a thematic adjustment to his work: the previous motif of this theme of a *nu accroupi au tub* was replaced with a *nu à la baignoire*. His wife’s long daily baths became an obsession both for him and for her. These scenes of daily life in the large bathroom offered Bonnard a natural setting for his observation of the nude;



Fig. 42

1 Marthe de Méigny was born Maria Boursin in the Berry region of France in 1869. Eldest daughter of a cabinetmaker, she travelled in 1882 to Paris, where she met Bonnard in the spring of 1893. She immediately began to pose for him, and became his companion later that year; they would not marry until much later, in 1925.

2 Cited by J. Munck, in S. Pagé, *Pierre Bonnard: The Work of Art*,

by witnessing this daily ritual, the artist escaped the need to direct a model to take up different poses, or impose an artificial simulation of activity.

Our sheet, dating to the early 1930s, belongs to this series of nudes *à la baignoire*, which began sometime in the mid 1920s and reached its peak in a series of masterpieces in the 1930s. David Sylvester has noted, “this series of nudes in the bathtub, a ‘monument’ to Marthe’s obsessive compulsion, ranks along with Matisse’s bath scenes among the major works of the twentieth century.”<sup>2</sup> Although our drawing is not directly connected to a specific painting, its composition may be compared with the *Nu à la baignoire (Sortie de bain)* (fig. 42), painted in 1931, and now in the Centre Georges Pompidou, Paris.<sup>3</sup> Many elements in both the drawing and the painting—for example the checkerboard pattern of the tiling and the chair beside the bathtub—recur in other works of the period.

Our drawing, depicting Marthe seated in a wicker chair in the bathroom at Le Cannet, belongs to a group of stylistically comparable studies on paper in a similar format;<sup>4</sup> compare particularly *Nu s’essuyant la cuisse* (fig. 43).<sup>5</sup> Compositionally, these drawings are closely related to the present sheet and equally drawn in pencil, although some have been reworked with watercolor. *Jeune femme à sa toilette*, remarkably ‘finished’ in style, composition and, particularly, in the articulation of the figure, is arguably one of the finest drawings of this series.

The drawing is accompanied by a certificate of authenticity issued by Guy-Patrice Dauberville, Bernheim-Jeune & Cie., Paris.



Fig. 43

*Suspending Time*, exhibition catalogue, Paris, Musée d’Art Moderne de la Ville de Paris, 2006, p. 204.

3 Oil on canvas, 120 x 110 cm; Pagé, *op. cit.*, p. 214–15, cat. no. 68, illustrated.

4 *Ibid.*, p. 259, cat. nos. D18–21, illustrated.

5 *Ibid.*, p. 259, cat. no. D18, illustrated.



## INDEX OF ARTISTS

Bergeret, Pierre-Nolasque	1	Dunouy, Alexandre-Hyacinthe	2
Bonnard, Pierre	34	Etty, William	11
Bonnefond, Claude	10	Flandrin, Hippolyte-Jean	15-21
Bonvin, François	29, 30	Fromentin, Eugène	23
Carpeaux, Jean-Baptiste	24	Géricault, Jean-Louis-André-Théodore	4
Chassériau, Théodore	14	Lehmann, Henri	13
Corot, Jean-Baptiste-Camille	6, 7	Lenepveu, Jules-Eugène	12
Daubigny, Karl-Pierre	26	Menzel, Adolph von	27, 33
Degas, Hilaire-Germain-Edgar	28, 31	Millet, Jean-François	25
Delacroix, Ferdinand-Victor-Eugène	8, 9	Prieur, Romain-Etienne-Gabriel	22
Delaroche, Hippolyte, called Paul	5	Thierriat, Augustin-Alexandre	3
Diffre, Jean	32		



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