Old Master and 19th-century Drawings 1520–1900
Acknowledgements

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

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

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

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

Laura Bennett
Mark Brady

Catalogue

Front cover illustration

Hubert Robert

16. Lavandières à la nympheée de la Villa Aldobrandini à Frascati, 1761

Frontispiece

Giovanni Domenico Tiepolo

22. The Holy Family Entering Memphis

Back cover illustration

Henri-Joseph Harpignies

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

© 2019 W. M. Brady & Co., Inc.

Design: Lawrence Sunden, Inc.

Measurements are given height before width.
All paintings are sold framed; all drawings are sold mounted but not framed.
Michelangelo Anselmi
Lucca 1491–1554 Parma

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

Inscribed in pen and ink, lower left, indiscernible

Indistinct watermark in a circle

Black and red chalk

8 7/8 x 8 1/8 inches

211 x 206 mm

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

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

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

Several studies for these frescoes survive, most notably a doubled-sided sheet formerly with Pietro Scarpa, Venice, and two in the Uffizi, Florence (figs. 1 and 2).1 One of the Uffizi sheets is close in composition to our drawing although it is less finished. A red chalk drawing of a host of angels in the British Museum, London, has been tentatively linked to the same project.2

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

---


2. Saints Jerome, Bartholomew, and Clare

Inscribed, lower right, within the image, P. Farinati, and lettered and numbered, verso, {cuola} {Veneta} n:o 82

Pen and brown ink and wash, heightened with white, over traces of black chalk, within partial pen and brown ink framing lines, on ochre prepared paper

125 x 8 7/8 inches
318 x 224 mm

Provenance
Doge Nicolò Sagredo, Venice, by circa 1654, by descent to his brother
Stefano Sagredo, Venice, by descent to his nephew
Zaccaria Sagredo, Venice, by descent to his wife
Caulia Sagredo, until sold in circa 1743

Private collection, France

Literature

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

Paolo Farinati enjoyed a longer career than most of his Veronese contemporaries. He worked in his birthplace and the surrounding area throughout six decades. But whereas Farinati’s later years are well documented, thanks in particular to the survival of his Giornale (account book, 1573–1606), his early career is obscure. His first documented work is the altarpiece of St. Martin, painted in 1552 for Mantua Cathedral, which had been recently renovated from Giulio Romano’s plans. Before that, Farinati is likely to have been most active in painting façade frescoes, often of antique subjects, sadly all destroyed today. In the 1550s and early 1560s he executed a series of sacred fresco cycles in Verona, culminating in the one for Saints Nazaro and Celso, depicting stories from the lives of these saints.

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

Sant’Angelo in Vado 1540–1609 Ancona

### Study for the Last Judgment in the Cupola of Santa Maria del Fiore, Florence

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

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

Drawn circa 1574

This large-scale drawing is for Federico Zuccaro’s most important commission in Florence, the completion of the vast fresco decoration in the eight trapezoid segments of Brunelleschi’s magnificent cupola of Santa Maria del Fiore, the city’s cathedral. The project was originally assigned to Giorgio Vasari (1511–1574) by Grand Duke Cosimo I de’ Medici in 1570, but the frescoes were only partly finished upon the artist’s death in 1574. The iconographic program was developed by Vasari and his longstanding adviser, Vincenzo Borghini, humanist and director of the Ospedale degli Innocenti in Florence. Zuccaro subsequently took over the work, which he completed in 1578. Unveiled the following year, his paintings follow only in part Vasari’s preparatory drawings, to which he had access, attesting to his own great inventiveness and distinctive style.

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

---

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

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

Further studies relating to the same segment survive, including a sheet with two pen and ink studies for the left angel supporting the cornice, in the National Gallery of Canada, Ottawa, which shares our drawing’s searching quality. A larger part of the West segment is shown in a sheet at the British Museum, London, and in another one recorded in the Franchi collection, Bologna. In comparison with the group of connected studies, our drawing conveys the most vivid expression of Federico’s virtuosity as a draughtsman.
Inscribed, lower center, Boscoli, and numbered, upper right, a’
Pen and brown ink and wash
9½ x 6½ inches
237 x 164 mm
Provenance
Nathaniel Hone (1728–1786), London (Lugt 2793)
William Armitstead (1755–1831), Liverpool, by descent to his daugh-
ter, who then gave it to the grandfather of
Gordon Davies, Esq., London (sale: London, Christie’s, 6 July 1982, lot 11 [S. Holland])
Ralph Holland (1937–2012), Newcastle upon Tyne, Thence by descent

Literature
N. Bartogi, Andrea Boscoli, Florence, 2008, p. 566, cat. no. 555

Drawn circa 1605

This beautiful drawing, most likely a design for a frontis-
piece, was made when Boscoli was at the height of his pow-
ers. The dense chiaroscuro and bravura use of wash is com-
parable with the drawings he made illustrating scenes from
Tasso’s Gerusalemme Liberata, drawn circa 1605.1 Like the
drawings for Gerusalemme Liberata, our drawing shows the
distinctive style of Boscoli’s use of pen and brush and dark
brown wash to a rich and decorative effect. In both the draw-
ings from this series and ours, Boscoli has simplified the geo-
metric forms of his figures and architecture, and been char-
acteristically attentive to the treatment of light and shade,
contrasting deep pools of dark wash with the white paper.
As Julian Brooks has noted, “these particular attributes of
style are found especially in the period at the end of Boscoli’s
sojourn in the Marches and his last years in Rome before his
death there in 1638.”

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

Brooks has speculated, intriguingly, that the present design
may have been intended as a frontispiece for the Tasso illus-
trations, though without further evidence, this remains con-
jecture.2

A pupil of Santi di Tito (1556–1603), Andrea Boscoli
was admitted to the Accademia del Disegno in Florence in
1584. His ornamental and architectural drawings are few in
number, though Baldinucci mentions Boscoli’s collabora-
tion in his youth with Bernardo Buontalenti (1530–1608) and
Santi di Tito in the preparation of ephemeral decorations,
a small industry within the Granducal court. Our drawing
reveals the debt Boscoli owed to Buontalenti’s imagination
and refinement in the execution of sculptural details, and
may be compared with less than a dozen architectural studies
that have survived, including a design for a wall decoration
at Oxford,3 in which a similarly large space is left in the cen-
ter of the design, surrounded by a similarly elaborate frame,
flanked by satyrs comparable to the sphinxes and putti in our
sheet.

As mentioned in footnote one above, the drawing used
to bear an inscription, in pencil, DISEGNI / DI / VARI PITTORI / ITALIANI / &C &C. This inscription was removed by Ralph
Holland subsequent to his purchase of the drawing in 1982. Recorded by a photo in the Christie’s catalogue, the inscrip-
tion appears to be in a late 17th-century or an early 18th-
century hand. Might it have been originally inscribed
by William Armitstead him-
self, who then may have
used the drawing to serve
as a frontispiece to his own
album inscribed “Drawing
Book containing 36 original
Drawings by Famous Art-
ists including 15 from the
Roscoe Collection and Por-
trait of Roscoe”?4

1 At the time of the Christie’s sale in 1982, when Ralph Holland purchased
this drawing, the reverse of the paper within the frontispiece design was
further inscribed, in pencil, DISEGNI / DI / VARI PITTORI / ITALIANI / &C &C. Evidently, Mr. Holland removed this inscription after he had pur-
chased the drawing, sale: London, Christie’s, 6 July 1982, lot 11 [S. Holland];
N. Bartogi has confirmed the present drawing with lot 105 (Boscoli, Academy)
sold in the Theodore Allen Heinrich sale on the same day at Christie’s.
2 E-mail from Julian Brooks, 22 January 2016. We are grateful to Julian
Brooks for his help with the dating and cataloging of this drawing.
3 J. Brooks, “Andrea Boscoli’s ‘Loves of Gerusalemme Liberata,’” in Ma-
ov Drawings, vol. 38, no. 4, Winter 2000, p. 449
4 One such example, of Sappho before Aladin, is now in the Institut
Néerlandais, Paris, inv. no. 1975-T-4. pen and ink, brush and brown
wash, 14¾ x 23¼ inches. Another drawing, Gerusalemme Liberata, 10½ x
21¾ inches, sold at Christie’s, London, May 2012, lot 16.
5 Brooks, op. cit., p. 361.
6 Ahronslof Museum, inv. no. 1989.01.01; pen and ink, wash and brown
wash, 32½ x 29¼ inches. N. Bartogi, op. cit., p. 566, cat. no. 555.
A hitherto unpublished addition to Jacopo Confortini’s drawing oeuvre, this is a study for the figure of the Virgin in his earliest known painting, the altarpiece of the Madonna of the Rosary with Saints Francis and Dominic (fig. 7), signed and dated 1629 and today in the Church of San Michele Arcangelo at Piazza (Pistoia). The painting, first published by Christel Thiem in 1980, must have been transferred to the church sometime after 1629 when it was still located in the parish Church of S. Marta in the nearby village of Pitecino. In light of its Marian subject matter the altarpiece may well have been painted for that latter church, which is dedicated to the Virgin Mary.

Two further drawings for the altarpiece survive: a red chalk study for the Virgin, formerly in a private collection, Germany (fig. 8), and a black chalk study for the figure of Saint Dominic in the Kupferstichkabinett at Berlin (fig. 9). Both drawings almost certainly precede our sheet in the design process. In the drawing formerly in a private collection Confortini was primarily concerned with the pose of the Virgin. In our drawing the artist focused on the full figure of the Virgin, unencumbered by the Child, which subsequently would partially cover her upper body. The study for Saint Dominic, again with several auxiliary studies for his right arm, appears to stem from the same moment as the drawing for the Virgin formerly in a private collection. All three drawings are highly representative of the Florentine tradition of studio assistants, or garzoni, posing as models, a practice that emerged in the later fifteenth century and was still adhered to in Confortini’s time.

Despite his characteristic drawing style Confortini was unknown as a draughtsman until the early 1960s, when Christel and Gunther Thiem first linked drawings then attributed to other artists to documented paintings and frescoes by Confortini. Since then, a representative corpus of over fifty sheets has been established. Confortini seemed to have worked exclusively in red and black chalk, or a combination of both, since no drawings in other media are known. Although a pupil of Giovanni da San Giovanni (1592–1635), his drawing style, as well as the way of arranging his studies on a piece of paper, or mise-en-page, is much closer to that of his teacher’s master, Matteo Rosselli (1578–1616), as Thiem has noted. This is particularly evident in his early drawings of which the present sheet is a prime example. Unlike Rosselli, however, Confortini’s use of the chalk is looser and less restrained, often employing a characteristic zig-zag hatching that, together with his typical rendering of curling hair, almost instantly betrays his hand. His overall more dynamic and spirited chalk style reveals him as one of the most idiosyncratic draughtsmen in mid-seventeenth-century Florence.

### Red Chalk

15½ x 9½ inches
397 x 238 mm

### Provenance

Private collection, France

### Drawn circa 1629

In the earlier study for the Virgin, Confortini was concerned neither with her left arm, which is scarcely sketched in, nor the position of the Christ Child, which is absent. This applies to a lesser extent also to our drawing, though the outlines of the Christ Child are just discernible above the figure’s left knee. Eventually, Confortini moved the Christ Child much closer to His mother. In our drawing the artist focused on the full figure of the Virgin, unencumbered by the Child, which subsequently would partially cover her upper body. The study for Saint Dominic, again with several auxiliary studies for his right arm, appears to stem from the same moment as the drawing for the Virgin formerly in a private collection. All three drawings are highly representative of the Florentine tradition of studio assistants, or garzoni, posing as models, a practice that emerged in the later fifteenth century and was still adhered to in Confortini’s time.

Despite his characteristic drawing style Confortini was unknown as a draughtsman until the early 1960s, when Christel and Gunther Thiem first linked drawings then attributed to other artists to documented paintings and frescoes by Confortini. Since then, a representative corpus of over fifty sheets has been established. Confortini seemed to have worked exclusively in red and black chalk, or a combination of both, since no drawings in other media are known. Although a pupil of Giovanni da San Giovanni (1592–1635), his drawing style, as well as the way of arranging his studies on a piece of paper, or mise-en-page, is much closer to that of his teacher’s master, Matteo Rosselli (1578–1616), as Thiem has noted. This is particularly evident in his early drawings of which the present sheet is a prime example. Unlike Rosselli, however, Confortini’s use of the chalk is looser and less restrained, often employing a characteristic zig-zag hatching that, together with his typical rendering of curling hair, almost instantly betrays his hand. His overall more dynamic and spirited chalk style reveals him as one of the most idiosyncratic draughtsmen in mid-seventeenth-century Florence.
Claude Mellan
Abbeville 1598–1688 Paris

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

Inscribed by a later hand in pen and ink, on the old backing board, 
Mellan, with a drawing of a coat-of-arms
Black chalk
5 7/16 x 4 9/16 inches
143 x 110 mm

Provenance
George Ursulaub (b. 1885), Marseille, his mark on the old backing board (Lugt 1524)
Private collection, France

Drawn in 1636

For Claude Mellan, producing a portrait of the polymath Nicolas-Claude Fabri de Peiresc was far from a routine commission. Peiresc was the artist’s ultimate champion, having sent him to Rome in 1624 with letters of recommendation, and having acted as a stalwart propeller for the first half of Mellan’s career. This penetrating chalk drawing, of Peiresc in the final year of his life, was produced during a period of intimacy and creative collaboration between sitter and draughtsman. The work is preparatory to an engraving that was printed in 1636 (fig. 10), soon after Peiresc’s death. The wisps of fly-away hair and hovering collar, captured with the characteristic vividness that Mellan developed during his stay in Rome, are closely translated into the print.

Peiresc was a renowned intellectual, in possession of a vast library and cabinet of curiosities that included marble and bronze statues, medals, precious engraved stones, rare animals, mathematical instruments and more. He was born into a noble family originating in Pisa, who for generations had been established as lawyers in Aix-en-Provence. In line with ancestral tradition, Peiresc studied law in his native Provence, before continuing in Padua (1600–02) and Montpellier (1604). He worked as secretary to the powerful Keeper of Seals in Paris, Guillaume de la Vair (1556–1621), in 1616–21. In 1623, Peiresc adopted the role of high court judge in the Aix Parliament. From that point onwards, he would split his time between his residence in Aix-en-Provence and a grand country estate in Belgentier. Among the array of achievements outside of his legal vocation, Peiresc discovered the Orion Nebula in 1610, and was the first to corroborate William Harvey’s analysis of blood circulation. Many of Peiresc’s lively exchanges with scholars in France and Italy have been memorialized in letters. He was in close correspondence with Rubens between 1622 and 1624, as they embarked together upon a project to produce engravings of the most outstanding ancient cameos known in their day. The venture was never completed. Further evidence of Peiresc’s great documentary endeavors can be found at the Bibliothèque nationale, which houses the so-called ‘Cabinet de Peiresc,’ comprised of two lavish volumes of drawings after his treasures.

In this vein, Mellan’s development as a draughtsman in Rome was of personal interest to Peiresc. The latter wished that Mellan would subsequently return to France, equipped to “draw and engrave” some of his “most curious antiquities.” As such, he referred Mellan to two friends: Cardinals Girolamo Alejandro (1574–1629) and Scipione Cobellucci (1584–1625). Alejandro was the learned secretary of Cardinal Maffeo Barberini (later Urban VIII), while Cobellucci, also a theologian and humanist, was a friend of Galileo. This introduction into Peiresc’s lotty circles would be defining for Mellan’s long and distinguished career. Not only did the art-
ist reap the rewards of Peiresc’s network of literati, he also learned directly from his patron’s keen scientific interests. It is apparent that he was adept in operating cutting-edge optical apparatus. Upon Peiresc’s suggestion, Aleandro wrote that he would seek Mellan’s assistance in assembling the microscope, constructed by Cornelius Drebbel, that Peiresc had given to him. “Operating within this fertile economy of contacts and favors, Aleandro reported in the same letter that he had introduced Mellan to the engravers Francesco Vilia- mena (1564–1624) and Antonio Tempesta (1555–1650).

While a couple of months alone separated Mellan’s arrival from Villamena’s death, a census soon recorded Mel- lan as a resident at the house of renowned painter Simon Vouet (1590–1649). According to Pierre-Jean Mariette (1694–1774), Vouet encouraged Mellan to draw constantly, and small portraits taken from life would become a speciality for his protégé.11 Mellan’s attentiveness to Vouet’s lessons in draughtsmanship resulted in a degree of elision in drawing in which its importance to both sitter and artist is manifest. On 26 October 1636, Jean de Saillac wrote presciently to Peiresc of his conviction that Mellan would succeed admirably in producing Peiresc’s likeness, owing to the handsome subject and the “exquisite” hand of the artist, which is well suited to the portrait genre.9 That Mellan wished to ensure the highest standards for Peiresc can be ascertained from a letter that Peiresc wrote to Gabriel Naudé (1600–1655), where he explained that Mellan would only pull impressions of the portrait when he could access the superior presses in Paris.10 Mel- lan’s auscultation at every stage from drawing to print can certainly be deemed worthy of this venerable patron.

11. Unusually Galli’s completed the task successfully for him. Letter written by Aleandro to Peiresc on 24 May 1634, Bibliothèque nationale de France, Français 9541, fol. 190. See also Jaffé, op. cit., p. 268.


15. The spirit of Bernini (1598–1680), a dedicated collaborator and supporter of Mellan, is also wide large across the sheet.12 The style of portrait, while particularly fine, is relatable to other chalk portraits of this time, for example the portrait of the mystic Charles de Comèred (1588–1643) (fig. 11).12 The Hermitage holds another bust-length portrait by Mellan in black chalk, of a sitter that has been identi-
A Half-length Female Nude Looking to the Right, Resting her Right Arm on a Cushion

Red chalk
3 9/16 x 8 3/8 inches
247 x 220 mm

Provenance
Private collection, Florence

Literature

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

This fine drawing is the only known drawing for the Washington Joseph and Potiphar’s Wife; a full compositional drawing, also in red chalk, for its pendant, Amnon and Tamar, was acquired by the National Gallery in 1989. Both paintings were commissioned by Aurelio Zanelletti, a gentleman merchant of Reggio Emilia and friend of the artist.

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

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

---

1. Inv. 1986.17.2, oil on canvas, 123.2 x 158 cm; L. Salerno, I dipinti del Guercino, Rome, 1988, p. 332, cat. no. 261, illustrated.
2. Inv. 1986.17.1, oil on canvas, 123 x 158 cm; ibid., p. 333, cat. no. 262, illustrated.
at the bedside anticipates their treatment in the Washington picture of almost twenty years later. As soon as the Duke took delivery of the Zanasi Foundation Joseph and Potiphar’s Wife, he ordered a replica, which is slightly curtailed at the sides, to be made by the artist’s studio, now untraced, which was then paired with an Amnon and Tamar, now in the Galeria Estense, Modena, similarly attributed to Guercino or a member of his school.6 Francesco I d’Este’s first two marriages are the link between Guercino’s two pairs of paintings of Joseph and Potiphar’s Wife and Ammon and Tamar. His first marriage was in 1631, to Maria Caterina Farnese, who died in 1646, after giving birth to nine children. His second was in 1648, to her younger sister, Vittoria Farnese, who died in childbirth the following year.7 Both Maria Caterina and Vittoria were daughters of Ranuccio I Farnese. Francesco was keen to maintain the succession of the d’Este family, as well as strengthening the political alliance with a neighbouring state. The pictures were intended as marriage gifts, further cementing the vows between one partner and the other. Disguised erotic imagery in the drapery seems to suggest that they also served as auguries of fertility. The younger sister would have expected to be honored by a marriage gift in the same manner as her older sibling had been.

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

Nicholas Turner

6 The picture in the Galleria Estense, Modena, wrongly identified as Joseph and Potiphar’s Wife, in spite of the absence of the struggle for Joseph’s cloak, is illustrated correctly as Amnon and Tamar in D. Stone, Guercino: catalogo completo dei dipinti, Florence, 1990, p. 119, cat. no. 110, illustrated, as well as in Gasparini and Turner, op. cit., p. 11. The Galleria Estense Amnon and Tamar, which could well be by Matteo Loves working from drawings by Guercino, is often dated in the late 1620s, but is better placed in the first year or two of the 1630s, when Loves was in Modena, employed by Francesco I to make copies after paintings by Guercino.

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

8 A good example of the Duke’s sometimes high-handed commandeering of pictures previously commissioned from Guercino by other patrons in the Christ Expelling the Moneychangers, painted in 1634, which came to light with Coll & Cortés, Madrid, in 2013. The sequence of events is not entirely clear, but it seems that Cardinal Pallotta had ordered it, but found it prudent to surrender it to the duke; C. C. Malvasia, Felsina Pittrice, 1678, vol. II, p. 369, 1841, vol. II, p. 31.
Giovanni Francesco Barbieri, called Il Guercino
Cento 1591–Bologna 1666

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

Pen and brown ink
7½ x 7¼ inches
195 x 190 mm

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

Exhibitions

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

Guercino made landscape drawings throughout his career, hardly ever in preparation for his history paintings but largely drawn for his own pleasure as independent works of art in their own right. These landscape drawings are among the most satisfying and beautiful of the Italian Seicento. A good number of these sheets record the landscape motifs of the countryside surrounding the artist’s native Cento, and are infused with a poetic sensibility recalling that of early Venetian artists such as Titian (1488–1576), Giorgione (1478–1510), and Domenico Campagnola (c. 1500–1564). Others demonstrate a more fantastical character derived from Guercino’s imagination, more in the tradition of such landscape artists as Paul Bril (1554–1626) and Agostino Tassi (1578–1644). The drawings appear effortlessly made, and are highly finished and faultless in composition, in marked contrast to the searching studies Guercino made for his paintings. These sheets are made with the quill pen, with a very precise and confident line, and demonstrate a concern for detail and finish within a balanced and well-ordered composition.

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

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

1 Inv. 316.1999; pen and brown ink, 162 x 146 mm.
2 John Marciari has suggested that the papal coat-of-arms might indicate that the building served as a customs house.
3 Pen and ink, 147 x 233 mm; Mahon and Turner, op. cit., p. 169, cat. no. 584.
Giovanni Maria Morandi
Florence 1622–1717 Rome


Red chalk, red wash, heightened with white
7½ x 6½ inches
19 x 17 cm

Provenance
Mathias Polchkrin (1923–1987), Paris (Lugt 3561)

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

Though surely intended for an altarpiece or devotional painting, no such work has yet been identified. The subject matter is the Vision of Saint Bruno of Cologne (c. 1030–1101), founder of the Carthusian order. Morandi depicts the saint in the order’s white habit (emphasized by the rich use of white heightening), holding a book and with the full tonsure typical of monastic orders, which makes him instantly recognizable.

In earlier versions of the scene, Saint Bruno is experiencing a vision of the Virgin and Child (sometimes accompanied by Saint Peter), who hand him the rules of the Carthusian order, conferring upon him the highest approval. Daniele Crespi (1598–1660) depicted the scene thus in his vast fresco cycle dedicated to the saint’s life in the Certosa of Garegnano at Milan in 1628–29. Only five years earlier, in 1623, the cult of Saint Bruno had officially been confirmed by Pope Gregory XV (1621–23), who included the saint in the General Roman Calendar (feast day, 6th October). As a consequence, the saint and his life became the subject of paintings by the foremost artists of the time, often made for one of the magnificent monasteries, called Certoasa, of the Carthusian order, all of which generally adhered to a similar architectural layout. Saint Bruno was particularly revered in Naples where, in 1526 (following a devastating bout of the plague), he became the city’s second patron saint, after Saint Gennaro. The Certosa of St. Martino there houses one of the most famous decorative cycles dedicated to Saint Bruno, Massimo Stanzione’s (1585–1656) paintings in the Chapel of Saint Bruno of 1653–57. A few years earlier, in 1648, Simon Vouet (1612–1670), had painted a Vision of Saint Bruno for the Certosa’s Chapter House. His canvas depicts the Virgin and Child handing the Rules to Saint Bruno but omits the figure of Saint Peter. The narrative was subsequently further reduced in Jusepe de Ribera’s (1591–1652) small copper of 1648–49, painted for the then prior of the same Certosa and today in the museum of Capodimonte (fig. 13); here, the Virgin is omitted, while a group of putti present the Rules to the saint. Similarly, in the most famous of all depictions of the subject, Pietro Francesco Mola’s (1614–1666) painting of circa 1660–65, today at the Getty, it is a small host of cherubs that appear to the saint in a highly dramatic landscape (fig. 16).

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

Born in Florence, Giovanni Maria Morandi entered the Medici household as a young page in circa 1649. He received his early training from Sigismondo Coscapanni (1581–1642) and then from Giovanni Bilivert, whose rich red chalk drawing technique exerted a profound influence over Morandi’s. Presumably shortly after the death of his teachers (in 1643

Fig. 15

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

2 Close in style and handling of the media is Morandi’s Adoration of the Holy Sacrament of 1696, no. Orth, op. cit., cat. no. 18, illustrated. In a written communication Dr. Orth suggested a dating of our sheet to the 1680s or 1690s and a likely connection with Naples.
and 1644, respectively), Morandi moved to Rome, where he entered the service of the Florentine Duca Jacopo Salviati, and remained there, with some interruptions, until his patron’s death in 1672. A sought-after portraitist, Morandi also worked intensively for the Chigi family, and in particular Pope Alexander VII Chigi. All six popes from Alexander VII to Clement XI sat to Morandi. In 1663–67 he worked north of the Alps, in Innsbruck, and, having been called by Emperor Leopold I, at the Viennese court. His altarpieces can be found in the churches of Rome, Naples, Siena and Viterbo, among other places. Morandi entertained a large workshop with numerous live-in pupils. Among his best-known students were the Neapolitan painter Paolo de Matteis (1662–1728) and his fellow Tuscan, Francesco Zuccarelli (1702–1788).
The Presentation of the Child

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

The first, the Cappella della Torre in the Church of Nostra Signora della Consolazione, Genoa, dated 1718, is one of the city’s most lavishly decorated chapels. In terms of the figure types and their relation to the highly extended architecture, our drawing is close to the fresco of Christ Handing the Keys to St. Peter in that chapel. Even closer, with nearly identical figures and similar compositional layout, is the fresco of Christ in the House of Martha and Mary, painted in 1712 in the Church of Santa Marta (fig. 17). It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, perhaps such as that known from a preparatory drawing of Christ and the Woman of Samaria in the print room of the Palazzo Rosso, Genoa. Similar to ours in technique and style, this sheet, too, cannot be linked to any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo’s drawings are preparatory in a strict sense, and he may well have made drawings such as these for his own pleasure or that of his friends or patrons.

The present drawing was formerly in the collection of the nineteenth-century Genoese sculptor, art historian, and archeologist, Santo Varni, who amassed the largest and most important group of Genoese drawings. When his collection of about four thousand sheets was put up for sale in 1859, the sale was blocked by the city of Genoa, which subsequently acquired a small group by private treaty. The city’s holdings of drawings from Varni’s collection were later strengthened by further acquisitions and donations. Sheets from his collection can also be found in numerous private and public collections both in and outside Italy. A later owner of our drawing was the Bolognese opera conductor Francesco Meliarti Pradelli, who assembled an important collection of mostly Bolognese drawings.

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

Born into such a successful family business, Paolo Gerolamo spent most of his career in Genoa, initially developing a style closely based on his father’s. In 1692, however, under the patronage of the Marchese Nicolò Maria Pallavicini (1649–1713), he transferred to Rome to study with Carlo Maratti (1655–1724), who had settled there in about 1690. The four years he spent there had an enormous impact on his style and compositions, which generally gained in clarity. He successfully blended Maratti’s classical figures with his Genoese sense of rhythmic draperies and bright colors applied in a rather ornamental fashion. The result was a lighter, brighter, and more refined style, perfectly suited to vertical composition—the scene is set within the interior of a contemporary classical church architecture—is extremely close in style and imagery to two chapel decorations that Piola worked on between 1718 and the year of his death.

Even closer, with nearly identical figures and similar compositional layout, is the fresco of Christ in the House of Martha and Mary, painted in 1712 in the Church of Santa Marta (fig. 17). It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, perhaps such as that known from a preparatory drawing of Christ and the Woman of Samaria in the print room of the Palazzo Rosso, Genoa. Similar to ours in technique and style, this sheet, too, cannot be linked to any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo’s drawings are preparatory in a strict sense, and he may well have made drawings such as these for his own pleasure or that of his friends or patrons.

The present drawing was formerly in the collection of the nineteenth-century Genoese sculptor, art historian, and archeologist, Santo Varni, who amassed the largest and most important group of Genoese drawings. When his collection of about four thousand sheets was put up for sale in 1859, the sale was blocked by the city of Genoa, which subsequently acquired a small group by private treaty. The city’s holdings of drawings from Varni’s collection were later strengthened by further acquisitions and donations. Sheets from his collection can also be found in numerous private and public collections both in and outside Italy. A later owner of our drawing was the Bolognese opera conductor Francesco Meliarti Pradelli, who assembled an important collection of mostly Bolognese drawings.

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

Born into such a successful family business, Paolo Gerolamo spent most of his career in Genoa, initially developing a style closely based on his father’s. In 1692, however, under the patronage of the Marchese Nicolò Maria Pallavicini (1649–1713), he transferred to Rome to study with Carlo Maratti (1655–1724), who had settled there in about 1690. The four years he spent there had an enormous impact on his style and compositions, which generally gained in clarity. He successfully blended Maratti’s classical figures with his Genoese sense of rhythmic draperies and bright colors applied in a rather ornamental fashion. The result was a lighter, brighter, and more refined style, perfectly suited to vertical composition—the scene is set within the interior of a contemporary classical church architecture—is extremely close in style and imagery to two chapel decorations that Piola worked on between 1718 and the year of his death.

Even closer, with nearly identical figures and similar compositional layout, is the fresco of Christ in the House of Martha and Mary, painted in 1712 in the Church of Santa Marta (fig. 17). It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, perhaps such as that known from a preparatory drawing of Christ and the Woman of Samaria in the print room of the Palazzo Rosso, Genoa. Similar to ours in technique and style, this sheet, too, cannot be linked to any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo’s drawings are preparatory in a strict sense, and he may well have made drawings such as these for his own pleasure or that of his friends or patrons.

The present drawing was formerly in the collection of the nineteenth-century Genoese sculptor, art historian, and archeologist, Santo Varni, who amassed the largest and most important group of Genoese drawings. When his collection of about four thousand sheets was put up for sale in 1859, the sale was blocked by the city of Genoa, which subsequently acquired a small group by private treaty. The city’s holdings of drawings from Varni’s collection were later strengthened by further acquisitions and donations. Sheets from his collection can also be found in numerous private and public collections both in and outside Italy. A later owner of our drawing was the Bolognese opera conductor Francesco Meliarti Pradelli, who assembled an important collection of mostly Bolognese drawings.

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

Born into such a successful family business, Paolo Gerolamo spent most of his career in Genoa, initially developing a style closely based on his father’s. In 1692, however, under the patronage of the Marchese Nicolò Maria Pallavicini (1649–1713), he transferred to Rome to study with Carlo Maratti (1655–1724), who had settled there in about 1690. The four years he spent there had an enormous impact on his style and compositions, which generally gained in clarity. He successfully blended Maratti’s classical figures with his Genoese sense of rhythmic draperies and bright colors applied in a rather ornamental fashion. The result was a lighter, brighter, and more refined style, perfectly suited to vertical composition—the scene is set within the interior of a contemporary classical church architecture—is extremely close in style and imagery to two chapel decorations that Piola worked on between 1718 and the year of his death.

Even closer, with nearly identical figures and similar compositional layout, is the fresco of Christ in the House of Martha and Mary, painted in 1712 in the Church of Santa Marta (fig. 17). It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, perhaps such as that known from a preparatory drawing of Christ and the Woman of Samaria in the print room of the Palazzo Rosso, Genoa. Similar to ours in technique and style, this sheet, too, cannot be linked to any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo’s drawings are preparatory in a strict sense, and he may well have made drawings such as these for his own pleasure or that of his friends or patrons.

The present drawing was formerly in the collection of the nineteenth-century Genoese sculptor, art historian, and archeologist, Santo Varni, who amassed the largest and most important group of Genoese drawings. When his collection of about four thousand sheets was put up for sale in 1859, the sale was blocked by the city of Genoa, which subsequently acquired a small group by private treaty. The city’s holdings of drawings from Varni’s collection were later strengthened by further acquisitions and donations. Sheets from his collection can also be found in numerous private and public collections both in and outside Italy. A later owner of our drawing was the Bolognese opera conductor Francesco Meliarti Pradelli, who assembled an important collection of mostly Bolognese drawings.
Giuseppe Maria Crespi, called Lo Spagnolo
Bologna 1665–1747 Bologna

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

Inscribed on the mount in pen and ink, Giuseo Crespi detto Lo Spagnolo
Red chalk on paper, with red chalk margins
25⅞ x 17⅞ in

Provenance
The Earls of Pembroke, Wilton House
Sir Robert Mond (Aug 1813), by descent

Literature
T. Borenius and R. Wittkower, Catalogue of the Collection of Drawings by the Old Masters formed by Sir Robert Mond, London, 1937, no. 60 (as Giuseppe Maria Crespi)
M. Riccomini, Giuseppe Maria Crespi. I disegni e le stampe, catalogo ragionato, Turin, 2015, (as Ludovico Mattioli)

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

Traditionally attributed to Giuseppe Maria Crespi, this highly finished and refined drawing has recently been attributed by Marco Riccomini to Ludovico Mattioli (1662–1747), a painter and prolific printmaker active primarily in Bologna. Riccomini correctly identified the drawing as a study for an etching, in reverse, which Mattioli signed as the printmaker, but not as the inventor or draughtsman (‘Matthiolus f[ecit]’). A pupil of Carlo Cignani (1628–1719), Mattioli became a close collaborator of Crespi, executing numerous prints after his master’s designs. Mattioli also made prints after works by the Carracci, Correggio, and after his own drawings. In her 2017 in-depth review of Riccomini’s book on Crespi’s drawings, Giada Damen questioned the new attribution of our drawing to Mattioli, proposing instead a return to the traditional attribution to Crespi. Her chief argument in favor of Crespi is primarily based on style, since the handling of the chalk and the dense shading in the present work are wholly typical of Crespi’s drawing style. More to the point, Damen, in our opinion correctly, notes the stylistic closeness of our sheet to major autograph drawings by Crespi, such as his magnificent Massacre of the Innocents in the Metropolitan Museum of Art (fig. 19), which, incidentally, was also engraved by Mattioli. One may add here Crespi’s drawing of the Trained Magpie (private collection), which reveals the same handling of the chalk as in our drawing.

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

1 Book of Wisdom 7:8: “And I preferred her before kingdoms and thrones, and esteemed riches nothing in comparison of her.”
2 For an early biography of Mattioli, see G. Zanotti, Storia dell’Accademia Clementina di Bologna, aggregata all’Istituto delle scienze e dell’arti, Bologna 1739, pp. 21–26. Mattioli’s early training with Carlo Cignani is mentioned in P. A. Orlandi, Abecedario pittorico, Venice, 1753, p. 348.
While Mattioli’s prints after Crespi are generally signed ‘Ludovicus. Matthiolus del(ineavit) fecit’, or with only an ‘f.’ added to his name, as in the print after our drawing, in his etchings based on his own inventions he adds the important ‘invenit’ to his name or even signs with his fully written out, including his academic credentials, such as in his print of a Pilgrim at a Tabernacle with an Image of the Virgin and Child. Luckily, Mattioli’s own preparatory drawing for this print survives in the Royal Library at Windsor. This reveals him as a competent but modest draughtsman of evidently Crespiian flavor whose mechanical handling of the chalk could not be further from the refined but vigorous drawing style as evident in the present sheet. Damen’s conclusion, therefore, that our drawing is quite possibly one of the sheets that Crespi made to help his protégé, is entirely plausible. What is more, judging from Mattioli’s own works, it is difficult to imagine that he should have elaborated such a multi-figure composition of complex theological content (for this, see below) without acknowledging his achievement by adding the important ‘invenit’ to his signature, which in fact identifies him merely as the print maker.

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

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

---

4 Ibid., pp. 40–41, cat. no. 10, illustrated.
5 Ibid., pp. 46–49, cat. no. 11, illustrated.
6 Ibid., pp. 73–74, cat. no. LM. 17–18, figs. 129–130.
7 E-mail from John Marciari, 5 November 2018.
Marco Benefial
Rome 1684–1764 Rome

12. A Man on Crutches

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

Provenance
John, Lord Northwick (1770–1859), Northwick Park, by inheritance to
Capt. E. G. Spencer-Churchill.
Sale: London, Sotheby’s, 1 November 1920, lot 47 (as Ludovico Carracci), 150 to
A. P. Oppé (1878–1957), London.
Thence by descent

Exhibitions
London, Royal Academy, Seventeenth Century, 1938, cat. no. 384 (as Annibale Carracci).
Bologna, Palazzo dell’Archiginnasio, Mostra dei Carracci, 1956, cat. no. 108 (as Annibale Carracci).
London, Royal Academy, The Paul Oppé Collection, 1958, cat. no. 114 (as Annibale Carracci).
Ottawa, The National Gallery of Canada, Exhibition of Works from the Paul Oppé Collection, 1961, cat. no. 114 (as Annibale Carracci).

Literature

This vibrant sheet, added only recently to the corpus of the Roman settecento artist Marco Benefial, is a study for the figure of a man on crutches at the far right of his Saint Lawrence Healing the Blind and the Lame (fig. 20) in Viterbo Cathedral. The painting was part of a cycle dedicated to the Lives of Saints Lawrence, Stephen, Rose and John the Baptist, commissioned from Benefial by the Bishop of Viterbo, Adriano Sermattei, in the first half of the 1720s. While most of the cathedral’s interior decoration was destroyed in an air raid in 1944, the painting related to our drawing is still in situ. Oil bozzetti for all the canvases in the cycle, both extant and lost, also survive and are preserved in the collection of the Cassa di Risparmio at Viterbo.

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

The Oppé sheet is one of only two known full-scale figure studies connected to the Viterbo Cathedral cycle, the other one is a study of a nude, taken from life, in Berlin, relating to the figure of the saint in Saint Lawrence Giving Communion.1 Looser studies in red chalk for the other canvases in the cycle, probably belonging to an earlier stage in the conception of the compositions, are also at Berlin.2 Benefial’s consistent use of chalk for his figure studies is indicative of his formation in the Roman-Bolognese tradition, having trained in the workshop of Bonaventura Lamberti (1652–1721), pupil of the Bolognese painter Carlo Cignani (1628–1719). Indeed, while in the Northwick Collection, this vigorous drawing was thought to be by the hand of Ludovico Carracci. Later, it was ascribed to Annibale by Heinrich Bodmer, supported by Donald Posner and Denis Mahon, before its correct attribution to Benefial was made by Cristiana Romalli.

2 Berlin, Kupferstichkabinett, inv. KdZ 15858; Van Dooren, op. cit., p. 74, fig. 30; and p. 76, note 59.
3 Ibid., p. 85, figs. 9–10.

Fig. 20

Fig. 21
Marco Ricci
Belluno 1676–1750
Venice

13. A Landscape with Two Monks and an Anchorite

Gouache on kidskin
117 x 179 inches
290 x 449 mm

Provenance
Private collection, Switzerland
Private collection, Germany

Exhibitions

Literature
A. Scarpa Sonino, Marco Ricci, Milan, 1991, p. 134, cat. no. 72, fig. 218

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

Though Ricci had experimented with gouache earlier in his career, it was during his last fifteen years that he produced the bulk of his works in this technique. While he had made some gouaches during his second stay in England in 1723–15, it was only after his return to Venice that he perfected this technique and made it fully his own. Unlike oil, gouache enabled him to achieve particularly brilliant and sharp color effects, with strong contrasts of light and shadow, something that Pierre-Jean Mariette (1694–1774), upon seeing some of his gouaches, considered almost too much. An instant success, Ricci’s gouaches were highly sought after by the leading collectors of his time. The great Canaletto patron and collector, Consul Joseph Smith (1684–1730), for instance, sent thirty-three such gouaches to George III in England (now in the Royal collection at Windsor Castle), while keeping some for himself, later sold by his widow. Anton Maria Zanetti (1680–1757), the Venetian artist, collector, and friend of Marco Ricci, according to a 1742 letter to another collector, Francesco Maria Niccolò Gaburri (1679–1754), owned twenty-four of Ricci’s quadretti (little pictures), some of which descended through his family until the nineteenth century. The popularity of these gouaches was further increased by the fact that Ricci himself reproduced some of them in etchings, a technique he had only taken up during the last decade of his life and then worked in it almost “daily” (as Zanetti wrote to Gaburri in 1743). In 1743 the printmaker Davide Fossati (1676–1730) made etchings of twenty-four of Ricci’s gouaches, all of which from the collections of Smith and Zanetti, thus further disseminating the artist’s highly original compositions throughout Europe.

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

As Anna Scarpa Sonino has noted, our work is particularly close in type and character to two gouaches of hermits in a landscape, both formerly in Consul Smith’s collection and now at Windsor Castle. One may add another comparable gouache, a Mountainous Landscape with Hermits, formerly with Collnghi and now in the Metropoli
tan Museum of Art, New York (fig. 22) 1

1. Ibid, p. 177, cat. no. 14, illustrated.
2. Ibid, pp. 165, 167, cat. no. T 166, figs. 236 and 242, respectively.
3. Ibid, 1675, 154, gouache on kidskin, 300 x 440 mm, ibid, p. 171, cat. no. T 133, fig. 217.
Jean-Baptiste Jouvenet
Rouen 1644–1717 Paris

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

Inscribed with initials in ligature, lower left, JB
Red chalk
577 x 277 mm

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

Literature

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

Drawing from a live model was a standard part of an artist’s training and practice in France in the eighteenth and nineteenth centuries. Academies were not only anatomical studies, but studies of the human body in various positions that could then be used for figures in finished paintings. A history painter with figurative subject matter, Jouvenet produced a number of such studies, mostly in red chalk and mostly of single male figures. His academies are characterized by the strength and rigor of his handling, with clearly defined hatched strokes used to delineate areas of light and shadow and to model the typically pronounced musculature of this sitter. These areas of hatching exist on or immediately around the figures, with the rest of the sheet left largely untouched. The models in Jouvenet’s academies are often shown in physically challenging positions, whether standing, sitting, or lying down, and are captured at a dramatic moment. Three comparable double academies in red chalk by Jouvenet are in the Ecole des Beaux-arts, Paris.

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

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

Fig. 23

Fig. 24

Fig. 25

1 Schnapper and Gouzi, op. cit., pp. 368–69, cat. nos. D. 119 (522 x 308 mm, inv. P. M. 2489; fig. 23), D. 111 (532 x 401 mm, inv. EBA 2967), D. 112 (565 x 404 mm, inv. EBA 3961), all illustrated.
15. Venus in the Forge of Vulcan

Numbered in pen and brown ink (verso), 77, and inscribed in black chalk, J.B. Tiepolo
Pen and brown ink, brown wash, over black chalk
8 1/4 x 14 7/8 inches
204 x 379 mm

Provenance
Baroness Eugène de Rothschild (1908–2003), Monte Carlo
Sale: London, Sotheby’s, 11 December 1975, lot 49 (as Giovanni Domenico Tiepolo)
Private collection, Germany
Conte Luca Padulli di Vighignolo, England

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

The composition of the drawing is a variation, with significant differences, on Giovanni Battista’s painting of the subject in the Philadelphia Museum of Art (fig. 26). Though undated, the painting can be placed in the years the Tiepolos worked on the decoration of the Würzburg residence, circa 1751–53. A pendant to this painting, depicting Apollo and Daphne, is in the National Gallery of Art in Washington, D.C.¹ There are significant differences between the compositions of the Philadelphia Venus in the Forge of Vulcan and our drawing, most prominently concerning the group of Venus on the right and the inclusion, in the center of the drawing, of a door or window-like opening, which distinctly separates the protagonists from each other resulting in a much more horizontally stretched layout. The purpose of the opening remains unclear, but its presence suggests that the drawing was made for a wall decoration rather than an easel painting such as that in Philadelphia. Domenico may well have planned to depict the composition on a wall incorporating a window or similar opening. That the composition, in a much more simplified form, was very much present in the Tiepolo workshop in the 1750s is further attested by a grisaille fresco (fig. 27), now attributed to Giovanni Domenico, in a room in the Villa Valmarana outside Vicenza, part of the vast fresco decoration commissioned by Conte Giustino Valmarana in 1757 following the Tiepolos’ return from Würzburg. In this fresco—one of its ochre tones and white highlights appearing to emulate the light effects of a pen and wash drawing such as ours—the center is again dominated by an opening, though here it is clearly Vulcan’s furnace, which Tiepolo had moved from the left margin, where it can be found in both our drawing and the Philadelphia painting, possibly to offer a pleasing visual correspondence to the fresco’s semi-circular top. Our drawing was most likely produced at about that time, perhaps even in the context of the Valmarana decorations or similar frescoes, arguably the Tiepolo family’s greatest achievements in this medium.

¹ M. Gemin and P. Pedroses, Giambattista Tiepolo: i dipinti: opera completa, Venice, 1993, pp. 50–63, cat. no. 4. Illustrated.
16. Lavandières à la nymphe de la Villa Aldobrandini à Frascati, 1761

Signup and dated, lower right, H Robert / 1761
Red chalk
170 x 115 inches
47.9 x 291.1 mm

Provenance
Possibly, Pierre-Adrien Pâris (1745–1819), Besançon
Sale: Paris, Palais Gally, 5 December 1964, lot 4, pl. III (as Les Lavandières)
Private collection, Paris, 1985

Literature
J. de Cayeux, Les Hubert Robert de la Collection Veyron au Musée de Valence, Valence, 1965, pp. 275, 279, under cat. no. 77, fig. 101 (as Lavandières sous une voûte arquée)
S. Catala (ed.), Les Hubert Robert de Besançon, exhibition catalogue, Besançon, Musée des Beaux-Arts et d’Archéologie, 2013–14, p. 70, under cat. no. 41

In Rome from 1754 to 1765, Hubert Robert, nicknamed ‘Robert des ruines,’ produced numerous drawings, mostly in red chalk, of monuments and famous sites in and around the Eternal City, both direct, on-the-spot observations as well as capricci. His Italian drawings are characterized by the strength and assuredness of their handling and often include contemporary figures. Upon his return to Paris in 1761, Robert specialized in architectural subjects and exhibited at the Salon from 1761 until 1768.

The present sheet, large, beautifully executed in red chalk and dated 1761, shows two women washing at a basin in the nymphæum of the Villa Aldobrandini at Frascati, about twelve miles southeast of Rome. The vaulted, triple-arched space, an arcade or portico, is located on the garden façade of the villa. In Robert’s drawing a statue of a nymph holding an amphora out of which pours water is located in a niche on the far wall of the space. In addition to the two women washing at a basin in the center of the composition, two figures appear in the central arch to the left, while a woman with a child on her lap is seated to the right. A ladder leans against boards closing the left-hand arch; a barrel appears in the left foreground; and a tunnel to the right, surrounded by greenery, leads to the main part of the villa. It is classic—Robert—a charming scene from contemporary life set within a grand and older architectural setting, in this instance a famous Roman villa dating to the sixteenth and seventeenth centuries.

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

Robert returned to the subject of women washing in the nymphæum of the Villa Aldobrandini in 1775 in a smaller red chalk drawing of similar compositional motifs, Lavandières à Frascati (Valence, Musée de Valence).4 A pen and ink drawing connected to this sheet is in the Louvre, in an album which was part of the Moreau-Nélaton bequest in 1927 (inv. RF 15113).5 The Villa Aldobrandini was one of Robert’s favorite Roman subjects. Six further counterproofs in red chalk of the villa—of its gardens and garden features—all large and comparable in scale to the present sheet, are in the Bibliothèque Municipale, all also formerly owned by Pâris.6 The library and museum in Besançon, between them, own more than 180 drawings by Robert, most of them counterproofs, all from the collection of Pâris, who bequeathed them to the Musée des Beaux-Arts et d’Archéologie in Besançon in 1819.

The Villa Aldobrandini was originally built in 1550 by a Vatican prelate, Alessandro Ruini. Pope Clement VIII gave the villa to his nephew, Cardinal Pietro Aldobrandini, in 1558, at which time work on the villa was begun by the Roman architect Giacomo della Porta (1532–1604). The core of the house was finished by 1602. After Giacomo della Porta’s death, Carlo Maderno (1556–1629) continued work on the villa and its gardens for the next twenty years. The villa remains in the possession of the Aldobrandini family.
Gabriel-Jacques de Saint-Aubin
Paris 1724–1780 Paris

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

Inscribed and dated, upper left, rue des petits champs 1763 . . . ;
inscribed, signed with the initials, and dated on the box, le parque
y 7 / doit venir y affiler ses ciseaux 1767, and, sarcophage / (G.J.A.)
Pan and black ink with grey wash, graphite, and black chalk, with
brown ink framing lines (recto)
Black chalk (verso)
3 1/4 x 4 7/16 inches
76 x 113 mm

Provenance
Baron Jérôme Pichon (1812–1896), Paris (his sale: Paris, Hôtel
Drouot, Maurice Delestre, 21 May 1897, part of lot 141 [one of
five drawings in the lot by Gabriel de Saint-Aubin, including
Deux têtes d'enfants and La Toilette], sold for 63 FF)
I. Q. van Regteren Altena (1899–1980), Amsterdam, by
1931
Thence by descent

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

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

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

1 For a concise biography of the artist, see A. L. Clark, Jr. (ed.), Mastery
& Elegance: Two Centuries of French Drawings from the Collection of
Jeffrey E. Horvitz, exhibition catalogue, Cambridge, Harvard University
2 Ibid.
Jean-Baptiste Greuze
Touraine 1725–1805 Paris

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

Red chalk
231 x 147 inches
546 x 370 mm

Provenance
François-Hippolyte Wallerston (1791–1816), Paris (his sale: Paris, Hôtel Drouot, 12–16 April 1889, lot 532).
Baron Louis Auguste de Schwiter (1819–1889), Paris (sale: April 1889, lot 571).
Private collection, France.

Literature

Drawn circa 1767

This recently re-discovered drawing, last seen at the Baron Schwiter’s 1889 sale at the Hôtel Drouot and long-since buried in a French private collection, is one of a series of brilliant academies of women made by Greuze between 1763 and 1769 at a time when he was searching for a suitable history subject to serve as his morceau de réception for admission to the Royal Academy. Exploring such subjects as the *Funeral of Patroklos*; *Aegina Visited by Jupiter*; *Septimius Severus and Caracalla*; or *The Arrest of Sabine*, and *Roman Charity*, Greuze eventually settled upon the subject of *Susannah and the Elders*. While the present drawing, the Fogg drawing has been tentatively linked to the figure of Susannah of Cimon in Greuze’s *Cimon and Pero: Roman Charity* (1787), now in the J. Paul Getty Museum, it seems more likely that this figure was made, like ours, as a Susannah type. As in our drawing, the Fogg sheet shows a seated figure, in the opposite direction to the kneeling figure of Cimon in the painting of *Roman Charity*, and, most tellingly, the model covers her bosom in a gesture of modesty, rather than revealing her breast in a gesture of filial charity in the standard iconography of the subject of Cimon and Pero. In both drawings, the women face to the left, with a look of terror, while their hair flies in disarray. A very beautiful and rarely studied drawing in the Musée Bonnat at Bayonne shows a full-length, standing, rather than seated, figure in, possibly, an alternative pose for a figure of Susannah (fig. 31).

This splendid drawing comes from two celebrated collections formed in the nineteenth century. François-Hippolyte Wallerston, physiocrat, liberal politician, friend of fellow scientist and politician, François Arago, and member of the National Assembly for the Haute Marne, formed one of the most comprehensive collections of eighteenth-century French paintings and drawings that was especially rich in works by Jean-Honoré Fragonard (1732–1806). Louis-Auguste de Schwiter was born near Hanover in Germany, spent his youth in Nancy, and later studied law in Paris, where he met and became an intimate friend of Eugène Delacroix (1798–1863), who was his first art teacher. The Baron Schwiter was, like Wallerston and the de Goncourt, among the first collectors in the nineteenth century to assemble a group of drawings from the French and Italian schools of the previous century. The present sheet was one of a dozen drawings by Greuze in the 1889 Schwiter sale. Baron Schwiter is perhaps best known today as the subject of Delacroix’s finest full-length portrait, painted between 1826 and 1830, formerly in the collection of Edgar Degas (1834–1917) and now in the National Gallery, London.

Fig. 29
1 New York, Metropolitan Museum of Art, inv. 1957.1.12;oil on canvas, 147 x 126 cm; E. Marshall, Jean-Baptiste Greuze 1725–1805, exhibition catalogue, Hartford, Wadsworth Atheneum, 1979, p. 92, cat. no. 60, illustrated.
2 Chaumon, Musée Municipal; brush with black ink over graphite, 401 x 275 mm; Marshall, op. cit., 2013, pp. 77–79, illustrated.
3 Los Angeles, J. Paul Getty Museum, oil on canvas, 64 x 51.4 cm; ibid., p. 136, fig. 74.
4 Paris, Musée du Louvre, inv. 6115; oil on canvas, 144 x 216 cm; ibid., p. 23, fig. 11.
5 See 2013.271; red chalk, 401 x 370 mm; ibid., pp. 184–85, cat. no. 64, illustrated.
Jean-Demosthène Dugourc
Versailles 1749–1825 Paris

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

In our drawing, Beauty, crowned by Love, sacrifices herself to the Three Graces on the right, while she rewards Talent depicted by Music, Painting and Military Courage at her feet. Although we cannot readily link our drawing to a specific project, the style is similar to descriptions of the original designs for the Folie d’Artois in the Bois de Boulogne made in 1739 by Ernst de Ganay, who mentions a series of painted doors dedicated to the Progress of Love in the boudoir on the first floor: “les attributs de l’Amour, tels que torches, flèches, carquois, colombes, puis L’Amour et Psyché, L’Amour vainqueur, L’Amour pèlerin sont consacrés les peintures exquises des portes, au boudoir du premier étage.” Whether or not the drawing was related to the Folie d’Artois, it has been highly prized, evident in the elaborate mount given it by a collector during the Second Empire.

---

Nicolas Bernard Lépicié
Paris 1735–1784 Paris

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

Inscribed, lower right, Lépicié
Black, red, and white chalk
11 5⁄8 x 6 7⁄8 inches

Provenance
François Renaud, Paris (Lugt 1042)

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

The present sheet, beautifully and sympathetically drawn in trois crayons, is a study for the dog standing in the right middle ground of Lépicié’s painting, Intérieur d’une douane, 1775 (Madrid, Museo Nacional Thyssen-Bornemisza, fig. 31). The picture was commissioned by the abbé Terray, minister to Louis XVI, along with a pendant painting, Vue de l’intérieur d’une grande halle (private collection), which Lépicié completed in 1779. Large in scale, each measuring 98 x 162 cm., La Douane and La Halle are mature works by Lépicié, executed at the height of his powers. They are his most ambitious genre paintings. Each is characterized by a complex, yet successful composition, in which a multitude of figures goes about a variety of everyday tasks, all set against a grand architectural background. In La Douane, a Neo-classical portico serves as the backdrop for the activity occurring in the courtyard of a customs house: a central group of figures reviews documents, while a group to the right examines a just-opened crate. Other figures stand and sit in a space filled with bundles, barrels, horses, carriages, and wagons. La Douane was exhibited in the Salon of 1775, and La Halle in the Salon of 1779, each to rave reviews. Diderot wrote, “La Douane est un grand succès auprès du public . . . On en fait grand bruit . . .” It was Diderot who also noted that the figure in the center of the middle group of figures, in a green frockcoat, was Lépicié himself.

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

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

Fig. 31

2 Ibid.
3 Inv. RF 37534; black chalk heightened with white on grey paper, 372 x 246 mm.
4 Inv. RF 37533; pencil, 206 x 162 mm.
5 Inv. RF 37532; red chalk, 315 x 232 mm.
7 Ibid., p. 118, cat. no. 417, collection of Baron Jean de Rothschild.
André Pujos
Toulouse 1730–1788 Paris

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

Signed and dated, lower center, A. Pujos Del. en 1775; inscribed on
the backing, Sir David Carnegie Baronet of Southesk, Pujos fec. An. 1776.
Black chalk heightened with white chalk
6½ x 4¾ inches
164 x 125 mm

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

Pujos specialized in small portrait drawings, in the shape
of a medallion, an antique format initially promoted by
Charles-Nicolas Cochin (1715–1790). These medallion-like
portraits were often inserted within a trompe l’oeil architectural conceit, such as with our drawing, beneath a drawn
stone block on which the image rests. Distinguished sitters
who sat for Pujos included Jean Le Rond d’Alembert (1717–
1783), philosopher, mathematician and encyclopaedist; Vol-
taire (1694–1778), philosopher, the comte de Buffon (1707–
1788), naturalist and mathematician; Allessandro di Cagli-
stro (1743–1799), occultist and magician; Franz Mesmer
(1734–1815), theorist of ‘animal magnetism,’ or hypnosis;
and Zamor (1762–1820), Bengali slave of Madame du Barry.

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

Pujos also made an eloquent portrait of Carnegie’s fel-
low Scot, the philosopher David Hume (1711–1776), in 1773,
now in the collection of the Musée Grobet-Labadié, Mar-
scillon, (fig. 32).
The Holy Family Entering Memphis

About 1785, after having resigned as president of the Venice Academy and virtually abandoned painting, Domenico entered upon his largest and most ambitious drawing project, a set of approximately 320 large-scale drawings known as the Large Biblical Series, one of three drawn serial narratives made by the artist, the others being the ‘Divertimento per li regazzi,’ his pictorial biography of Punchinello consisting of 104 sheets, and the Scenes of Contemporary Life, consisting of about 125 sheets.

The Large Biblical Series narrative, essentially a visual history of the events of early Christianity from the story of Joachim and Anna to the martyrdom of Saints Peter and Paul, is of an unprecedented scale and reach. In his choice of subject matter and sources, Domenico naturally made extensive use of the four Gospels and the Acts of the Apostles, but also apocryphal texts, such as the Book of James, the Libro de Infancia, the Arabic Gospel, and the Golden Legend. These texts supplied key events and details of such sections of the narrative as the Life of the Virgin and the Flight into Egypt sequences that are not included in the canonical texts.

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

(The Arabic Gospel p.112)

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

The drawings from the Large Biblical Series can be traced back to two early nineteenth-century collections. The first, known as the Recueil Fayet, consists of 138 sheets bought by Jean Fayet Durand (1864–1894) in Venice in 1853, which he bequeathed to the Louvre in June 1894. The second collection, to which this drawing almost certainly once belonged, was that of Victor Luzarche, a collector from Tours, who bequeathed it to a relative, Henri Guerlin, published a group of fifty drawings from this collection in 1921. In the same year, a group of eighty-two sheets, including the present drawing, from the collection of Roger Cormier of Tours was dispersed at auction in Paris.

About 1785, after having resigned as president of the Venice Academy and virtually abandoned painting, Domenico entered upon his largest and most ambitious drawing project, a set of approximately 320 large-scale drawings known as the Large Biblical Series, one of three drawn serial narratives made by the artist, the others being the ‘Divertimento per li regazzi,’ his pictorial biography of Punchinello consisting of 104 sheets, and the Scenes of Contemporary Life, consisting of about 125 sheets.

The Large Biblical Series narrative, essentially a visual history of the events of early Christianity from the story of Joachim and Anna to the martyrdom of Saints Peter and Paul, is of an unprecedented scale and reach. In his choice of subject matter and sources, Domenico naturally made extensive use of the four Gospels and the Acts of the Apostles, but also apocryphal texts, such as the Book of James, the Libro de Infancia, the Arabic Gospel, and the Golden Legend. These texts supplied key events and details of such sections of the narrative as the Life of the Virgin and the Flight into Egypt sequences that are not included in the canonical texts.

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

(The Arabic Gospel p.112)

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

The drawings from the Large Biblical Series can be traced back to two early nineteenth-century collections. The first, known as the Recueil Fayet, consists of 138 sheets bought by Jean Fayet Durand (1864–1894) in Venice in 1853, which he bequeathed to the Louvre in June 1894. The second collection, to which this drawing almost certainly once belonged, was that of Victor Luzarche, a collector from Tours, who bequeathed it to a relative, Henri Guerlin, published a group of fifty drawings from this collection in 1921. In the same year, a group of eighty-two sheets, including the present drawing, from the collection of Roger Cormier of Tours was dispersed at auction in Paris.

1 Guérin, op. cit., pp. 150–59, cat. no. 66, illustrated; and pp. 186–
99, cat. no. 45, illustrated.
2 Ibid., pp. 186–99, cat. no. 75, illustrated; and pp. 220–26, cat. no. 74, illus-
trated.
3 Conrad, op. cit., under cat. no. 60; see also H. Guérin, Giovanni Tiepolo,
François-Joseph Heim
Belfort 1787–1865 Paris

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

Signed and dated, lower left, HEIM ROME 1809

Pen and brown ink, with brown and grey wash, over black chalk heightened with white
9 ¾ x 13 ⅛ inches
250 x 340 mm

Provenance
Private collection, England

Heim won the Prix de Rome in 1807 with Theseus Slaying the Minotaur (Paris, Ecole des Beaux-Arts). During his residence at the Villa Medici, he regularly copied the works of Michelangelo in the Sistine Chapel as well as Raphael's frescoes in the Vatican. Upon his return to Paris in 1812, the artist exhibited a series of religious and historical paintings during the Bourbon Restoration (1815–1830), including such works as the Destruction of Jerusalem by the Romans (Paris, Musée du Louvre) and the Defeat of the Teutons by Marius (Dijon, Musée des Beaux-Arts). The present sheet is an early idea made in Rome for a sketch painted after Heim’s return to Paris, the Victory of Judas Maccabeus, now in the Musée Magnin, Dijon (fig. 33), described by Jean-Pierre Cuzin as “un chef-d’œuvre, et l’une des plus belles esquisses de Heim.”

Drawn en grisaille in the shape of a hexagon, suggesting that the design may have been originally intended for a specific architectural setting, our unpublished drawing incorporates several figures inspired by Michelangelo’s Last Judgment and Raphael’s Battle of Constantine. The Dijon sketch, which is consonant in style with other sketches from the Restoration period,1 is vertical in format and tightly compresses the composition of the earlier Roman drawing, e.g., note the falling horse and horseman found at the very right of our drawing and now placed snugly between the two main protagonists on rearing horses; the two avenging angels at the upper left remain identical to the drawing. In the 1855 Exposition Universelle, Heim exhibited a picture of this subject which is either the Dijon sketch, or a larger, now lost, painting.

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


2. E.g., Sack of Jerusalem by the Romans, a study for the Louvre picture cited above, now in the Metropolitan Museum of Art, New York, inv. 2002.69; oil on canvas, 134 x 58 x 1 cm (fig. 34). Cuzin, op. cit., p. 206, fig. 15.
Jean-Auguste-Dominique Ingres
Montauban 1780–1867 Paris

24. Portrait de Madame Léon Dubreuil, née Louise Rionblanc, 1834

Signed and inscribed, lower left, Ingres Del'ouvre chrest/nace Louise/Dubreuil, and inscribed and dated, lower right, Paris/1834

Graphite

7½ x 5½ inches
184 x 133 mm

Provenance
Louise Dubreuil (Madame Léon Dubreuil), by descent to her daughter, Madame André Mignet, by descent to her son-in-law, M. Boulkère, by whom sold to M. Henry Lapauze (1867–1919), Paris (his sale: Paris, Hôtel Drouot, 25 June 1919, lot 77, illustrated [as an FP to Druet])

Galerie Jacques Seligmann, New York
Matthiesen Gallery, London, 1925–29

Galerie Marcel Guion, Paris, before 1932

René Frébier, New York (sale: Paris, Galeries Charpentier, 20 June 1957, lot 132 bis, illustrated)


Mr. and Mrs. Lester Francis Avnet, New York, 1969

Mrs. Christian (Sally) Aall, New York, 1973


Private collection, New York, until 2017

Exhibitions
Guéret, Hôtel de Ville, Exposition des Beaux-Arts, 1869, p. 36, cat. no. 14

Paris, Galeries Georges Petit, Ingres, 1911, no. 141

New York, Jacques Seligman Gallery, French Watercolors and Drawings, 1922, cat. no. 2

London, National Gallery, A Century of French Drawings, 1890–1935, cat. no. 91

Copenhagen, Statens Museum for Kunst, Franske Håndlægnings fra det 19. og 20. aarhundrede, 1932, cat. no. 71, illustrated

London, Marlborough Gallery, XIX and XX Century European Masters, 1957, cat. no. 39, p. 49, illustrated

Paris, Galeries Mme Guion, De Watteau à Matisse, 1959, cat. no. 72

London, Marlborough Gallery, XIX and XXth Century Drawings and Watercolours, 1960, cat. no. 33

New York, Marlborough-Gerson Gallery, French Drawings, 1966, cat. no. 57, illustrated


New York, American Federation of Arts, Old Master Drawings from the Collection of Mr. and Mrs. Lester Francis Avnet, traveling exhibition, 1969, cat. no. 37, illustrated

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

Literature
H. Lapauze, Ingres, Paris, 1911, p. 286, pl. 309

L. Lacocq, Les Portraits de Madeleine Ingres, née Chapelle,” in Mémoires de la Société des sciences naturelles et archéologiques de la Creuse, Guéret, XXI, 1919–21, XXVII, note 2

La Renaissance de l’Art Français, Paris, May 1921, p. 247, illustrated

H. Hugon, “La famille de Madeleine Ingres,” in Mémoires de la Société des sciences naturelles et archéologiques de la Creuse, Guéret, XXVIII, 1921, p. 317


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

Literature
H. Lapauze, Ingres, Paris, 1911, p. 286, pl. 309


La Renaissance de l’Art Français, Paris, May 1921, p. 247, illustrated

H. Hugon, “La famille de Madeleine Ingres,” in Mémoires de la Société des sciences naturelles et archéologiques de la Creuse, Guéret, XXVIII, 1921, p. 317


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

The sitter in our drawing is Louise Rionblanc, the daughter of a provincial notary in the town of Guéret. She married the artist’s nephew, Léon Dubreuil on 14 September 1830. Léon was the son of Sophie (née Chapelle), the sister of Ingres’ wife, Madeleine, and Marie-Pierre-Antoine Dubreuil, a musician. Henry Lapauze, the great early Ingres scholar and a previous owner of this drawing, suggests that this was probably Ingres’ last portrait drawing before he left for his second sojourn in Rome as director of the Villa Medici. Tragically, Ingres and his wife never saw their nephew and niece again as both husband and wife died within a few months of each other in 1835 and 1836.
25. Signal, lower right, E. Delacroix
Watercolor over black chalk, heightened with gouache
18.5 x 6 inches
222 x 115 mm

Provenance
Adolphe Duglé (1819–1889), Paris (his sale: Paris, June 11, 1884, lot 1, 200 FF)
Private collection, Geneva

Literature
A. Robaut, J. X. OEuvre complète de Eugène Delacroix, Paris, 1885, p. 410, cat. 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.” 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 Walter Scott, to name but the most important. His particular interest in English literature and history was matched by his mastery of English watercolor technique, to which he was first introduced by virtue of his friendship with Richard Parkes Bonington (1802–1828) and the Fielding brothers. His own watercolor technique improved markedly during a trip to England in 1825, where he filled his sketchbooks not only with views of Greenwich but also with drawings of the antiquarian type, such as those made after the tomb effigies at Westminster Abbey, the Elgin marbles, historical costumes, and Samuel Meyrick’s famous collection of armor.

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

The subject of a horse and groom in Renaissance costume was not unusual in Delacroix’s oeuvre. Among several such works, one may point out an equally accomplished and finished watercolor from the same period, of a groom similarly dressed, his back to the viewer, restraining a horse on a battlefield, formerly in the George Haviland collection, and another of a groom in Renaissance attire, restraining a horse in a landscape, now in the Louvre (fig. 35).1

Fig. 35

2. Robaut, op. cit., p. 410, under cat. no. 1510.
3. Ibid.
4. Ibid. x 230 mm.; Paris, Galerie Georges Petit, Vente George Haviland, June 18, 1932, lot 18, illustrated.
26 Study of the Dead Christ

Marked with the artist’s studio stamp, lower left (Lugt 666)

Black chalk heightened with white, with stump

10 7/8 x 20 5/16 inches

Provenance

Studio of the artist (Delaroche sale: Paris, Hôtel Drouot, 12–13 June 1837, lot 69 (as Le Christ descendu de la Croix, dessin rehaussé [292 FV])

Pourtales collection, since the nineteenth century, thence by descent

Drawn in 1835

On November 12, 1833, Paul Delaroche received the important commission to paint wall decorations for the Church of the Madeleine, which had begun life in 1807 as Napoleon’s ‘Temple de la Gloire’ and was converted to a church under the Bourbon Restoration in 1816. Specifically, Delaroche was asked to paint seven large pictures, including six lunettes in the nave with scenes from the Life of the Magdalene, and the apse decoration dedicated to the Assumption of the Magdalene. In preparation for this project, after sketching out preliminary ideas for the Madeleine pictures, Delaroche went to Italy to study fresco painting in and around Florence in an attempt to gain first-hand knowledge of monumental Italian church decoration. He left for Italy on June 20, 1834, accompanied by his student Henri Delaborde (1811–1899) and his friend Édouard Bertin (1797–1871). While in Rome he worked intensively on the Madeleine series, and mixed with the French Academy set at the Villa Medici where he met Louise Vernet, the twenty-one-year-old daughter of Horace Vernet (1789–1863), then director of the Academy. Delaroche and Mlle. Vernet were engaged by December 1834, and married on January 21, 1835, in the Church of San Luigi dei Francesi, Rome. Delaroche returned to Paris in June with numerous drawings and oil sketches for the Madeleine, and was soon at work on the walls of the church.

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

2 The subject of the lunette paintings was to be the Conversion of Mary Magdalene; Dinner in the House of Simon; Mary Magdalene before Christ, Mary Magdalene at the Sepulchre, Mary Magdalene and Lazarus.
3 Fig. 36
4 Fig. 37
5 Oil on panel, 10 1/4 x 14 5/16 in; Ziff, op. cit., p. 282, cat. no. 70, p. 378 pl. 63. 
Ziegler (1804–1856), a pupil of Ingres. Delaroche perceived this as a betrayal. He wanted the entire commission as promised, or not at all. In the end, no compromise was reached and Delaroche withdrew from the project, returning his 20,000 franc advance. The six lunettes for the Madeleine were eventually painted, piecemeal, by Jean-Victor Schnetz (1787–1860), Alexandre-Denis Abel du Pujol (1785–1816), Auguste Couder (1798–1873), Léon Cogniet (1794–1880), François Bouchot (1800–1842) and Emile Signol (1804–1892); the apse, dedicated to a History of Christianity rather than the Assumption of the Magdalene, was painted by Ziegler. All that remains of Delaroche’s project are his drawings and a series of prized modelli produced while he was in Italy.

In about 1852–53, Delaroche revisited the subject of the Magdalene before the body of the dead Christ in a private commission from the Earl of Ellesmere (fig. 38). In this devotional picture the body of Christ is strictly parallel to the picture plane, not diagonally placed as in our drawing; a preparatory study, smaller and less finished but similarly conceived with a different model, is today in the fonds of the Delaroche family’s gift to the Louvre (fig. 39). The present sheet, sold in the estate sale of the artist in 1857, has descended in the family of Delaroche’s great patron and the subject of one of his most famous portraits, the Swiss Protestant banker, comte James-Alexandre de Pourtalès (1776–1853).

---

6 Thiers wanted Delaroche to paint only the six lunettes and wished to assign the apse decoration to Ziegler.
7 Untraced; oil on panel, 24 x 49 cm; Ziff, op. cit., p. 300, cat. no. 194, p. 396, pl. 145.
8 Inv. RF 34906, recto; graphite with stumping, 195 x 253 mm; L.-A. Prat, Paul Delaroche, exhibition catalogue, Paris, Musée du Louvre, 2012, p. 74, ill., no. 43, pl. 4.
27. A Notary: Study for the “Marriage of Harlequin”

Signed with initials, lower right, T. C.
Black chalk on blue paper
420 x 455 mm

Drawn circa 1866–67

The Commedia dell’Arte was introduced into France from the middle of the sixteenth century. By the reign of King Louis XIV the Italian comedians had made Paris their permanent home, exerting a great influence over French popular and artistic culture and becoming a rich source of ideas and imagery for many artists in the eighteenth and nineteenth centuries. From Claude Gillot (1675–1722) and Antoine Watteau (1684–1721) to Jean-Léon Gérôme (1824–1904) and Gustave Courbet (1819–1877), artists used the beloved stock characters of Italian comedy, and their French successors, to great effect, evincing both pathos and humor. These very same characters, with their readily understood personalities, also offered artists a metaphorical way to introduce topical social and political ideas, especially in the nineteenth century.1

While the Commedia dell’Arte enjoyed its greatest success during the Rococo period, it understandably went into a decline in the years preceding the Revolution, and was completely out of fashion by 1784. Its revival in the early nineteenth century was due to performances of the pantomime actor Jean-Gaspard Deburau (1816–1848), who embodied the role of Pierrot at the Théâtre de la Renaissance.2

By the time of the July Monarchy (1830–1848) the revival was complete and the Italian comedians were restored to great popularity.

From 1844 until 1870, Thomas Couture made seven paintings with Commedia dell’Arte characters. These works, denouncing the judiciary, notary, and medical professions, among other societal indictments, include Sapper after the Masked Ball on Sapper at the Maison d’Or, c. 1835 (Compiègne, Palais de Compiègne); Two Politicians, 1837 (Northfolk, Chrysler Museum); Duel after the Masked Ball, 1837 (London, Wallace Collection); the Trial of Pierrot and the Illness of Pierrot, c. 1839–1862 (Kansas City, Nelson-Atkins Museum); and La Commandante, 1860–69 (Senlis, Musée d’art et d’archéologie de Senlis).

Our recently discovered study for the central figure of the notary is one of five known drawings preparatory for the last and culminating picture of Couture’s Harlequinades, the Marriage of Harlequin, c. 1866–69 (Paris, Musée d’Orsay; fig. 40). The painting depicts five figures engaged in signing a marriage contract. As the notary extends a quill pen from behind his desk to a proud Harlequin standing on the left, Columbine stands meekly on the right, her gaze doleful as she ponders her dowry displayed at the feet of Harlequin by her father, a balding and humble Cassandre. In the left background a clerk carrying documents peers over the groom’s shoulder.3

In addition to our study for the notary, four other studies for the painting include a black chalk compositional study of all the figures (fig. 41);4 a large, elegant study for the torso and arms of Harlequin, now at Vassar;5 and a second, smaller study for the same figure,6 and a study for the kneeling figure of Columbine’s father, Cassandre.7


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

3. Gray, Musée Baron Martin, black and white chalk on blue paper, 286 x 445 mm.

4. Fig. 40. Poughkeepsie, Vassar College, Frances Lehman Loeb Art Center, black chalk on blue paper, 280 x 445 mm.

5. Compiégne, Musée/centrum de Château.


28. *Les Orphelins d’Amsterdam, 1858*

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

Pen and ink and watercolor and gouache over graphite

$7\frac{5}{16} \times 11\frac{1}{16}$ inches

Provenance

Eric G. Carlson, New York

Exhibitions


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

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

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

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

---


3 Ibid, facsimile inserted before p. 315, illustrated.
29. Drapery Study: Study for “Petites filles spartiates provoquant des garçons” (Young Spartans)

Stamped, lower right, NEPVEU/DEGAS (Lower 4344)
Red chalk, with stamping
275 x 431 millimeters
Provenance
Studio of the artist
René de Gas (1841–1926), Paris, the artist’s brother, by descent to his daughter,
Odette de Gas (1857–1956) and Roland Nepveu (1860–1944), Paris,
by descent to their daughter,
Arlette Nepveu-Degas Dardenne, Paris
Thence by descent
Drawn circa 1860–62

Early in his career, before turning his attention to contemporary life, Degas was interested in history painting depicting subjects drawn from religious, historical, and literary sources. The present sheet, a drapery study in red chalk almost antique in feel, is preparatory for one such early painting. Detailed and highly worked, it is a study for the skirt of the figure at the right of the group of young Spartan girls in Degas’s Petites filles spartiates provoquant des garçons (Young Spartans), painted c. 1860–62, and reworked until 1880 (London, National Gallery; fig. 41).

The uncommon subject of Degas’s picture was drawn from two literary sources, one classical, Plutarch’s Life of Lycurgus, and the other more recent, Abbé Barthélemy’s Le voyage du jeune Anacharsis en Grèce, both of which describe the athletic training and rugged upbringing of Spartan girls. Degas recorded the subject of his painting in one of his notebooks: “Female and male youths fighting on the exercise field watched by old Lycurgus and their mothers.” A group of four half-naked Spartan girls on the left of Degas’s composition challenges the group of five naked Spartan boys on the right to a fight or wrestling match. Their mothers and an elderly Lycurgus appear behind, in the middle of the picture, with the city of Sparta in the distance. The main protagonists are barely clothed, if at all, and were inspired by observations of contemporary youths on the streets of Paris.

An inventory compiled after Degas’s death lists eight separate studies and “thirty-seven drawings for Sparta, in pencil, pen and ink, and watercolor.” These drawings were probably part of lot 61 (“Croquis ou études pour Jeunes Spartiates s’exerçant”) in Degas’s first atelier sale, 6–8 May 1918. Interestingly, only a fairly small group of the works related to or preparatory for Young Spartans is known today. These include: a second, smaller version, en grisaille (Chicago, The Art Institute of Chicago), an oil sketch of the overall composition for the finished London picture (Cambridge, Fogg Art Museum), and a pencil drawing of the upper body of the Spartan girl for which our drawing is a study (Paris, Musée d’Orsay; fig. 44). Amongst other studies for individual figures are two drawings for the Spartan boy with his arms raised, one in the Metropolitan Museum of Art and one in the Detroit Institute of Arts.

The present unpublished sheet, which comes directly by descent through the Nepveu-Degas family, is an important addition to the small corpus of works connected to the Young Spartans, a painting of great importance to Degas. He began work on it around 1860 and continued to rework it until 1880, at which time it was slated for inclusion in the Fifth Impressionist exhibition. Catalogued in the exhibition as no. 35, the painting was not, for some reason, actually shown. As with his other early history paintings, The Daughter of Jephthah and Semiramis Building Babylon, Young Spartans remained in Degas’s studio until his death, “placed well in view near his easel, where he would happily pause—a unique honor and sign of partiality.”

---


---

Fig. 43

Fig. 44
Jean-François Millet
Gruchy 1814–1875 Barbizon

**Croix près de Gréville**

Marked with the artist's studio stamp, lower right, J.F.M (Lugt 1460)
Black Conté crayon and charcoal, stumped, heightened with white chalk, with framing line
81/8 x 113/8 inches
214 x 298 mm

**Provenance**
Emile Joseph-Rignault (1874–1962), Paris (Lugt 2218)
Galerie Guy Stein, Paris
John Rewald (1912–1994), New York (Lugt 1517a) (his sale: London, Sotheby's, Important Nineteenth Century and Modern Drawings, The Property of John Rewald, 7 July 1960, lot 76 [Ex.] [In. Kornfeld])
Dr. Zdenko Bruck (1903–1979), Bern and Buenos Aires
Galerie Nathan, Zurich, 1978
Private collection, Switzerland

**Exhibitions**
Paris, Galerie Guy Stein, 8e Exposition-Vente: 150 Tableaux, dessins, aquarelles, 17 June–31 July 1938, cat. no. 103
Los Angeles, Los Angeles Municipal Art Gallery, The Collection of Mr. and Mrs. John Rewald, 31 March–9 April 1959, cat. no. 84

In August of 1870, with the Franco-Prussian War underway, and Prussian troops moving into northeastern France, Millet and his family left Barbizon for Cherbourg in Normandy, where they remained for the duration of the war and the ensuing radical government of the Paris Commune. They did not return to Barbizon until November 1871. During this period the artist spent much of his time in the countryside of Cherbourg, particularly in his natal hamlet of Gruchy and its neighboring village of Gréville, sketching the surrounding towns and landscape. Despite his anxiety about the war, Millet made a large number of drawings and paintings, some of which were completed after his return to Barbizon. Almost all were landscapes. The greatest of these, the Church at Gréville (1871–74) (fig. 45), exhibited at the Musée de Luxembourg from 1875 and now in the Musée d’Orsay, was one of the most influential paintings for the young generation of modern painters, including, especially, Vincent van Gogh (1853–1890).

While art historians have pointed to these Norman landscapes as central to the development of Impressionism, it is clear that for Millet they were a way of making contact with his own past during this time of exile.1 He almost always sought out buildings for their antiquity and landscape sites of untouched rural beauty and contour. These were the last of his childhood, and they clearly gave him great security; they were symbols of endurance in very troubling times. In no small way these landscapes and ancient buildings were emotionally equivalent to the peasants of his earlier work who had survived raw nature and economic forces threatening to destroy their centuries-old way of life.

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

---

1. John Rewald, who owned our sheet, thought that the tower at the left of the drawing represented this very church, Sainte-Colombe; it does bear a striking resemblance to the general shape of the tower with its weather vane, but the prominent high point on which the church stands would argue against this identification; see his sale: London, Sotheby's, op. cit.
Adolph von Menzel
Breslau 1815–1905 Berlin

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

Signed and dated, upper left, A. Menzel / 84; and inscribed, lower right (verso), Wirtschaftshof bei Kloster Aura b(a). Kissingen
Charcoal, pencil
241 by 306 inches
313 x 235 mm

Provenance
Nationalgalerie, Berlin (Lugt 1640), deaccessioned and acquired in 1921 by the artist’s nephew, Otto Krigar-Menzel (1861–1929), Berlin
Private collection, Germany

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

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

Menzel had a lifelong interest in his surroundings no matter how trivial, and he invariably recorded them. Even a fallen bicycle on a quiet sidewalk would catch his eye. A habitual draughtsman, he exercised his passion on any available piece of paper, from newspaper margins to business cards. In the present, fully elaborated drawing Menzel recorded the picturesque backyard behind the apse of the parish church at Aura, a small town near Kissingen. Two people converse in a doorway while chickens scratch about for food. A roof, twisted and bent by time and rickety stone blocks forming crude but picturesque stairs draw the viewer’s eyes to the scene. The crooked gable, crumbling plaster and tettering picket fence all caught the artist’s attention. In some parts of the composition Menzel rubbed the pencil strokes with his thumb, as was his practice, to enhance the visual effects, notably in the shrubs on the right and in the sky where he signed the drawing. At the time, the church of Aura was only a small remnant of a once much larger Benedictine abbey, which had been largely destroyed by the middle of the sixteenth century. The church was reduced in size in the seventeenth century and then served as the town’s parish church. Unlike Menzel’s more common sketchbook sheets, our drawing stands out by its much larger size and high degree of finish, which suggest that Menzel made it as a work of art in its own right.
Amédée Lynen
Saint-Josse-ten-Noode 1852–1938 Brussels

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

Signed and dated, lower right, Am. Lynen 1885; also, signed and inscribed, verso, ancienne eglise de Laethem / dessin illustrant / "La Messe de Minuit" / de Th. Hannon / Am. Lynen. Charcoal on buff Bristol paper, with blind stamp, lower left, BRIT- TOL / LM / TENZE JULIEN. 12 1/8 x 9 1/4 inches

Provenance
Mathieu de Néouze, Paris

Literature
T. Hannon and A. Lynen, Une Messe de minuit, Brussels, 1888, with an illustration of the related lithograph
E. Demolder, "Chronique artistique," in La Société nouvelle: Revue internationale: sociologie, arts, sciences, lettres, 4e année, 1, 1888, p. 75, review of Une messe de minuit

A study for one of thirteen macabre lithographs illustrating Théodore Hannon’s fantastical symbolist poem, Une Messe de minuit, published in an edition of 150 copies in Brussels by Charles de Vos in 1888. Our drawing shows a mysterious moonlit scene, a flight of ravens swirling round the bell tower of the old church of Saint Martin in the artists colony of Sint-Martens-Latem. A single raven watches the flight from the church atop the steeple. The entire image suggests a sinister omen. The combination of the traditional Belgian architecture of the rooflines of the church, and the almost abstract line of the birds’ flight pattern, sharp and threatening, expose Lynen’s deep Symbolist sympathies.

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

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

1 A copy is in the collection of the Toledo Museum of Art, Toledo, OH, inv. 1984.693.
33. **Femme et fleurs**

**Odilon Redon**

Bordeaux 1840–1916 Paris

**Signal, lower left, Odilon Redon**
Charcoal on buff wove paper
20 1/2 x 14 1/8 inches
52.2 x 35.4 cm

**Provenance**
Possibly, Ambroise Vollard, Paris
Private collection, Munich, circa 1955
Stanley Moss, New York
Ian Woodner, New York, 1962
Thence by descent

**Exhibitions**
Munich, Villa Stuck, Odilon Redon: Meisterwerke aus de Sammlung Ian Woodner, 17 March–6 June 1986, p. 47, illustrated in color
Washington, D.C., The Phillips Collection, Odilon Redon: Masterpieces from the Woodner Collection, 13 April–26 June 1988, cat. no. 16, illustrated in color
Portland, Maine, Portland Museum of Art, Odilon Redon: Masterpieces from the Woodner Collection, 35 August–19 October 1988, cat. no. 16
Barcelona, Museu Picasso, Odilon Redon (1840–1916): La Colección Ian Woodner, 7 November 1989–7 January 1990, cat. no. 84, illustrated in color
Madrid, Fundación Juan March, Odilon Redon: Colección Ian Woodner, 23 January–2 April 1990, cat. no. 30, illustrated in color
Minneapolis, The Weisman Art and Gardens, Odilon Redon, The Ian Woodner Family Collection, 1990, cat. no. 114, illustrated
New York, The Drawing Center, Odilon Redon: Selections from the Woodner Family Collection, 1993, p. 10

**Literature**

J. Peachey, Fable for String Quartet, Washington, D.C., 1989, cover illustration

**Drawn circa 1890**

A Symbolist, Odilon Redon was interested in fantasy and dreams, the world of the unconscious. His subjects are often mysterious and seemingly intentionally difficult to discern, as though only he and the figures in his drawings and paintings really know what is going on. The present sheet, *Femme et Fleurs*, is a fine example. It shows a girl with long black hair in profile to the left, contemplating flowers which float just in front of a pyramidal, vase-like object. A separate, single stem, with two unopened buds, exists independently in the space between the girl and the flowers and vase. We do not know who the girl is or why she stark staring intently at the flowers. It appears to be a moment caught in time, timeless and eternal. A large sheet executed in charcoal, a “now” in this technical sense, the drawing lacks the darker and more sinister undercurrents of many of Redon’s motifs of the 1890s, which are unsettling both to the protagonists portrayed and we as viewers as a result of their ill-defined, odd, or often disturbing subject matter. While the subject of *Femme et Fleurs* is a mystery (is it a girl actually looking at flowers, or a girl dreaming about looking at flowers, or Redon’s dream of a girl looking at flowers?), a sense of calm pervades the image and it is haunting only in a pleasant way. Perhaps the drawing is meant to represent the serenity which most humans feel in contemplating nature. Several other large sheets by Redon, comparable in size and also executed in charcoal, show a similar-looking girl with long, black hair in profile to the left: *Profil de femme à la couronne* (New York, The Ian Woodner Family Collection), preparatory for a lithograph, in reverse, used as the frontispiece of Ferdinand Herold’s *Chevaleries sentimentales*, 1893; *La Prieste* (or *L’Orante*, or *Tête fumante*) (private collection, 1993), preparatory for a lithograph, in reverse, used as the cover for *La Vie moderne*, 24 October 1893; *Profil* (Belgrade, National Museum, 1949, inv. no. 1021; fig. 40); and *Les Pavots noirs* (or *Le Printemps*), 1893 (private collection), in which the girl also stares at flowers, in this
case, poppies. Two large-scale drawings in charcoal show a similar-looking girl with long, black hair in profile to the right: Profil feminine (formerly, Paris, Stephen Higgins, circa 1962); and Femme et Fleurs (Otterlo, Rijksmuseum Kröller-Müller, inv. no. 664.43). The figures in the drawings in Belgrade and Otterlo most closely resemble the girl in the present sheet in their high foreheads and button noses. All three must have been based on the same model.

Fig. 46

1 Ibid., p. 131, cat. no. 233, illustrated.
2 Ibid., p. 128, cat. no. 315, illustrated.
Henri-Joseph Harpignies
Valenciennes 1819–1916 Saint-Privé

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

Signed with the initials, lower right, hh.
Watercolor over traces of graphite
4⅝ x 4⅞ inches
115 x 124 mm.

Provenance
Private collection, Paris

Very long-lived, Henri-Joseph Harpignies was a landscape painter of considerable merit who is today best known for his watercolor drawings. Influenced by Corot and other painters of the Barbizon School, he travelled to Italy as a young man and debuted at the Salon of 1853 with Vue de Capri. He returned to Italy from 1863 until 1865, and was given the Croix de chevalier de la Légion d’honneur in 1875. As seen in the present sheet, Harpignies’s watercolors are characterized by an unparalleled lightness of touch, concision, and technical prowess. His abilities led him to exhibit beyond Paris, in London, with the New Water-Colour Society. Renowned for his landscape compositions, still-lifes such as our drawing are rare for the artist.
Emile-Antoine Bourdelle
Montauban 1861–1929 Le Vésinet

33. Le Sagittaire, 1920

Signed with the artist’s monogram and inscribed, upper right, A LAMY / ARNAULT / EN AMITIE / ANY / BOURDELLE; inscribed in Greek characters, centre right, EPOEI; inscribed, upper left, LE SAGITTAIRE; and inscribed and dated, lower left, TROO / 4 D’OCTOBRE / 1920.

Pen and black ink heightened with red wash
77⁄8 x 10½ inches
200 x 260 mm

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

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

In our sheet, Bourdelle returns to the subject of the centaur, exploring it from a more invigorated perspective. In the 1914 sculpture of the Dying Centaur, the expiring Chiron rests his head on his shoulder in complete exhaustion, while stretching his arm behind him to hold the lyre perched on his back. In our drawing, the centaur, personified as the zodiac sign of Sagittarius, is shown as the hunter, his torso twisted completely over his hindquarters, and his bow and arrow stretched to the limit. Surrounding the centaur is an elaborately worked border of the Greek key motif, and the whole sheet, Neo-classical in style, evokes an ancient Greek red-figure vase. It is an image of utter virility in contrast to the dying centaur of 1914. A preliminary study on tracing paper, dated nearly a month earlier than our sheet and more cursorily sketched, is in the collection of the Musée Bourdelle (fig. 48).2

The preliminary drawing is inscribed ‘étables’ but beyond these two works there is no other indication to a related project, sculpture, or commission. Nonetheless, it is interesting to note that our drawing is almost a trompe l’œil of a wax modelllo on slate, suggesting that it may have been intended as a bronze bas-relief.

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

2 Inv. MBD 2991; inscribed ETABLES and dated 10 Septembre 1920, pen, ink, wash and gouache on tracing paper, 176 x 255 mm.
3 Paris, Musée du Petit-Palais, inv. PPD 1374; inscribed “A MON AMI / AUGUSTE ARNAULT / CET ESSAI DE MARBRE / A LA POINTE DE PLOMB ANTOINE / BOURDELLE / TROO / 26 OCTOBRE / 1920”, pencil, 490 x 412 mm.

Fig. 47

Fig. 48
## Index of Artists

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