



OLD MASTER AND  
19TH-CENTURY DRAWINGS  
AND OIL SKETCHES



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Laura Bennett  
Mark Brady

*Front cover illustration*

JACOPO ZUCCHI

6. *The Foundation of Cosmopoli* (?) (detail)

*Frontispiece*

JACQUES-ANDRÉ PORTAIL

16. *La Conversation* (detail)

*Back cover illustration*

BERNARDINO BARBATELLI, called POCETTI

9. *Half-length Study of a Man Seen from Behind, with a Young Boy to his Right*

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## CATALOGUE

Measurements are given height before width. All drawings are sold mounted but not framed.

## MAESTRO ARTEMIO

Documented 1491 Verona

### 1. *A Standing Monk Carrying Tools, a Cuirass to the Right*

With inscription, upper center, *de m° artemio*, and deleted inscription, verso

Pen and brown ink on buff paper

9<sup>7</sup>/<sub>16</sub> x 6<sup>5</sup>/<sub>8</sub> inches

240 x 169 mm

#### Provenance

Antonio II Badile (1424/25–1507/12), Verona

Conte Lodovico Moscardo (1611–1681), Verona, by descent to,

Conte Mario Miniscalchi-Erizzo (who sold the album around 1905–07)

Matthiesen Gallery, London, by 1954 (who dismembered the album in the mid-1950s)

Sale: London, Sotheby's, 21 October 1963, lot 80 (as Bernardo Parentino; £260 [sold from the collection of the late Francis Matthiesen])

Denys Sutton (1917–1991), London, thence by inheritance to a Private collection, London, until 2013

#### Exhibitions

London, Matthiesen Gallery, *Old Master Drawings*, May 10–June 8, 1963, cat. no. 43, pl. XX, illustrated (as Bernardo Parentino)

#### Literature

L. Frolich-Bume, "London Austellungen: Einige Zeichnungen alter Meister bei Matthiesen," in *Weltkunst*, vol. 33, 1963, no. 10, p. 23 (as Parentino)

R. Gobiet, *Bernardinus da Parenzo*, unpublished dissertation, University of Salzburg, 1974, vol. II, no. 97 (not Parentino, possibly Artemio)

J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, vol. I, pp. 214, 221 (as Parentino?)

H.-J. Eberhardt, *Von Cranach bis Beckmann: 70 Jahre: "Vereinigung der Freunde": Die schönsten Erwerbungen: Herausgegeben von Tilman Falk*, exhibition catalogue, Munich, Staatliche Graphische Sammlung, 1995, p. 60, under no. 21 (as Artemio)

E. Karet and P. Windows, "The Antonio II Badile Album of drawings: A reconstruction of an early sixteenth century collection," in *Arte Lombarda*, vol. 145, 2005, no. 3, p. 29, footnote 38, pp. 42, 44, cat. no. 18r, illustrated, p. 42, fig. 41, illustrated (as Artemio)

F. Rossi, "Maestro Artemio: un eccentrico pittore mantegnresco a Verona," in *Andrea Mantegna: Impronta del genio*, (Convegno internazionale di studi; Padova, Verona, Mantova, 8–10 November 2006), Florence, 2010, pp. 440, 449ff., 458 (as Artemio)

Forthcoming, E. Karet and P. Windows, *The Antonio II Badile Album of Drawings (ca. 1500): The Origins of Collecting in Early Modern Northern Italy*, to be published in Spring 2014

This fifteenth-century drawing comes from the seminal Antonio II Badile Album, the earliest known example of a collection of drawings pasted into a book. The album reflects the

historic tradition of collecting drawings in northern Italy in the early modern era before Vasari, providing a new point of reference. From its conception and assemblage by Antonio II Badile,<sup>1</sup> the album richly documents contacts between artists and humanists, and the cultivated mind-set that fostered the appreciation of drawings in northern Italy.

The album's history offers a fascinating perspective on collecting. While Antonio II must be celebrated as the collector of the drawings, Professor Evelyn Karet has used a new paleographic analysis to identify the actual compiler of the album after Antonio's death, providing a *terminus post quem* in the late 1530s or early 1540s.<sup>2</sup>

The album originally consisted of nearly one hundred drawings, and was remarkable for its drawings from the earliest periods, including works by Giovanni Badile the Elder (1379–after 1447), Stefano da Verona (1375–c. 1440s), Marco Zoppo (1433–1478), Giovanni Antonio Bazzi, called Sodoma (1477–1549), Niccolo Giolfino (c. 1476–1555), Maestro Artemio (doc. 1491), and other artists working in the Veneto circle of Mantegna (c. 1431–1506) and Giovanni Bellini (c. 1430–1516). These drawings have largely been dispersed to print rooms across Europe and America, including the Staatliche Graphische Sammlung, Munich; the Institut Néerlandais, Paris; the Metropolitan Museum, New York; National Gallery of Art, Washington; the Cleveland Museum of Art; and the Art Institute of Chicago.

Little is known of the life of Maestro Artemio. Aside from the present drawing and nine others also formerly in the Badile Album and now in such collections as the Institut Néerlandais, the Munich print room, and the collection of Keith Christiansen, the artist is known from a document of 1491 where "artemio depentor" is mentioned with regard to a payment for a drawing for a design for the chapel of the Miniscalchi family in the church of S. Anastasia, Verona. Although this indicates that Artemio was active as a fresco painter, no fresco has survived. The subject of several of the Artemio sheets in the album appears to be monks at hard labor such as, for example, the present sheet and another at Munich of *A Stooping Monk Lifting a Pillar* (fig. 1),<sup>3</sup> which Hans-Joachim Eberhardt has suggested may be motifs for frescoes belonging to a cycle.<sup>4</sup>



Fig. 1

6<sup>5</sup>/<sub>8</sub> inches (173 x 162 mm).

4 For a full discussion of Artemio, see Eberhardt, 1995, *op. cit.*, p. 60.



1 Most likely formed circa 1500.

2 Forthcoming, Karet and Windows, 2014, *op. cit.*

3 Staatliche Graphische Sammlung, pen and brown ink on buff paper, 6<sup>5</sup>/<sub>8</sub> x

## PIETRO BUONACCORSI, called PERINO DEL VAGA

Florence 1501–1547 Rome

### 2. *A Griffin Holding a Coat-of-Arms*

Illegible inscription in the band at the center of the *stemma*

Pen and brown ink

6¾ x 5¾ inches

173 x 138 mm

#### Provenance

Alistair Mathews, 1972 (as Italian School, 17th century)

Timothy Clifford, Edinburgh (his sale: Sotheby's, London, 3 July

1989, lot 10, as Perino del Vaga)

Private collection, Germany, until 2013

#### Exhibitions

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian*

*Drawings*, 2 May–21 June 1981, no. 11

Perino del Vaga trained in the studio of the painter Ridolfo Ghirlandio (1483–1561) in his native Florence before entering Raphael's (1483–1520) workshop in Rome around 1516. There he collaborated on the decorations of the Vatican Logge and the Sala dei Pontefici, both commissioned by Pope Leo X. Following the sudden death of Raphael in April 1520, Perino went on to become the pre-eminent mural painter in Rome in the 1520s. The Sack of Rome in 1527 by Emperor Charles V brought cultural life in the Eternal City to a halt, and forced many of its resident artists to flee. Perino moved to Genoa, where he became court artist to Admiral Andrea Doria, working largely on the embellishment of the Palazzo Doria, the Admiral-Prince's villa on the outskirts of the city. Following a brief sojourn in Pisa in the mid-1530s, Perino returned to Rome where he entered the service of Pope Paul III Farnese, for whom he worked until his death in 1547.

At the time it appeared at auction in 1989 the present drawing bore the correct attribution to Perino del Vaga first proposed by Philip Pouncey. As noted in the sale catalogue, a



Fig. 2



Fig. 3

similar motif—a winged griffin holding a heraldic shield with its four paws—occurs in a painted frieze by the artist in the Palazzo Melchiorre Baldassini in Rome, executed between 1520 and 1522, Perino's first major independent commission after Raphael's death (fig. 2).<sup>1</sup> It is not impossible that the drawing served as a design for an unexecuted *stemma* in the Palazzo Baldassini, given its generic similarities with that painted decoration. Linda Wolk-Simon, however, notes that our *Griffin Holding a Coat-of-Arms* is unlikely to have been preparatory for that project, observing that the shape of the shield is different, and the griffin in our design has a prominent tail which the Baldassini griffin lacks. More significantly, the Baldassini coat-of-arms, a shield with three horizontal bars, is not depicted here. The style of the drawing, with its wiry, incisive yet fluid line, also suggests a somewhat later date than the Palazzo Baldassini campaign.

Other than the angel or *nike* bearing a branch at the right, the elements of our unidentified *stemma* include three pine cone-like objects at the upper left, a suspended lock or purse (?) in the lower segment, and a partial inscription across the center. Wolk-Simon further notes that the first element recalls the coat-of-arms of the Capranica, which consisted of three stylized cypress trees with an anchor (fig. 3). However, she considers that the absence of an anchor, which is typically an element of the Capranica arms, and the presence of other elements foreign to it such as the *nike*, cautions against this identification. Nor can any *stemma* with three pine cones (or artichokes?) be readily adduced at present.

Dr. Wolk-Simon suggests that the unusual compilation of elements and the prominent, if re-written and hard-to-decipher, inscription across the center of the shield seem less characteristic of the heraldic device of a family than of a civic commune or guild, a line of inquiry worth pursuing.

Comparable drawings by Perino del Vaga of decorative designs, including coats-of-arms, are at Christ Church, Oxford, and in the Courtauld Institute, London. A stylistically similar representation of a mythical creature—winged, with lion head and paw—can be found on the *verso* of a sheet with sketches of a wall decoration in the Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett, Berlin.<sup>2</sup>

We are grateful to Dr. Linda Wolk-Simon for her assistance with this entry.



<sup>1</sup> See E. Parma Armani, *Perino del Vaga, L'anello mancante, Studi sul Manierismo*, Genoa, 1986, pp. 38ff.

<sup>2</sup> *Wall Decoration with the Coat-of-Arms of a Medici Pope*, pen and brown ink, 17¾ x 11¼ inches (453 x 298 mm), Christ Church College, Oxford, inv. no. 0966; *Coat-of-Arms of a Pope and Four Allegorical Figures*, pen and brown ink with brown wash, 4¾ x 17¼ inches (124 x 435 mm), Cour-

tauld Institute of Art, London, inv. no. Witt 4673; *Supporting Winged Figure, with Lion Head and paw*, pen and brown ink, 10¼ x 8¾ inches (262 x 221 mm), Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett, Berlin, inv. no. KdZ 5166; see: *Perino del Vaga tra Raffaello e Michelangelo*, exhibition catalogue, Mantua, Palazzo del Te, 2001, nos. 27, 29, and 74, all illustrated.

## GIULIO PIPPI, called GIULIO ROMANO

Rome 1499-1546 Mantua

### 3. *Saint Anne with a Handmaiden: Study for the "Birth of the Virgin"*

Pen and brown ink  
5½ x 4½ inches  
140 x 115 mm

#### Provenance

Sir Peter Lely (1618-1680) (Lugt 2092)  
Jan Pietersz. Zoomer (1641-1724) (Lugt 1511)  
Richard Houlditch (d. 1736) (Lugt 2214)  
Sir Joshua Reynolds (1723-1792) (Lugt 2364)  
Private collection, England, until 2013

A study for the design for the *Birth of the Virgin*, one of the large frescoes in the barrel vault of the chancel, commissioned as part of an enormous decorative scheme for the cathedral at Verona by Giulio's friend, Gianmatteo Giberti, Archbishop of Verona (fig. 4). According to Vasari, Giberti had wanted Giulio himself to execute the frescoes, but the artist was unable to do so due to the pressing obligation of work in Mantua for Federigo Gonzaga. The archbishop next asked Giovanni Francesco Caroto (1480-1555 or 58) to paint the scheme to Giulio's designs, but he declined. In the end, the frescoes, based largely on Giulio's drawings, were executed by Francesco Torbido (1486-1562), who signed the apsidal fresco of the *Assumption of the Virgin*, inscribing it with the date of 1534.<sup>1</sup>

Frederick Hartt has suggested that the drawings were made a year or two earlier, finished probably immediately following the second visit of the Emperor to Mantua in 1532, after Giulio's designs for the Palazzo del Te had been completed. In addition to the present, newly discovered drawing,

two other drawings by Giulio for the *Birth of the Virgin* are known: a finished *modello* in the Louvre (fig. 5)<sup>2</sup> and a sheet at Chatsworth (fig. 6),<sup>3</sup> showing a slightly different solution for the composition. Hartt has suggested that the Louvre *modello* represents a point in the design process that Giulio would have considered definitive. However, the powerfully modeled figures in this composition, marked by great movement, may have proved too strong an image; the *modello* may in fact have been rejected by Archbishop Giberti. In the end, Torbido retained the general disposition of the groups, especially the strong diagonal relationship between the figure of Saint Anne in bed and the midwives in the foreground, but differed from Giulio's design so radically otherwise that none of the figures corresponds exactly to either the Louvre *modello* or the alternative design at Chatsworth. Torbido's final picture, more conventional and timid in every respect, lacks all Giulio's energy and strength revealed in the surviving drawings.

Our drawing, which has a notably distinguished provenance, is a beautiful, spare example of Giulio's draughtsmanship. Giulio has imagined a particularly intimate moment in the story and shows a servant adjusting a pillow behind Saint Anne, who has just given birth, in an effort to make her more comfortable in bed. It may have been drawn either just before the abandoned *modello* in the Louvre, or as a refinement in the composition after the Louvre drawing was made. In the final fresco, both Saint Anne and the handmaiden are shown on the opposite side of the bed, a change first hinted at in the Chatsworth sheet, perhaps in response to objections raised by the patron to the vigorous Louvre *modello*.



Fig. 4



Fig. 5



Fig. 6

<sup>1</sup> See F. Hartt, *Giulio Romano*, New Haven, 1958, 2 vols., vol. 1, pp. 203-08, for a detailed discussion of the project and the related drawings by Giulio.  
<sup>2</sup> Inv. no. 3454. Pen and brown ink with brown wash, heightened with

white, on blue paper, 10½ x 14 inches (267 x 356 mm).  
<sup>3</sup> Inv. no. 121. Pen and brown ink over traces of black chalk, 10¼ x 12½ inches (261 x 352 mm).



## GIULIO PIPPI, called GIULIO ROMANO

Rome 1499–1546 Mantua

### 4. *An Infant in Swaddling Clothes*

Pen and brown ink over black chalk, silhouetted, and torn, lower left  
8 $\frac{1}{16}$  x 4 inches  
205 x 101 mm

#### Provenance

Jonathan Richardson, Sen., London (Lugt 2184)  
Sir Joshua Reynolds, London (Lugt 2364)  
John MacGowan, London (Lugt 1496, verso)  
Sir Thomas Lawrence, London (Lugt 2445)  
Lord Francis Egerton, 1st Earl of Ellesmere, London (Lugt 2710b),  
by descent to  
The 5th Earl of Ellesmere, 6th Duke of Sutherland (his sale: Lon-  
don, Sotheby's, *The Ellesmere Collection, Part II, Drawings by*  
*Giulio Romano*, 5 December 1972, lot 15, illustrated)  
Sale: London, Sotheby's, 9 April 1981, lot 75, where purchased by  
Ralph Holland (1917–2012), Newcastle upon Tyne,  
Thence by descent

#### Exhibitions

Newcastle upon Tyne, Hatton Gallery, *Italian Drawings, 1525–*  
*1750*, 1982, cat. no. 5

#### Literature

*Catalogue of the Ellesmere Collection of Drawings at Bridgewater*  
*House*, London, 1898, no. 167  
F. Hartt, *Giulio Romano*, New Haven, 1958, vol. I, pp. 251 and 308,  
cat. no. 358  
R. Holland, "Collecting Drawings: A Lecture Delivered by Ralph  
Holland to the Friends of the Laing Art Gallery," Newcastle,  
1981, (Sotheby's reprint, London, 2013), n.p., illustrated

In 1524 Giulio left Rome for Mantua at the invitation of Federico II Gonzaga. As Raphael's favorite pupil, he had inherited his studio and projects after the master's death in 1520. Giulio was to remain in Mantua for the remainder of his career, becoming painter, designer, and architect to the Gonzaga court, and thus dominating the artistic life of the city. His two most important projects were the construction and decoration of the Palazzo del Te (1526–34) and the decoration of the Appartamento di Troia in the Palazzo Ducale, completed in 1538.

Frederick Hartt discussed the present drawing in connection with three other drawings of children, which he suggested may have been studies for tombs, dating them to 1540–46, at the end of Giulio's career.<sup>1</sup> Certainly one of the drawings at Chatsworth<sup>2</sup> appears to be a fully worked de-

sign for a child's tomb and is drawn with pen and brown ink and brown wash. The other two drawings, one in pen and brown ink representing a *Nude Infant with his Hands Raised in Prayer* (also Chatsworth),<sup>3</sup> the second in pen and brown ink and wash showing a *Kneeling Child with Hands Raised in Prayer* (Louvre),<sup>4</sup> do not appear to be necessarily related to tomb sculpture. In fact, Michael Jaffé suggested that the Chatsworth *Nude Infant*, shown on a pedestal, may be a design for a *bronretto*.<sup>5</sup> The Louvre drawing could be a design for any number of compositions.

Alternatively, citing the painting by Mantegna of the standing *Infant Savior* in Washington (fig. 7),<sup>6</sup> Michael Hirst, in the Ellesmere catalogue, regarded our sheet as more likely an early work, drawn shortly after Giulio's arrival in Mantua.<sup>7</sup> The stylistic differences with the three drawings cited by Hartt are notable; the present drawing possesses a graphic strength unlike the three other sheets, which are more delicately drawn with a finer pen and softly brushed washes. Ralph Holland in his notes on his collection suggested, not unconvincingly, that our drawing may be a birth portrait, possibly of a Gonzaga princeling. He further compared it to a later portrait drawing by Ottavio Leoni, the charming *Artist's Son as a Baby*, at Oxford (fig. 8).<sup>8</sup> The exceptionally vivid expression of the child does suggest a drawing from life.



Fig. 7



Fig. 8

1 Hartt, *op. cit.*, vol. 1, pp. 251–52, p. 308, cat. nos. 357–60; vol. 2, figs. 509, 513, illustrated.  
2 See M. Jaffé, *The Devonshire Collection of Italian Drawings: Roman and Neapolitan Schools*, London, 1994, p. 118, cat. no. 232, illustrated.  
3 See M. Jaffé, *op. cit.*, p. 120, cat. no. 237, illustrated.  
4 Inv. no. 3564, *recto*; see Louvre online database.  
5 Jaffé, *op. cit.*, p. 120, under cat. no. 237.

6 National Gallery of Art, inv. no. 1952.5.7; oil on panel, 27 $\frac{3}{8}$  x 13 $\frac{1}{2}$  inches (70.2 x 34.3 cm).  
7 *The Ellesmere Collection, Part II, Drawings by Giulio Romano*, sale catalogue, London, Sotheby's, 5 December 1972, under lot 15.  
8 Ashmolean Museum, inv. no. WA1959.64; black, red, and white chalk on blue paper, 9 $\frac{1}{8}$  x 6 $\frac{1}{16}$  inches (238 x 163 mm).





## GIORGIO VASARI

Arezzo 1511–1574 Florence

### 5. *Cosimo Reviving the Town of Volterra*

Pen and brown ink, brown wash, heightened with white over black chalk on blue paper, squared in black chalk  
6 x 7¼ inches  
152 x 186 mm

#### Provenance

Sale: London, Christie's, 23 June 1970, lot 54, illustrated  
Ralph Holland (1917–2012), Newcastle upon Tyne,  
Thence by descent

#### Exhibitions

Newcastle upon Tyne, Hatton Gallery, *Italian and other Drawings, 1500–1800*, 1974, cat. no. 10, pl. VI, illustrated (cat. by K. Rowntree and R. Holland)  
Newcastle upon Tyne, Hatton Gallery, *Italian Drawings, 1525–1750*, 1982, cat. no. 8, pl. IIa, illustrated

#### Literature

*Antichità Viva*, IX, 1970, 3, p. 71, illustrated  
C. Monbeig-Goguel, *Vasari et son Temps, Inventaire Générale des Dessins Italiens*, I, Paris, 1972, under cat. no. 210  
E. Allegri and A. Cecchi, *Palazzo Vecchio e i Medici, guida storica*, Florence, 1980, p. 152, cat. no. 7, illustrated  
F. Härb, *Giorgio Vasari. Die Zeichnungen*, Ph.D. thesis, University of Vienna, 3 vols., 1994, I, p. 197, cat. no. 238, II, pl. 238, illustrated

R. A. Scorza, "Vasari and Gender: A New Drawing for the Sala di Cosimo I," in *Yale University Art Gallery Bulletin*, 1995–96, pp. 65–74, illustrated

F. Härb in D. Franklin et al., *Leonardo da Vinci, Michelangelo and the Renaissance in Florence*, exhibition catalogue, Ottawa, National Gallery of Canada, 2005, p. 300, under cat. no. 110, and p. 355

In 1556, shortly after work began in the Quartiere degli Elementi at the Palazzo Vecchio, Florence, Vasari and his team embarked on the decoration of the Quartiere di Leone X. Named after the first Medici pope, Leo X (1475–1521), these quarters consisted of six rooms and a small chapel that formed Duke Cosimo I's private chambers. This drawing relates to the ceiling decoration in one of these rooms, known as the Sala di Cosimo I (fig. 9). More specifically, it is a study for one of eight spandrel paintings flanking the four *tondi* in the vault, depicting significant events in the life of the duke. Each spandrel shows Cosimo together with various allegories of Tuscan towns. In a letter to Cosimo of 12 May 1558 Vasari refers to the *Sala*, except for the floor, as finished.<sup>1</sup>

Devised by the humanist Cosimo Bartoli the iconographic programme for the ceiling paintings survives in a letter to Vasari written in 1556, which contains also the *invenzioni* for



Fig. 9

<sup>1</sup> K. and H.-W. Frey, *Giorgio Vasari, Der literarische Nachlass*, 3 vols., Munich, 1923, 1930, and 1940, I, pp. 501–04, no. CCLXVI. In the *Ricordanze Vasari* lists the room under the year 1559, between the Sala di Lorenzo il

Magnifico and Sala di Giovanni dalle Bande Nere (Frey, *op. cit.*, II, p. 874, no. 256).

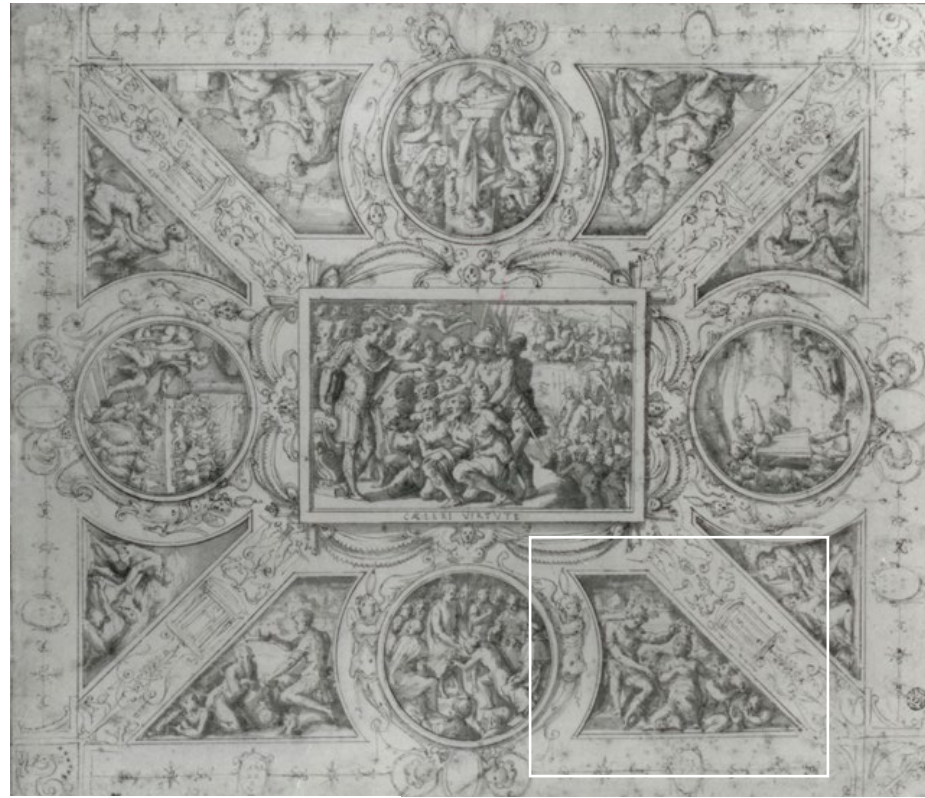


Fig. 10

the Sala di Cosimo il Vecchio and that of Cosimo's father, Giovanni dalle Bande Nere.<sup>2</sup> The initial programme for the Sala di Cosimo I, however, included only one allegory of a Tuscan town, Pisa, while the other compartments were to show various virtues associated with the duke. These virtues were later abandoned in favor of a programme emphasizing Cosimo's role as a reviver and builder of fortifications in the towns of his dominion. Here, as Rick Scorza has pointed out, Vasari and Bartoli drew on the classical motif of *Roma resurgens*, the reviving of towns by Roman Emperors frequently represented on Roman coins. The Tuscan towns are either shown as men or women, depending on their names' gender.<sup>3</sup> This programme is also fully developed in a large and finished design for the entire ceiling decoration in the Louvre (fig. 10).<sup>4</sup> Subsequently, however, the individual scenes as shown in the Louvre drawing were partially rearranged.<sup>5</sup>

Our drawing shows Cosimo reviving the old Etruscan town of Volterra and is a study for the compartment to the right of the *tondo* with *Cosimo among his Architects, Sculptors, and Engineers*, a damaged drawing for which is preserved

in the Castello Sforzesco, Milan.<sup>6</sup> It was almost certainly part of a large and highly finished design for the entire ceiling that was presented to Duke Cosimo for approval. Two other such drawings, executed in the same technique on blue paper with their shape corresponding to that of the ceiling painting, have come down to us. To the left of the *tondo* Vasari depicted *Cosimo Reviving the Town of Fivizzano*, for which a study, in the same technique and spandrel shape as ours, is at the Yale University Art Gallery, New Haven (fig. 11).<sup>7</sup> Initially, however, as can be seen in the Louvre drawing, the Fivizzano scene was projected to the left of *Cosimo Visiting the Fortifications of Elba*, while the town of Pistoia would have formed the pendant to our scene to the left of *Cosimo among his Architects, Sculptors, and Engineers*. Eventually the Pistoia scene was transferred to the opposite wall. A third study for one of the eight spandrels, showing *Cosimo Reviving the town of San Sepolcro*, is at the National Gallery of Canada, Ottawa.<sup>8</sup>

The present drawing follows, with some differences, the little sketch in the large ceiling design at the Louvre. As Scorza has shown, in the latter drawing the female figure presents

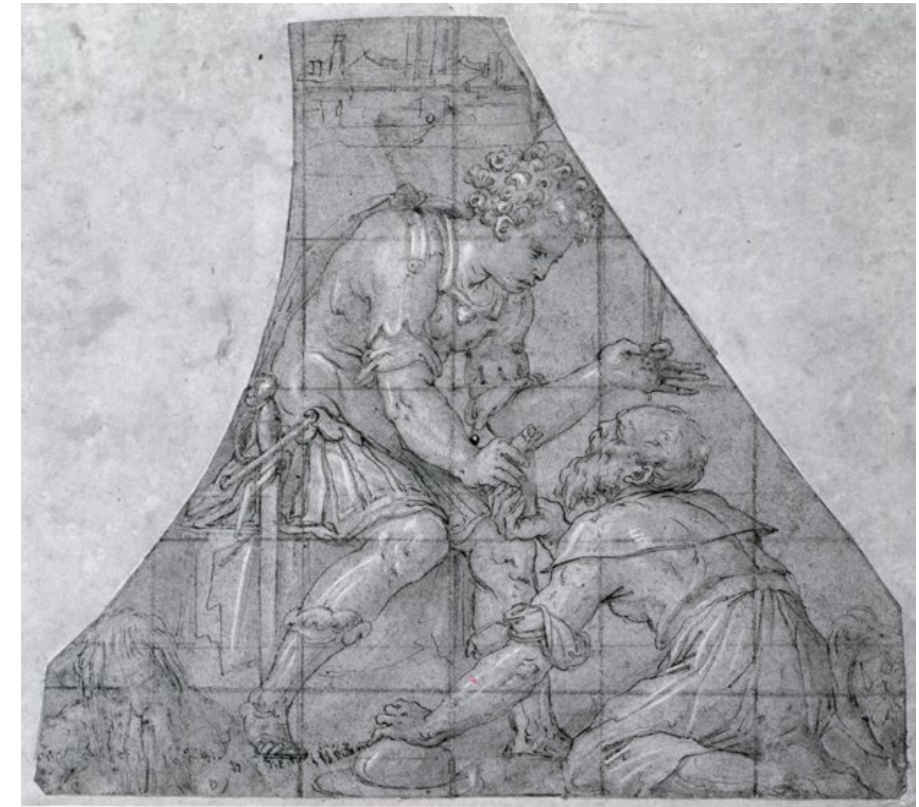


Fig. 11

a large crystal of rock salt to Cosimo, alluding to the ancient city's saltworks, which Vasari omitted from our design and the final painting. Instead he showed the Duke awarding a mural crown to the female figure, who is now simply pointing with her left arm to a salt pan in the lower right corner. In the *Ragionamenti*, Vasari's hypothetical dialogue in which he guides Cosimo's son, Principe Francesco, through the Palazzo Vecchio, describes the allegory of Volterra as an "old woman drawing the Duke's attention to the salt pans with boiling saline, and His Excellency places the mural crown on her head."<sup>9</sup> The drawing matches the painting in most details, only the distant view of Volterra is not included, as was often the case with drawings of this type. We know from Vasari's letters that he used to dispatch his assistants to make topographical sketches of the required sites, which were then incorporated into the paintings.

Originally, this drawing almost certainly belonged to the same large and highly finished sheet as those at Ottawa and New Haven. Their spandrel-like shape is also most certainly down to Vasari himself, reflecting his working practice particularly in his later, often time-constrained, years. It was Va-

sari (and never an assistant), who prepared the large ceiling designs, which were then often reviewed first by his iconographic advisor, Vincenzo Borghini, and ultimately by Cosimo I. Those reviews occasionally required changes to either iconographic details or, quite frequently, the positioning of individual scenes within a greater scheme. As a result, such large and finished drawings (based on the size of our drawing, the overall design would have been about 76 cm in length) were frequently cut in order to rearrange individual scenes (or replace them with new ones) while at the same time avoiding the time-consuming process of making a new finished drawing from scratch. The most prominent, though by no means the only, such drawing, parts of which survive in various collections, was the so-called *cartone grande*, a large, though in this case rather sketchy, drawing originally also about 76 cm in length that shows Vasari's and Borghini's initial scheme for the ceiling paintings of the Sala Grande in the Palazzo Vecchio (1563).

FLORIAN HÄRB

<sup>2</sup> Frey, *op. cit.*, I, pp. 439–42, no. CCXXXIV.

<sup>3</sup> The exception is Fivizzano, which is depicted as an old woman.

<sup>4</sup> Inv. 2174; see Monbeig-Goguel, *op. cit.*, cat. no. 210, illustrated.

<sup>5</sup> One of the scenes in the Louvre design, *Cosimo Reviving Empoli*, was ultimately replaced by *Cosimo Reviving Prato*.

<sup>6</sup> Inv. B 2646-6876, see Härb, *op. cit.*, 2005, under cat. no. 110. A finished

study for the central ceiling painting showing Cosimo I de' Medici triumphant at the battle of Montemurlo following the defeat of the *fuorusciti* under Piero Strozzi in 1537 is in the Uffizi (inv. 1186E).

<sup>7</sup> Scorza, *op. cit.*, pp. 64–74, fig. 1, illustrated.

<sup>8</sup> Härb, *op. cit.*, 2005, cat. no. 110, illustrated.

<sup>9</sup> G. Vasari, *Le Vite de' più eccellenti Pittori, Scultori ed Architettori*, in G. Milanesi, ed., *Le Opere di Giorgio Vasari*, 9 vols., Florence, 1878–85, VIII,

p. 194.

JACOPO ZUCCHI  
Florence c. 1540–1596 Rome

## 6. *The Foundation of Cosmopoli (?)*

Inscribed, lower right, 39  
Pen and brown ink, brown wash, over black chalk, on white paper,  
within black ink framing lines  
10 x 13<sup>1</sup>/<sub>16</sub> inches  
254 x 332 mm

### Provenance

Pierre Crozat (Lugt 3612, his numbering, 39), Paris  
Anonymous sale: London, Christie's, 6 July 1976, lot 34, illustrated  
(as Stradanus)  
Ralph Holland (1917–2012), Newcastle upon Tyne,  
Thence by descent

### Exhibitions

Newcastle upon Tyne, Hatton Gallery, *Italian Drawings, 1525–1750*, 1982, cat. no. 14, plate II B, illustrated (catalogue by R. Holland)

### Literature

F. Hãrb in *Disegno, giudizio e bella maniera, Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, Milan, 2005, p. 110, cat. no. 59, p. 111, illustrated

Attributed to Stradanus (1523–1605) at the Christie's sale in 1976, this rapid pen sketch is typical of Jacopo Zucchi's eccentric style of highly abbreviated figures with balloon-like limbs reminiscent of the Michelin tire man. Though principally derived from Vasari's drawings, Zucchi's style was formed also by Stradanus, his elder colleague, which renders the former attribution to the Flemish artist understandable. The drawing shows a man on horseback leading a group of riders and pointing with his right hand at a plan or map presented to him by another man on foot. The fact that great care is taken to protect him from the blazing sun with a parasol clearly indicates his status as a ruler. The figure is almost certainly identifiable as Cosimo I de' Medici, in which case the scene

would appear to depict the foundation and fortification of Cosmopoli, the re-named Portoferraio, following its surrender to Cosimo in 1548. For several centuries thereafter



Fig. 12

these fortifications made Elba's capital the "safest port in the world," to quote Admiral Nelson's assessment.

The *Edificazione fatta dal duca, nell'Elba* was also the subject of one of four chiaroscuro paintings, now lost, executed by Zucchi and Battista Naldini (1537–1591) as part of the ephemeral decoration of the Sala Grande in the Palazzo Vecchio, Florence, set up for the wedding of Francesco de' Medici and Johanna of Austria on 16 December 1565. Located on either end of the long walls just below the ceiling of the Sala Grande, these works were in the 1590s replaced by the large paintings of Ligozzi (1547–1627) and Passignano (1559–1638) which are still *in situ*. According to Giovan Battista Cini's contemporary description of the wedding *apparato*, Naldini and Zucchi each executed two paintings. While no drawings by Naldini survive for his pictures of the *Draining of the Marshlands* and *The Fortification of Cosimo's Dominion*, a finished drawing by Zucchi for his *Delivery of the Keys at Livorno* is in the Musée du Louvre, Paris and was first published by Catherine Goguel (fig. 12).<sup>1</sup> The present drawing is likely a sketch for Zucchi's second picture, showing Cosimo choosing the site or approving the building plan, while men in the background move building material on mules. The reclining figure in the left foreground, holding what appears to be the end of a rudder, would represent the Tyrrhenian Sea.

The subjects of these paintings were devised by Vasari's iconographic advisor, Vincenzo Borghini, who intended to use them, with minor variations, also for the decoration of the *basamento* underneath Vasari's frescoes of battle scenes in the Sala Grande (1567–71). This decoration was never executed but a literary *invenzione* by Borghini, which survives in the Archivio di Stato, Florence, describes the paintings' subject matter.<sup>2</sup> While it is not impossible that the present drawing is also linked to that decoration, a preparatory drawing for the *basamento* decoration in the Uffizi, possibly by Naldini,<sup>3</sup> suggests that the format of these paintings was upright and octagonal, rather than horizontal as in the wedding *apparato* paintings. In any event, this spirited drawing testifies to Zucchi's early, already quite independent, role in Vasari's workshop, while adding to our picture of what must have been one of the grandest ephemeral decorations in sixteenth-century Florence.

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<sup>1</sup> C. Monbeig Goguel, *Musée du Louvre. Cabinet des dessins. Inventaire général des dessins italiens, I: Maîtres toscans nés après 1500, mots avant 1600. Vasari et son temps*, Paris, 1972, cat. no. 361, pl. 3, illustrated; E. Pillsbury, "Drawings by Jacopo Zucchi," in *Master Drawings*, XII, 1974,

p. 6, pl. 3, illustrated.

<sup>2</sup> ASF, Carte Strozziene, CXXXIII, fol. 142.

<sup>3</sup> P. Barocchi, *Mostra di disegni del Vasari e della sua cerchia*, exhibition catalogue, Florence, 1964, cat. no. 77, illustrated.

JACOPO ZUCCHI  
Florence c. 1540–1596 Rome

7. *Studies of Dancing Figures, Two Elegantly Dressed Women, and Men Carrying Baskets*

Inscribed, lower right, *A. Carache*, and numbered, 38  
Pen and brown ink, over red chalk  
7¼ x 10¾ inches  
182 x 278 mm

*Provenance*  
Jonathan Richardson, Sen. (Lugt 2184), his mount, with illegible shelfmark (*verso*)  
Heneage Finch, 5th Earl of Aylesford (Lugt 58), by descent  
Possibly, sale: London, Christie's, 17–18 July 1893, part of lot 230  
("Various sketches by the Carracci," sold for 5s to Murray)  
Private collection, Paris, by the early twentieth century  
Thence by descent

Following his appointment to redecorate the Palazzo Vecchio in Florence for Duke Cosimo I de' Medici in 1555 (see cat. no. 5), Giorgio Vasari (1511–1574) built a formidable workshop comprising some of the most talented painters in Florence, capable of executing swiftly and efficiently the master's designs both in fresco and in oil. These artists, however, also greatly contributed with their own ideas and compositions to the other grand projects Vasari supervised in the 1560s: the vast ephemeral decorations for the wedding of Francesco de' Medici and Johanna of Austria in 1565, those for Michelangelo's funeral the year before, or the monumental altarpieces for the city's leading churches, to name but a few. Of the foremost members of Vasari's workshop, such as Giovanni Stradanus (1523–1603), Battista Naldini (1537–1591), and Francesco Morandini, better known as Il Poppi (c. 1544–1597), Jacopo Zucchi was arguably the boldest and most gifted draughtsman. He was also Vasari's only pupil in the stricter sense of the word. The others had either trained mostly elsewhere, such as Naldini and Poppi, or entered the workshop as full-fledged painters, as had Stradanus.

And although Zucchi's earlier drawings, such as his magnificent *Allegory of Medicine* in the British Museum (early 1560s),<sup>1</sup> clearly show a strong Vasarian streak, they reveal already a highly personal drawing style with a penchant for extraordinary figures, elegant poses, and by far the most extravagant rendering of the human anatomy to be found anywhere in Florence at the time, comparable perhaps only to similar idiosyncrasies in the Tintoretto workshop. The decidedly non-classical conception of his figures owes much to the influence of his elder and more experienced colleague, the Antwerp-trained Stradanus, the chief assistant in Vasari's *équipe* in the Sala Grande of the Palazzo, where both artists worked closely on the execution of the ceiling paintings in 1563–65. It is no surprise, therefore, that drawings by these two artists have regularly been confused in the past (see cat. no. 6).

When work began shortly thereafter on the six monumental wall frescoes (1566–72) depicting the Medicis' conquests of Siena and Pisa, Zucchi's role became more prominent, just as Stradanus's diminished, perhaps also because he was less skilled at painting in fresco.

The climax of Vasari's intervention at the Palazzo Vecchio, and the crown jewel of its decoration, is no doubt the Studiolo of Principe Francesco I de' Medici. Located next to the Sala Grande, it was decorated to Vasari's designs and Vincenzo Borghini's iconographic programme in 1570–72. It was dedicated to the Four Elements and celebrated Francesco's interest in scientific experiments, such as the cutting of gems and the casting and processing of metal, and his great passion for minerals (*miniére*) and all kinds of alchemic ventures. All members of Vasari's workshop, and many other mostly up-and-coming Florentine artists, were asked to contribute paintings to the scheme. Zucchi played a leading role here, painting together with Poppi the frescoes in the vault, and contributing one of the best known paintings of the entire decoration. Generally referred to as the *Mine*, or *la Miniera*, it is prominently located in the upper center of the wall dedicated to the element of Earth (fig. 13). Almost certainly made in conjunction with this painting, the present sheet is a prime example of the great inventiveness of Zucchi's pen sketches. Several figures in the drawing are related to those in the picture. The two men in broad-brimmed hats carrying fully packed baskets, one of them with his hand on his hip, correspond closely in type with the man carrying iron ore in the right foreground of the painting. The elegantly dressed women in the center of the drawing are close to those in the princely entourage of Francesco and Johanna who are visiting the mine in the background of Zucchi's painting. The dancing figures on the left, however, while similar in type, do not seem to relate to



Fig. 13

any of the figures in the painting. No other drawing by Zucchi for this picture appears to survive, which makes the recent reappearance of this spirited sheet all the more exciting.

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<sup>1</sup> E. Pillsbury, "Drawings by Jacopo Zucchi," in *Master Drawings*, XII,

1974, p. 4, illustrated.

GABRIEL TOLA  
Brescia 1523–1569 Dresden

8. *Landscape with Figures*, 1558

Signed with the initials, and dated, lower right, *GT / 1558*  
Pen and brown ink over traces of stylus  
9 $\frac{7}{8}$  x 14 $\frac{1}{16}$  inches  
245 x 370 mm

*Provenance*  
Adolphe Stein, Paris, by 1985  
Private collection, France

*Literature*  
U. Heckner, *Im Dienst von Fürsten und Reformation: Fassadenmalerei an den Schlössern in Dresden und Neuburg an der Donau im 16. Jahrhundert*, Munich, 1995, p. 40, footnote 140

This rare example of a work by the sixteenth-century Lombard artist Gabriel Tola belongs to a group of pen-and-ink landscape drawings executed during his nineteen-year employment at the Dresden court of the Elector of Saxony. Ulrike Heckner refers to our work in her 1995 book, and adds it to the known corpus of the artist's few surviving drawings, most of which had been shown or referenced in a 1969 exhibition at the Staatliche Kunstsammlungen in Dresden.<sup>1</sup> The majority are landscapes, five of which can be found today in the collection of the Herzog Anton Ulrich Museum, Braunschweig, and a further sheet in the Staatliche Kunstsammlungen, Dresden.<sup>2</sup>

In 1549, Gabriel Tola left his native Brescia to work at the court of Moritz, Elector of Saxony (1521–1553), as a musician and an artist. He was accompanied by his two brothers, Benedikt (1525–1572) and Guerino. The Archbishop of Trent, Cardinal Christoph Madruzzo (1512–1578), was in-



Fig. 14

strumental in introducing the brothers to Moritz, who had been traveling through northern Italy in 1549, partly to recruit local artists, architects, craftsmen, engineers, and musicians to bring back with him to Dresden. His intention was to modernize this previously agricultural city and transform it into an important Renaissance cultural center. In accordance with the Elector's ambitions, Gabriel and Benedikt were commissioned to design and execute the decoration of the façade and parts of the interior of the Dresdner Schloss, originally a medieval fortress, which was undergoing a process of stylistic Italianization intended to remodel it into a fashionable princely palace. After Moritz's death in 1553, his brother, August, the new Elector of Saxony (1526–1586), continued his predecessor's work. As a result, many of the foreign artists, including the Tola brothers, were able to remain in his employment and in the city.

Gabriel's principal role at court was as a musician and singer. He belonged to the Italian 'Welsche Music' orchestra founded by Moritz in 1549, which mainly consisted of cornettists and sackbut players, known for their popular, secular music. Throughout the 1550s and 1560s, he maintained an involvement with the visual arts by accepting a number of important state commissions and producing a steady output of works on paper. Although most of these drawings are now lost, the landscapes which do survive testify to the importance of Netherlandish artistic tradition in shaping his visual language, evident in his repeated use of wide vistas, repousoir trees, distant ruins and buildings, and small figures. The present work also charmingly references Gabriel's musical connection through the tiny sackbut and flute poking out alongside the artist's monogram in the lower right-hand corner of the sheet. Similarly, a drawing from the Herzog Anton Ulrich Museum contains a flute-playing figure, whose elbow is propped against a rock with his signature (fig. 14).<sup>3</sup>

Contemporary documents suggest that both Gabriel and Benedikt achieved a level of high status as musicians and artists at court. Each received an annual salary of at least 144 florins, in addition to separate payments for major artistic commissions. As an expatriate, Gabriel maintained close contact with his countrymen, and may have made trips to Brescia in 1563 and 1566 with his brother Benedikt. Any voyages home, however, were never permanent. He died in his adopted city in 1569, where he was buried in the cemetery of the Frauenkirche.



<sup>1</sup> U. Heckner, *op.cit.* For the 1969 exhibition catalogue, see W. Schade, *Dresdener Zeichnungen 1550–1650: Inventionen sächsischer Künstler in europäischen Sammlungen*, Dresden, 1969, exhibition catalogue, Dresden, Staatliche Kunstsammlungen, pp. 93–98, cat. nos. 108–14.

<sup>2</sup> Braunschweig, Herzog Anton Ulrich Museum, inv. nos. Z121–125, and Dresden, Staatliche Kunstsammlungen, inv. no. C 1930–45.

<sup>3</sup> Braunschweig, Herzog Anton Ulrich Museum, inv. no. Z125, *Landscape with a Flute Player*, pen and brown ink, 10 $\frac{1}{4}$  x 15 $\frac{1}{16}$  inches (260 x 391 mm).

## BERNARDINO BARBATELLI, called POCCKETTI

San Marino Val d'Elsa 1548–1612 Florence

### 9. *Half-length Study of a Man Seen from Behind, with a Young Boy to his Right*

Black and red chalk  
8¼ x 7⅞ inches  
210 x 185 mm

#### Provenance

Henri Fage, Paris (Lugt 1007) (his sale: Paris, 23 October 1942,  
lot 19 [as Annibale Carracci])

Marie-Joseph-Hercule Henri de Peyerhimoff de Fontenelle  
(1871–1953), Paris

Thence by descent

As Gauvin Bailey has observed, the Counter-Reformation stylistic revolution in painting began, not in Rome, but in Florence, with the work of such painters as Santi di Tito (1538–1603), Allesandro Allori (1535–1607), Giovanni Battista Naldini (1537–1591), and Jacopo Ligozzi (1547–1627).<sup>1</sup> In Tuscany, one favorite form of revival for the Reform movement was the Renaissance cloister lunette fresco cycle, which was regarded as an ideal format for Reformist didactic painting. The large cloister walls, well lighted from a spacious center courtyard, could accommodate a long series of lunettes and thus tell a long narrative story sequentially. The first in a long series of Counter-Reformation lunette cycles was that at the Chiostro Grande at S. Maria Novella (1581), painted by a number of artists under the direction of Santi di Tito and Allesandro Allori. Unlike the earlier Quattrocento and Renaissance fresco cycles in Florence, with their variety of narrative scenes from scripture, the lives of the saints, and founders of the religious orders, the post-Tridentine cycles focused “almost exclusively on the founders or ideological leaders of the various religious orders or confraternities.”<sup>2</sup>



Fig. 15

One of the chief practitioners of this genre in the generation following Santi and Allori was Bernardino Barbatelli, called Poccetti. Long forgotten until very recently, Poccetti was considered by his biographer Filippo Baldinucci a painter “di prima classe.”<sup>3</sup> Having studied with Michele di Ridolfo (1503–1577) and later Bernardo Buontalenti (1531–1608), Poccetti first made his living as a façade painter and a painter of decorative *grotteschi*. In 1570 he entered the Accademia del Disegno. After a trip to Rome in 1574 he devoted most of his time to the cloister lunette cycles for which he is most renowned, beginning first as a contributor to the above mentioned pioneering Reform cycle in the Chiostro Grande at S. Maria Novella in 1581.

This exceptional sheet, formerly attributed to Annibale, is a study for two figures in one of the lunette decorations in his greatest and most famous lunette cycle in the Chiostro dei Morti at the church of SS. Annunziata. As SS. Annunziata, with its miraculous image of the Annunciation, was one of the most celebrated pilgrimage sites in Italy, the Chiostro dei Morti was arguably the most visible and public of all the late Florentine Renaissance cloister lunette cycles. SS. Annunziata was under the protection of the Servite Order, a Florentine aristocratic order founded in 1233, whose members gave up their worldly goods in the service of the Virgin. The programme for the cloister cycle was a narrative illustrating the notable events in the history of the order and originally consisted of twenty-five frescoed lunettes, of which only twenty-one are still in situ.

Our drawing is preparatory for one of the earliest of the frescoes, *The Seven Founders Begin their Religious Community in 1233* (fig. 15), executed circa 1604–06, and located in the north portico. It shows the figure of man, half-clothed, seen from behind, in the lower right corner of the fresco, who acts as an anchor to the entire composition. A child with his arm outstretched directs the man’s attention to the Founders of the Order receiving communion, with the Theological Virtues of Faith, Hope, and Charity hovering above as in a vision.



<sup>1</sup> G. A. Bailey, “Catholic Reform and Bernardino Poccetti’s Chiostro dei Morti at the Church of SS Annunziata in Florence,” in *Apollo*, September 2003, pp. 23–31. Prof. Bailey discusses Poccetti and this project in depth in his article, which serves largely as the basis for this entry.

<sup>2</sup> Bailey, *op. cit.*, pp. 23–24.

<sup>3</sup> For a survey of early and later biographies, critical assessments, and exhibitions dedicated to Poccetti, see Bailey, *op. cit.*, p. 28, footnote 9.

## GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–1666 Bologna

### 10. *Study of a Soldier and an Old Man*

Pen and brown ink and wash  
10 x 7¼ inches  
255 x 182 mm

#### Provenance

Sale: London, Sotheby's, 28 June 1979, lot 145, illustrated  
Private collection, London, until 2013

This brilliant and fluid study shows the two figures at the far right of *The Martyrdom of St. Bartholomew*, an altarpiece commissioned from Guercino for the church San Martino in Siena in 1635–36 and now a wreck (fig. 16).<sup>1</sup> The commission was one of the most important projects undertaken by Guercino during the 1630s and inspired him to make a particularly fine group of drawings in preparation.<sup>2</sup> The present sheet can be included among these for the first time. Two of the sheets focus on the secondary characters in the painting: ours and a study at the Teylers Museum, Haarlem, for the revelatory angel in the top register of the painting.<sup>3</sup> The others show Bartholomew and the figures immediately around him.

The present drawing corresponds relatively closely to the finished picture; the soldier's gesture in the painting is less animated, while he and the bearded man behind him no longer direct their gaze upwards toward the angel. Guercino

sketched two possibilities for the soldier's right arm and hand, one in which he leans on a stick and one in which he reaches across his chest for a knife. In the end he retained the first solution with some alterations. It is a good illustration of the complex practice that lay behind Guercino's creative process. He rarely drew finished composition studies,



Fig. 16

<sup>1</sup> This painting is known through a contemporary copy now in the church of S. Barnaba, Martino Laziale; see L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 247, no. 158, illustrated.

<sup>2</sup> Nicholas Turner and Carol Plazzotta identified six preparatory studies for the subject: in the Pierpont Morgan Library, New York (inv. no. I,101e), the Art Museum, Princeton University (inv. no. 48-734), the Art Institute, Chicago (fig. 17; inv. no. 1960.832), the Courtauld Institute, London (inv. no. 1337), the British Museum, London (inv. no. 1989-6-17-278) and the Teylers Museum, Haarlem; see N. Turner and C. Plazzotta, *Drawings by*

instead relying on a fluid series of sketches for single figures or groups of figures, which were subject to constant change and development. The violence of the soldier's gesture and the terror in the old man's expression are less pronounced in the finished picture.

Although preparatory sketches were private exercises not intended as public statements, the subtle use of wash and the delicacy of the lines give the present drawing a virtuosity in execution that compares to a finished picture. Guercino was immensely proud of his drawings and kept them to serve as a repertory of figural poses and compositional ideas that could inspire other motifs.

Bartholomew was one of the twelve apostles and according to the traditional account he was flayed alive and then crucified with his head downwards. A correspondent to this New Testament story in antiquity is the flaying of Marsyas by Apollo, a subject that was also treated by Guercino.

NICHOLAS TURNER



Fig. 17

*Guercino from British Collections*, exhibition catalogue, London, 1991, pp. 136–38, cat. nos. 110–11 and D. Mahon, *Giovanni Francesco Barbieri, Il Guercino, disegni*, exhibition catalogue, Bologna, 1992, pp. 145–49, cat. nos. 89–93. To these may be added a seventh drawing in the collection of Jean and Steven Goldman, Chicago, *St. Bartholomew Flayed Alive by an Executioner*; see N. Turner, *Drawn to Italian Drawings: The Goldman Collection*, exhibition catalogue, Chicago, Art Institute of Chicago, 2009, pp. 234–35, cat. no. 99, illustrated.

<sup>3</sup> Inv. no. H 48.



## GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–1666 Bologna

### II. *A Prophet, Half-length, Praying from a Book*

Pen and brown ink and brown wash

9 x 8¼ inches

228 x 209 mm

#### Provenance

Sir Robert Witt (1872–1952), London (Lugt 2228<sup>b</sup>)

From its style, this drawing may be dated to the mid-1630s, during the final years of Guercino's activity in his native Cento. At this period he was extraordinarily adept in the use of wash, which he floated in liberally, with delicate light brown tints.<sup>1</sup> These passages of wash, so fluidly applied and with such amazing variety of touch, powerfully evoke the effect of bright sunlight in the open air. In such drawings, the pen-work is deliberately limited, so as not to impair the effect of the washes. The honey-colored tints of many of Guercino's pen-and-wash drawings of the mid-to-late 1630s are the graphic equivalent of the clearer, lighter colors of his paintings of the time, which show an increasingly classical tendency in his work, partly driven by his rivalry with his great Bolognese contemporary, Guido Reni (1575–1642).



Fig. 18

Guercino's remarkable ability with the brush in drawing on paper is admirably demonstrated in the mottled touches that indicate the old man's rugged face. In the whole figure and its setting, the different intensities of the wash in close proximity to each other are faultlessly modulated to suggest the forms by

indicating the darks and half-shadows in the prophet's hood and mantle, as well as in his bony hands; these patches of tone are complemented by the sparing, gossamer line-work that picks out the odd detail here and there, such as in the face and hands. With typical brio, Guercino has drawn the open book at which the prophet gazes so intently with the point of the brush alone: two faultless strokes with its tip place the sun-drenched far page perfectly in space against the distance.

The figure shown in the drawing is likely to be Elijah, the firebrand Hebrew prophet who seems to have lived around the 9th century BC and whose lone voice preached controversially against the idolatrous worship of the false god Baal by the Israelites. He railed against the people and, in order not to live among them, withdrew to the desert. He lived in despair, like a hermit, in the wilderness. As St. John the Baptist was to do later, he dressed in animal skins. Tradition identifies the area in which Elijah lived as a hermit as Mount Carmel and another form of dress that is associated with him is the Carmelite habit, a white mantle and hood worn over a brown tunic. The early Carmelites regarded him as the founder of their Order. The hood worn by the prophet in the drawing may allude to this Carmelite connection.

There is not a single reference in Guercino's Account Book to a payment made for a painting of Elijah, and the only painting referred to generically as a 'Profeta,' paid for on 20 September 1649, is too late in date to be associated with the style of the present drawing; moreover, that work has been identified as a painting by Guercino in the De Sarno Prignano collection, Rimini.<sup>2</sup> That Guercino, however, seems to have been contemplating a composition of Elijah is suggested by the survival of at least two autograph pen-and-ink drawings of the prophet: one formerly on the London art market, where the figure's right elbow rests on a closed book placed flat on the ledge in front of him (fig. 18);<sup>3</sup> and the other in the Royal Library, Windsor Castle, where it is placed among the drawings 'Attributed to Guercino,' though in my opinion it is unmistakably from Guercino's hand.<sup>4</sup>



1 In 1635–36, Guercino painted an altarpiece of the *Martyrdom of St. Bartholomew* for the church of S. Martino, Siena, which, alas, is little more than a wreck, and known today by a contemporary copy in the church of S. Barnaba, Martino Laziale; see L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 247, no. 158. A remarkable series of pen-and-wash studies for this picture survives, many of which provide striking parallels in handling with this drawing. See cat. no. 10 for a discussion of this project, the related drawings, and a recently re-discovered study for this altarpiece.

2 B. Ghelfi, ed., *Il libro dei conti del Guercino 1629–1666*, Bologna, 1997, p. 143, no. 411 and note. The picture measures 23¾ x 19½ inches (60.5 x 49.5 cm). I know of no reproduction of it.

3 Sale: London, Christie's, 8 July 2009, lot 111; pen and brown ink, 8½ x 6½ inches (216 x 174 mm). I am quoted in the Christie's catalogue entry

as dating the drawing in the 1640s. Because of the association of both it and the Windsor drawing (see footnote 4) with the present pen-and-wash drawing, which is so typical of the painter's style in the mid-1630s, I believe that all three drawings must have been around that date.

4 Windsor Castle, Royal Library: inv. no. 2597; pen and brown ink, 6¼ x 6½ inches (171 x 167 mm). See D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 133, cat. no. 398 (as 'ascribed to Guercino'), with the comment: "we feel uncertain as to whether or not this could be an autograph drawing." A more optimistic assessment—which I fully endorse—is currently reflected on the Royal Collection's website, where the sheet is classified as 'Attributed to Giovanni Francesco Barbieri known as Guercino.'



Both the ex-London art market and Windsor drawings show the same bearded man, his hands clasped together in prayer in front of his chin, but this time looking out straight towards the spectator. He has a careworn expression on his face and wears a soft, fur-trimmed hat on his head rather than a hood. The conception of the figure seems less developed in these two drawings, while the *mise-en-page* presupposes an upright format, and so the assumption must be that they belong to an earlier phase in the planning of the design than the present sheet. As to the ultimate purpose of the composition, this is pure guesswork: it could have been for a painting in the end never carried out or perhaps for an engraving, though no such print is known. In abandoning the over sorrowful aura of the prophet in the two pen drawings, in the present sheet Guercino turned the prophet's head in profile to the right and made the figure lean more diagonally within the picture space, where greater emphasis is given to the horizontal axis by the placement of the book to the right—similar to the arrangement of elements in a half-length *St. Jerome*, in red chalk, carried out at about this time.<sup>5</sup>

It is a tribute to Guercino's invention that the viewer has the sense in the present drawing that the prophet is outside. Since there is not a single line of background, the surrounding space is naturally construed as open sky. The open air is not simply implied by the emphatic highlights in the modelling of the figure of the prophet but also because his body is wrapped in drapery and his head is protected by a hood. Guercino imposes on the viewer's imagination in another way. The prophet rests his elbows on a rocky ledge, his hands clasped together in prayer, as he contemplates the book propped up at his side. He would seem to be kneeling but the viewer cannot verify this since the figure's lower body is concealed.

Guercino is famous for his large-scale inventions, including his altarpieces and extensive decorative cycles for churches and palaces. But he also excelled at painting many small-sized canvases, less expensive commissions for half-lengths and heads and shoulders to enliven the residences of his less wealthy clients. His regular output of these bread-and-butter assignments, as well as his habit of pricing his work according to the size and number of the figures within a given canvas, gave him unrivalled expertise in devising lifelike poses for figures only partially viewed within a composition. As a specific group within his drawn and painted oeuvre, these half-length figures constitute a challenging and still neglected field of study.

NICHOLAS TURNER



## OTTAVIO MARIA LEONI

Rome c. 1578–1630 Rome

### 12. *Portrait of a Young Man*

Numbered, lower right, 354/and inscribed illegibly; also, numbered in a later hand, verso, .52.

Black, white, and colored chalk on blue paper

8<sup>7</sup>/<sub>16</sub> x 6 inches

215 x 153 mm

#### *Provenance*

Ackerman & Son, Chicago

Mrs. Henry Lovejoy

Thence by descent

Although his fashionable attire asserts his wealth and status, the identity of the sitter in this fine portrait is unknown. Leoni, who was also a painter and printmaker, is chiefly known for the highly finished portrait drawings which he made of his contemporaries in Rome, including members of the aristocracy, fellow artists, writers, scientists, and ecclesiastics. They are most typically executed, like the present sheet, in black, red, and white chalk on blue paper.

Leoni's successful career spanned the first three decades of the seventeenth century and was enthusiastically chronicled by the contemporary biographer, Giovanni Baglione: "In all Rome there was no one who had not had his portrait by Ottavio—whether prince, princess, gentlemen, or persons of private rank...."<sup>1</sup> The artist kept a large number of his portrait drawings in his studio, and from early in 1615 began the practice of dating the sheets and numbering them sequentially, the highest number in the series being 435.

His most important patron, Cardinal Scipione Borghese, began to amass Leoni's work, both paintings and drawings, from around 1607.<sup>2</sup> After the artist's death in 1630, Cardinal Borghese moved swiftly to purchase the bulk of his studio from Leoni's heir and stepson, Ippolito (1616–1694), striking the deal within six days of the artist's demise for the enormous sum of 500 *scudi*. Cardinal Borghese's collection of Leoni's drawings numbered approximately 400 sheets, which were seen and recorded by writers and travellers until they were sold in the mid-eighteenth century.<sup>3</sup>



<sup>1</sup> G. Baglione, *Le vite de' pittori, scultori et architetti. Dal pontificato di Gregorio XIII del 1572. In fino a' tempi de Papa Urbano Ottavo nel 1642*, Rome, 1642, p. 321.

<sup>2</sup> A full account of Leoni's relationship with Cardinal Borghese can be found in C. R. Robbin, "Scipione Borghese's acquisition of paintings and drawings by Ottavio Leoni," in *The Burlington Magazine*, CXXXVIII, July 1996, pp. 453–58.

<sup>3</sup> For instance, by G. Manilli in his 1650 guide book to the Villa Borghese, *Villa Borghese, fuori di Porta Pinciana*, Rome, 1650, pp. 76–78; and by the eighteenth-century French drawings collector P. J. Mariette (see P. de Chennevières and A. de Montaiglon, eds., "Abecedario et autres notes inédites de cet amateur sur les arts et les artistes," in *Archives de l'Art Français*, Paris, 1851–60, VI, p. 180.

## JACQUES CALLOT

Nancy c. 1592–1635 Nancy

### 13. *Study of a Peddler, a Soldier Carrying a Gun, and a Young Man with a Stick*

Black chalk  
2 $\frac{7}{8}$  x 7 $\frac{7}{8}$  inches  
74 x 188 mm

#### Provenance

J. D. Lempereur (1701–1779), Paris (Lugt 1740; stamp partially abraded)

Gaston Delestre, Paris

Jacques Callot's contribution to the arts of drawing and printmaking was immense. One of the most accomplished printmakers in history, he left an *oeuvre* of over 1,400 etchings and 2,000 drawings. Callot's early passion for drawing was encouraged by Jacques Bellange (1575–1616), a painter and printmaker in the service of the Dukes of Lorraine. Many of his extant drawings were made in preparation for his prints, revealing a very methodical preparation for printmaking.

The present drawing of three figures most likely dates to Callot's trip to Florence from 1612 until 1623. Upon his arrival, he was placed under the protection of the Grand Duke Cosimo II de' Medici, Grand Duke of Tuscany and entered the studio of Giulio Parigi (1571–1635). Based on comparisons with similar studies in black and red chalk, our drawing is possibly an unengraved study for Callot's most important engraving made in Florence during these years, *La Foire d'Impruneta*. An enormous engraving, measuring 420 x 670 mm, this panoramic composition consisted of "1,138 people, 45 horses, 65 donkeys and 137 dogs."<sup>1</sup> The engrav-

ing is a depiction of a country fair at Impruneta, and presents a huge survey of humanity of all ranks engaged in myriad activities in astonishing detail. Hundreds of small studies made in preparation for this print, drawn in black chalk, red chalk or a combination of the two, survive,<sup>2</sup> including a very comparable sheet in the Horne collection on deposit at the Uffizi, *Standing Young Man in Profile to the Right*,<sup>3</sup> and another, *Two Standing Peasants*, also in the Uffizi (fig. 19).<sup>4</sup>

J. D. Lempereur (1701–1779) was a jeweler and alderman of Paris. He represented King Louis XVI at the Mariette sale in 1775 during which he acquired 156 drawings by Callot. His collection was inherited by his son, who sold it at auction in 1796.

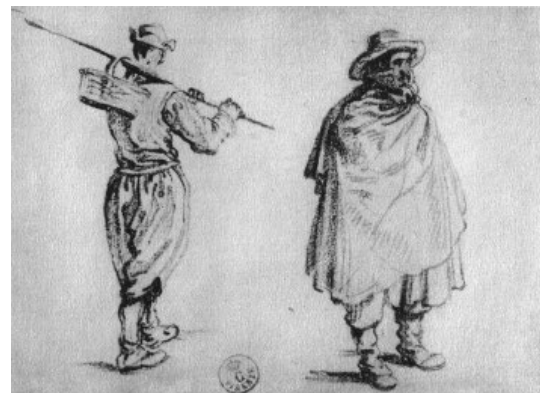


Fig. 19

1 See A. Hyatt Mayor, *The Etchings of Jacques Callot*, 1961.

2 See D. Ternois, *Jacques Callot, Catalogue complet de son oeuvre dessiné*, Paris, 1962, pp. 61–76, cat nos. 172–402, plates 172–402, illustrated; see, particularly, cat. nos. 275, 278, 281, and 391, all illustrated.

3 Inv. 5933 Horne, black chalk, 3 $\frac{1}{2}$  x 2 $\frac{1}{2}$  inches (87 x 63 mm); see D. Ter-

nois, *Jacques Callot, Catalogue de son oeuvre dessiné, Supplément*, Paris, 1999, pp. 26, 66, cat. no. S.1475, illustrated.

4 Inv. 2499, red chalk, 3 $\frac{1}{2}$  x 5 inches (88 x 126 mm); see Ternois, 1962, *op. cit.*, p. 67, cat. no. 253, illustrated.

## CLAUDE SAINT-PAUL, called CLAUDE SIMPOL

Clamecy c. 1666–1716 Paris

### 14. *The Baptism of Christ*

Black chalk and grey and brown wash, heightened with white oil paint, with pen and brown ink on cream antique laid paper  
10 x 6 $\frac{1}{2}$  inches  
253 x 175 mm

#### Provenance

Sale: London, Phillips, 8 July 1992, lot 171, illustrated (as Circle of Cirro [sic] Ferri)  
Ralph Holland (1917–2012), Newcastle upon Tyne,  
Thence by descent

A rare and little-known artist, Simpol, according to the collector Pierre-Jean Mariette (1694–1774), was a pupil of Louis de Boullogne (1654–1733). *Agréé* to the Académie Royale in 1701, he was never fully admitted as an academicien; indeed he was expelled altogether in 1709 for failing to produce his *morceau de réception* on the subject of the *Dispute of Neptune and Minerva*. One of a number of artists involved in the production of popular prints for the Paris market, Simpol made many designs for engravings for Mariette's father, Jean, a printer and publisher. He was also noted as a specialist in grisaille paintings. Among his most important surviving paintings are *Jesus in the House of Martha and Mary* (Louvre) and *Saint Roch and the Angel* (Paris, Church of S. Nicolas-des-Champs).

Simpol's drawings are distinguished by their lush, painterly qualities and the rich creamy antique papers used by the artist. There are two drawings from a series of eleven sheets made for a *Passion de Nôtre-Seigneur* in the Louvre; the *Washing of the Feet*<sup>1</sup> is particularly close in style to the pictorial style and quality of our sheet. Other drawings in the same style and dedicated to sacred subjects include *St. John the Evangelist on the Island of Patmos Writing the Revelation* in Cambridge (fig. 20)<sup>2</sup>



Fig. 20

<sup>1</sup> Inv. no. 32840.

<sup>2</sup> Fogg Art Museum; inv. no. 1986.454; brown and black ink, brown and grey wash, black and red chalk, with off-white heightening (oil paint) on cream antique laid paper incised for transfer, 10 $\frac{1}{16}$  x 7 $\frac{1}{16}$  (265 x 180 mm).

<sup>3</sup> Inv. no. 2010.5; black, grey, and white oil paint over black chalk with traces of graphite, incised for transfer, 9 $\frac{1}{4}$  x 6 $\frac{1}{4}$  inches (235 x 171 mm).

and *Ss. Crispin and Crispinian* (fig. 21), recently acquired by the Morgan Library.<sup>3</sup> Whether these drawings were made as independent works for sale or finished studies for a series of popular engravings on the Lives of the Saints or the Life of Christ is unknown. The Metropolitan Museum of Art conserves four sheets, though of secular subjects, in this distinct technique.<sup>4</sup> These four genre drawings, formerly attributed to Bernard Picart (1673–1733),<sup>5</sup> prefigure the popular *fête-galante* subjects of the early eighteenth century.



Fig. 21

<sup>4</sup> Inv. nos. 63.167.3; 63.167.4; 63.167.5; 63.167.6; see J. Bean and L. Turčić, *15th–18th Century French Drawings in the Metropolitan Museum of Art*, New York, 1986, pp. 211–12, cat. nos. 234–37, illustrated.

<sup>5</sup> P. Stein and M. T. Holmes, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, 1999, pp. 3–5.



## CHARLES PARROCEL

Paris 1688–1752 Paris

### 15. *A Turkish Halberdier*

Red chalk  
12½ x 8 inches  
322 x 203 mm

#### Provenance

Jean-Jacques Senon, Paris (his dry stamp, lower left; Lugt, undescribed)

This drawing of a confidently posing Turkish halberdier exemplifies two categories of subject matter with which Charles Parrocel became particularly associated: military scenes and *turqueries*. It was most likely made in conjunction with one of his first major pictures, painted shortly after his return to Paris from an extended sojourn in Italy. There he had first been a *pensionnaire* at the French Academy in Rome (1713–16), and later travelled the Italian peninsula as far as Venice and Malta. In addition to his father, the highly successful painter Pierre Parrocel (1670–1739), Charles had two important teachers, Charles de la Fosse (1636–1716) and Bon de Boullogne (1649–1717).

Immediately after his return to Paris, on 3 February 1721, Parrocel was received as a battle painter into the Académie Royale. In 1723, according to Pierre-Jean Mariette,<sup>1</sup> he painted a vast canvas depicting *L'Entrée aux Tuileries de l'ambassadeur Turc Mehemet Effendi en 1721*, today in the Musée du Château, Versailles. The painting must have been finished by 1727 when it was included in an important exhibition at the Louvre's Gallery of Apollo, organized by Louis-Antoine de Pardailan de Gondrin, the duc d'Antin.



Fig. 22

D'Antin, the director of the Bâtiments, had proposed a prestigious contest among the academy's history painters, essentially to promote his protégé, François Lemoine (1688–1737), who eventually had to share the prize with François de Troy (1679–1752).<sup>2</sup>

Parrocel's painting was a late addition and did not actually compete, for the artist's academic rank was that of a battle painter, not a history painter, and the event depicted had only occurred a few

years earlier and thus did not belong to the traditional realm of history painting. According to a lecture on Parrocel's life delivered by Charles-Nicolas Cochin (1715–1790) at the Académie in the 1760s, the painting was included at the artist's request.<sup>3</sup> However, as Candace Clements has argued in her comprehensive study of the 1727 competition, "the subject of the picture could hardly have been better calculated for the event. The reception of foreign ambassadors was one of the most important court rituals of the *ancien régime*, and one of the most spectacular."<sup>4</sup> Furthermore, the fact that Louis XV had for the first time participated in such an event no doubt added to its luster. In 1731 the Manufacture des Gobelins used Parrocel's painting for a tapestry; in 1739 it was acquired by the king and placed opposite a painting by Adam Frans van der Meulen (1632–1690) at Versailles.

Parrocel made numerous studies of individual figures for the painting, several of which survive; yet not all these figures were actually used in the final composition. Closely related to our sheet is another drawing of a Turkish soldier, identical in size, medium, and style, in the Musée des Beaux-Arts, Orléans (fig. 22).<sup>5</sup> Further studies related to the painting include a drawing in the Louvre for one of the horsemen,<sup>6</sup> and a double-sided sheet in the Ashmolean Museum, Oxford, showing a drummer seen from behind (*recto*) and a Turkish horseman (*verso*).<sup>7</sup>

Parrocel was famous for his draughtsmanship in his own time, and particularly for his red chalk drawings. Rapidly executed with vigorous strokes, our sheet shows his forceful handling of the chalk. The sometimes rough and often unfinished nature of his drawings—which constituted much of their appeal then as today—was already noted by his contemporaries. In his lecture on Parrocel mentioned above, Cochin stressed the artist's fiery temperament, pointing out that drawing suited him much better than painting which was too slow for him; and Cochin may well have had studies such as this in mind when he wrote: "His drawings, generally rather unfinished and in consequence quite unattractive to those who have only a weak knowledge of the arts, command the admiration of men of taste through the fire, spirit, character and assurance which sparkle in them."<sup>8</sup>



1 P. de Chennevières and A. de Montaignon, eds., "Abecedario de P. J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes," in *Archives de l'Art Français*, Paris, 1851–60, IV, pp. 82–83.  
2 For a full discussion of the competition see, P. Rosenberg, "Le concours de peinture de 1727," in *Revue de l'art*, vol. 37, 1977, pp. 29–42.  
3 L. Dussieux et al., *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture, publiés d'après les manuscrits conservés à l'École impériale des beaux-arts*, Paris, 1854, II, pp. 264, 411.  
4 C. Clements, "The Duc d'Antin, the Royal Administration of Pictures

and the Painting Competition of 1727," in *The Art Bulletin*, no. 78, 1996, p. 661, note 93.  
5 D. Ojalvo et al., *Le Dessin français du XVIe au XVIIIe siècle, vu à travers les collections du Musée des Beaux-Arts d'Orléans*, exhibition catalogue, Münster, Landesmuseum, 1973, no. 79, illustrated.  
6 RF 41567.  
7 J. Whiteley, *Ashmolean Museum, Oxford. Catalogue of the collection of drawings, vol. VII, French School, I*, no. 802, II, pl. 802.  
8 Dussieux, *op. cit.*, pp. 411–12.

JACQUES-ANDRÉ PORTAIL  
Brest 1695–1759 Versailles

16. *La Conversation*

Red chalk and graphite  
8¾ x 7½ inches  
244 x 191 mm

*Provenance*

Le comte Jean Alexis de Cadoine de Gabriac (1811–1890), Paris  
Anonymous sale: Paris, 6 March 1899, lot 84, where acquired by  
Georges Dormeuil (1856–1939), Paris (Lugt 1146a)  
Thence by descent

*Literature*

J. Guiffrey and P. Marcel, *Société de Reproduction des Dessins de  
Maîtres*, III, Paris, 1911, plate 29, illustrated  
X. Salmon, *Jacques-André Portail*, Cahier du dessin français, no. 10,  
Paris, 1996, p. 20, cat. no. 29, p. 65, illustrated

Originally trained as an engineer and architect by his father, Portail, under the patronage of Philibert Orry, *directeur des Bâtiments du roi*, was named *dessinateur du roi* at Versailles in 1738. By 1740 he was given the additional title of *garde des tableaux du roi*, and his duties grew to include responsibility for the royal maps and paintings, overseeing the Salon exhibitions, hanging the pictures in the palace, and managing the copying studio. He also undertook the decoration of all the Louvre's public rooms. In appreciation, the Académie Royale elected Portail a member in 1746, and gave him the title "painter of flowers and fruits."<sup>1</sup>



Fig. 23

1 For the most extensive account of Portail's biography, see Salmon, *op. cit.*, pp. 8–11.  
2 *Ibid.*, pp. 5–6.  
3 The marquis de Chennevières, one of the *grands collectionneurs* and a legend amongst amateurs of drawings, had a collection of over 4000 sheets, which included nineteen drawings by Portail, as well as the pastel *Portrait of Portail* by Jean-Martial Fredou (1711–1795), now at Versailles; see L.-

While most of his still-life paintings have disappeared, Portail's fame today rests on the surviving drawings he found time to make despite his onerous duties as a court administrator. His drawings oeuvre can be roughly divided in two: the highly meticulous chalk and watercolor drawings made with a refined delicacy of touch and unusual color; and the vigorous chalk studies, combining *deux crayons*, or even red chalk and graphite, directly recalling the example of Jean-Antoine Watteau (1684–1721). Portail's contemporaries at court distinctly favored the first type of drawing, whose sweetness, precious, almost miniature-like quality and genteel finish appealed most vividly to the taste of the court of Louis XV.<sup>2</sup> It was not until the middle of the nineteenth century that taste changed when Philippe, marquis de Chennevières,<sup>3</sup> and later, the Goncourt brothers, re-discovered the artist and developed the taste for the livelier and stronger chalk drawings.<sup>4</sup> This predilection for the more freely drawn, and indeed dashing, Watteau-like drawings by Portail is seen later in the great collections formed at the end of the nineteenth century and the beginning of the twentieth by connoisseurs and collectors such as Marius Paulme and Georges Dormeuil, and has remained consistently the preference of amateurs of drawings up to the present time.

Our drawing is among the most brilliant examples of this type. Made with red chalk and graphite, rather than the more standard red and black chalk, the drawing shows two men, one seated on a ladder-back chair, the other standing behind him, engaged in conversation. The man behind the chair leans forward, confidentially speaking directly to his companion. The other man, his head erect and alert, is listening intently to what is being said, yet revealing no emotion, save perhaps the slightest expression of amusement. Another drawing of the same subject in a similar medium of red and black chalk, though slightly larger in scale and showing a man and woman in conversation, formerly in the Goncourt collection, is today in the Louvre (fig. 23).<sup>5</sup> A drawing of a single seated figure, drawn only in red chalk but similarly vigorous in execution, and also formerly in the Dormeuil collection, is today in an English private collection (fig. 24);<sup>6</sup> this sheet shows a man perhaps in conversation as well, with a figure outside the picture plane.

The use of graphite with red chalk in our drawing, instead of the traditional black and red chalk combination, creates

A. Prat, *La Collection de Chennevières, quatre siècles de dessins français*, Paris, 2007, pp. 469–75, cat. nos. 974, 977–95.  
4 *Ibid.*, p. 6.  
5 Inv. RF 2060; red and black chalk, 12¼ x 10¼ inches (308 x 260 mm); see Salmon, *op. cit.*, p. 18, cat. no. 25, p. 50, illustrated.  
6 Red chalk, 8¾ x 6 inches (223 x 152 mm); see Salmon, *op. cit.*, p. 20, cat. no. 38, p. 64, illustrated.



a very sophisticated effect, arguably one more modern and innovative. Portail had also introduced graphite in some of his more delicate chalk and watercolor designs favored by his contemporaries, but the use of it with red chalk, following again Watteau's precedent, creates more spectacular visual interest and depth.

The collection of Georges Dormeuil, from which our drawing comes, ranks as one of the finest collections of French drawings formed since the eighteenth century. A distinguished collector in many fields, including bronzes, Chinese porcelain, medieval sculpture, ivories, and enamels, Dormeuil reserved his greatest passion for eighteenth-century French drawings, which he began to collect around 1890 under the considered guidance of Marius Paulme.<sup>7</sup> He was an important buyer at all the great sales at the turn of the century, including those of the marquis de Chennevières, Jules and Edmond de Goncourt, and Alfred Beurdeley. In the anonymous sale of 6 March 1899 where Dormeuil purchased this drawing, there were ten drawings by Portail on offer; Marius Paulme, the expert for the sale, described *La Conversation* as a "très beau dessin à la pierre noire et à la sanguine, de la plus belle manière de l'artiste."



Fig. 24

<sup>7</sup> Marius Paulme compiled an illustrated inventory album of Dormeuil's collection, documenting the drawings with meticulous care; the present

sheet is inv. no. 85 in the manuscript; see Salmon, *op. cit.*, p. 20, under cat. no. 39.



## GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

### 17. *Faith, Hope, and Charity, with Putti among Clouds*

Signed, center right, *Dom. Tiepolo f*  
Brown wash with pen and brown and black ink  
10 $\frac{3}{8}$  x 7 $\frac{1}{2}$  inches  
270 x 190 mm

#### Provenance

Thomas Agnew & Sons, Ltd., London, (stock no. 28821) from  
whom purchased, *circa* 1967 by a  
Private collection, England  
Thence by descent

The subject of this drawing derives from a painting by Giambattista Tiepolo (1696–1770) of the Theological Virtues of Faith, Hope, and Charity (fig. 25) in the ceiling of the Sala Capitolare in the Scuola Grande dei Carmini, Venice. The commission, first mooted in 1740, was unveiled in 1743, consisting of a central canvas showing the *Virgin Appearing to St. Simon Stock*, and four shaped canvases within stucco frames representing the Virtues, with four other shaped canvases filled with angels in varying roles. The Carmine commission came at a time of perfect artistic balance and felicity in the artist's career. The ceiling of the Carmine is the most sustained example of his achievements in decorative oil painting, equal to that displayed in his frescoes.

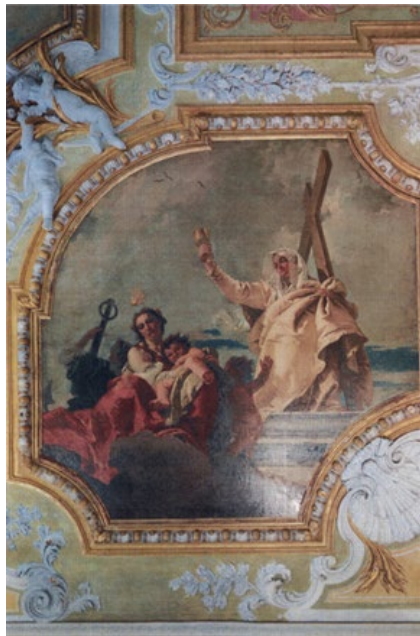


Fig. 25

Giandomenico, in the present sheet, has taken this theme and freely adapted it into a new composition, removing the allegorical figures of the Virtues from the architectural setting of his father's composition, and placing them on clouds suggesting a heavenly setting, supported beneath by bands of putti, very much in the manner of several of his series of drawings on sacred themes, such as those devoted to the *Assumption of the Virgin*, *God the Father in the Clouds*, and *Christ Received into Heaven by the Father and the Holy Spirit*.<sup>1</sup> The central figure of Charity holds a child standing in her lap with a raised arm, recalling the iconography of the infant Christ Child blessing, while a second child clutches her drapery from behind. Hope, facing away from the viewer in the Carmine composition, is seated facing the viewer with her anchor at the foot of Charity, looking at the standing child. Faith holding the Chalice of Salvation stands behind Charity, looking directly at the viewer.

Giandomenico's drawings on sacred themes are precarious to date. It is assumed that drawings such as these belong to the second half of his career, after his return from Wurtzburg to Venice in 1754. Byam Shaw has dated several of these drawings to the time he was in Venice, before his departure for Madrid in 1762, and thus *circa* 1760.



<sup>1</sup> See J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, pp.

31–35, for a discussion of Domenico's drawings dedicated to sacred themes.



## GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

### 18. *Head of an Oriental*

Pen and brown ink and wash

9¼ x 7¼ inches

235 x 184 mm

#### Provenance

Frantz Funck-Brentano (1862–1947), Paris (his sale: Paris, Hôtel Drouot, 29 April 1921, lot 127, illustrated)

Adrien Fauchier-Magnan (1873–1965), Neuilly-sur-Seine

Charles E. Slatkin Galleries, New York

Mrs. Samuel Bronfman, Canada

Thence by descent, until 2013

#### Exhibitions

New York, Charles E. Slatkin Galleries, *Selected Drawings*, n.d.

(circa 1967), cat. no. 11, pl. 9 and cover, illustrated

Vancouver, Vancouver Art Gallery, and elsewhere, *18th Century*

*Venetian Art in Canadian Collections*, 1989–90, cat. no. 56, illustrated (catalogue by George Knox)

George Knox considers this drawing to be the starting point for a lost painting by Tiepolo, *Head of an Oriental*, which is known from a copy by Battista's son, Lorenzo, in the Pinacoteca Malaspina at Pavia (fig. 26).<sup>1</sup> Several further paintings, and a drawing by Lorenzo at the Schlossmuseum, Weimar,<sup>2</sup> show variations on this composition. There are some differences between our drawing and the Pavia painting in the way the cloak has been elaborated and the manner in which the turban is tied. Most significant, however, is the artist's treatment of the sitter's beautiful white beard, which fills the page



Fig. 26

1 A. Morassi, *A Complete Catalogue of the Paintings of G. B. Tiepolo, Including Pictures by his Pupils and Followers, Wrongly Attributed to Him*, London, 1962, p. 44, illustrated.

2 G. Knox, *Giambattista and Domenico Tiepolo, A Study and Catalogue Raisonné of the Chalk Drawings*, Oxford, 1980, I, cat. no. M529, II, pl.

176, illustrated. This is the period when Tiepolo was working on his two series of etchings, the *Vari Capricci* and the *Scherzi di Fantasia*, and both sets are peopled with these mysterious philosophers, bearded Orientals, and magicians. At this time Tiepolo's graphic style becomes freer and more dramatic. In the *Tiepolo Bicentenary Exhibition* catalogue of 1970 Agnes Mongan summed it up as follows: "Giambattista, in his wash drawings above all, achieved a new abstraction of illusionism through physical means that were direct, immaculate, and apparently effortless."<sup>4</sup>

This drawing belonged to two eminent French collectors. Frantz Funck-Brentano (1862–1947) was a French historian and prolific writer. He was born in the castle of Munsbach in Luxembourg and in 1885 was appointed curator of the Bibliothèque de l'Arsenal. He specialized in the history of the *Ancien Régime*. Adrien Fauchier-Magnan (1873–1965) was an historian and biographer. He was also a talented tennis player who participated in the 1900 Paris Olympics. He formed an important collection of Italian and French drawings, the majority of which were sold at Sotheby's in 1935. The sale included important sheets by Watteau, Boucher, Canaletto, and Giambattista and Domenico Tiepolo, including a significant group of Punchinello drawings. Many were purchased by the renowned collector Count Antoine Seilern for his home at Princes Gate and were subsequently bequeathed to the Courtauld Gallery.

3 A. Rizzi, *The Etchings of the Tiepolos*, London, 1971, pl. 166, illustrated.

4 G. Knox et al., *Tiepolo: A Bicentenary Exhibition 1770–1970: Drawings, Mainly from American Collections, by Giambattista Tiepolo and the Members of his Circle*, Fogg Art Museum, Cambridge, 1970, p. 211.



## LOUIS-ROLAND TRINQUESSE

c. 1746–c. 1800

### 19. *Portrait of a Seated Lady: Marianne Franmery, 1778*

Signed, inscribed, and dated, upper left, *Désiné [sic] a Paris le 30 aout 1778./Par Trinquesse, Marianne Franmery [sic]*; the backing board with two identical labels, one numbered, 52, and the other numbered and inscribed, *N° 1.258/Trinquesse*

Red chalk

14 x 9¾ inches

356 x 248 mm

#### Provenance

Consuelo Vanderbilt Earl (1903–2011), Ridgefield, Connecticut

Although little is known of Trinquesse's birth and death, he may have come from Burgundy and is known to have won medals at the school of the Académie Royale in 1770. He exhibited at the Salon de la Correspondance from 1779 to 1787, and, following the dissolution of the Académie after the Revolution, in the open Salons of 1791 and 1793. His surviving oeuvre includes works variously dated from 1763 through 1797.<sup>1</sup> While a painter of distinction, Trinquesse is remembered chiefly for his lively red chalk drawings. These are usually of two types: full-length depictions of elegantly dressed women, like the present sheet, and bust-length portraits of men and women drawn in a medallion format of a type devised by Cochin, who had based his designs on the portraiture of ancient coins. The inscription on our drawing identifies the sitter as Marianne Franmery, one of Trinquesse's favorite models. Jean Cailleux, in an article published in *The Burlington Magazine*, discusses a series of similar red chalk drawings of stylish and pretty young women drawn by Trinquesse in the 1770s through 1780,<sup>2</sup> and identifies twenty-four as being studies of Marianne Franmery.<sup>3</sup> Trinquesse had two other favored models, Louise Charlotte Marini and Louise-Elisabeth Bain. As with our sitter, all are characterized by high and narrow waists, almondine eyes, and hair swept up in the English taste so popular in Gainsborough's contemporary portraits.

The present sheet was in the collection of Consuelo Vanderbilt Earl (1903–2011), a great-great-granddaughter of Commodore Cornelius Vanderbilt (1794–1877), the storied industrialist, philanthropist, and patriarch of the Vanderbilt family, whose tremendous wealth stemmed from his shipping and railroad concerns. Her father, William Kissam Vanderbilt, II (1878–1944), was president of the New York Central Railroad, and a renowned race-car driver and yachtsman whose 164-foot yacht, the *Alva*, was named after his mother. Con-

suelo Vanderbilt, or 'Consie' as she was sometimes called, came from significant wealth on her mother's side as well. Her mother, Virginia Fair, was the daughter of U.S. Senator James G. Fair of Nevada, who made his fortune as a part-owner of the Comstock Lode silver mine. Named after her aunt, Consuelo Vanderbilt, onetime Duchess of Marlborough (1877–1964), Consuelo grew up in a house on Fifth Avenue and spent summers at her family's houses on Long Island and in Newport. A living testament to America's Gilded Age, her annual income in the mid-1930s was reported to be \$1 million. She married four times, the last to N. Clarkson Earl, Jr., and was a sculptor, world traveller, and noted breeder of Skye and silky terriers. She died at the age of 107 in 2011 in her house in Ridgefield, Connecticut.



1 See P. Stein, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, The Metropolitan Museum of Art, February 2–April 25, 1999, pp. 220–21, under catalogue no. 95, illustrated, for pertinent bibliography and a short biography of the artist.

2 J. Cailleux, "L'Art du Dix-Huitième siècle. The Drawings of Louis Roland Trinquesse," in *The Burlington Magazine*, no. 30, February 1974, supplement, pp. ii, xi.

3 *Ibid.*, p. xii.

HENRY FUSELI, R.A.  
Zurich 1741–1825 Putney Hill

20. *King Priam Begging Achilles for the Body of Hector*

Inscribed, lower right: *Villa Borghese*.  
Pen and brown ink with brown and grey wash, on laid paper  
10 $\frac{1}{2}$  x 14 $\frac{1}{16}$  inches  
264 x 366 mm

*Provenance*  
Probably, Susan, Countess of Guilford (1771–1837)  
Thence by descent to her daughter, Susan, Baroness North (1797–  
1884), London (her sale: London, Sotheby's, 14–15 July 1885, lot  
unknown)  
M. Wronker (sale: London, Sotheby's, 24 May 1950, lot 7, [bt. Denton])  
Spink's, London  
Louis Meier, London, from whom purchased circa 1956 by  
Ralph Holland (1917–2012), Newcastle upon Tyne,  
Thence by descent

*Exhibitions*  
Newcastle upon Tyne, Hatton Gallery, *Italian and other Drawings*,  
1500–1800, May 1974, cat. no. 117, plate XXXVI, illustrated  
London, Courtauld Institute Galleries, *Italian and other Drawings*,  
1500–1800, 1975, cat. no. 74

*Literature*  
G. Schiff, *Johann Heinrich Füssli 1741–1825*, Zurich 1973, I/1, pp.  
77, 86, 311, 441; I/2, fig. 384, illustrated

Drawn 1770–71

In this powerful drawing, with its intense line, bold composition, and dramatic lighting, Fuseli delineates the critically moving moment in the *Iliad* when Priam, King of Troy, kneels before Achilles to plead for the return of the body of his son, Hector, who had been slain by Achilles in revenge for Hector's killing of his beloved companion, Patroclus.<sup>1</sup> The drawing portrays the moment when Priam urges the Greek hero to remember his own father, Peleus, and his love for him; Achilles, moved to tears at the memory of his father and of Patroclus, and deeply vexed, accepts Priam's offer of ransom and agrees to return the corpse of Hector.

Gert Schiff dates our drawing to 1770–71, when Fuseli had first arrived in Rome, at the suggestion of the then President of the Royal Academy, Sir Joshua Reynolds (1723–1792). Financial help from the banker, Thomas Coutts, enabled him to live in Italy between 1770 and 1779. The visual stimulus of the classical world, along with the inspiration of Michelangelo's Sistine Chapel frescoes, fired his imagination. It would prove to be the most formative period in his artistic development.

Our drawing and those like it in the *Roman Sketch Book* at the British Museum demonstrate how quickly the artist absorbed the new ideas of Neoclassical scholars and artists in Rome on how to exploit the antique sources abounding in the city in order to present the classical ideals in a modern way.<sup>2</sup> Although Schiff has described the drawing as a free copy after two figures depicted in a relief published by

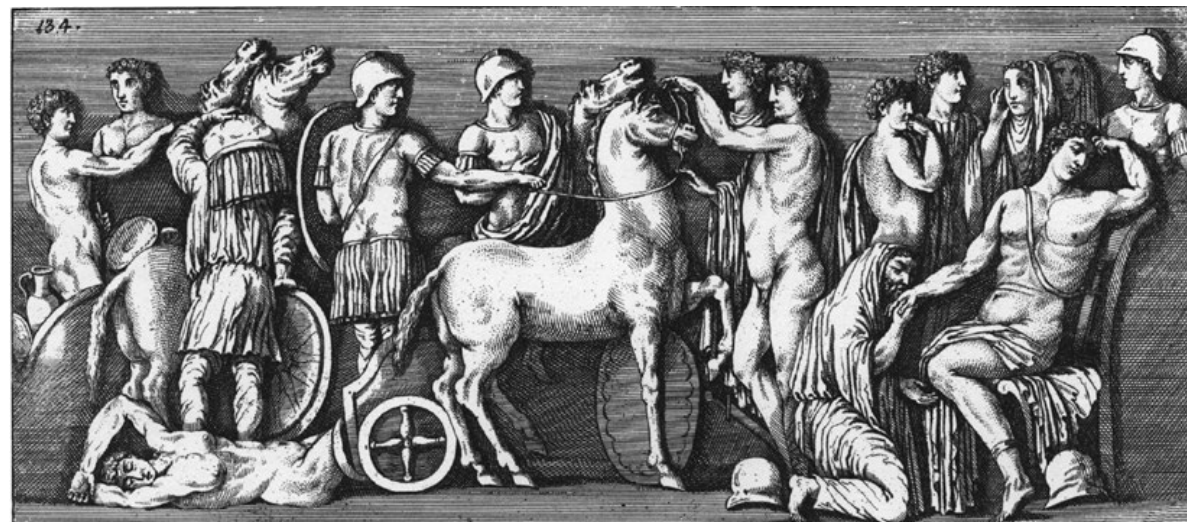


Fig. 27

<sup>1</sup> XXIV, 468ff.  
<sup>2</sup> The drawing displays many stylistic similarities with the drawings in Fuseli's *Roman Sketch Book*, now in the British Museum. See, especially, *Achilles Lamenting for Patroclus*, *Meleager Implored by the Aetolians to*

*Defend the City of Calydon*, and *Zethos, Antiope, Amphion*, all executed in 1770–71 (BM inv. 1885.0314.254, 1885.0314.209, and 1885.0314.252); Schiff, *op. cit.*, nos. 383, 378, and 639.

Winkelman (fig. 27) in a volume of etchings in 1767, it is clear from Fuseli's inscription "Villa Borghese" on the right-hand margin of the drawing that the artist worked directly from a Roman sarcophagus (fig. 28, detail) then at the Villa Borghese, and now in the Louvre.<sup>3</sup> Working freely from this relief, Fuseli isolated the two protagonists, removing all peripheral characters. The force of this presentation, the compression of the composition, the monumentality of the figures, and the boldness of execution in the drawing, underscore the artist's confident intimacy with the ancient artists of the classical world, whose monuments served as inspiration in forming the modern artists of his generation.

The present drawing shows uncommon sensitivity in its depiction of this charged moment in the poem. Especially with the figure of Achilles, Fuseli has captured the mingled waves of emotion and uncertainty that flit across his face, while depicting no less faithfully the relaxed pose induced by his recent eating and drinking. Priam, with his serious gaze and almost hypnotic intensity, creates a palpable bond with his enemy, and, through his persuasion in appealing to the Greek hero's own humanity, succeeds in drawing authentic tears from him:

But Priam prayed his heart out to Achilles:

"Remember your own father, great godlike Achilles—  
as old as *I* am, past the threshold of the deadly old age!  
No doubt the countrymen round about him plague him  
now,  
with no one there to defend him, beat away disaster.  
No one—but at least he hears you're still alive



Fig. 28, detail

<sup>3</sup> Inv. MR 690-MR691-MR692-MR702. This sarcophagus was previously cut into four pieces and inserted into the west and south facades of the Villa Borghese. It was one among 695 antiquities purchased by Napoleon from Prince Camillo Borghese in 1806-07, and has been reconstituted

and his old heart rejoices, hopes rising, day by day,  
to see his beloved son come sailing home from Troy.  
But I—dear god, my life so cursed by fate...  
I fathered hero sons in the wide realm of Troy  
and now not a single one is left, I tell you.  
Fifty sons I had when the sons of Achaea came,  
nineteen born to me from a single mother's womb  
and the rest by other women in the palace. Many,  
most of them violent Ares cut the knees from under.  
But one, one was left to me, to guard my walls, my  
people—  
the one you killed the other day, defending his  
fatherland,  
my Hector! It's all for him I've come to the ships now,  
to win him back from you—I bring a priceless ransom.  
Revere the gods, Achilles! Pity me in my own right,  
remember your own father! I deserve more pity...  
I have endured on earth what no man has ever done  
before—  
I put my lips to the hand of the man who killed my son."  
(Book xxiv 569-591)

This expressiveness owes a great deal to the influence of Fuseli's schoolmate, Johann Kasper Lavater (1741-1801), whose physiognomical theories Fuseli had known since the beginning of their friendship. Fuseli would later supply designs for Lavater's masterpiece, *Physiognomie* (1781-86).

We are grateful to Professor David Weinglass for his assistance with the preparation of this entry.



as one piece by the Louvre. Based on a Greek original, two other copies are known, one at the National Museum, Beirut, and another at the Archaeological Museum, Ionnina, Greece.

JAMES BARRY, R.A.  
Blackpool, near Cork 1741–1806 London

## 21. Study of Hercules

Signed lower left: *Ja.s Barry*; inscribed in blue ink lower right:

*C. Bentl[e]y*

Brown wash over traces of black chalk, on two sheets of wove paper  
15½ x 8¾ inches  
384 x 214 mm

### Provenance

George, 4th Earl of Warwick (1818–1893) (Lugt 2600), (possibly, his sale: London, Christie's, 20–21 May 1896, lot number unknown)  
Hugh Scarfe, from whom purchased circa 1956 by  
Ralph Holland (1917–2012), Newcastle upon Tyne,  
Thence by descent

### Exhibitions

Newcastle upon Tyne, Hatton Gallery, *Italian and other Drawings, 1500–1800*, 1974, cat. no. 118 (catalogue by R. Holland)  
Nottingham, University Art Gallery, *The Artist's Model: Its Role in British Art from Lely to Ety*, 1994, cat. no. 24 (catalogue edited by I. Bignamini and M. Postle)  
London, Courtauld Institute Galleries, *Italian and other Drawings, 1500–1800*, 1975, cat. no. 75

### Literature

W. Pressly, *The Life and Art of James Barry*, London, 1981, p. 257, no. 80

Drawn 1777–80

On 5 March 1777 the Irish painter James Barry was granted £15 by the Society of Arts to employ a male and female model to help him prepare the six paintings of *The Progress of Human Culture* for the Society's Great Room in London.<sup>1</sup> This rare drawing was made by Barry from the male model,

identified on the sheet as a 'C. Bentl[e]y', in preparation for the statue of Hercules which appears in the *Crowning of the Victors of Olympus* (figs. 29, 30 [detail]). For Barry, an early protégé of Joshua Reynolds, the great cycle of paintings he was commissioned to paint for the Society of Arts offered an unusual opportunity to fulfill his ambitions as a history painter. He was thus unusually careful in making preparatory studies, as evinced by his request to the Society to employ life models, and as a consequence he developed a complex iconography—both visual and intellectual—which renders the paintings one of the most remarkable public art projects of the eighteenth century.

Barry wrote a letter to the Society in September 1777 explaining:

the Models are now necessary in order to proceed in the work. The female Model has some delicacies which will make it difficult to persuade her to be known in that character to a second person & the male is in such circumstances that Mr Barry apprehends that the method which will be least troublesome to the Society & least likely to retard the work, will be to entrust him with the money for the payment of these models.<sup>2</sup>

This letter suggests that the models Barry had found to sit for him were unhappy at having their identities revealed to the Secretary of the Society of Arts, Samuel More, and as a consequence Barry wanted to pay them directly. This was not unusual during this period, when life modelling still carried a stigma. Female models were frequently prostitutes. J. T. Smith, for example, recalled how a woman named Mrs. Lobb, who ran a brothel in Dyot Street, supplied the sculptor Joseph Nollekens with models.<sup>3</sup> James Northcote described



Fig. 29

<sup>1</sup> For Barry's work for the Society of Arts, see S. Bennett, ed., *Cultivating the Human Faculties: James Barry (1741–1806) and the Society of Arts*, Bethlehem, 2005. The Society for the Encouragement of Arts, Manufactures and Commerce, now known as the Royal Society of Arts, was founded in 1754 to promote both the fine arts and their use in the applied

and mechanical arts in Britain.

<sup>2</sup> James Barry to the Society of Arts, 24 September 1777. London, Royal Society of Arts: MS RSA AD/MA/104/10/403.

<sup>3</sup> J. Nollekens, *Nollekens and his Times*, London, 1829, I, p. 310.



the woman who sat to Reynolds for his painting *Cimon and Iphigenia* (Royal Collection) as “a battered courtesan,” noting how those female models who also worked as prostitutes “looked upon it [modelling] as an additional disgrace to what their profession imposed upon them, and as something unnatural, one even wearing a mask.”<sup>4</sup> Male models were usually selected for their physical prowess and were frequently pugilists or soldiers. It seems likely that the model in the present drawing, given his physique, was also employed doing something manual, hence Barry’s circumspection in arranging his payment from the Society.

Barry’s decision to employ a model directly, rather than draw from the model posed daily at the Royal Academy, points both to the ambition of the project and his dissatisfaction with the Academy’s own policy in teaching from life models. An anonymous letter published in the *Morning Post* in 1773, later identified as having been written by Barry himself, complained that: “He [the student] learns to think, that a leg or arm cannot be graceful but in certain directions, that the head should have this inclination, and the body,

that position, in order to present contrast. Cramped by such rule, without daring to express spontaneous feeling which may not be agreeable to it, he learns to produce actions as unnatural as if the figures were tied in the position.”<sup>5</sup> With control over the model himself, Barry could develop the precise pose to suit his purposes. The present drawing was made to help Barry execute the statue of Hercules on the right-hand side of the long wall of the Society’s Great Room. In the scene Barry depicts a procession of the greatest thinkers and athletes from the golden age of fifth-century Greece. He frames the scene—in which he includes a self-portrait in the guise of the Greek painter Timanthes—with statues of Minerva and Hercules

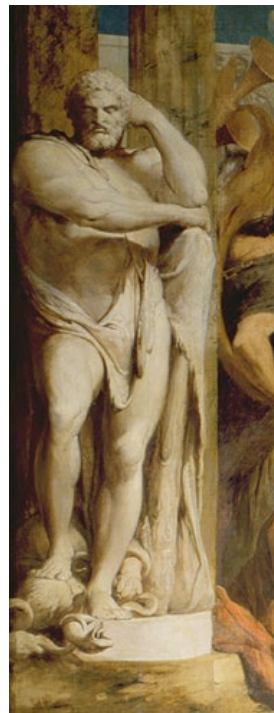


Fig. 30, detail

representing wisdom and physical strength. It is unusual to find an artist drawing a model posed from the life to create a sculpture, but it suggests the lengths Barry went to in the preparation for his scheme, rather than borrow the pose from an established antique model. Barry shows the figure standing, with one leg elevated—in the painting it was to indicate Hercules treading on envy in the form of a serpent—his left fist resting on his head, a pose with greater psychological intensity than was found in Hellenistic precedents.

Drawings by Barry are comparatively rare, and the present sheet is the most impressive of a group of life studies he made in preparation for the Society of Arts paintings. The technique, rapidly hatched black ink lines, heightened with chalk on a distinctive brown paper is recorded by Barry’s contemporary, John Francis Rigaud (1742–1810). Rigaud noted: “Mr Barry, as soon as he had placed the model, used to go into the Hall and return with a piece of coarse brown packing paper, and a pen and ink, with which he sketched & shaded the figure, touching up the lights with a piece of the common white chalk used for marking the place where the model stands; thus making a bold clever sketch of the figure with coarse materials that cost him nothing.”<sup>6</sup> This economy of materials adds greatly to the impact of the drawing, which is an exceptionally ‘bold clever sketch.’

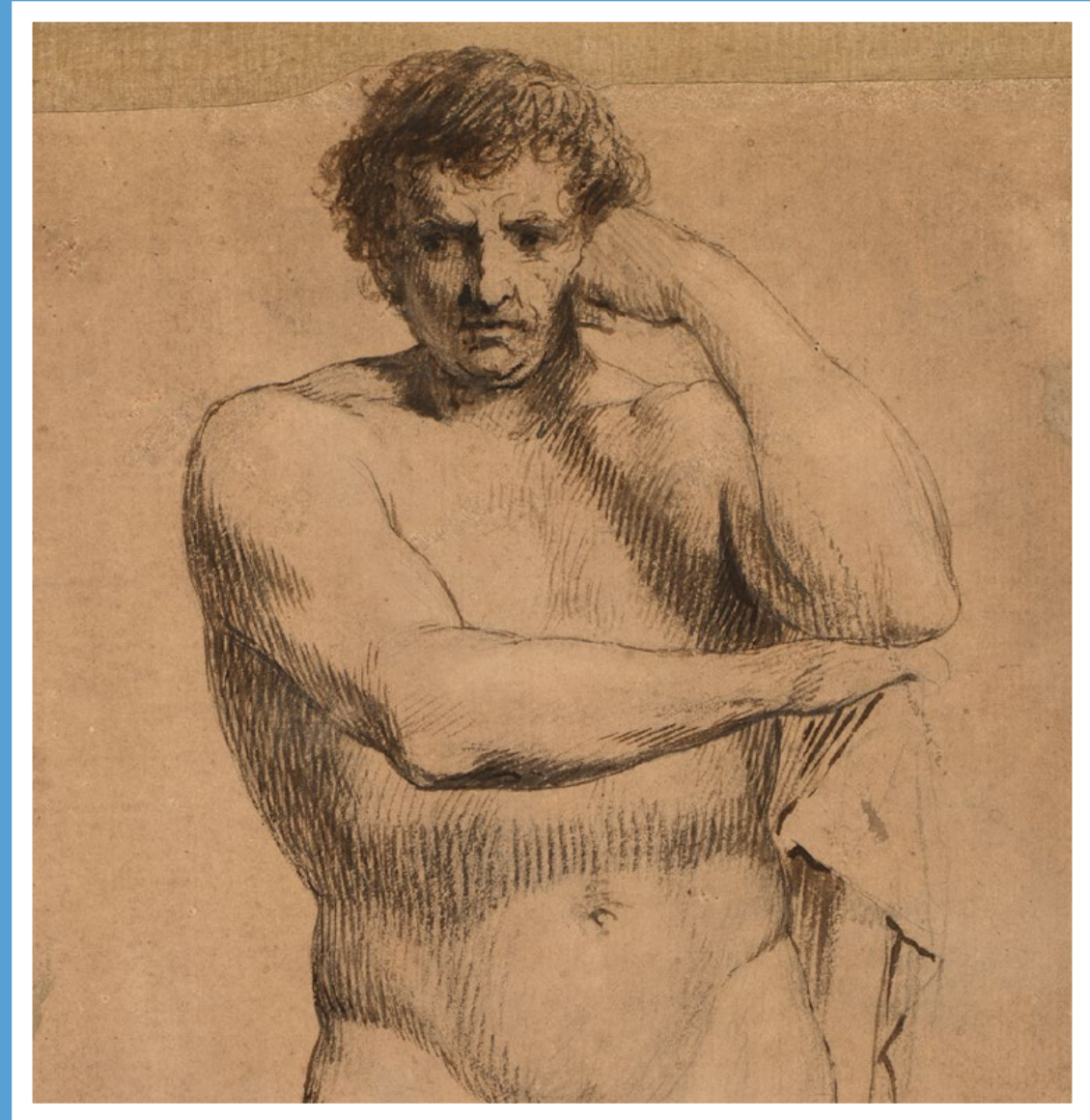


Figure 29, 30 credit: *Crowning the Victors at Olympia*, third in the series ‘The Progress of Human Culture and Knowledge’, c. 1777–84 (oil on canvas), Barry, James (1741–1806) / © R.S.A, London, UK / The Bridgeman Art Library

<sup>4</sup> W. Hazlitt, ed., *Conversation of James Northcote*, London, 1830, p. 103.  
<sup>5</sup> I. Bignamini and M. Postle, eds., *The Artist’s Model: Its Role in British Art from Lely to Eddy*, exhibition catalogue, Nottingham, University Art Gal-

lery, 1994, p. 18.  
<sup>6</sup> W. Pressly, *op. cit.*, p. 256.

## CARLO LABRUZZI

Rome 1748–1817 Perugia

### 22. Cleopatra Mourning Mark Antony, 1793

Signed, dated, and inscribed, *Non stanco mai di piangere* [I never tire of mourning] / *Carlo Labruzzi / Genzano 28 Gen 1793*; and inscribed on the urn, *MAR ANTONIO*

Pen and brown ink, grey and brown wash, over black chalk  
10¼ x 7⅞ inches  
260 x 200 mm

Carlo Labruzzi is perhaps best known today for his highly accomplished topographical watercolors and antiquarian drawings and particularly the several hundred sheets (and resulting prints) made on his famous trip in late 1789 (and in subsequent years) accompanying his patron and fellow draughtsman, Sir Richard Colt Hoare (1758–1838), to record the picturesque sites, landscapes, and monuments along the Via Appia from Rome to Brindisi.<sup>1</sup> Labruzzi never made it to Brindisi, as bad weather and ill health forced him to stop his trip at Benevento and return to Rome. Somewhat less widely known is his prolific activity as a draughtsman and printmaker of figures and figurative subjects. This may be partly due to the relative rarity of his surviving drawings in this category.

Initially influenced by Salvator Rosa (1615–1673), whose etchings he copied *circa* 1780, Labruzzi made several sets of prints with single and multiple figures. Shortly before his trip with Hoare, whom he had met in 1788, Labruzzi made two sets of etchings with figures in landscapes, which proved particularly influential on later artists working in this genre, such as Bartolomeo Pinelli (1771–1835). The first, comprising twenty-five compositions in thirteen sheets and entitled *Figure originali*, was dedicated to another grand tourist in Rome, Major General William Hervey (1732–1850). The second, made the following year and consisting also of thirteen etchings, entitled *Figure di Carlo Labruzzi*, was dedicated to Hoare himself. Many of the figures in these etchings are to be found again in Labruzzi's drawings made during his subsequent Via Appia tour.

Arguably the greatest test of a draughtsman's virtuosity in the eighteenth century, however, was his ability to make a drawing of a single figure based upon five points randomly placed by someone else on a sheet of paper to indicate the position of the figure's head, hands, and feet. Labruzzi was a master in this category and he dedicated an entire set of etchings to this par-



Fig. 31

ticular challenge. In 1788–90 he published a now extremely rare series of thirteen etchings, entitled *Figure fatte da cinque punti obbligati*, which he dedicated to the Countess of Bessborough.<sup>2</sup> The etchings show single female figures *all'antica* in varying poses and with different attributes, such as vases, amphoras, arches, and springs (fig. 31). Our drawing belongs to this genre and shows the artist's great virtuosity and inventiveness in the Five Point challenge, whose nature the philosopher and art critic, Conte Francesco Algarotti (1712–1764), summarized in his *Saggio sopra la pittura* [Essay on painting] of 1756: "Among all the games painters engage in the most useful one seems to me the Exercise of the Five Points, which forces him to find the head, the arms and the feet of a figure. It trains the inventiveness and the hand of the artist who is, let's put it this way, nearly going to despair over the composition, but once in a while the most beautiful ones will emerge, in the sense that, despite a difficult start, occasionally, beautiful ideas are born."<sup>3</sup>

The precise circumstances of our drawing are unknown but the five points that someone put with a pencil on the sheet of paper to test Labruzzi's prowess as a draughtsman are still clearly discernible.<sup>4</sup> Made in 1793 at Genzano (near Lake Nemi), the site of several of Labruzzi's landscape drawings, the figure in our drawing is close in style, type, and character, to those in the Bessborough set. However, here Labruzzi did not only complete an elegant figure with natural proportions based on five given points, but by adding the urn and the inscription, and by evoking one of the greatest love stories of antiquity, he turned the single figure into a narrative, possibly for a patron to commemorate the loss of a close friend or relative. Three years later, in 1796, Labruzzi made another such drawing, for one of his English patrons, *Narcissus* (fig. 32; private collection, Rome), whose inscription succinctly describes how it, and this would likely apply also to the present sheet, came into being: "Narcissus—a Sketch by Carlo



Fig. 32

La Bruzzi—on the five points given him by S[amuel?]. F[ord?]. begun and finished in forty five minutes—Rome 1796."



<sup>1</sup> P. A. De Rosa and B. Jatta, *La Via Appia nei disegni di Carlo Labruzzi alla Biblioteca Apostolica Vaticana*, Vatican City, 2013.

<sup>2</sup> *Ibid.*, p. 118.

<sup>3</sup> F. Mazzocca et al., *Il Neoclassicismo in Italia da Tiepolo a Canova*, exhibi-

tion catalogue, Milan, Palazzo Reale, 2002, cat. no. VI.41, illustrated.

<sup>4</sup> They are located, from top, to the right of Cleopatra's ear, just above her right thumb, on her left middle finger, on her right mid-foot, and above the arch of her left foot.

FELICE GIANI

San Sebastiano Curone 1758–1823 Rome

23. *Telemachus Consoled by Termosiris, High Priest of the Temple of Apollo*

Inscribed, along the lower margin, *Telemaco consolato dal sacerdote d'Apollo*

Pen and brown ink, brown wash

11 x 16 $\frac{1}{8}$  inches

280 x 410 mm

Provenance

Professor Richard Brilliant, New York

The subject matter of this highly finished drawing, executed in Giani's favorite technique in pen and ink and wash and inscribed with the title in his characteristic handwriting, is taken from one of the most popular and influential books in the eighteenth century, François de Salignac de la Mothe-Fénelon's (1651–1715) didactic novel, *Les aventures de Télémaque* (*The Adventures of Telemachus*), first published anonymously in 1699. When Fénelon wrote the book, in circa 1694–96, he was Archbishop of Cambrai and tutor to the seven-year-old duc de Bourgogne, grandson of Louis XIV and second in line to the throne. It marked the climax of his pedagogical works, following two other such books, the *Fables* and the *Dialogues of the Dead*. The book's description of a tyrant immediately drew the ire of Louis XIV, and Fénelon and his friends were expelled from court, the printer was arrested, and the police attempted to confiscate all copies. Yet despite these efforts to suppress the book it proved an instant and overwhelming success and was translated into every European language; it subsequently inspired numerous works of art and music, perhaps the most prominent of which was Mozart's *Idomeneo*.



Fig. 33

1 C. Helms, *Fénelon: Selected Writings*, New York–Mahwah, 2006, p. 55.

2 Letter dated 14 November 2003.

3 A. Ottani Cavina, *Felice Giani, 1758–1823, e la cultura di fine secolo*, 2 vols., Milan, 1999, II, pp. 652, 656, cat. no. D. 35–36, figs. 925–26, illus-

trated. pictured in our drawing—is with Termosiris, the High Priest of the Temple of Apollo. A volume inscribed *Apollo* is resting on his lap, and the temple of the god can be seen behind the tree. Termosiris's lesson is to avoid the passions and follow the example of Apollo "who, when enduring captivity as a shepherd, used the time wisely to teach the uncivilized inhabitants of the region the art of music and an appreciation for the joys of their bucolic existence. Soon, the half-savage shepherds realized that they were in reality more fortunate in their simplicity than kings in their golden palaces."<sup>1</sup>

Anna Ottani Cavina dates our drawing to the late eighteenth century.<sup>2</sup> From that time, most likely the 1790s, dates a pair of oval paintings also based on Fénelon's book. One of these shows a closely related subject from the beginning of the novel in which Minerva, disguised as Mentor, directs Telemachus toward the boat to begin his voyage, leaving the island of Calypso behind (fig. 33).<sup>3</sup> Many years later, around 1820, Giani returned again to Fénelon's book and the story of Telemachus. One of his sketchbooks preserved at the Cooper-Hewitt National Design Museum, New York, contains several such drawings,<sup>4</sup> one of which, still unpublished, shows Telemachus receiving a book from Termosiris (fig. 34).<sup>5</sup> These sketches and their related inscriptions suggest that Giani was then working on illustrations or perhaps a decorative cycle based on the book.



Fig. 34

trated.

4 *Ibid.*, II, p. 830, cat. nos. A1.532–34.

5 Inv. 1901–39–3389; *ibid.*, cat. no. A1.532.





RICHARD WESTALL, R.A.  
Reepham (Hertford) 1765–1836 London

24. *Satan alarm'd*

Pen and ink, watercolor, gouache, over pencil  
24 x 19¾ inches  
610 x 500 mm

*Provenance*  
Sir Gregory Osborne Page-Turner, 4th Bt. (1785–1843), Battlesden,  
Bedfordshire

*Exhibitions*  
London, New Gallery, *Catalogue of an Exhibition of a Selection of  
the Pictures and Drawings of Richard Westall, R.A.*, 1814, p. 18,  
cat. no. 302: “*Satan preparing for Battle, Paradise Lost, Book 4*”  
(lent by Sir G. P. Turner, Bart.)

This large and highly finished watercolor relates to John and Josiah Boydell’s famous edition of *Paradise Lost*, the first of three volumes of *The Poetical Works of John Milton* published in 1794–97. In addition to four portraits, it contained 28 illustrations by six printmakers based upon Westall’s watercolors. These preparatory watercolors, some of which survive, were relatively small in size (*circa* 240 x 190 mm) and corresponded roughly to that of the stipple engravings in the books. Westall, however, also made very large and representative watercolors, such as the present sheet, of some, if not all, his compositions for this book. More specifically, our work shows Satan, as described in Book IV in his confrontation, quickly cut short by God, with the Archangel Gabriel:

“On the other side, Satan alarm’d,  
Collecting all his might, dilated stood,  
Like Teneriffe, or Atlas, unremoved:  
His stature reach’d the sky, and on his crest  
Sat horror plumed; nor wanted in his grasp,  
What seem’d both spear and shield.” (Book IV, 985–90)

The image of Satan standing on the outermost edge of the world, surrounded by darkness and chaos, however, stems from a scene in Book III which Milton summarized in the opening *Argument* to this book as “Satan alights upon the bare Convex of this Worlds outermost Orb” (Book III, 418–26).

Westall’s small watercolor of our composition is still extant in a private collection.<sup>1</sup> Jean-Pierre Simon (*c.* 1750–1810), a London-born engraver and probable student of Francesco Bartolozzi (1725–1815), the doyen of British reproductive printmaking and greatest teacher of the stipple technique in which the Milton prints were made, engraved it for the book. Simon supplied several prints based on Westall’s designs for this and Boydell’s other major projects such as his nine-

volume Shakespeare edition (begun in 1786 and published in 1791–1805), many of whose illustrations were designed by Westall. Westall also contributed five paintings to Boydell’s Shakespeare Gallery (opened in 1789).

Our large watercolor was likely made specifically to display Westall’s Milton composition on a monumental scale and to be shown at such public exhibitions as those held annually at the Royal Academy. Two further such large watercolors, identical in technique and style and similar in size, were recently acquired by notable institutions. The first, related to Book I in *Paradise Lost* and showing *Satan Summoning his Legions*, was purchased by the Morgan Library and Museum, New York (fig. 35) in 2006;<sup>2</sup> the second, *A Hymn to the Nativity* from Milton’s *Poems upon Several Occasions* and published in volume III of Boydell’s Milton edition (1797), was acquired by the Louvre, Paris, in 2010.<sup>3</sup> While the latter composition was also engraved by Simon, the former was reproduced by John Ogborne (1755–1837), another talented stipple engraver and pupil of Bartolozzi, who supplied engravings also for Boydell’s Shakespeare edition.

Westall was an extremely prolific and consistent contributor to Royal Academy exhibitions but he also held his own shows. He first exhibited at the Royal Academy in 1786; in 1792 he became an associate and was elected a full member in 1794, the year our watercolor was most likely made. In addition to paintings, he exhibited mainly drawings and watercolors, which were especially sought after by collectors. A particularly good sense of Westall’s high standing among collectors—the scholar Richard Payne Knight was his greatest admirer and client at the time—can be gleaned from a letter written in 1797 by another such avid amateur, Mr. George George of Penryn (Cornwall), clearly eager to get his hands on the artist’s drawings, to one Mr. Sam Ireland, an art dealer on the Strand in London: “Pray you are acquainted with Westall? I understand his Drawings are finished in a superior state and with the most laboured attention, that he charges 3 gns. a piece for one of the size of Boydell’s small plates. — I should like to have two Original Drawings done by him to intermix with my Collection.”<sup>4</sup>

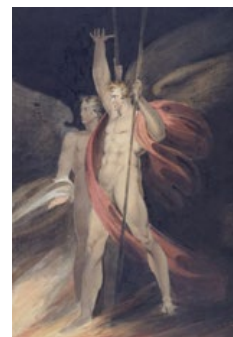
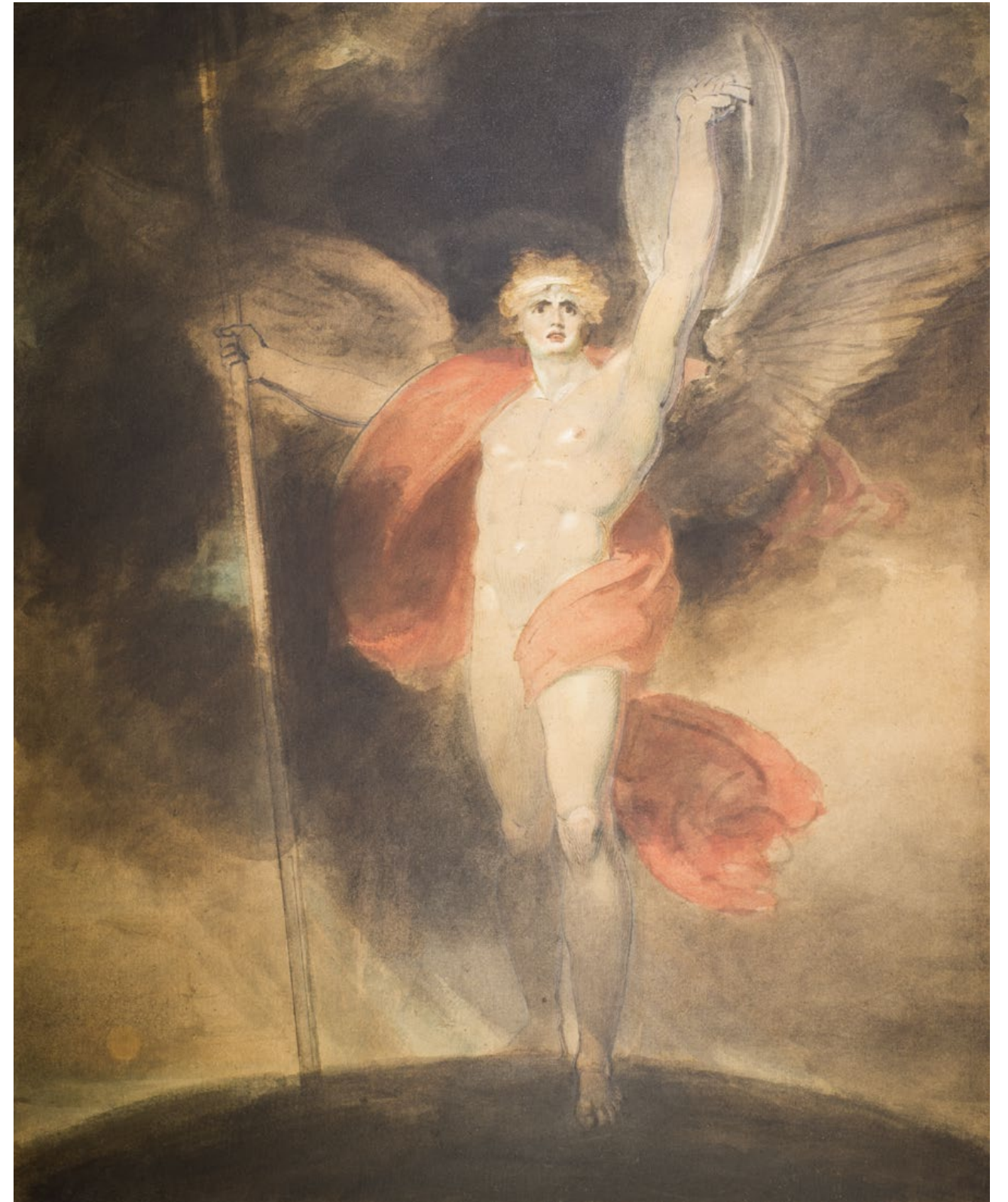


Fig. 35



1 Sale: London, Christie’s, 24 March 1993, lot 40, illustrated; and sale, London, Christie’s, 5 July 2011, lot 131, illustrated (with the wrong engraver and date of publication given, and partially incorrectly connected with Milton’s Book III, 542ff.). Another watercolor of identical size and illustrating a scene from Book X, *Death Leaving the Gates of Hell*, was offered in the same sale, London, Christie’s, 5 July 2011, lot 130, illustrated.

2 Inv. 2006.3.6; 22½ x 15½ inches (570 x 392 mm).

3 Inv. R.F. 54 775; 24 x 19 inches (609 x 482 mm); formerly, W. M. Brady & Co., New York.

4 J. Gear, *Master or Servants? A Study of Selected English Painters and their Patrons of the Late Eighteenth and Early Nineteenth Centuries*, New York and London, 1977, pp. 162–63.

FRANÇOIS DUMONT, THE ELDER  
Luneville 1751–1831 Paris

25. *Portrait of the Painter Antoine Berjon (1754–1843)*

Inscribed at the bottom, *M Bergeon Peintre de fleurs par f Dumont*; also inscribed on the original backing board, *Dumont Aîné François / Ecole Française 1751 x 1831 / Portrait d'Antoine Berjon (1754–1843) / Il fut Professeur de la Classe de Fleurs à l'Ecole des Beaux Arts de Lyon / de 1810 à 1823*  
Black and red chalk with stumping  
13¾ x 10⅞ inches  
350 x 275 mm

*Provenance*  
M. Thierry (according to a label on the backing board)

*Exhibitions*  
Paris, Galerie Guy Stein, *Grands et Petits Maîtres du Premier Empire*, 15 November–4 December 1937, cat. no. 20

Dumont, having studied with the Lorraine painter Jean Girardet (1709–1778) at Nancy, arrived in Paris at the age of eighteen and proceeded to become the leading miniature painter in France from the end of the *ancien régime*, through the Revolution, the Empire, and the Restoration. Appointed *peintre en miniature* to Queen Marie-Antoinette in 1780, he painted numerous iconic images of her until the very last moments of her reign. He was received into the Academy in 1788, and married the painter Nicole Vestier, daughter of the portrait painter Antoine (1740–1824), the following year. Suspect due to his court position, and guilty of royalist tendencies and of a frank distaste for the “new men” rising during the Terror, Dumont was arrested and imprisoned at the end of 1793.<sup>1</sup>



Fig. 36

1 H. de Chennevières, “François Dumont miniaturiste de la reine Marie-Antoinette,” in *Gazette des Beaux-Arts*, XXIX (1903), p. 188.  
2 Paris, Musée Carnavalet.  
3 Formerly, Neuilly-sur-Seine, David-Weill collection.

During the time of the Revolution, while never abandoning his remunerative career as a miniaturist—the equivalent of today’s portrait photographer—Dumont realized his potential as a history painter and portraitist on a grand scale with a series of portraits of artists, mathematicians, architects, scientists, and other Great Men of accomplishment. These include the *Portrait of M. Denis, Architect* (1806);<sup>2</sup> a *Portrait of P. H. Suzanne* (1806),<sup>3</sup> professor of mathematics at the Lycée Charlemagne; and the astounding portrait of the agronomist *Antoine-Augustin Parmentier* (1812) (fig. 36), today at Versailles.

Overshadowed during the Empire by the success of the van Dael and van Spaendonck brothers, Antoine Berjon is today recognized as the most important and influential French flower painter during the first half of the nineteenth century. Trained in Lyon, he left for Paris in 1794 following the siege of Lyon (1793), which had ruined the silk manufactory where he worked. He remained in Paris until 1810, exhibiting in the Salons of 1796, 1798, 1799, 1804, and 1810.

The present drawing, vivid and bold in its characterization of the sitter, is a *tour de force* of Neoclassical portraiture. Based on costume and hairstyle, we would propose a date of *circa* 1797 for our drawing. A later sheet, dated 1808, a *Portrait of André-Ernest-Modeste-Grétry* (1741–1813), made with charcoal and white chalk, is in the collection of the Metropolitan Museum.<sup>4</sup>

4 Inv. no. 1972.227, 5¼ x 3¾ inches (133 x 098 mm); see J. D. Draper, “Grétry Encore: A Portrait Drawing by François Dumont,” in *Metropolitan Museum Journal*, 9, 1974, p. 234, fig. 1, illustrated.



## CHARLES MEYNIER

Paris 1763–1832 Paris

### 26. *Télémaque, pressé par Mentor, quitte l'île de Calypso, 1800*

Signed, lower left, *c Meynier f.*<sup>1</sup>; and inscribed, lower left, with the date, 1800; also, inscribed, *verso*, center, *Télémaque pressé par Mentor, / quitte L'île de Calypso. / composition dont le tableau a Reuni tour le Suffragier / au Sallon de 1801 gravé dans les annales de peintures / Meynier. inv. Delineavit 1800*, and, lower right, *Meynier N° 157*

Pen and black ink, with brown wash, over black chalk

18<sup>11</sup>/<sub>16</sub> x 24<sup>1</sup>/<sub>16</sub> inches

474 x 612 mm

#### Provenance

Possibly, T. C. Bruun-Neergaard (1776–1824), Paris (possibly, his sale, Paris: rue Jean-Jacques Rousseau, Hôtel de Bullion [Gendron], 29 August–7 September 1814, lot 243

Henri Baderou, Paris

Frederick J. Cummings (1933–1990), Detroit and New York, until 1985

Colnaghi, New York, 1985

Private collection, New York, until 2014

#### Exhibitions

New York, Colnaghi, *French Drawings, 1760–1880*, 17 April–23

May 1985, cat. no. 8, illustrated

#### Literature

The Arts Council of Great Britain, London, *The Age of Neo-Classicism*, 1972, p. 384, no. 696, mentioned

I. Mayer-Michalon, *Charles Meynier, 1763–1832*, Paris, 2008, pp. 188–89, cat. no. D. 43, illustrated

The subject of the present sheet, while ultimately inspired by Homer's *Odyssey*, is drawn directly from François Fénelon's (1651–1715) popular novel, *Les aventures de Télémaque*, first published anonymously in 1699, and reprinted several times in the eighteenth century (see cat. no. 23). The book is an embellished account of Telemachus's travels in search of his father, Ulysses, after the Trojan War, guided and taught in various moral lessons by Minerva, goddess of wisdom, who takes the guise of Ulysses's friend, Mentor. Depending on the edition, Fénelon's *Télémaque* is divided into 18 or 24 books, and the scene depicted in our drawing taken from Book VI or VII: Telemachus, hastened by Mentor, bids farewell on the island of Calypso to the nymph, Eucharis, with whom he has fallen in love. Our sheet is one of two large and highly finished compositional drawings preparatory for Meynier's painting of the same subject exhibited in the Salon of 1800 (no. 266). The other drawing, signed *meynier f.* and in a private collection in France, is nearly identical in dimensions, though slightly larger, and is also executed in pen and black ink, with brown wash, over black chalk (fig. 37).<sup>1</sup> The finished painting, one of Meynier's most important and celebrated, is lost, last seen in the *concours des Prix décennaux* in 1810, known today only through a contemporary etching by Alexis Châteaigner (1772–1817) (fig. 38).<sup>2</sup>

Meynier often produced several large and highly advanced compositional drawings, similar though with varia-



Fig. 37



Fig. 38

<sup>1</sup> 18<sup>11</sup>/<sub>16</sub> x 24<sup>1</sup>/<sub>16</sub> inches (478 x 620 mm); see Mayer-Michalon, *op. cit.*, p. 189, cat. no. D. 44, illustrated.

<sup>2</sup> See *ibid.*, pp. 130–31, cat. no. P. 38, illustrated.

tions, in preparation for the same finished painting.<sup>3</sup> The present sheet and the related compositional drawing in France are fine examples of this practice. Nearly identical in size and executed in the same technique, they are also very close in overall composition and in the positioning and poses of the four main protagonists. Eucharis appears in the center of both sheets, turning her head towards Mentor and Telemachus on the left while advancing to the right, towards Calypso, who has just returned from a hunt and is surrounded, most immediately, by three other nymphs, one on the left and two on the right. In both drawings, Mentor leads Telemachus away from Eucharis, firmly grasping his right forearm with his right hand and attempting to shield the youth from Eucharis by raising his cloak in his left hand. The prow of a ship is seen directly behind him. Calypso, angry at losing Telemachus and jealous that he has fallen in love with one of her nymphs, stands in both sheets with her left fist clenched and her right arm raised in an attempt to block the scene of the lovers' farewell. The only difference between the positioning and poses of the figures is Eucharis, who stands a bit closer to Calypso and whose right arm is lower and extended towards her in the drawing in France. This related sheet differs from ours in several other ways as well: a horizon line and the sea are visible behind Mentor and Telemachus; the two figures emerging from the woods behind and to the right of Mentor and Telemachus are seen at a lower vantage point; the three nymphs to the left and behind Calypso are reduced to two and appear at a higher level; and the opening behind Calypso, with a view to a mountain on another island, is removed and replaced by another stand of trees. Meynier has also added two dogs to the right of Calypso and her group of nymphs. The print after Meynier's finished painting, in addition to showing the subsidiary nymphs in different positions, varies from both compositional drawings in several other ways: Eucharis has been moved to the left and embraces Telemachus in their farewell; a dog appears in the central foreground; and Calypso actually watches the scene with crossed arms.

It is difficult to know which compositional drawing Meynier executed first. Isabelle Mayer-Michalon, in her *catalogue raisonné* on the artist, posits ours preceded the one in France,<sup>4</sup> perhaps because the inclusion of a horizon line and sea appears in both the related sheet and finished painting. It is also difficult to know with certainty which drawing, ours or that in France, was once in the collection of T. C. Bruun-

Neergaard, a Danish art collector and amateur artist living in Paris in the early nineteenth century. One of them was sold as lot 243 in his sale in Paris in 1814.<sup>5</sup> Entitled *Les Adieux de Télémaque et de la Nymphé Eucharis*, the sheet was described in the sale as "dessin plein de grâce, à la plume et au bistre; première pensée du tableau de ce maître (exposé au Louvre en 1800). . . ."<sup>6</sup> Bruun-Neergaard also owned eight figure drawings in black chalk preparatory for Meynier's finished painting of Telemachus (lot 246 in his sale; now lost).<sup>7</sup> Six further sheets preparatory for the painting were recorded in lot 52 of the catalogue of the sale after Meynier's death.<sup>8</sup>

Meynier's painting of the parting of Telemachus and Eucharis was considered a chef d'oeuvre in the Salon of 1800. It shared the *prix de première classe* with Hennequin's *Remords d'Oreste* and was purchased for 4,000 francs by Joseph Fulchiron (1744–1831), a Lyonnais banker who had previously purchased Meynier's paintings of *Androcles* and *Milo of Croton*. It also garnered Meynier a 'prix d'encouragement' in the amount of 6,000 francs. The painting received seemingly unanimous contemporary critical praise. Demoncey, in his review of the Salon, admired in it "une parfaite intelligence du coloris, une fermeté rare dans l'exécution et la plus grande correction dans le dessin."<sup>9</sup> Joachim Lebreton, in his report to Napoleon in 1808 on the state of contemporary art in France, described the painting as "l'un des meilleurs ouvrages de peinture que nous ayons à remarquer dans l'époque dont nous rendons compte."<sup>10</sup> It was also very positively received when exhibited again in the *concours des Prix décennaux* in 1810, and was one of the paintings singled out by journalists at the time of Meynier's death. A major work by the artist, it launched Meynier's career as an official painter under both Napoleon and, subsequently, Charles X. Our sheet, preparatory for the painting, was in the collection of Henri Baderou, whose significant donation of French drawings and paintings to the Musée des Beaux-Arts in Rouen in the 1970s included early drawings by Jacques Bellange (c. 1575–1616), Jean Boucher (1575–1632), and Pierre Brébiette (1598–1642), as well as sheets by David (1748–1825), Delacroix (1798–1863), and Degas (1834–1917).

3 *Ibid.*, p. 189.

4 *Ibid.*, p. 188.

5 *Ibid.*, pp. 188–89.

6 *Ibid.*, p. 130.

7 *Ibid.*

8 *Ibid.*

9 *Ibid.*, pp. 131, 307.

10 *Ibid.*, pp. 131, 308.



## JEAN-LOUIS-ANDRÉ-THÉODORE GÉRICAULT

Rouen 1791–1824 Paris

### 27. *Le violiniste aveugle*

Pen and brown ink over traces of black chalk  
10 $\frac{5}{8}$  x 7 $\frac{1}{8}$  inches  
270 x 200 mm

#### Provenance

Alexandre-Marie Colin (1798–1873), Paris  
Private collection, Nancy  
Collection Lewis Reines, Brooklyn, until 2013

Drawn circa 1816–17

Fleeing the “anxiety and guilt” brought on by an amorous affair with his maternal aunt, Alexandre-Modeste Caruel, as well as his failing to win the coveted Prix de Rome, Géricault left for Italy and arrived in Florence in early September 1816.<sup>1</sup> He moved to Rome a month later and began sketching figures in the Sistine Chapel. While praising the Old Masters in letters sent home, Géricault also created a series of drawings inspired by classical and mythological subjects. In addition to his interest in antiquity, he was inspired by the picturesque aspects of modern life in Rome. Aside from the series of drawings and sketches which led to his finished composition of riderless horses racing down the Corso, *La Course de chevaux libres*, 1817, he made drawings of quotidian street life: peasants sleeping in doorways, musicians from

Naples begging for money, religious processions, executions, and worshippers at roadside chapels. *Le violiniste aveugle* is a recently rediscovered drawing known previously through a tracing (fig. 39) at Besançon made by Géricault’s friend and fellow artist, Alexandre Colin (1798–1872).<sup>2</sup> Lorenz Eitner suggests that Colin must have made the Besançon copy of the blind fiddler while the original was in his possession.<sup>3</sup>

This moving image of a blind musician is a poignant example of Géricault’s sketches from life, made on the streets of Rome. He has, nonetheless, endowed this figure with great, nearly classical, dignity. Wheelock Whitney has argued that the most original aspect of Géricault’s Italian oeuvre was his success in combining the “solemn, timeless qualities of the art of antiquity and the High Renaissance with the excitement and energy of themes from everyday life.”<sup>4</sup> In the case of the present image, Whitney suggests that the most direct source for the pose of the fiddler is the figure of Apollo in Raphael’s *Parnassus* fresco in the Stanza della Segnatura in the Vatican (fig. 40).<sup>5</sup> He notes, however, that the influence of Raphael is purely formal; the anguished and suffering blind fiddler, his face contorted by his affliction, is far removed from the serene tranquility of the god Apollo on Parnassus.<sup>6</sup>



Fig. 39



Fig. 40

1 For a succinct description of the artist’s trip to Italy, see L. Eitner, *Géricault: His Life and Work*, London, 1983, pp. 99–102.

2 The attribution was confirmed by L. Eitner in a letter dated 15 April 2003. For an illustration of the Colin tracing, see W. Whitney, *Géricault in Italy*, New York and London, 1997, p. 46, illustrated (as Géricault).

3 For a fuller discussion of the valuable tracings after Géricault’s drawings by Colin, see Whitney, *op. cit.*, p. 206, footnote 3.

4 Whitney, *op. cit.*, p. 43.

5 Whitney, *op. cit.*, p. 45.

6 *Ibid.*



ANTOINE-XAVIER-GABRIEL DE GAZEAU, COMTE DE LA BOUÈRE, called  
 TANCRÈDE DE LA BOUÈRE  
 Jallais (Maine et Loire) 1801–1881 Grenoble

28. *Study of a Tree*, 1825

Dated, lower left, 21 sept. 25.  
 Oil on paper  
 10<sup>13</sup>/<sub>16</sub> x 8<sup>11</sup>/<sub>16</sub> inches  
 27.5 x 22 cm

*Provenance*  
 Galerie Jacques Fischer, Paris

Tancrède de La Bouère, descended from an old and rich noble Angevin family, was an officer in the French army, holding a military commission from 1815 until 1830. After studying drawing with Christian Brune, a professor of topography and landscape at the Ecole Polytechnique, Paris, in the 1820s, he made his debut at the Salon of 1827 with a *Vue prise à Pierrefitte (Haute-Pyrénées)* after drawings that he made in the area in 1823. He then worked in the studio of François-Edouard Picot (1786–1868) for three years, during which time he studied Picot's historical and mythological paintings, including such works as *Cybèle protégé contre le Vésuve les villes de Stabia, Herculanium, Pompéi et Résina*, and *L'Etude et le Génie dévoilant l'Égypte et la Grèce*. These pictures would inspire the young artist to travel widely in the years ahead throughout Italy and northern Africa. After completing a stint in Algeria and resigning his military commission in 1830, La Bouère devoted himself full-time to his career as a painter of landscapes, exhibiting regularly at the Salon.

The present *plein-air* sketch comes from a group of four oil sketches and one signed pencil drawing that the Galerie Fischer-Keiner purchased many years ago at the Salon des Antiquaires, Montpellier, from a Grenoble dealer.<sup>1</sup> In addition to our *Study of a Tree*, this group included a sketch of *An Uprooted Tree at Olevano Romano* (1833) (fig. 41),<sup>2</sup> now jointly owned by the Morgan Library and the Metropolitan Museum; another in a private collection, New York; and a third, a *View of Cantarano* (1833), now in a private collection, Paris.<sup>3</sup> Our drawing is the earliest of the group, painted in France in 1825, when the artist was studying with Brune at the Ecole Polytechnique, two years before his first Salon submission. Of the artist's *plein-air* sketches, which are rarely on the market, two others are recorded, one representing a *Small Stand of Cactus*, in a private collection, London,<sup>4</sup> and a later sketch of *The Gate to the Temple of Luxor*, dating from the artist's three-year sojourn in Egypt (1835–38), in the collection of Wheelock Whitney, New York;<sup>5</sup> like our sketch, these were also originally from the stock of the Galerie Fischer-Keiner.



Fig. 41

1 Letter from Jacques Fischer dated November 19, 2013.  
 2 Inv. no. 2009.400.65; Thaw collection, jointly owned by the Metropolitan Museum of Art and the Morgan Library and Museum, Gift of Eugene V. Thaw; inscribed and dated, lower left, *Olevano. 16 novembre. 1833*, oil on paper, laid down on board, 10<sup>3</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>4</sub> inches (27.3 x 38.7 cm).

3 Fischer letter, *op. cit.*  
 4 *Ibid.*  
 5 A. E. Miller, *The Path of Nature: French Paintings from the Wheelock Whitney Collection, 1785–1850*, Metropolitan Museum of Art Bulletin, Winter 2013, vol. LXX, no. 3, p. 46, fig. 62, illustrated.



## ANDRÉ GIROUX

Paris 1801–1879 Paris

### 29. *View of Mount Vesuvius from the Ruins of Pompeii*

Signed with initials, lower right, *ag*; also, inscribed on the stretcher in ink, *Pompei 134*

Oil on paper mounted on canvas

8⅞ x 15⅙ inches

20.5 x 38.5 cm

#### Provenance

Wertheimer Foundation

#### Literature

A. D. Grishin and D. Canguilhem (introduction by V. Pomarède), *André Giroux*, London, Wertheimer Foundation, 2004, p. 51, cat. no. 12, illustrated

Painted *circa* 1827

André Giroux was one of the “1830” generation of Romantic landscape painters, which included such artists as Camille Corot (1796–1875), Achille-Etna Michallon (1796–1820), Jean-Charles Rémond (1795–1875), Théodore Caruelle d’Aligny (1798–1871), and Paul Flandrin (1811–1902), to name but a few. In the wake of the Academy’s classification of Heroic Landscape as an admissible genre to the Salon in 1817, these painters altered the public’s conception of landscape painting by introducing the *plein-air* sketch to the French public as a viable commodity in the market. Within a generation, however, these painters, with the exception of Corot, descended into obscurity until they were rediscovered largely through the efforts of a group of dealers and scholars in the 1970s. The appearance of André Giroux’s estate sales in 1970<sup>1</sup> was not a small catalyst in the emergence of the understanding and study of *plein-air* sketches, one of the most significant developments in the scholarship of nineteenth-century European painting in the last forty years.

Giroux’s training was similar to most artists of the early nineteenth century, although his beginnings were more fortuitous. Son of Alphonse Giroux (d. 1848), whose thriving enterprises as an art dealer, restorer, and purveyor of art supplies kept the family in close contact with the artistic currents of post-Napoleonic France, André began his formal training in the studio of the architect Jean-Thomas Thibault (1757–

1826), before entering the Ecole des Beaux-Arts on January 20, 1821. Notably precocious, he exhibited in the Salons of 1819 and 1822, and won the *concours d’esquisses peintes* on three separate occasions, in 1822, 1823, and 1824, before obtaining the coveted Prix de Rome in Landscape Painting in 1825 with *La Chasse de Méléagre* (Paris, Ecole des Beaux-Arts), only the third artist to have won this award. He left for the Villa Medici in Rome in 1825, returning to Paris in 1829. He met a large group of French artists resident there, including Corot, Raymond Brascassat (1794–1867), Caruelle d’Aligny, Edouard Bertin (1797–1871), and Léon Fleury (1804–1858), whom he joined in regular painting expeditions to the Roman countryside.

The present sketch, one of his grandest and most noble compositions, shows Mount Vesuvius from the Temple of Jupiter Capitolino at the northern end of Pompeii, a rare vantage point for this period,<sup>2</sup> but one which would become one of the most popular views of this site by the middle of the century. Giroux has placed the ruins perpendicular to the volcano, dramatically separating foreground from background and emphasizing the transience of life versus the immutability of nature. The only indication of the temporal is a plume of smoke escaping from the volcano, the remains of Vesuvius’s eruption of 1822. The composition is a successful integration of two distinct but famously related sites into a harmonious whole. Jeremy Strick has observed, “Giroux possessed perhaps the most fluid touch, a relatively broad range of color, as well as a particularly strong interest in effects of light and atmosphere.”<sup>3</sup>

Upon his return to Paris, Giroux, one of the most talented of all the practitioners of the *plein-air* sketch, kept the majority of his Italian sketches hidden from public scrutiny, although he did exhibit a small group of them in the Salons of 1827 and 1831. His sketches can be found in several public collections, including the National Gallery of Art, Washington; the Metropolitan Museum of Art; the Morgan Library, New York; the Fitzwilliam Museum, Cambridge; the Louvre; and the National Gallery, London.



<sup>1</sup> Paris, Hôtel Drouot, 27 April and 1 June 1970.

<sup>2</sup> Corot was actually in Naples in 1828, possibly in the company of Giroux. His depiction of Vesuvius is in the classic, eighteenth-century manner, showing the volcano from across the bay; *Bay of Naples*, Louvre, inv. no. R. F. 1633, oil on paper mounted on canvas, 9½ x 16⅞ inches (24.2 x 41 cm). Artists who had gone to Naples to study the volcano’s eruptions and the recently excavated ruins at Pompeii, such as Pierre-Jacques Volaire (1729–1799), Joseph Wright of Derby (1734–1797), and Simon Denis

(1755–1813), insisted upon the theatrical aspect of the sight as a dramatic event, often depicting the volcano from the city or the bay, but never from the ruins of Pompeii.

<sup>3</sup> P. Conisbee, S. Faunce, J. Strick, P. Galassi, *In the Light of Italy: Corot and Early Open-Air Painting*, Washington, National Gallery of Art, Brooklyn, Brooklyn Museum of Art, and Saint Louis, The Saint Louis Museum of Art, exhibition catalogue, 1996–97, p. 238.

JEAN-BAPTISTE-CAMILLE COROT  
Paris 1796–1875 Ville d'Avray

30. *Un arbre mort sous bois*

Marked with the artist's *vente* stamp, lower right (Lugt 461); the *verso* marked with the artist's red wax *vente* stamp; also inscribed on the old frame, *Cet arbre se (?) retrouve dans le tableau de Dante*  
Oil on canvas  
12¼ x 8¼ inches  
31 x 21 cm

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

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

Painted *circa* 1823–24

The present sketch is one of Corot's earliest recorded *plein-air* studies. It was executed in the forest of Fontainebleau before the artist's first and seminal trip to Italy in 1825, and remained in his studio until his death. Alfred Robaut, in his *catalogue raisonné* of Corot's work published in 1905, lists forty such early studies from nature by the artist, dating to *circa* 1822–25 (R 1–40). At this time, Corot worked in and around Paris and along the Seine; in the region around Ville d'Avray; and in Normandy, painting in Dieppe, Honfleur, and Rouen. The principal focus of his attention during these years, however, was the forest of Fontainebleau, probably on the advice of his teacher, the landscape painter, Achille-Etna Michallon (1796–1822).<sup>1</sup> Corot was one of the first artists to work there regularly and Robaut records ten such painted studies from



Fig. 42

1 See G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exhibition catalogue, Paris, Galeries Nationales du Grand Palais, Ottawa, National Gallery of Canada, and New York, The Metropolitan Museum of Art, 27 February 1996–19 January 1997, p. 15.  
2 *Fontainebleau: Le Pavé de Chailly*, oil on paper mounted on canvas, 8¼ x 11½ inches (21 x 29.2 cm); New York private collection.  
3 Oil on paper mounted on canvas, 8½ x 11¼ inches (21.2 x 29.5 cm). Bris-

an oil-on-paper study of nearly identical dimensions, though horizontal, of a fallen tree trunk lying next to the Pavé de Chailly in Fontainebleau (fig. 42), no. 8 in Robaut's 1905 publication.<sup>2</sup> It is similar, too, to another study from this time, comparable in size though also horizontal in composition, of trees and a rock in the forest, *Fontainebleau, in the Forest*, *circa* 1824–5 (fig. 43).<sup>3</sup> Following the instruction of Michallon and Jean-Victor Bertin (1767–1842), Corot's teacher after Michallon's death in 1822, Corot's aim in these early studies was to observe and record nature as directly and truthfully as possible—both as a goal in and of itself, and as an intrinsic part of becoming an historical landscape painter. The importance of drawing and painting directly from nature was laid out very clearly by Bertin's teacher, Pierre-Henri de Valenciennes (1750–1819), in his influential treatise on landscape painting, *Eléments de perspective pratique*, published in 1800. As a teacher at the Royal Academy from 1787, Valenciennes encouraged his students to paint on the spot, "quick rough sketches, to seize Nature in action."<sup>4</sup> The importance of working directly from nature was not lost on Corot and he writes of its significance in an early notebook from this time: "I have noticed that all the work done on the first attempt is more honest, more pleasing in form, and that it was obvious then how to take advantage of contingencies; whereas in going back to it, that harmonious original touch often gets lost. . . ."<sup>5</sup>

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

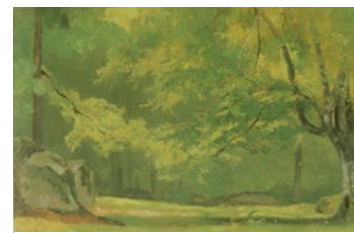


Fig. 43

tol, City Museum and Art Gallery; see M. Clarke, *Corot and the Art of Landscape*, New York, 1991, p. 23, fig. 19, illustrated, p. 22.  
4 See G. Tinterow *et al.*, *op. cit.*, p. 15, footnote 59 (Valenciennes, *op. cit.*, 1800, p. 404).  
5 See G. Tinterow *et al.*, *op. cit.*, p. 16, footnote 64 (Corot,  *carnet*, 1825).  
6 Inv. 75.2; see Tinterow, *op. cit.*, pp. 274–75, cat. no. 115, illustrated.





## PIERRE-ÉTIENNE-THÉODORE ROUSSEAU

Paris 1812–1867 Barbizon

### 31. *Le Hameau de La Peubrelie et les Rochers d'Angouran (Cantal, Auvergne)*

Signed, lower left, *TH. Rousseau*, and signed indistinctly, lower right, *TH. . . .*

Oil on paper mounted on board, laid down on canvas  
11<sup>1</sup>/<sub>16</sub> x 16<sup>1</sup>/<sub>2</sub> inches  
29 x 42 cm

#### Provenance

Galerie Brame, Paris, bought directly from the artist  
Galerie Durand-Ruel, Paris, sold *circa* 1867 to a  
Private collection, Paris, until 1990 (sale: New York, Sotheby's, 23  
May 1990, lot 18 [\$132,000])  
Private collection, Paris, until 2013

#### Exhibitions

Paris, Galerie Cercle des Arts, *Notice des Etudes Peintées par Théodore Rousseau exposées au Cercle des Arts*, June 1867, cat. no. 19  
(*Le village de Falgout [Auvergne]*, 1830)<sup>1</sup> (catalogue essay by P. Burty)

#### Literature

M. Schulman, *Théodore Rousseau, 1812–1867, catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 90, cat. no. 26 (as *Le Village du Falgoux [Cantal, Auvergne]*), illustrated in color

Painted in 1830

Théodore Rousseau initially studied with his cousin, Alexandre Pau de Saint-Martin, a landscape painter. In 1826, at the age of fourteen, he entered the studio of Jean-Charles-Joseph Rémond (1795–1875), a leading practitioner of Neoclassical landscape painting in Paris at the time. He is recorded in 1828 in the studio of Guillon Lethière (1760–1832). During these years, *circa* 1826–29, Rousseau was also drawing and sketching *en plein air* in the environs of Paris, as well as in the forest of Fontainebleau. He abandoned his formal artistic training for good in June of 1830 when he left Paris for the Auvergne, where he remained for the next several months. This wild and mountainous area in south-central France, relatively uninhabited and characterized by rocky outcrops, swift-moving rivers, and expansive valleys, had a profound

effect on the artist, and he produced a large number of drawings and oil sketches, all based on direct and first-hand observation of nature, during the trip. These studies, a rejection of the classical landscape tenets of his teacher Rémond, were a testament to the principles of Romanticism espoused by Victor Hugo (1802–1885) and Eugène Delacroix (1798–1863), and soon launched Rousseau into a leading role among the Paris landscape painters who, at that time, were dominated by Paul Huet (1803–1869). Significantly, Rousseau's first Salon submission, in 1831, was a finished studio picture of the Auvergne.

While Schulman, following the Cercle des Arts exhibition catalogue, in his *catalogue raisonné* of 1999 identifies the site of the present sketch as *Le Village du Falgoux [Cantal, Auvergne]*, Pierre Miquel in earlier correspondence in 1990 identified it more precisely as La Peubrelie, a hamlet in the Vallée du Mars within the commune of Le Falgoux.<sup>2</sup> Located in the ancient Cantal *département* of the Auvergne, La Peubrelie, like other villages comprising Le Falgoux, sits at the foot of the Puy-Mary, an extinct volcano rising to over 1,700 meters. So wild and remote is this part of France that the village looks today, as Miquel points out, unchanged from how it appeared when Rousseau painted it in 1830. One of the least populated regions in Europe, the wilderness of the



Fig. 44



1 "L. 42 c. x H. 39 c./ Quelques habitations de bergers, basses & couvertes en chaume, groupées au pied d'une rupture à pic de la montagne, dont les pentes verdoyantes s'étagent & s'enchaînent au-dessus comme des vagues. La lumière, en accentuant vigoureusement les larges plans d'ombre, indique que le soleil descend." ("Several small thatched shepherds' huts clustered at the foot of a steep precipice whose green slopes are graded and linked above like waves. The light accentuates vigorously large areas of shade, indicating that the sun is setting.") The discrepancy in the measure-

ment of the height of the sketch, "39 c" for "29 c," can only be due to typographical error; the textual description of the sketch is faultless. Miquel in his 1990 catalogue note on the sketch remarks that at the time it bore the catalogue number 19 from that exhibition (now lost, though the ghost of a label remains on the stretcher); certificate dated Cannes, 13 December 1990.

2 Miquel, *op. cit.*.

Auvergne, dominated by mountains, dormant volcanoes, and the dramatic, unspoiled valleys between them, is of surpassing natural beauty. It proved a rich landscape for Rousseau to explore his talent for *plein-air* painting. Our luminous sketch, one of the largest and best from Rousseau's time in the Auvergne, was described by Miquel in his letter of 1990 as, ". . . peut être considérée comme l'une des plus importantes du voyage en Auvergne durant l'été 1830 et l'une des mieux abouties." This exceptional sketch was exhibited in the important exhibition of June 1867, which included some 80 "études peintes" and a handful of paintings, held at the Cercle des Arts on the rue Choiseul, six months before the artist's death in December of that year. It may be compared to several other oil sketches from this time, including *Village d'Auvergne* [Thiers?], 1830 (fig. 44)<sup>3</sup> and *Paysage à Lavigerie, vallée de la Santoire, Auvergne*, 1830 (fig. 45).<sup>4</sup>



Fig. 45

<sup>3</sup> Private collection (oil on paper mounted on panel; 9 $\frac{1}{16}$  x 13 $\frac{3}{8}$  inches, 24.4 x 35.2 cm); see Schulman, *op. cit.*, p. 98, cat. no. 50, illustrated in color.

<sup>4</sup> Private collection, New York (oil on paper mounted on canvas; 6 $\frac{1}{16}$  x 9 $\frac{7}{8}$  inches, 17 x 25 cm); *ibid.*, p. 100, cat. no. 53, illustrated.



## HENRY-BONAVENTURE MONNIER

Paris 1799–1877 Paris

### 32. *Matelot hollandais*, 1840

Signed and dated, lower right, *Henry Monnier/1840*; also, inscribed, lower left, *Hollande*

Watercolor with gum arabic

6⅞ x 4½ inches

155 x 114 mm

#### Provenance

Eric G. Carlson, New York

#### Exhibitions

New York, Art Gallery of the Graduate Center, The City University of New York, *Henry Monnier: The Comedy of the Modern Life*, 13 December 2005–21 January 2006, no. 21

Paris, Jane Roberts Fine Arts, *Henry Monnier 1799–1877: A Private Collection*, 15 November to 20th December 2013, vol. 2, n.p., cat. no. 55, illustrated (catalogue by C. Rollet)

Painter, draughtsman, printmaker, writer, government functionary, and actor, 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 1840. As Monnier was not in Holland that year, our watercolor was most likely painted based on sketches he made during a trip through the Netherlands in 1837. Although the artist only made this one trip to Holland, he continued to be

inspired by Amsterdam and the Dutch for several years. He returned to his sketches from this trip in subsequent years, producing watercolors such as the present one and a remarkable group of works dedicated to the orphans of the Het Kleine Weeshuis, or the Civil Orphanage on Kalverstraat, created in 1520 by its benefactor Haasje Klaas (1475–1548).



## FERDINAND-VICTOR-EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798–1863 Paris

### 33. *Chemin à flanc de montagne à Eaux-Bonnes, les Pyrénées*

Marked with artist's *vente* stamp, lower left, *E. D.* (Lugt 838a); also, marked with the Degas estate stamp, *Atelier Ed. Degas* (Lugt 657) and inscribed in blue crayon with the Degas collection sale photography number, 1251, on the old backing board

Watercolor over pencil

7½ x 12½ inches

188 x 317 mm

#### Provenance

Studio of the artist (Delacroix sale: Paris, Hôtel Drouot, 17–29

February 1864, part of lot 594 ("vues de montagnes-1845";

bought by MM. Sensier, Richey, Robaut)

Edgar Degas (1834–1917), Paris (his collection sale I: Paris,

Galerie Georges Petit, 26–27 March 1918, lot 130), purchased by

Galerie Bernheim-Jeune, Paris

Monsieur Jean Bernheim-Jeune, Paris; thence by descent to

Michel Dauberville, Paris

#### Exhibitions

Paris, Galerie Bernheim, 1929, with gallery stock number no. 21151

Paris, Musée du Louvre et la Bibliothèque nationale, *Delacroix*,

June–July 1930, cat. no. 686

Paris, Galerie Bernheim-Jeune, *Gros, Géricault, Delacroix*, January–

March 1954, cat. no. 109

#### Literature

A. Robaut, *L'œuvre complet de Eugène Delacroix*, Paris, 1885, part of cat. no. 1740

R. Escholier, *Delacroix, peintre, graveur, écrivain*, Paris, 1926–29, vol. 2, p. 301, illustrated

\_\_\_\_\_ *L'Art Vivant*, October 1927, illustrated

R. Ancely, "Un voyage d'Eugène Delacroix, (juillet–août 1845)," in *Bulletin Pyrénéen*, 1937, illustrated

C. Ganeval and P. C. Lamick, 1845, *Eugène Delacroix aux Pyrénées*, 1975, p. 59, plate III, illustrated; also illustrated on the cover

P. Miquel, "Le Peintre que les paysagistes français en regardé comme le leader: John Constable," in *Connaissance des Arts*, no. 289, March 1976, p. 79, illustrated

M. and A. Sérullaz, L.-A. Prat, and C. Ganeval, *Musée du Louvre, Inventaire Général des Dessins, Ecole Française, Dessins d'Eugène Delacroix, 1798–1863*, Paris, 1984, vol. 1, p. 432, under cat. no. 1186

C. Ives, S. A. Stein, and J. A. Steiner, *The Private Collection of Edgar Degas, A Summary Catalogue*, New York, The Metropolitan Museum of Art, 1997, p. 32, cat. no. 227, illustrated

Drawn in 1845

On the advice of his doctor, Delacroix left Paris for a cure at Eaux-Bonnes in the Pyrenees in the summer of 1845. After having spent several days with his brother, General Charles Delacroix, in the Bassin d'Arcachon near Bordeaux, he embarked on a trip across the Pyrenees, arriving in Eaux-Bonnes on July 22. In a letter dated July 26 to his first cousin, the painter Léon Riesener (1808–1878), Delacroix described his initial impression of the surrounding landscape, "...It is very beautiful here; I am up to my neck in the mountains and the overall effect is magnificent. What surprises me more than this beauty is the indifference with which people observe it, including Rocqueplan and Huet."<sup>1</sup> Two weeks into his stay he wrote with a change of heart to his cousin, student, and collaborator in Paris, Hippolyte Gaultron (c. 1808–1878): "The beauty of nature in the Pyrenees is not the kind one could easily render in paint. Independent to the lack of continuity in my work, it is all too immense and I don't know where to begin in the middle of these masses and multitude of details."<sup>2</sup> He remained in Eaux-Bonnes for three weeks, leaving for Paris on August 14, relieved to return to his studio on the Place Furstenberg.

The artist's long experience drawing landscapes in Normandy, Morocco, and at George Sand's property at Nohant were essential for his sojourn in Eaux-Bonnes. With an economy of color, tones of greens, greys and browns, Delacroix indicates a mountainous setting in which a stone wall on the left, a tree line, and a fir tree on the right of a descending slope, are flanked by distant peaks. Although the artist voiced apprehensions about depicting mountain scenery, he has acquitted himself admirably by indicating through delicate tonal changes and reserves around the wall on the left and the tree on the right, the distant perspective and impending storm.

Landscapes made in the Pyrenees by Delacroix are rare. The Musée du Louvre has five watercolors from this trip together with a recently acquired carnet of 31 sketches.<sup>3</sup> Other examples are in the British Museum,<sup>4</sup> the Morgan Library, New York (fig. 46),<sup>5</sup> and the Nathan collection in Zurich.<sup>6</sup>



Fig. 46

<sup>1</sup> See C. Ganeval and P. Lamick, *op. cit.*, p. 38.

<sup>2</sup> *Ibid.*, p. 42.

<sup>3</sup> See Sérullaz, Prat, Ganeval, *op. cit.*, pp. 432–43, cat. nos. 1186, 1187, 1188, 1189, 1190, all illustrated; and see Ganeval and Lamick, *op. cit.*, (the small notebook forms the core of this publication).

<sup>4</sup> Inventory 1970-12-12-47; 5½ x 11¼ inches (150 x 285 mm); see Ganeval

and Lamick, *op. cit.*, p. 59, plate 1, illustrated.

<sup>5</sup> See W. M. Brady & Co., New York, *Master Drawings 1700–1900*, exhibition catalogue, January 22 to February 9, 2002, cat. no. 27, illustrated.

<sup>6</sup> 7½ x 11¾ inches (192 x 298 mm); see Ganeval and Lamick, *op. cit.*, p. 59, pl. VI, illustrated.



## FRANÇOIS BONVIN

Paris 1817–1887 Saint-Germain-en-Laye

### 34. *Seated Young Boy with Portfolio*, 1856

Signed and dated, lower left, *f. Bonvin. 56.*

Charcoal with some stumping

13 x 10½ inches

330 x 267 mm

In addition to his still-life paintings, Bonvin is especially marked by his steady devotion to genre scenes drawn from intimate views of daily life. Bonvin was one of the most prominent of the younger generation of painters in the mid-nineteenth century to develop these new tendencies in Realism. His interest in genre themes often focused on the life of young children and their everyday activities, including scenes of child labor. His subjects included children reading, writing, and reciting their lessons in the classroom; working as cobblers, blacksmiths, and locksmiths; and scenes of little Savoyards, drummer boys, and young artists. The present drawing, a highly finished, independent work made for sale, shows a young artist or apprentice in a studio, seated on an overturned stool looking at a drawing taken from a portfolio. His *porte-crayon* is at his feet and a sketchbook to his side. The boy's quiet concentration is expressed in his whole posture.

Bonvin returned to this subject a year later in a related painting now in the Chazen Museum of Art at the University of Wisconsin, Madison (fig. 47).<sup>1</sup> This picture, dated 1857, and of nearly identical dimensions to our drawing, is a variant, showing the boy now seated in a less concentrated, more upright position, leafing through the drawings of the portfolio, his *porte-crayon* to his right resting on a box of chalk. A further drawing (fig. 48), now at Frankfurt, also dated 1856, shows the same boy seated on a stool with his back to the viewer, copying an academic drawing of a nude pinned to the studio wall.<sup>2</sup>



Fig. 47



Fig. 48

<sup>1</sup> Inv. no. 1982.57; signed and dated 1857, oil on panel, 13 x 10½ inches (33 x 29.4 cm); see Wheelock Whitney & Company, New York, *François Bonvin 1817–1887: An Exhibition of Paintings*, exhibition catalogue, 1984, cat. no. 3, illustrated.

<sup>2</sup> Städelmuseum, inv. no. 16332; signed and dated 1856, charcoal and black chalk, 11¼ x 7⅞ inches (289 x 199 mm); see G. Weisberg, *Bonvin*, Paris, 1979, p. 267, cat. no. 255, illustrated.



## RODOLPHE BRES DIN, called CHIEN-CAILLOU

Montrelais 1822–1885 Sèvres

### 35. *Le Char gaulois*, 1857, 1859

Signed with the initials and dated on bull's hind quarters, *RB / 1857*,  
and again on lower left, *RODOLPHE BRES DIN 1859*  
Pen and china ink on card with embossed border  
4¾ x 7¾ inches  
120 x 197 mm

#### Provenance

Marcel Lecomte, Paris, thence by descent

#### Literature

E. Maurice (pseudonym of Alcide Dusolier), "Le Maître au lapin:  
*Rodolphe Bres din*," in *L'Artiste*, 1860, pp. 247–51

Our drawing depicts warriors leaving a battlefield transporting women, children, and the wounded piled in a huge wagon drawn by oxen and pushed by several warriors in the midst of a field of death and destruction. The two dates inscribed on the drawing suggest that the artist worked on this sheet over a long period of time. The drawing was made while Bres din lived in Toulouse, from 1852 until 1861, one of the most creative periods in his career during which he perfected his lithographic and engraving techniques and produced masterpieces such as *La Comédie de la Mort* (1854), *La Fuite en Egypte* (1855), *Le Bon Samaritan* (1861), and *La Cavalière Orientale* (1861).

Bres din's attraction to military subjects was significant and lifelong. In a letter written in April 1870 to the director of *La Gironde du dimanche* in Bordeaux, he explains that inspiration for these subjects derived from a personal combat within himself that had been waged for 48 years.<sup>1</sup> Although there had been no war or battle on French soil since the Restoration, France was engaged in an ongoing campaign of pacification in Algeria and was an ally in the Crimean War from 1853–56. The numerous articles and illustrations in the national press must certainly have affected Bres din.



Fig. 49

- 1 See M. Préaud, *Rodolphe Bres din, 1822–1885, Robinson graveur*, exhibition catalogue, Bibliothèque nationale, 30 May–27 August 2000, p. 147. At about the same time Bres din was making our drawing, he printed six states of *L'Armée romaine* (1856), his first engraving of a military subject.
- 2 Préaud, *op. cit.*, p. 155, under cat. no. 123. See, also, New York and London, Colnaghi's, *An Exhibition of Master Drawings*, exhibition catalogue, 1998, cat. 44, illustrated.
- 3 Préaud, *op. cit.*, p. 155, cat. no. 123, illustrated.
- 4 Préaud, *op. cit.*, p. 155, under cat. no. 123.
- 5 E. Maurice, *op. cit.*; quoted by Préaud, *op. cit.*, p. 155, under cat. no. 123:

The present drawing is the most highly finished of four known compositions. A very preliminary, undated sketch, with variants and drawn on *papier calque*, was with Colnaghi's in the 1990s (fig. 49).<sup>2</sup> In this more elongated composition, an owl rests on one of the lances extending from the right side of the wagon; more figures are situated in it; and more oxen on the left side pull the wagon. A second unfinished drawing, based on the Colnaghi drawing, also undated but more richly worked, is today in the Bibliothèque nationale (fig. 50).<sup>3</sup> Bres din must have thought these two versions too protracted and abandoned them in favor of the composition in the present drawing which is more compact and dramatic. Finally, Maxime Préaud notes that Roger Marx had another sheet, now in a New York collection, which, with minor differences, was a copy of our drawing.<sup>4</sup>

Alcide Dusolier, under the pseudonym Etienne Maurice, a journalist and friend of Bres din, published a description of "une très-belle composition," which Préaud notes refers to "un dessin très fini," lost at the time of the exhibition in 2000, but which almost certainly refers to our recently discovered drawing: "I remember..., writes Alcide Dusolier, but too vaguely to describe it in any detail, a very beautiful composition entitled *le Char gaulois*. The chief's companions are still exhausted from their battle and are departing the battlefield, which reeks of death. They are taking with them their women and children. A huge wagon on which are piled the wounded and women with children hanging from their breasts. The advancing oxen attached to the wagon as well as several warriors pushing the wagon's wheels display unusual strength."<sup>5</sup>

As with most of his presentation drawings, Bres din has drawn his subject with China ink on an ivory card with an embossed border, similar to mass-produced, embossed *cartes de visite* or *cartes de circonstance*. The artist drew with a steel-point pen similar to an engraver's tool in order to render the finest line possible.



Fig. 50

"Je me rapelle..., écrit Alcide Dusolier, mais trop vaguement pour la décrire avec détail, une très-belle composition intitulée *le Char gaulois*.-Les compagnons du brenn, l'allure encore essoufflée par le dernier combat, se remettent en marche, fuyant les émanations pestilentielles du champ de bataille. Ils emmènent avec eux leurs femmes et leurs enfants. Un chariot immense porte entassés pêle-mêle les blessés, les mères et les petits suspendus aux mamelles des mères. Les boeufs attelés au chariot et les guerriers qui poussent à bras les roues de derrière sont surtout d'une allure et d'une structure incomparables."



## FRANÇOIS BONVIN

Paris 1817–1887 Saint-Germain-en-Laye

### 36. *Homme assis à une table*, 1859

Signed and dated, lower left, *f. Bonvin. 59.*

Black chalk

14 $\frac{1}{16}$  x 13 $\frac{3}{16}$  inches

370 x 340 mm

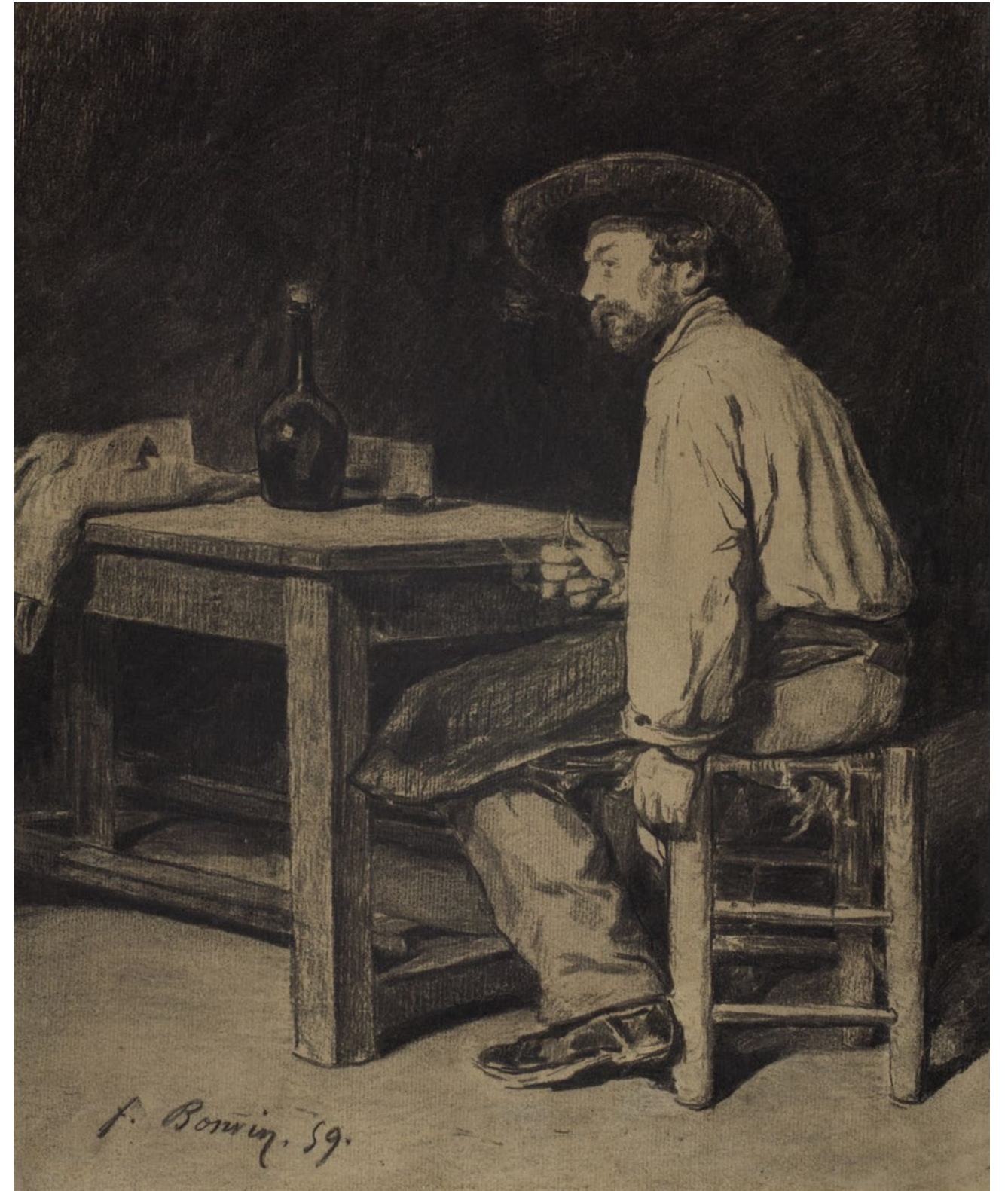
The present sheet, large in scale and highly finished, was most likely intended by Bonvin as an independent work in its own right. It is, however, en rapport with Bonvin's painting of the same year, *Trois hommes assis à une table*, 1859 (private collection, Amsterdam; fig. 51).<sup>1</sup> He clearly liked the subject of a man seated at a table in a simple interior enough to make a finished, presentation drawing of it. There are many similarities between the drawing and painting. The seated male figure in both, a bearded working man wearing an apron, is captured at exactly the same moment—holding a pipe in his right hand and resting his left on one of the legs of his chair. The chair and table in both works are nearly identical and are positioned at the same dramatic angle. There is a strong chiaroscuro effect in both drawing and painting, and the influence of Dutch seventeenth-century painting on Bonvin is obvious. Even the bottle of wine on the tables is the same. There are, however, also differences between the drawing and painting. Whereas the seated male figure in the drawing wears a hat, his hat is removed and appears to the right, behind him, in the painting. Bonvin has expanded the composition in the painting to include two other seated male



Fig. 51

figures, an additional stool, two more bottles of wine, and a waitress who descends the stairs in the background.

A male figure similar to that in the present drawing, bearded and wearing a hat and apron and seated on a stool set at a three-quarter angle in a tavern-like setting, appears in another painting by Bonvin of 1859, *Intérieur de cabaret*.<sup>2</sup> He is smoking a pipe in this instance and seated in front of a wine casket on which rest a pitcher of wine and two glasses. In both this painting and our drawing, Bonvin has chosen to portray a humble, working-class man relaxing in a modest interior. As a Realist, this was exactly the sort of genre subject which interested him. Throughout his career, Bonvin committed himself to depicting the quotidian world around him. He focused on people of simple means going about their everyday lives. This was a world he knew well, and one into which he had been born. His father was a constable and innkeeper, and his mother a seamstress. The interior of the painting to which our drawing is related might actually have been that in Bonvin's father's tavern in Saint-Germain-en-Laye, just outside of Paris. Bonvin's first wife died in 1859, at which point he spent a considerable amount of time in his father's tavern. The present sheet and similar subjects executed around this date were probably influenced by this experience, as well as by Dutch, seventeenth-century tavern scenes. As Champfleury (1820–1889), the contemporary art critic, novelist, and personal friend of Bonvin's noted of the artist in 1870, he "came from the masses, he painted the masses."<sup>3</sup> The importance to Bonvin of portraying everyday life and thereby elevating it as a legitimate artistic subject was influential not only for the next generation of Realist painters, Alphonse Legros (1837–1911) and Henri Fantin-Latour (1836–1904) among them, but also helped pave the way towards Impressionism.



<sup>1</sup> See G. Weisberg, *Bonvin*, Paris, 1979, p. 174, cat. no. 27, illustrated.

<sup>2</sup> Arras, Pas-de-Calais, Ancienne Abbaye de Saint-Vaast; see Weisberg, *op. cit.*, p. 175, cat. no. 28, illustrated.

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

*School*, 1817–1887, exhibition catalogue, Paris, Galerie Berès, Pittsburgh, The Frick Art and Historical Center, and New York, W. M. Brady & Co., 1998–1999, under cat. no. 42.

JEAN-FRANÇOIS MILLET  
Gruchy 1814–1875 Barbizon

37. *Vanneur au repos*

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

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

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

The present work, a charcoal drawing on lilac-tinted linen canvas, is one of a handful of sketches drawn directly on canvas in preparation for a particular series of paintings Millet made late in his career. These drawings and paintings, presenting uncommonly direct images of peasant farmers and their families, were made around 1868–70. The commanding presence of the winnower, posing with his immense, shallow basket, offers a stronger, more aggressive view of a French farmer than had Millet's ground-breaking scene of a winnower actually sifting grain some twenty years earlier (London, National Gallery).

The present drawing is preparatory for a painting that was left unfinished in the wake of increasing ill health that led to Millet's untimely death in 1875. A pendant to our drawing, in the Cabinet des dessins, Musée du Louvre, of nearly identical size, medium, and format, shows a standing figure of the same scale holding a flail in his left hand (fig. 52).<sup>1</sup> A further, slightly larger, unfinished scene of a peasant man and wife, standing side-by-side, laced together by the arms of their young child, is in Cardiff (fig. 53).<sup>2</sup> These two works, in conjunction with ours, provide an intriguing glimpse into Millet's turn toward a more confrontational imagery. Drawn with a simplicity that borders on brutality, but which never sinks to caricature, these late Millet peasant figures testify to the confidence with which Millet reinvented his art, just as his long-denied popular acceptance was determinedly sentimentalizing the provocation out of his earlier peasant images.

ALEXANDRA MURPHY



Fig. 52



Fig. 53

<sup>1</sup> Inv. RF 23598; *Homme debout de face, la main gauche posée sur un grand baton*, charcoal on lilac-colored linen canvas, 19⅞ x 11 inches (50 x 28 cm).

<sup>2</sup> Inv. no. NMW A 2473; oil and charcoal on canvas, 43½ x 24 inches (110.4 x 81 cm).





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