



MASTER DRAWINGS

1490-1940

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We would like to thank, especially, Nicholas Hall and Yuan Fang, and Dylan Brekka, for welcoming us to Nicholas Hall and hosting our exhibition once again this January in their handsome gallery on 76th Street. It is through their unhesitating generosity that we are able to present these works of art to our friends and clients this year.

Laura Bennett
Mark Brady

Front cover illustration

LORENZO BALDISSERA TIEPOLO

22. *A Young Man Wearing a Studio Cap, Resting His Head on His Left Hand*

Frontispiece

JACOPO PALMA, called PALMA IL GIOVANE

8. *The Baptism of Christ* (detail)

Back cover illustration

FRANÇOIS BONVIN

36. *Still-life with a Steaming Coffee Pot, Demi-tasse, Silver Spoon, and Two Lumps of Sugar, 1879*

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Design: Lawrence Sunden, Inc.

CATALOGUE

Measurements are given height before width.

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

ANTONIO DI BENEDETTO AQUILINO DEGLI AQUILI,
called ANTONIAZZO ROMANO

Rome circa 1435/40–1508

I. *The Nativity with Saints Andrew and Lawrence*

Inscribed, lower right, *D'Alessio Baldovinetti*

Pen and brown ink, brown wash

Watermark fleur-de-lis with two stamens in a circle, very close to
Briquet 7312 (Venice, 1479), Briquet 7313 (Palermo, 1485), and
Briquet 7314 (Venice, 1497)

10 x 8 inches

253 x 202 mm

This elegant sheet is a study for Antoniazso Romano's *Nativity with Saints Andrew and Lawrence* painted in the second half of the 1480s and now at the Galleria Nazionale d'Arte Antica in Palazzo Barberini, Rome (fig. 1).¹ While a considerable number of paintings are associated with the name of Antoniazso Romano, the leading Roman-born painter of the late Quattrocento, only a handful of drawings have thus far been attributed to him. Conversely to the other three sheets, however, this recently rediscovered study is the only one that can be firmly connected to a painting.²

All the essential components of the painting's central section are present in our drawing, including the respective placement of the five main figures and of the angels flying above the stable. The identities of the saints are also clearly defined by their attributes: Joseph's staff, Lawrence's grid-iron and palm branch, and Andrew's book. The third saint,



Fig. 1

¹ Inv. 4219; D. Ferrara in A. Cavallaro and S. Petrocchi (eds.), *Antoniazzo Romano, 1435/1440–1508. Pictor urbis*, exhibition catalogue, Palazzo Barberini, Rome, 2013–2014, cat. no. 34, illustrated.

² Kupferstichkabinett, Dresden, inv. C 356, C 357; see L. Melli, *I disegni italiani del Quattrocento nel Kupferstich-Kabinett di Dresda*, exhibition catalogue, Istituto Universitario Olandese di Storia dell'Arte, Florence,

Andrew, is only partially visible at left due to the sheet having been trimmed along the left margin. The proportions between the four kneeling figures and the stable are adjusted in the painting, to emphasize the solemn monumentality of the characters, a recurring feature of Antoniazso Romano's style. Further characters appear in the finished altarpiece, most notably the angel of the Annunciation at left and several shepherds. Amongst the differences between study and painting, a telling detail is the figure of a woman holding a small child swiftly outlined beyond the back wall of the stable, in the abbreviated style typical of a working drawing. The fact that, in the final composition, the group was replaced by a single shepherd leaning on the low wall further attests to the exploratory nature of our sheet.

The Barberini painting's overall composition focuses on the theme of the saving of humanity through sacrifice. In the foreground we see two species of flowers associated with such themes: the anemones signifying the Passion and the Crucifixion, and the cyclamens standing for Mary's sorrow. The inclusion of the two saints, acting as examples of martyrdom, may have been dictated by the destination of the altarpiece, perhaps a chapel consecrated to Andrew and Lawrence. Alternatively, they may have been chosen because of their homonymy with the *Nativity's* patron.

Closely related to the Barberini panel is Antoniazso Romano's *Nativity* in Civita Castellana from the early 1480s, that anticipates the placement of the central group of Virgin, Christ Child, and Joseph, in direct response to similar compositions by Ghirlandaio and other Tuscan and Umbrian artists active in Rome. The Virgin and Child group is indebted to Ghirlandaio's much copied *Adoration of the Shepherds* painted in 1483–85 for the Sassetti chapel in Santa Trinità in Florence (fig. 2). A notable Roman model is Pinturicchio's 1483 *Nativity* in Santa Maria del Popolo, where Jesus's head rests on a bundle of straw. The gold background of the Civita Castellana panel is replaced in the Barberini *Nativity* with a countryside setting and a hilltop borgo, possibly referring to an actual site in the Roman *campagna*. This choice of backdrop may betray Antoniazso's familiarity with Flemish precedents as do such naturalistic details as the group

2006, cat. nos. 35–36, illustrated. The third sheet was sold at Sotheby's, New York, 26 January 2005, lot 64; see C. Gardner von Teuffel, "Light on the Cross: Cardinal Pedro González de Mendoza and Antoniazso Romano in Sta. Croce in Gerusalemme, Rome," in *From Duccio's Maestà to Raphael's Transfiguration: Italian Altarpieces and Their Settings*, London, 2005, pp. 570–85.



of music-making and dancing shepherds on the hills to the right.

Antoniazzo Romano's style thus emerges as a blend of medieval and Renaissance pictorial languages, of the solemn monumentality of earlier images and the naturalism and perspectival clarity and luminous colors of late fifteenth-century central Italian art. Similarly, in the present sheet, the elegant figures, and the abbreviated manner of indicating their faces are reminiscent of Tuscan draughtsmanship, in particular Domenico Ghirlandaio's pen and ink compositional sketches.

Born in Rome to a family of painters and artisans, Antonio Aquili, who from the 1470s signed himself *Antonius Romanus*, is the only Roman painter of his generation to be mentioned by Vasari, who refers to him as "one of the best painters that were then in Rome."³ Limiting his scope to the Eternal City and its close surroundings, he enjoyed a productive and intense career as painter of panels, frescoes, ephemeral decorations for feasts and ceremonies, and theatrical stage sets. Thanks to a large workshop, he was able to fulfill a high volume of commissions.

His earliest known work is the *Virgin and Child* in the Museo Civico, Rieti, signed *Antonius de Roma* and dated 1464, executed for the church of the convent of S. Antonio del Monte. His early encounter with Florentine naturalism came through exposure to the works of Benozzo Gozzoli, active in Rome in 1453–59. He also looked to Piero della Francesca, who worked in the Vatican for Pius II in 1459. Access to the paintings and drawings of Domenico Ghirlandaio



Fig. 2

3 G. Vasari, *Le vite de' piu eccellenti pittori, scultori e architettori nelle redazioni del 1550 e 1568*, eds. R. Bettarini and P. Barocchi, Florence, 1971, vol. 3, p. 565.

4 See, for instance, Cavallaro and Petrocchi, *op. cit.*, cat. no. 19, illustrated.

daio probably came when Domenico and his brother Davide worked in the Sala Latina of the Vatican Library in November and December 1475, and then again in May 1476. Antoniazzo's receptivity to Ghirlandaio's style is particularly noticeable in the elegant beauty of his Madonnas, as attested by a series of half-length Virgin and Child compositions executed at about 1475–76.⁴

In the following decade, a further source of influence was Melozzo da Forlì, alongside whom the Roman master worked in the Biblioteca Segreta and the Biblioteca Pontificia in 1480–81. To 1484–85 dates instead his collaboration with Pietro Perugino, which included working on ephemeral decorations for papal ceremonies and decorative projects in the Vatican apartments. Simultaneously, throughout the 1480s, Antoniazzo Romano's thriving workshop became a catalyst for both local and itinerant artists in search of commissions, some of whom absorbed the influence of the master's style.

The *Nativity with Saints Andrew and Lawrence* for which our drawing is preparatory belongs to a group of altarpieces, including the *Virgin and Child with Saints Paul and Francis*, also in the Palazzo Barberini, executed in the 1480s and expressing Antoniazzo Romano's fully mature style. This consisted in a combination of elements from the Roman and Tuscan traditions, giving life to solemn, solid figures rendered with accurate naturalism and arranged in linear perspectival compositions.

In the 1490s Antoniazzo Romano and his assistants executed several pictorial cycles in Roman churches including Santa Croce in Gerusalemme and San Giovanni in Laterano. It was at this time that his fame allowed him to operate outside the confines of devotional patronage and receive commissions from the Roman curia, counting amongst his patrons Giovanni Cerretani, the then Bishop of Nocera Umbra (1476–1492). His workshop continued its activities in earnest until the early sixteenth century. It was in 1505, when Papal Rome was under the transformative influence of such figures as Leonardo, Raphael, and Michelangelo, that the artist retreated to Rieti. There he continued to meet the demands of his primary patrons, religious confraternities. Amongst his followers were several family members, most notably his son Marcantonio who, after the artist's death, took the helm of the Rieti workshop.

The recent lifting of the drawing from its seventeenth-century paper backing has revealed a full watermark in the center of the sheet—fleur-de-lis with two stamens in a circle, which is extremely close to three watermarks located by Charles Briquet between Venice and Palermo and dated from 1479 to 1497, and another two recorded by Gerhard Piccard in Ravenna (1492) and Como (1494).⁵

5 C.-M. Briquet, *Les Filigranes. Dictionnaire historique des marques du papier dès leurs apparitions vers jusqu'en 1600*, 4 vols., Geneva, 1907, vol. II, nos. 7312 (Venice, 1479), 7313 (Palermo, 1485), and 7314 (Venice, 1497). Piccard 13-2-946 and IT165-PO-128715.



PIETRO BUONACCORSI, called PERINO DEL VAGA

Florence 1501–1547 Rome

2. *Various Figures Riding on Fantastical Sea Monsters, and Other Marine Creatures*

Pen and brown ink, brown wash
10 $\frac{3}{8}$ x 15 inches
265 x 381 mm

Provenance

Giuseppe Vallardi, Milan (1784–1863) (Lugt 1223), his mount with associated number in red chalk, *B 407 (verso)* and inscription by a later owner, *Benvenuto Cellini*
Unidentified French sale, post-1864, probably first half of the 20th century (as Benvenuto Cellini, according to a fragment of the auction catalogue)
Private collection

This large and vigorously drawn sheet featuring various figures riding on fantastical sea creatures is a new addition to the corpus of drawings by Perino del Vaga.¹ It is closely related to two other sheets by the artist, equally showing fantastical sea monsters, one preserved in a private collection in New York (fig. 3),² the other in London (fig. 4).³ The latter was once sold together with the present sheet in an unidentified French auction, most likely in the first half of the twentieth century. Executed in the same technique in pen and brown ink and wash, all three drawings bear the stamp of the nineteenth-century Italian art dealer and collector, Giuseppe Vallardi, and may well have been part of a larger group. They all reveal Perino's typical abbreviated figures (particularly the heads and facial

types) and testify to the artist's great inventiveness in the field of *groteschi* and ornamental design.

As Linda Wolk-Simon has suggested for the drawing from a New York private collection,⁴ it can be placed relatively late in Perino's career, following his return to Rome in 1535 after a prolonged stay at Genoa, and a shorter one at Pisa. More specifically, the drawings most likely relate to the fresco decoration of the Castel Sant'Angelo, Perino's most important Farnese commission in Rome, which he received from Pope Paul III (r. 1534–1549) in 1545 and which he worked on until his death in 1547.

As Wolk-Simon has pointed out, the individual sea-creatures and their riders are probably designs for water floats to be used in theatrical sea battles. A fresco by Perino, later transferred onto canvas and today preserved in the Sal dei Festoni in the Castel Sant'Angelo, depicts one such sea battle of galleys in an *all'antica* setting (fig. 5, detail). As James Ackerman has pointed out in his painstaking analysis of this fresco, the sea battle was staged in the Cortile del Belvedere in the Vatican, with the distant view of the Castel Sant'Angelo in the far-right background.⁵ The fresco effectively reimagines an artificial pond, or, as it was called in ancient Greek, a *naumachia*, which, in Imperial Rome, was one of the amphitheatres built for the staging of naval battles. The location of the *naumachia* was thought to be just off the "hill at the foot of



Fig. 3



Fig. 4

1 We are most grateful to Dr. Linda Wolk-Simon for her generous help with the preparation of this note.

2 Pen and brown ink, brown wash, 220 x 320 mm. *Provenance*: unidentified collector's mark, lower right; Giuseppe Vallardi (1784–1863) (Lugt 1223); private collection, New York.

3 Pen and brown ink, brown wash, 220 x 306 mm. *Provenance*: Giuseppe Vallardi, Milan (1784–1863) (Lugt 1223), his mount with associated number in red chalk, *B 406 (verso)* and inscription by a subsequent French

owner, *G. Vallardi / Gazette de B. Arts tome 17 [1864] page 294. Dessin de Benvenuto Cellini His de la Salle*; unidentified French sale, post-1864, circa first half of the twentieth century (as Benvenuto Cellini, according to a cut-out from the catalogue); private collection, London.

4 Written communication December 2017.

5 J. S. Ackerman, "The Belvedere as a Classical Villa," in *Journal of the Warburg and Courtauld Institutes*, vol. 14, no. 1/2, 1951, pp. 70–91.

Mount Aureus (Montorio),” on the grounds of the Vatican, and more precisely, at the bottom of the Cortile del Belvedere, as Ackerman has convincingly argued.

Figures riding on fantastical sea creatures feature throughout in the decoration of the Castel Sant’Angelo, including the frescoed friezes in the Sala di Perseo, the Sala di Apollo, the Sala della Biblioteca and the Sala dei Festoni, but also in the *stucchi* designed by Perino for the ceiling of the Sala Paolina, the Castello’s main audience room. Marine creatures can be found also in Perino’s designs for the *stucco* decoration of the ceiling of the Sala Regia in the Vatican, for which drawings datable to *circa* 1542 survive,⁶ and in a series of drawings by Perino of the 1540s, as well as copies after lost drawings by him, some of which were later engraved by Giorgio Ghisi.⁷



Fig. 5

⁶ E. Parma *et al.*, *Perino del Vaga tra Raffaello e Michelangelo*, exhibition catalogue, Palazzo Te, Mantua, 2001, pp. 284–85.

⁷ Parma *et al.*, *op. cit.*, pp. 291–93.



TADDEO ZUCCARO

Urbino 1529–Rome 1566

3. *Two Designs for a Frieze Decoration with Putti (recto)* *Detail of a Frieze Decoration with Putto (verso)*

Inscribed in a later hand, *verso*, 12 and *Perino del Vaga /*
—(Buonacorsi)

Pen and brown ink, brush and brown wash, with ruled lines, *recto*;
pen and brown ink, with ruled lines, *verso*
7½ x 9½ inches
191 x 242 mm

Provenance

Private collection, New York

As first observed by Marco Simone Bolzoni, this is a study for Taddeo's fresco decorations in the Room of the Seven Hills in the *piano nobile* of the Villa Giulia, the splendid private dwelling of Pope Julius III (r. 1550–1555), which lies beyond the Porta del Popolo on the slopes of Monte Parioli in Rome. Remarkably, the present drawing is the only surviving design for Taddeo's work there.

The main house at the Villa Giulia was designed by Giacomo da Vignola (1507–1573) over two floors. Construction took place from 1551 until 1553, with work on the interior decorations beginning in the spring of 1553, according to John Gere.¹ This fortuitously coincided with the return of Taddeo to Rome, where he hoped to start work on the decorations of the Mattei Chapel in S. Maria della Consolazione, after a two-year absence in Pesaro and Urbino. However much the latter project was important for the young artist, being his first major church commission in Rome, it was the decorative scheme at the Villa Giulia that claimed his immediate attention. He had already worked for Julius on the occasion of his coronation as pope in 1550, for which Taddeo had provided ephemeral decorations in *grisaille*. Three years later, the pope was clearly anxious to speed the work on his new residence, and indeed he lived only two more years.

Julius III's energy in pursuing its completion conflicted somewhat with his reputation for indolence and lassitude in public office, yet at the Villa Giulia, he showed himself to be a man of considerable taste. Apart from Vignola's splendid architectural designs for the main building, including the large, semi-circular portico at the rear, the pope gave the design of the grounds, Nymphaeum, and loggia to Bartolomeo Ammanati (1511–1592), appointed Giorgio Vasari (1511–1574) to oversee the whole project, and is reputed to have consulted Michelangelo (1475–1564). For the painted decorations, he relied principally on Prospero Fontana (1512–1597), Vasari's

former assistant, to provide drawings² for the decoration of the ground floor rooms and for the semi-circular portico, much of which Prospero painted himself. Taddeo was left to paint the vaulted ceiling in the large room on the south side of the main entrance, one of the two principal rooms on the ground level; it is possible that Taddeo was obliged, in this instance, to adhere to Prospero's designs. His youthfulness (he was twenty-three) meant that he may not have been given sole charge of such an important task, a supposition again attested by Gere.³

Nevertheless, his involvement at the Villa Giulia did not end there. Vasari mentions that Taddeo was also responsible for two scenes showing the history of the Sabines on either side of the central doorway in the Nymphaeum,⁴ and for *alcune storie*. These include, most importantly, a series of decorations on the upper floor of the main building. It is here, in the Room of the Seven Hills, that we find the elaborate frieze that corresponds in all its general elements, though not in details, to the designs of the present drawing. Indeed, this provides important evidence of the artist's sole responsibility for the designs for this room at least. The frieze was divided into three compartments on the long walls, between which are caryatids who stand on projections to the cornice. In the spaces between these upright figures are three rectangular framed panels, the one in the center showing a landscape (figs. 6, 7), those on the sides showing mythological scenes with figures. Our drawing shows just such an arrangement, in two stages of development.

At the top of the page is a study for one of the lateral sections on the left side of the wall, with single putti supporting



Fig. 6

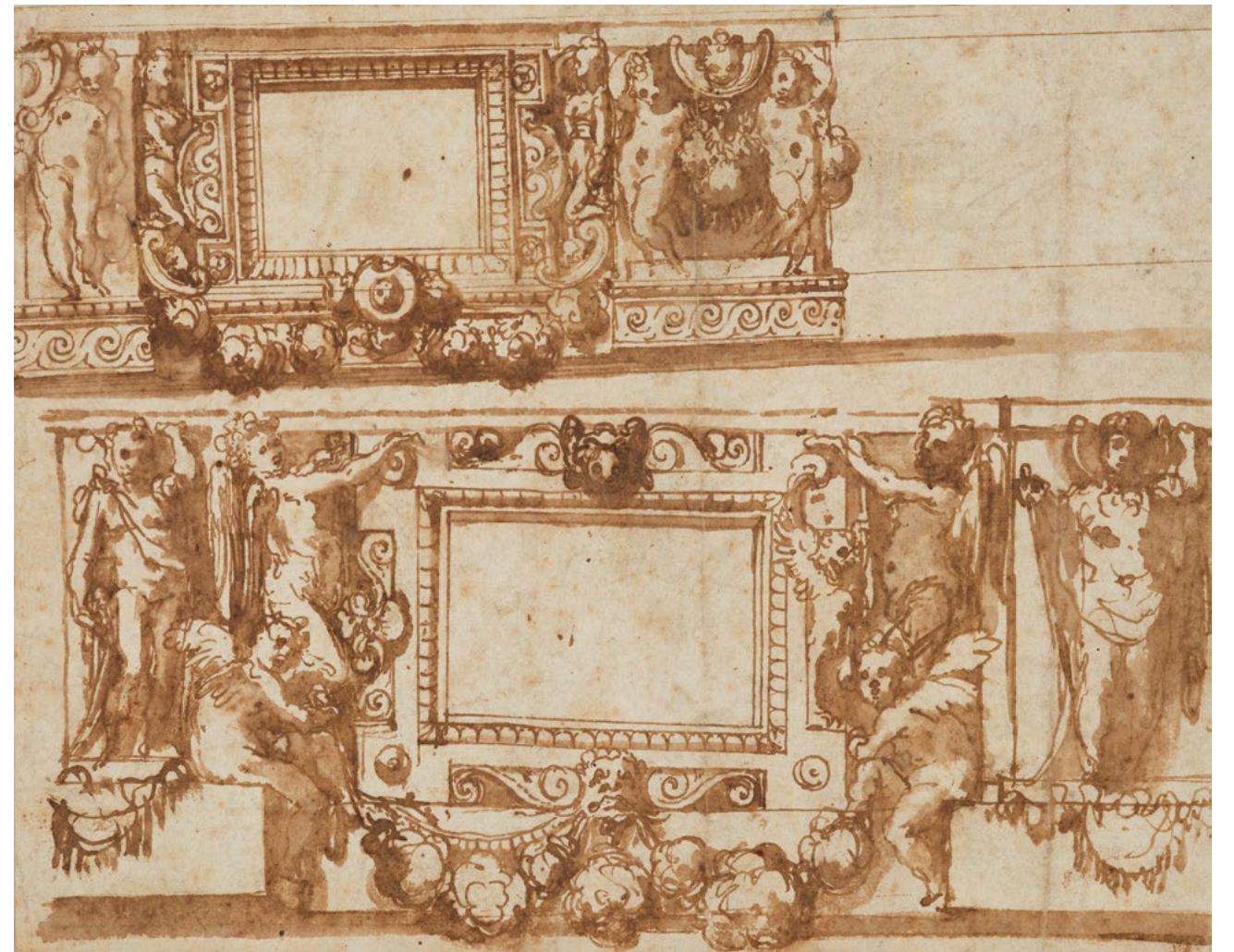
brown ink with brown wash, heightened with white, squared for transfer,
368 x 470 mm.

³ Gere, *op. cit.*, p. 205.

⁴ *Ibid.*, p. 202.

¹ J.A. Gere, "The Decoration of the Villa Giulia", in *The Burlington Magazine*, vol. 107, no. 745 (April 1965), p. 199. Gere's article distinguishes with admirable precision the various contributions of Prospero Fontana and Taddeo in the villa's decoration.

² See, for example, Paris, Louvre, inv. 2214, *Bacchanalian Feast*, pen and



the sides of the frame and, at this point in the process, a pair of child-like caryatids adorn the dividing pilasters. Below this is a more complex plan for the central section of the wall, with double figures on either side of the frame, which is decorated with a variety of grotesque mascarons. Single caryatids occupy the pilaster divides. Below each panel, in both studies, are swags of fruited plants. On the *verso* is a rapidly drawn study, in which the central panel is oval frame, containing a winged putto, rather than rectangular; such oval frames are also found in the frieze decoration of the room.

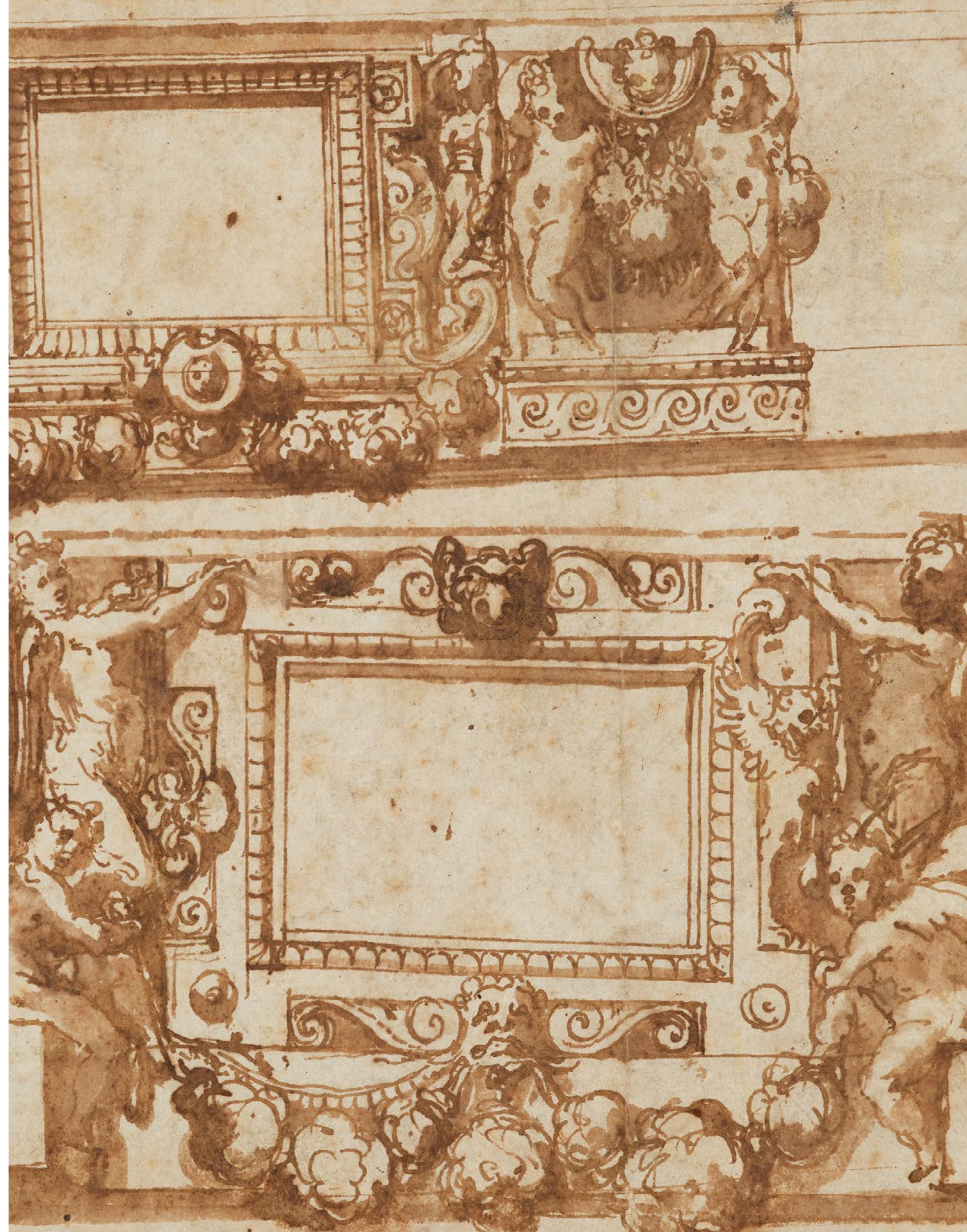
This beautiful drawing, made in preparation for the earliest surviving painted decoration by Taddeo, already shows his extraordinary promise. Barely half the age of Prospero Fontana, he displays a creative flair and fluency of execution that far exceeds that of the older artist. It must have been galling to Taddeo that his celebrated frescoes on the facade of the palazzo Mattei in Rome, and his work for Guidobaldo della Rovere, Duke of Urbino, in the cathedral at Urbino and in the ducal palace at Pesaro over the preceding three years, should have been considered insufficient grounds for giving him a free rein on the lower level at the Villa Giulia. His ability to imagine and to realize in paint a large decorative scheme of the highest order of originality and competence is manifestly on display in these upper rooms. Likewise, the preparatory drawing shows an abundant variety of figures, where the washes are applied with an easy confidence that belies their expressive power. Attractive and singular as his drawings are, it should be remembered that Taddeo always drew with an end purpose in mind. Although exploratory in nature, all the elements of the fresco are already present in this sheet and act as a welcome accessory to our understanding of Taddeo's early style, and of his work at the Villa Giulia.



Fig. 7



verso



GIUSEPPE PORTA, called GIUSEPPE SALVIATI

Castelnuovo di Garfagnana c. 1520–c. 1575 Venice

4. *The Queen of Sheba Presenting Gifts to King Solomon*

Inscribed, lower left, *Sciavone*.; also, inscribed on the backing sheet, *La Reine de Saba offrant* [over a crossed-out word, probably *presentant*] *des presents a Salomon / Sciavone No.62*; also, further inscribed, in Dutch (by Willem Anne Lestevenon van Berkenrode, see *Provenance*, below), with a biography of Andrea Schiavone Pen and brown ink, brown wash, heightened with white gouache, over black chalk on blue paper

7⅞ x 10⅝ inches

194 x 271 mm

Provenance

Possibly, Jean-Baptiste-Louis-Georges Séroux d'Agincourt (1730–1814), Rome, possibly purchased in 1790 with the rest of Séroux d'Agincourt's collection by

Willem Anne Lestevenon van Berkenrode (1750–1830), Paris, his Dutch inscription on the backing sheet

Alcide Donnadieu (c. 1791–1861), London (Lugt 98)

Anonymous sale: London, Christie's, 4 July 2000, lot 88, illustrated Colnaghi, London, from whom acquired in 2001 by

Herbert Kasper (1926–2020), New York (his sale: New York, Christie's, 14 October 2021, lot 31, illustrated)

Exhibitions

New York and London, Colnaghi, *An Exhibition of Master Drawings*, 2001, cat. no. 4, illustrated (catalogue by S. Ongpin)

New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 58–59, cat. no. 13, illustrated (entry by E. Baseggio Omiccioli)

Literature

D. McTavish, "Additions to the Catalogue of Drawings by Giuseppe Salviati," in *Master Drawings*, vol. XLII, no. 4, Winter 2004, p. 337, cat. no. 3, illustrated

This beautifully preserved sheet is an important addition to the relatively small corpus of drawings made by Giuseppe Porta during a career spanning over 35 years. Called Giuseppe Salviati, after his Florentine master, Francesco Salviati (1510–1563), the artist began his career in Rome as Francesco's chief pupil and assistant until moving to Venice with his master in 1539. While Francesco Salviati remained in Venice for only a few years, returning to his native Florence in 1543, Giuseppe Salviati was to make Venice his home for the remainder of his life. With the exception of a trip to Rome in 1562 to paint the major commission of *Frederick Barbarossa Submitting to Pope Alexander III* for the Sala Regia in the Vatican palace,

Salviati made Venice and its neighboring mainland the center of his artistic career.

His earlier reputation was based on his work as a fresco painter of façade decorations for Venetian palaces, a genre of painting made famous in Rome by such artists as Polidoro da Caravaggio (c. 1499–c. 1543) and Baldassare Peruzzi (1481–1536); Carlo Ridolfi notes that Giuseppe Salviati arrived in Rome already skilled in the art of fresco paintings, "accostumandosi in Roma simil sorte di Lavoro."¹ Although esteemed by contemporaries, including Giorgio Vasari (1511–1574), none of his façade decorations survives today. Salviati received ecclesiastical commissions for frescoes and altarpieces in such Venetian churches as San Francesco della Vigna, San Zaccaria, and the Frari, and provided altarpieces for churches on the mainland and on the islands of the laguna. He also designed several mosaics for the Basilica of San Marco and contributed to the decoration of the ceiling of the Libreria Marciana in 1556. Giuseppe Salviati, through his training in Rome under his master, Francesco, was one of the first artists to synthesize the principles of the Roman and Florentine *maniera* with the coloristic proclivities of the Venetian masters.

David McTavish, in his seminal 1981 catalogue of Giuseppe Salviati's paintings and drawings, identified only thirty-eight drawings of autograph status by the artist. His more recent article in *Master Drawings* has added only ten autograph drawings to the corpus, including the present sheet, arguably one of the most plastically beautiful of all the drawings to survive. The subject of the Queen of Sheba presenting gifts to King Solomon is taken from the life of Solomon as told in the first Book of Kings (1 Kings 10: 1–13). Solomon, the third king of a united Israel, had attracted the attention of the Queen of Sheba who ruled the kingdom of Saba (Sheba) in southwestern Arabia (present day Ethiopia and Yemen). She travelled by camel caravan to see the splendor of his court and interrogate the King to test his celebrated wisdom. Salviati depicts the moment of the arrival of the queen in which she pays King Solomon homage as her attendants bear bundles, pots, and caskets filled with magnificent gifts of gold, jewels, and spices.

The bold use of pen, wash, and opaque white gouache heightening on blue paper in this drawing creates a particularly Venetian pictorial effect and is typical of the artist's mature drawings, such as the *Capture of Samson* in



¹ Quoted by D. McTavish, *Giuseppe Porta called Giuseppe Salviati*, New York and London, 1981, p. 192; see C. Ridolfi, *Le Maraviglie dell'Arte*,

ovvero le vite degli Illustri Pittori Veneti e dello Stato, 1648, vol. I, p. 240.

the British Museum (fig. 8),² and the *Abduction of Helen* in the Robert Lehman Collection at the Metropolitan Museum of Art (fig. 9).³ Other drawings, equally comparable, include one of *Lucretia and her Handmaidens* in the Ashmolean Museum,⁴ possibly connected to a façade decoration of this subject at the Casa Loredan in the Campo Santo Stefano, Venice. While no related painting or fresco of this subject by Salviati is known, David McTavish has suggested that our drawing, like the British Museum example, may have been made either as a design for an unexecuted woodcut, or, as in the case of the Ashmolean sheet, as a design for a façade fresco.⁵ While the Judgment of Solomon was more commonly treated in Venetian sixteenth-century painting, the subject of our drawing was painted by Tintoretto (1518–1594) in three different early pictures, and by Veronese (1528–1588) after Salviati's death, in about 1580.⁶

The drawing has a distinguished and interesting provenance. The extensive Dutch inscription on the backing paper, recording an early attribution to Andrea Schiavone (1510–1563), Giuseppe Salviati's older Venetian contemporary, is in the hand of Willem Anne Lestevenon van Berkenrode, brilliant Dutch politician, collector, connoisseur, and dealer. Lestevenon, the son of the Dutch ambassador to the King of France, was born in Paris in 1750 and, after settling in Haarlem in 1778, lived mostly in Rome from 1788 until 1795. While in Rome, he acted as agent for the Teylers Museum, Haarlem, for whom he acquired the great drawings collection of the late Queen Christina of Sweden, altogether about 1700 drawings, from the princely Odeschalchi family. While in Rome, Lestevenon acquired other drawings on his own account, including the collection of the French art

historian Jean-Baptiste-Louis-Georges Séroux d'Agincourt, which he purchased *en bloc* in 1790. The drawing later belonged to Alcide Donnadieu, a French naval officer who settled in London in 1829 as a dealer in drawings. Recently, after its appearance at Christie's in July 2000, it became part of the refined and discriminating collection of Italian and Northern Mannerist drawings formed by Herbert Kasper in New York.



Fig. 8

2 Inv. 1950.0727.1; pen and brown ink with brown wash, heightened with white, 185 x 256 mm; see McTavish, 1981, *op. cit.*, p. 332, no. 13, fig. 152.
 3 Inv. 1975.1.405; pen and brown ink, brown wash, heightened with white, over traces of black chalk, on blue paper, 303 x 384 mm; see McTavish, 2004, *op. cit.*, p. 336, no. 2, fig. 2.
 4 Pen and brown ink and wash, heightened with white, on blue paper, 278 x



Fig. 9

191 mm; McTavish, 1981, *op. cit.*, pp. 339–41, fig. 198.
 5 For an interesting account of Venetian façade frescoes, see D. McTavish, "Roman Subject-Matter and Style in Venetian Façade Frescoes," in *RACAR: Revue d'art Canadienne / Canadian Art Review*, vol. 12, no. 2, 1985, pp. 188–96.
 6 Baseggio Omiccioli, in exhibition catalogue, 2011, *op. cit.*, p. 58, n. 2.



NICCOLÒ DELL'ABBATE

Modena 1512–Fontainebleau 1571

5. *Mars and Venus*

Numbered 65, upper left, and inscribed, *verso*, *Nicholas dell'Abate*; also, with an attribution to Niccolò dell' Abbate on its old mount, now lost;¹ watermark of an anvil supporting a hammer (Briquet 5963-5964)

Black chalk, pen and brown ink with brush and brown wash, heightened with white
10¾ x 13⅞ inches
274 x 334 mm

Provenance

Sir Joshua Reynolds (1723–1792), London (Lugt 2364)
Henri Baderou (1910–1991), Paris, from whom acquired by exchange by Alfred Normand (1910–1993), Paris (Lugt 153; *verso*) (his sale: Monte Carlo, Christie's, 20 June 1994, lot 40, illustrated and cover illustration)
Private collection

Exhibitions

Paris, Galerie La Scala, *Femmes*, June 1991, cat. no. 1, illustrated (lent by A. Normand)

This powerful sheet, filled with sensual, metaphoric detail, comes from the period of Niccolò's extensive stay at Fontainebleau, from 1552 until his death in 1571. The subject derives from Ovid's *Metamorphoses*, Book 4, in which Mars and Venus become lovers; eventually, they are discovered and exposed to public censure by the latter's husband, Vulcan. Eschewing the unnecessary complications of that discovery, Niccolò has focused his attention on the love affair itself, in line with the broader theme of the Loves of Gods and Heroes required by his patron, Henri II, for the magnificent, new wings of the Renaissance palace. In the foreground, a group of *amorini* plays with Mars's discarded armor. Supporting the bed canopy are two herms, or telamons, whose enjoyment of the scene is indicated in the priapic state of the figure on the right. The elegance of this drawing and its unrestrained physicality are certainly in keeping with the overwhelmingly secular and mythological character of the decorations at Fontainebleau, where Niccolò had been summoned in 1552 by his fellow Emilian, Francesco Primaticcio (1503–1570). Nevertheless, the origins of the present composition are anchored in Niccolò's Italian training and background.

Precedents can be found in two print series with which Niccolò was familiar. The first, generally known as *I Modi*, was designed by Giulio Romano (1499–1546) and engraved by Marcantonio Raimondi (1480–1534). This series dates from the late 1520s and achieved such notoriety, given its intensely erotic subject matter, that Niccolò could hardly fail

to have been familiar with the images, or at least with the many variants and reproductions that sprang up in its wake. A second print series, which appeared at almost the same moment as Giulio's, was the *Amori degli Dei*, commissioned by Baviero de' Carrocci (fl. 1517–after 1527). Two designs for these prints were made by Rosso Fiorentino (1495–1540); the remaining eighteen or more were by Perino del Vaga (1501–1547); and all of them engraved by Jacopo Caraglio (1500–1565) (Bartsch IX–XXII). One of these, by Perino, comes especially close to the present composition, *Mars and Venus* (Bartsch XV; fig. 10), in which the couple are posed upright, exchanging a passionate kiss and seemingly oblivious to all that goes on around them. In the early 1530s, Perino also designed a group of tapestries on the theme of *The Loves of Jupiter* for the Sala di Giove in the Palazzo Doria, Genoa, consisting again of amorous compositions which were later engraved. His pupil, Luca Penni (1500–1556), moved from Genoa to Fontainebleau that same decade, perhaps bringing with him prints and designs by his master, certainly ideas and subject matter, giving a clear route by which such artistic innovations were disseminated to the Italian expatriates living in France.

At Fontainebleau, in the Galerie d'Ulysse, Niccolò collaborated with Primaticcio to complete a fresco cycle at around the same time as the present drawing, 1560. These frescoes depicted Penelope and the homecoming of Ulysses,



Fig. 10



1 See Normand sale, Monte Carlo, *op. cit.*, lot 40, illustrated.

tunity for the protagonists to leave their marriage bed. Primaticcio also made an easel painting of the lovers, *Ulysses and Penelope* (Toledo, Museum of Art),² whose composition was adapted and re-worked by Niccolò on another panel, as *Eros and Psyche* (Detroit Institute of Art; fig. 11).³

One further possible source for Niccolò's composition is a print made after a drawing by Rosso Fiorentino, commissioned by Pietro Aretino and engraved with numerous differences by an unknown artist with the monogram HCB.⁴ Rosso's original sheet is now lost, but the print itself, and a copy of the drawing in the Louvre, give a clear indication of its character, full of movement and lively action, with putti and *amorini* playfully handling the war-like weapons and armor of Mars, while Venus makes a place for him on the bed with her maids in attendance. It shares with Niccolò's drawing a complexity and energy that make a strong case for its place as a starting point.



Fig. 11

² Inv. 1964.60; oil on canvas, 109 x 124 cm.

³ Inv. 65.331; oil on canvas, 98 x 92.5 cm.

⁴ An example of the engraving can be found in the British Museum (inv.

1871,0812.24). The drawing in the Louvre is identified as 'Copy after Luca Penni' (inv. 1584, recto).



PAOLO FARINATI

Verona 1524–1606 Verona

6. *Saint Barbara with Saint Anthony Abbot and Saint Roch: A Design for a Banner*

Inscribed *mionin* (?) and numbered 33 twice on the old backing board

Pen and brown ink over black chalk, with brush and brown wash, heightened with white gouache, within pen and brown ink partially drawn framing lines, on ochre prepared paper

16¾ x 9⅞ inches

425 x 250 mm

Provenance

Probably, William Bates (1824–1884), Birmingham (Lugt 2604) (a larger variant of his mark faintly stamped in red ink at the lower right)

Anonymous sale: New York, Christie's, 22 January 2003, lot 5, illustrated

Jean-Luc Baroni, Ltd., London, from whom acquired by Herbert Kasper (1926–2020), New York (his sale: New York, Christie's, 14 October 2021, lot 27, illustrated)

Exhibitions

New York and London, Jean-Luc Baroni, Ltd., *An Exhibition of Master Drawings and Oil Sketches*, 2004, cat. no. 16, illustrated (catalogue by S. Ongpin)

New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 60–61, cat. no. 14, illustrated (entry by E. Baseggio Omiccioli)

Literature

E. Baseggio Omiccioli, "Paolo Farinati's Design for the Banner of the Confraternity of the Artillerymen in Verona," in *Master Drawings*, vol. L, no. 1, Autumn 2012, pp. 65–70, fig. 1

Drawn circa 1576

This handsome drawing is a study for a banner, or *gonfalone*, commissioned in 1576 by the Confraternity of the Artillerymen of Saint Barbara, Verona, as was discovered by Eveline Baseggio Omiccioli in her research for the 2011 Morgan exhibition of drawings from the collection of Herbert Kasper.¹ Executed in Farinati's preferred technique of pen and brown ink with brown wash, heightened with white on ochre prepared paper, the drawing served as a *modello*, or finished compositional solution, which the artist would submit to his patrons, in this case the Veronese Confraternity of Artillerymen. The composition is simple, direct, and legible, easily read at a distance and, thus, fit to purpose for a banner used in religious processions and military parades.

As Baseggio Omiccioli elegantly describes it, "the three main figures occupy the vertexes of an ideal triangle," a device that Farinati used regularly in his mature paintings and drawings.² Saint Barbara, the patron saint of the Confraternity, standing on the projecting cannon that separates her companions, crowns the composition as she holds her attributes: the tower in which she was imprisoned by her father, and a martyr's palm frond. The two male saints serve as mirror images at the base of this pyramidal device: Saint Anthony Abbot, holding his tau-shaped stick and his bell, while a pig rests at his feet; Saint Roch, leaning on his staff, displays his pilgrim shell-badge on his cape and lifts his tunic to reveal the plague bruise on his thigh. The figures are conceived monumentally and are largely drawn with the brush to create a more pictorial and less linear effect. The artist has emphasized his authorship by placing a barely visible small snail, his personal emblem, at the lower center of the composition.³

Farinati's later years are well documented, thanks to the survival of his *giornale*, or account book, now preserved in the Archivio di Stato in Verona, that records the production of the artist's workshop from 1573 until 1606. Our drawing is one of the few drawings that can be connected with a lost work documented in this ledger. An entry in the *giornale* records that, on March 4, 1576, Farinati received a commission for a *gonfalone* from the Confraternità degli Bombardieri di S. Barbara that was to replace an older, existing banner.⁴ The precise description of the design in the ledger is identical to that of our drawing: "I made a contract [...] to paint a banner for the Confraternity of the Artillerymen, on which it should be painted in oil Saint Barbara at the top and Saint Anthony and Saint Roch at the bottom, with a branch of golden foliage and golden planets as in the old banner."⁵

Paolo Farinati, one of the most significant artists in sixteenth-century Verona, was active as a painter, architect, sculptor, and printmaker. However, it is as a draughtsman that Farinati is primarily celebrated today. Many of his drawings, as in the present example, are highly finished and appear almost as independent works of art. Already in the sixteenth century they were esteemed and sought after by contemporary collectors; Annibale Carracci (1560–1609) praised Farinati's drawings lavishly,⁶ and the historian and family friend Carlo Ridolfi noted that "his drawings are greatly admired and are collected by connoisseurs."⁷

1 E. Baseggio Omiccioli, in Morgan exhibition catalogue, 2011, *op. cit.*, cat. no. 14. In a subsequent article in *Master Drawings*, Ms. Baseggio Omiccioli details further archival material of the circumstances surrounding the commission. We are greatly indebted to her for much of the information related in this entry.

2 Baseggio Omiccioli, 2012, *op. cit.*, p. 67, and p. 69, n. 9.

3 *Ibid.*, p. 68 and p. 70, n. 18.

4 *Ibid.*, p. 67 and pp. 69–70, n. 11.

5 Quoted and translated by Baseggio Omiccioli; *ibid.*, p. 67 and p. 70, n. 12.

6 *Ibid.*, p. 65.

7 Quoted and translated by S. Ongpin; see Jean-Luc Baroni, Ltd., exhibition catalogue, 2004, *op. cit.*, cat. no. 16; see C. Ridolfi, *Le Maraviglie dell'arte: ovvero le vite degli Illustri Pittori Veneti e dello Stato*, Venice, 1648, (1924 ed.), Vol. II, p. 132.



GREGORIO PAGANI

Florence 1558–1605 Florence

7. *The Resurrection of the Son of King Theophilus of Antioch*

Inscribed, *recto*, lower left center, *facesi*; inscribed, *verso*, *Gorro Pagani*; also inscribed on the old backing, *Pollodoro.f / di Gorro Pagani fiorentino*

Pen and brown ink with brush and brown wash, heightened with gouache over black chalk under drawing; arched top
15 x 12¼ inches
380 x 312 mm

Provenance

Trinity Fine Art, London, 2001
Private collection, New York

Drawn *circa* 1595

This large, highly finished drawing is one of the grandest sheets by Pagani outside the Uffizi's unrivaled group of more than seventy drawings by the artist from the collection of Cardinal Leopoldo de' Medici (1617–1675). In a remarkable state of preservation, it shows a rare subject from the life of Saint Peter as recounted in the *Golden Legend*.¹ Theophilus, the ruler of Roman Antioch, had imprisoned Saint Peter for proselytizing the people of Antioch. Through the intercession of Saint Paul, who had inveigled himself into Theophilus's inner circle, Peter was released from prison on Paul's solemn promise that Peter could raise his son who had been dead for fourteen years. Upon release, the apostle went to the tomb and resurrected the child. As a result of this miracle, the whole population of the city, including Theophilus, converted to Christianity, making Antioch, the capital of the Roman

province of Syria, the cradle of early Christianity. The people of Antioch thereafter built a great church and placed a throne in its center in which the apostle would sit and preach for seven years before leaving for Rome. Thus, the 'Chair of Peter,' a synecdoche signifying the episcopal office of the Bishop of Rome, which the church honors with a Feast of the Chair of Saint Peter at Antioch on February 22nd.

In our drawing, Saint Peter kneels before Theophilus, governor of Antioch, together with the resurrected son of the ruler lifting his hands in thanksgiving; Saint Paul, holding a book, stands at the right. Theophilus sits enthroned and extends his hand in benevolence towards the two saints. A Roman soldier stands to the right *en repoussoir* while two of the governor's counsellors witness the scene, one looking out directly at the viewer. The gathered onlookers are dressed in a variety of costumes, mixing ancient and modern dress. This rare subject was first painted in Florence early in the fourteenth century by Jacopo di Cione (1325–1390), as part of a predella dedicated to the life of Saint Peter. Jacopo followed the *Golden Legend* text scrupulously showing Saint Peter, with Paul in attendance, raising the child from his tomb.² Masaccio's fresco in the Brancacci Chapel is the most famous treatment of the story; indeed, Masaccio shows the *Resurrection of the Son of Theophilus* together with the *Enthronement of Saint Peter* in the same fresco (fig. 12). Masaccio's composition very much influenced Pagani in structuring the scene in front of the seated Theophilus surrounded by his court. Bernardino Poccetti (1548–1612), Pagani's contemporary, painted a cycle of the Life of Saint Peter, including a magnifi-



Fig. 12

¹ J. de Voragine (trans. by W. G. Ryan), *The Golden Legend: Readings on the Saints*, Princeton, 2012, chapter 44, pp. 162–63.
² Rome, Pinacoteca Vaticana, inv. MV.40113.0.0, tempera on panel, 39.4 x

53.5 cm; datable to *circa* 1370; see <https://catalogo.museivaticani.va/index.php/Detail/objects/MV.40113.0.0>.



Fig. 13



Fig. 14

3 Inv. 10495; pen and brown ink over red chalk, 425 x 292 mm; see C. Thiem, *Gregorio Pagani, Ein Wegbereiter der Florentiner Barockmalerei*, Stuttgart, 1970, p. 91, cat. no. Z 99, pl. 67.

4 Inv. 10498F; pen and brown ink heightened with white, 430 x 280 mm;

cent fresco of this subject (fig. 13), dating from *circa* 1590–96, for the church of the Certosa di San Pietro di Pontignano, a Carthusian monastery near Siena. Poccetti's fresco, on the left side of the main sanctuary, very much in the spirit of Pagani's late Mannerist exuberance, shows Saint Peter kneeling before Theophilus in the act of raising his son, who is here depicted as a slightly older youth.

An earlier, preparatory drawing of the composition is in the Uffizi (fig. 14).³ Similar in scale to our sheet, the Uffizi drawing is drawn rapidly with pen and brown ink and is a large-scale sketch for the highly finished drawing exhibited here. The compelling group of the standing Roman soldier holding a lance and the two seated advisors at the left was re-used by Pagani, with small changes in costume details, for a drawing of the *Flagellation*, also now at the Uffizi.⁴ That sheet, in turn, served as a preparatory drawing for one of the three bronze reliefs for the Passion of Christ designed by the artist for the bronze doors of the entrance to the Duomo of Pisa.⁵ A superb wax *modello* for this relief is at Philadelphia (fig. 15).⁶ The bronze reliefs date from 1597 to *circa* 1600 which establishes a *terminus ante quem* for the dating of our drawing. While the altarpiece for which our drawing prepares is yet untraced, it is likely that Pagani's composition is contemporaneous with Poccetti's cycle of the Life of Saint Peter at Pontignano, that is, *circa* 1595.



Fig. 15

Thiem, *op. cit.*, p. 95, cat. no. Z 127.

5 *Ibid.*, p. 68, cat. no. P 2, pl. 17.

6 Inv. John G. Johnson Collection, 1917, cat. 1142; wax on panel, 85.1 x 85.1 cm.



JACOPO PALMA, called PALMA IL GIOVANE
Venice 1548–1628 Venice

8. *The Baptism of Christ*

Pen and brown ink heightened with white
10½ x 7½ inches
265 x 200 mm

Provenance
G. Usslaub (1845–c. 1929), Marseilles (Lugt 1221, verso)
Thence by descent

A fine example of Palma's fluent drawing style. With exemplary economy of means he has rendered the figures with sweeps of ink wash and quickly drawn pen. The very facility of the artist's hand should not detract from the artfulness of the composition. John the Baptist's steeply inclined figure and the curve of his arm as he leans further into the picture space ensure that the eye is directed towards the critical passage of the design both aesthetically and spiritually, the touch of the baptismal water on the Savior's head. There are at least three paintings extant by Palma of the *Baptism of Christ*: in the church of Santa Maria Assunta, Lentiai (1599–1600);¹ in the Galleria Regionale di Palazzo Abatellis (1604), painted originally for the church of S. Giorgio dei Genovesi, Palermo;² and in the church of S. Maria Assunta, Ranzanico, near Bergamo (c. 1613).³

The death of Tintoretto in 1594 left Palma the undisputed master of the Venetian cultural landscape. All his versions of the *Baptism* were made after that date, and we witness in the present drawing his indulgence in a highly Mannerist figural arrangement, no longer constrained by the competing reputation of his rival. Palma's long and illustrious career left a legacy of almost eight hundred paintings. Given that his prodigious output took place over a working life of more than sixty years, we may assume that, in addition to those that survive, a great number of works are now lost or destroyed.



1 Oil on canvas, arched top, 265 x 155 cm; S. Mason Rinaldi, *Palma il Giovane: L'opera completa*, Milan, 1984, p. 89, cat. no. 127, p. 313, fig. 303.
2 Signed and dated 1604, oil on canvas, arched top, 371 x 230 cm; Mason

Rinaldi, *op. cit.*, p. 100, cat. no. 202, p. 346, fig. 392.
3 Signed, oil on canvas, 265 x 180; *ibid.*, p. 103, cat. no. 225, p. 411, fig. 584.

PIETER DE WITTE, called PETER CANDID

Bruges c. 1548–1628 Munich

9. *Otto von Wittelsbach and His Men Conquering the Chiesa di Ceraino near Verona*

Inscribed on the late nineteenth-century French mount, *Louis Cardin di Le Cigoli*, and by a different hand in pencil, *montage par ...* (illegible)

Pen and brown and black ink, grey wash, traces of white heightening, over black chalk, squared for transfer in black and red chalk (*recto*); black chalk, grey wash, pen and black ink, squared for transfer in red chalk (*verso*)

5¾ x 9¾ inches

145 x 248 mm

Provenance

A nineteenth-century French aristocratic collection

Thence by descent

This highly-finished sheet is an important addition to the drawings *oeuvre* of Peter Candid, the leading painter at the court of Maximilian I, Duke of Bavaria (1573–1651). More specifically, the drawing relates to a set of ten tapestries, executed between 1604 and 1611 for Maximilian's Munich residence, depicting important military and political events in the life of Otto I von Wittelsbach (c. 1117–1183), first Duke of Bavaria. Candid had come to Munich from Florence in 1586 at the request of Maximilian's predecessor, Duke Wilhelm V, upon the recommendation of the sculptor Giambologna (1529–1608). A special workshop to produce these wall hangings was set up in 1604 under the supervision of Hans van der Biest (1550–1616), a Brussels tapestry weaver. Candid was to provide the designs and full-scale cartoons. In addition to the Wittelsbach tapestries, Candid also designed the set of the



Fig. 16

¹ For the Wittelsbach tapestries and preparatory drawings, see B. Volk-Knüttel, *Wandteppiche für den Münchener Hof nach Zeichnungen von Peter Candid*, Munich and Berlin, 1976, cat. nos. 66–105. *Eadem*, *Peter Candid. Zeichnungen*, exhibition catalogue, Staatliche Graphische Sammlung, Munich, 1978–79, pp. 59–65. *Eadem*, *Peter Candid (um 1548–1628). Gemälde, Zeichnungen, Druckgraphik*, Berlin, 2010, pp. 79–81, 320–25, and 389. The subjects of the ten tapestries are: *Otto von Wittelsbach at*

Emperor's Room Tapestries (1615–18; these were woven in Flanders), and a total of twelve hangings of *groteschi* (1604–09 and 1613–15).¹

Candid was familiar with the art of tapestry making from his early childhood in Bruges where his father Pieter de Witte worked as a weaver. In 1558, Pieter the Elder moved his family to Florence, subsequently Italianizing his name to Candido. There he gained employment in the newly established tapestry workshops of Duke Cosimo I de' Medici, which under the management of the Flemish tapestry weaver Jan Rost (active 1535–1564) produced the numerous hangings for the Palazzo Vecchio, the seat of the old Florentine Republic, which from 1555 on underwent massive renovations under the supervision of Giorgio Vasari (1511–1574). Although the young Candid is not recorded as one of Vasari's assistants in the Palazzo Vecchio, he unquestionably received his training in those large ducal workshops which employed many of the leading Florentine painters and craftsmen. Most likely he trained directly with the Flemish painter, Jan van der Straet, better known as Stradanus (1523–1605), then the leading draughtsman of the Palazzo Vecchio tapestry cartoons. Both Candid's father and Stradanus were members of the Compagnia di Santa Barbara, the guild of German and Flemish painters in Florence. Tapestry sets such as the *History of the Medici* (c. 1570–74; later adapted by Stradanus for his print series of the subject published in 1583) and Vasari's monumental ceiling and wall frescoes in the Sala Grande of the Palazzo Vecchio (1566–72) formed the visual backdrop that would subsequently inform Candid's own tapestry designs such as the present one. In addition, Candid's clear and technically flawless drawing style and handling of the pen owe much to Stradanus's drawings of which he no doubt had first-hand knowledge.

The Wittelsbach set, which was to depict the *bayerische geschicht*, or history of Bavaria, was by far the most important of Candid's contributions in this field. The subjects were devised by the humanist Markus Welser (1558–1614), who dedicated five tapestries to significant military feats and five to important political events in the life of Otto von Wittelsbach, a close ally of Emperor Friedrich I, also known Frederick Barbarossa (1122–1190). In gratitude for Otto's services, Barbarossa invested him in 1180 with the duchy of Bavaria, thus making him the first Wittelsbach Duke of Bavaria.

Ferrara; O.v.W. receives the Greek Ambassador at Ancona; O.v.W. at the Siege of Milan; O.v.W.'s Wedding; O.v.W. at Verona; O.v.W. in the Battle against Heinrich dem Löwen; O.v.W. received by Pope Hadrian IV; O.v.W. invested with the Duchy of Bavaria; Princes, Nobility and Clerics paying Homage to O.v.W.; O.v.W. lays the Foundation for the City of Landsbut.



The present drawing, most likely executed in about 1604–05, is a study for the fifth tapestry in the set (fig. 16), depicting Otto coming to the rescue of Barbarossa who, on returning from his coronation in Rome (1155), had been ambushed in the Chiusa of Verona, a narrow gorge of great importance in military history, flanked by tall, near vertical cliffs with the river Adige running through it. The assailants had hidden in a fortress controlling that pass, which Otto and his men had to capture to allow the emperor to continue his journey back home. Our drawing shows Barbarossa at left (easily identifiable by his prominent beard) surrounded by his entourage, while Otto, bearing the emperor's banner in the center foreground, and his men conquer the fortress using long ladders to climb the rocks. Barbarossa and each figure next to him stand out also by virtue of being drawn in pen and brown ink, rather than in black ink as are the other figures. A lone soldier standing atop the right tower of the entrance to the fortress waves the emperor's double-eagle banner (as is clearly discernible in the tapestry), thereby signalling the successful conquest.

Squared for transfer with a tight grid, our drawing's composition corresponds closely to that of the tapestry, suggesting it was made in the final stages of the design process. Four extant preparatory drawings in the Louvre, The Metropolitan Museum of Art, and in Munich, offer insight in the composition's development. In what is presumably the earliest of the surviving drawings for this tapestry, in The Metropolitan Museum (fig. 17),² Candid put Barbarossa and his entourage at the heart of the composition. He stands at center left ordering Otto to attack the fortress, which is visible relatively small in the far-right distance. In a subsequent drawing, in the Louvre (fig. 18),³ the size of the Barbarossa-Otto group is reduced and the actual assault on the fortress is brought closer to the right foreground. Presumably still

not satisfied with Otto's seemingly subordinate role in these early designs, Candid changed the composition dramatically, as seen in our drawing. This now puts Otto at the center of the scene, presenting him as a decisive military leader while moving Barbarossa further to the left and blending him into his entourage. Candid also much more clearly elaborated the idea of soldiers climbing the rocks and using long ladders. In this respect, he was most likely inspired by one of the murals in the Sala di Leone X in the Palazzo Vecchio depicting the *Conquest of San Leo* (fig. 19), largely executed by Stradanus to Vasari's designs (c. 1558).⁴

Candid then partially traced the composition on the *verso* and lightly worked it up with wash and pen and ink and squared it for transfer. He was particularly concerned with the group around Barbarossa and added a light sketch of a halberdier entering the scene from the right on the *verso*. In a drawing at Munich (fig. 20), in which the entire composition is lightly traced (possibly from our drawing), Candid elaborated in pen only the central figures of Otto and the halberdier next to him.⁵ This group corresponds closely to that in our drawing. Another drawing at Munich then shows our composition in reverse (fig. 21).⁶ Almost identical in size and also squared for transfer, it is less finished. Indeed, it is most likely based directly on our drawing but adds the prominent standing halberdier at far right (corresponding to the far left in our drawing and the tapestry), itself a further elaboration of the lightly sketched halberdier entering at right on our *verso*. The Munich drawing also defines more clearly the soldier in the lower left corner whose pending sword and position are now directed towards the centre of the action. These changes were subsequently transferred onto the final design of the tapestry.

FLORIAN HÄRB



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



verso

² Volk-Knüttel, *op. cit.*, 2010, cat. no. Tap Z. 59, illustrated.

³ Volk-Knüttel, *op. cit.*, 1976, p. 153, cat. no., 77, fig. 27.

⁴ For this wall painting, Vasari was loosely inspired by Georg Pencz's 1539 print of the *Siege of Carthage*, after an invention by Giulio Romano, with which Candid would have been familiar.

⁵ Volk-Knüttel, *op. cit.*, 1978–79, cat. no. 64, fig. 113. A further drawing at Munich is possibly also related to this tapestry but shows a different composition. For this sheet, see Volk Knüttel, *op. cit.*, 1976, pp. 153, 155, cat. no. 80, fig. 31.

⁶ Volk-Knüttel, *op. cit.*, 1978–79, cat. no. 65, fig. 114.



CLAUDE MELLAN

Abbeville 1598–1688 Paris

10. *Portrait of Monsieur de Creil*

Inscribed in black chalk, *verso*, lower left, *M. de Creil di Roma 15* /
also, inscribed in graphite, *verso*, lower left, *B*
Black and red chalk, with black ink border
5¹/₁₆ x 3¹/₂ inches
128 x 88 mm

Provenance

Camille Groult (1837–1908), Paris, by inheritance to his widow,
Alice-Emilie Thomas Tassin de Moncourt Groult (1837–1918),
Paris, by descent to their son,
Jean Groult (1868–1951), Paris (Camille Groult collection sale:
Paris, Galerie Charpentier, 21 March 1952, lot 23, as *École Fran-
çaise XVII siècle*) where purchased by
Jacques Dupont (1908–1988), Paris, by descent
Galerie de Bayser, Paris
Private collection, New York

Exhibitions

Hamburg, Hamburger Kunsthalle, Cologne, Wallraf-Richartz-
Museum, Stuttgart, Württembergischer Kunstverein,
*Französische Zeichnungen von den Anfängen bis zum Ende des
19. Jahrhunderts*, 1958, cat. no. 33 (catalogue by R. Bacou *et al.*)
Abbeville, Musée Boucher-de-Perthes, *Claude Mellan, dessinateur
et graveur*, 4 July–24 August 1980, p. 14, cat. no. 1 (catalogue by
B. Brejon de Lavergnée)
Rome, Galleria Nazionale d'Arte Antica, Palazzo Barberini, *Claude
Mellan, gli anni romani, incisore tra Vouet e Bernini*, 24 October
1989–8 January 1990, p. 196, cat. no. 30, illustrated p. 195
(catalogue entry by B. Brejon de Lavergnée)

Literature

B. Brejon de Lavergnée, *Claude Mellan (1598–1688)*, Cahiers du
dessin français—No. 3, 1987, cat. no. 1, pl. 1

Drawn 1625–26

Drawn with an astonishing refinement, this portrait of a man identified by an inscription on the *verso* as *M. de Creil di Roma*, is an exceptional example of Mellan's draughtsmanship made during his earliest years in Rome. Worked finely with black and red chalk, his preferred medium during his Roman years, this *ad vivum* drawing conveys a striking verisimilitude of character and penetrating psychological understanding

of the sitter. The calm stillness of expression is remarkable and suggests a great sympathy between sitter and artist.

While we do not yet know for certain who M. de Creil is,¹ he is doubtless a member of the French community in early seventeenth-century Rome. Mellan had come to Rome in 1624 to work with the Italian printmaker Francesco Villamena (1564–1624) who died, however, in July of that year.² He studied at the Accademia di San Luca, of which Simon Vouet (1590–1549) became *principe* in October of 1624, and, in 1625, Mellan is recorded as living in the same house as Vouet. Vouet, arguably the leading figure in the artistic community of Rome in the 1620s, proved the decisive influence on Mellan's artistic development and style during these early years. However, the specific use of a combination of black and red chalk, is indebted to Italian precedents, particularly the portrait drawings of Federico Zuccaro (1540/41–1609), and those of Mellan's older Roman contemporary, Ottavio Leoni (1578–1630).

Barbara Brejon de Lavergnée has noted that Mellan abandoned the use of red chalk after his return to Paris in 1636 and used black chalk and, occasionally, pastel almost exclusively for his drawings until his death in 1688. All the drawings made for his famous series of engraved portraits were executed in black chalk. However, nearly eighty of his one hundred and fifty or so known portrait drawings were never engraved, and most of these date to the formative, rich years of his Italian period.³ Our drawing, dated by Brejon de Lavergnée to 1625–26,⁴ is a particularly sympathetic example, and comes from a group of thirteen portrait drawings by the artist assembled by Camille Groult in the nineteenth century and sold in his sale at the Galerie Charpentier in 1952, as *École Française XVII siècle*. Each of these drawings was made with either red, or black and red chalk; none was engraved, and all appear to date from the same vital period of the artist's career in Italy.⁵ Like ours, several show men wearing ruffs, including a fine *Portrait of a Bearded Old Man*, of identical dimensions and media, now at the Art Institute of Chicago (fig. 22).⁶



Fig. 22

1 Edmond Bonaffé records an amateur of the arts bearing the same name who served as a member of Parliament in Paris circa 1686; see E. Bonaffé, *Dictionnaire des amateurs françaises au VIIe siècle*, Paris, 1884, pp. 76–77. Brejon de Lavergnée rightly notes that any connection between this person and our sitter is tenuous and hypothetical; see Rome, *op. cit.*, p. 196.
2 For the most detailed account of Mellan's life and career, see P.-J. Mariette, *Abécédario de P. J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes* (P. de Chennevières and A. de Montaiglon, eds.), Paris, 1853–1859, vol. III, pp. 321–77.

3 H.T. Goldfarb, *From Fontainebleau to the Louvre: French Drawing from the Seventeenth Century*, exhibition catalogue, Cleveland, Cleveland Museum of Art, 1989, p. 150; see also, B. Brejon de Lavergnée, *L'Oeil d'or, Claude Mellan, 1598–1688*, Paris, 1988, p. 15.

4 Rome, *op. cit.*, p. 196.

5 Goldfarb, *op. cit.*, p. 150.

6 Inv. 1958.556; black and red chalk, 128 x 87 mm; *ibid.*, pp. 149–50, cat. no. 74, illustrated.



GIOVANNI FRANCESCO BARBIERI, called Il GUERCINO
Cento 1591–1666 Bologna

II. *Helmeted Warrior with Two Separate Studies of His Head, and Two Other Studies*

Numbered, lower right, 859; notes on the *verso*, in D. F. Platt's hand
Pen and brown ink on laid paper
8 x 8½ inches
200 x 215 mm

Provenance

The Gennari family, Casa Gennari, Bologna
Francesco Forni
Hon. John Bouverie (c. 1723–1750), bought c. 1745, by descent to his brother-in-law,
John Hervey (d. 1764; inherited through his wife Anne Bouverie, d. 1757), by descent to his son,
Christopher Hervey (d. 1786), by descent to his aunt,
Elizabeth Bouverie (d. 1798; surviving sister of John Bouverie), by bequest to
Sir Charles Middleton, later 1st Baron Barham (1726–1813), by descent to his son-in-law,
Sir Gerard Noel, 2nd Baron Barham (1759–1838), by descent to his son,
Charles Noel, later 1st Earl of Gainsborough, and thence by descent (sale: London, Christie's, 27 July 1922, either multiple lots 84 or 85, [bt. Parsons])
E. Parsons and Sons, London, stock book no. 29, "A Warrior and four other heads," from whom purchased in 1924 by
Dan Fellows Platt, Englewood, New Jersey (Lugt Suppl. 2066b, *verso*)
Benjamin West Society, Swarthmore College (stamp, *recto*; Lugt undescribed)



Fig. 23

1 Inv. no. 85; oil on canvas, 253 x 267 cm.

Colnaghi, New York, 1984, from whom acquired by a
Private collection, Chagrin Falls, Ohio
Thence by descent

Exhibitions

New York, Colnaghi, *Old Master Drawings*, 7 May–9 June 1984,
cat. no. 16, illustrated
Cambridge, Harvard University Art Museums; Ottawa, National
Gallery of Canada; Cleveland, Cleveland Museum of Art,
*Guercino: Master Draftsman: Works from North American
Collections*, 1991, pp. 116–18, cat. no. 50, illustrated (catalogue by
D. M. Stone)

Literature

D. Mahon and N. Turner, *The Drawings of Guercino in the
Collection of Her Majesty the Queen at Windsor Castle*,
Cambridge, 1989, p. 66, under cat. no. 115
S. Loire, *Catalogue raisonné des peintures italiennes du XVIIe siècle
du Musée du Louvre, I: Bologne*, Paris, 1996, fig. 106
N. Turner, *The Paintings of Guercino, A Revised and Expanded
Catalogue raisonné*, Rome, 2017, p. 603, under cat. no. 314

Drawn circa 1645

This splendid, vigorous drawing, formerly among the celebrated Guercino drawings in the collection of Dan Fellows Platt, is a study for the figure of Romulus, the principal soldier at the left center of Guercino's painting of *Hersilia Separating Romulus and Tatius* (fig. 23), now in the Louvre.¹ The picture was the third of four paintings commissioned by Louis Phélypeaux, Sieur de La Vrillière, Secretary of State to King Louis XIII of France, for the refurbishment of his Parisian house, the Hôtel de la Vrillière, now the Banque de France, on the rue Vivienne. The gallery of the house was hung with paintings by leading contemporary Italian and French masters, such as Guercino, Poussin (1594–1665), Guido Reni (1575–1642), and Pietro da Cortona (1596–1669), depicting subjects taken from ancient Roman history. As David Stone and Robert Rosenblum have noted, the importance of this commission and the subsequent influence of these pictures on the great Neo-classical history painters of the 1770s and '80s cannot be overstated.² During the eighteenth century, painters such as Jacques-Louis David (1748–1825) and François-André Vincent (1746–1816) had access to Guercino's noble pictures of ancient history at Phélypeaux's former residence up until the death of their then owner, the duc de Penthièvre, in 1793, after which the pictures were confiscated by the revolutionary authorities.

2 Stone, exhibition catalogue, *op. cit.*, p. 116, under cat. no. 50, and p. 118, n. 3.



The general composition of the painting, depicting several Sabine women trying to make peace between the Roman and Sabine soldiers, was established in a finished pen-and-ink and wash drawing now in the Uffizi (fig. 24). In the present sheet, Guercino is experimenting with the specific physiognomy, attitude, and costume details of the torso and head of Romulus. The half-length study of the figure is quickly sketched with rapid strokes of the pen, defining the position of the upper body leaning forward, with his left arm extended holding an oval-shaped shield, as in the Louvre painting. Guercino draws the main study of the head in strict profile, as in an antique relief or coin. The two heads on the right show alternate attitudes for the angle of the head, and experiment with the amount of beard the face might show. These two heads are arguably more sensual than the main study, and Guercino ultimately rejected them to retain the severity of expression that the subject demanded.

The two smaller heads at the left have been identified by Nicholas Turner and Denis Mahon as further studies for the head of Romulus.³ David Stone has argued that they are, rather, studies for one (or possibly two) of the other warriors who stand immediately behind Romulus in the finished compositional sketch at the Uffizi.⁴ Their open-mouthed expressions and the position of their heads turned more inwardly to the composition, rather than in strict profile like the main character, support this observation.



Fig. 24

- 3 Mahon and Turner, *op. cit.*, p. 66, under cat. no. 115.
 4 Stone, *op. cit.*, p. 118.
 5 Inv. 2854; black chalk, 280 x 201 mm; Mahon and Turner, *op. cit.*, p. 66, cat. no. 115, plate 120.
 6 Pen and brown ink, 233 x 305 mm; London, Sotheby's, 4 July 1977, lot

In addition to the present drawing and the compositional drawing at the Uffizi, three other figure studies for the painting have survived. These include a black chalk study for the figure of the Sabine woman in the center of the painting, now at Windsor;⁵ a three-quarter length study of Romulus, formerly in the C. R. Rudolf collection executed with pen and ink;⁶ and a pen and ink and wash drawing of the figure of Tatius, the Sabine warrior at the right of the composition, at the Courtauld Institute of Art Gallery, London.⁷ A copy of our drawing (fig. 25), now in the Albertina,⁸ was made by Francesco Bartolozzi (1727–1815) perhaps intentionally to reproduce the drawing as a print and likely made at Casa Gennari in 1763 when Bartolozzi was in Bologna. No subsequent print, however, was ever published by the engraver.



Fig. 25

- 121, illustrated.
 7 Inv. D.1952.RW.1368; pen and brown ink, brush with brown wash.
 8 Inv. 1390; pen and ink, 184 x 214 mm; V. Birke and J. Kertész, *Die Italienischen Zeichnungen der Albertina*, vol. II, 1994, p. 747–48, cat. no. Inv. 1390, illustrated.



NICOLAS DE PLATTEMONTAGNE
Paris 1631–1706 Paris

12. *Study for the Figure of Balthazar, Three Studies of a Left Hand and One of a Right Hand*

Black, red, and white chalk on light brown paper
15 $\frac{7}{8}$ x 11 $\frac{1}{4}$ inches
405 x 283 mm

Provenance
Private collection, Lyon

Too long in the shadow of his famous master, Philippe de Champaigne (1602–1674), Nicolas de Platemontagne has emerged in recent years, thanks largely to the research of Frédérique Lanoë, as not only the most talented member of Champaigne's workshop but arguably as its most gifted draughtsman. Many drawings traditionally attributed to Philippe de Champaigne, which include some of the finest portrait drawings made in France in the second half of the seventeenth century, have rightly been recognized as the



Fig. 26

1 For a comprehensive account of Platemontagne's career, see F. Lanoë, "Nicolas de Platemontagne (1631–1706)," in D. Brême (ed.), *À l'école de Philippe de Champaigne*, exhibition catalogue, Musée d'Evreux, Evreux, 2007, pp. 130–73. For a catalogue raisonné of Platemontagne's drawings, see F. Lanoë, *Trois maîtres du dessin. Philippe de Champaigne, Jean-Baptiste Champaigne, Nicolas de Platemontagne*, exhibition catalogue, Musée national de Port-Royal des Champs, 2009, pp. 114–176. See also N. Sainte Fare Garnot, *Cabier du dessin français no. 11, Champaigne et son atelier*, Paris, 2000, pp. 84–99.

work of Platemontagne whose known drawings oeuvre contains well over one hundred sheets.¹

This large and formidable drawing contains studies for Platemontagne's painting of the *Adoration of the Magi*, preserved in the Musée de Beaux-Arts at Quimper in Brittany (fig. 26). First recognized as a work of Platemontagne by Michel Laclotte and Eric Pagliano in 2008, the painting is considered a relatively late work, of *circa* 1700, which still reflects the strong influence of his teacher Philippe de Champaigne, as Frédérique Lanoë has pointed out.²

The study of a man stepping forward in our drawing is for the figure of Balthazar, King of Arabia, who in traditional Western iconography is depicted as a Black man, the source for which appears to be an eighth-century text (*Excerpta et Collectanea*) attributed to Saint Bede (d. 735), an English monk and scholar, describing Balthazar as having "a black complexion, with [a] heavy beard" who through his "gift of myrrh testified to the Son of Man who was to die." His arms outstretched in an embracing gesture, he holds a goblet in his right hand containing the gift of liquid myrrh, as indicated in a slight sketch.³ Platemontagne did not include the goblet in the picture, instead showing the king with both hands open. Otherwise, the figure in our drawing corresponds closely to that in the painting, including most details in the draperies. Only the drapery over the left leg remains not yet entirely resolved in the drawing.

In another drawing of almost identical size (fig. 27), first published by Lanoë and now in a private collection, Platemontagne carefully developed the figures of the Virgin and Child.⁴ Drawn like Balthazar in black and white chalk only, the drawing, together with ours, helps better understand the development of the central figures of the Virgin and Child. In that drawing the Christ Child is shown reclining on the lap of the Virgin whose left hand supports the cloth (generally seen as an allusion to the shroud and thus foreshadowing Christ's death) upon which the child is resting. Platemontagne paid particular attention to this idea since he made, at the center right margin, a detailed study of the fingers supporting the cloth. Yet despite exploring this rather elegant design in depth, Platemontagne, evidently dissatisfied, abandoned it, presumably because it presents Christ as too passive an ac-

2 Inv. 873-1-547; oil on canvas, 81.8 x 65.2 cm; see Lanoë, 2009, *op. cit.*, p. 143, cat. no. 147, fig. 147a. Lanoë points to the similarities in compositions to Champaigne's painting of the subject in a private collection at Sceaux.

3 Melchior, King of Persia brings the gift of gold, while Caspar, King of India, offers frankincense.

4 Black and white chalk on beige paper, 390 x 265 mm. The quick sketch of a right hand at center left margin is for the figure of Joseph in the painting, standing right behind the Virgin.



tor. Instead, he decided to show Christ sitting upright on the Virgin's lap, proactively addressing the kings before him, as can be seen in the quick sketch at top left of the drawing. That change in composition, however, required an entirely new solution for the Virgin's hands, which now must hold an upright sitting child rather than support him and the cloth from underneath, and this is where the detailed red chalk hand studies in our sheet come into play.

These must have been made very shortly after the sketch of the sitting child in the upper left of the drawing from a private collection, which shows the Virgin's right arm embracing the child but leaves the hands out altogether. As the finished hand studies in our drawing suggest, Platemontagne quickly worked out the new position of the Virgin's right hand (the top of the four studies), which corresponds closely to that in the painting, but required at least three studies to find the correct position for the left hand. The precise sequence of these studies appears uncertain, but the artist seems to have settled on the second from bottom to use in the painting.

Although several pen-and-ink-and-wash drawings survive from Platemontagne's hand, most of his extant drawings are chalk studies of figures and details, in addition to highly finished portrait drawings *à trois crayons*. More generally, though this is by no means without exception, the artist



Fig. 27

5 Lanoë, *op. cit.*, 2009, cat. nos. 120–22, all illustrated.

seems to have preferred the combination of softer black and white chalk to elaborate entire figures or figure groups, as in our figure of Balthazar, and the much harder and thus sharper red chalk, often in combination with white chalk, for precise detail studies of hands, limbs or draperies. Comparable drawings combining black and white chalk figure studies with red and white chalk detail studies on the same sheet can be found in the Museo Cerralbo at Madrid and The Metropolitan Museum of Art (fig. 28).⁵

Platemontagne was born in Paris to the Flemish seascape painter Mattieu Van Plattenberg (1608–1660), who had Gallicized his name upon moving to France in *circa* 1622. His mother's brother was the engraver Jean Morin (c. 1609–1650) who worked in the family studio located near the church of Saint-Sulpice and took the young artist under his wing (Platemontagne's magnificent portrait drawing of Morin is in the Louvre).⁶ Following Morin's death, Platemontagne joined the studio of Philippe de Champaigne where he worked and became close friends with the master's nephew, the coetaneous Jean-Baptiste de Champaigne (1631–1681). Along with the Champaigne workshop, he participated in several royal commissions, including the Benedict cycle for the apartment of Anne of Austria at the abbey of Val-de-Grâce, and in the 1660s in the decoration of the apartment of the Dauphin in the Tuileries. He was accepted as a history painter into the Royal Academy (of which his father was a founder-member in 1648) in 1663. From then on, he enjoyed a successful and prolific career, producing numerous altarpieces for churches in Paris and the provinces, though only a relatively small number survives. He was also a sought-after portraitist. The famous double-portrait of himself and Jean-Baptiste de Champaigne (each painted the other in the picture) is in the Boijmans van Beuningen Museum at Rotterdam. The largest holdings of drawings by the artist are in the École des Beaux-Arts, Paris, and the Musée des Beaux-Arts, Rouen, the Museo Cerralbo, Madrid, and the Louvre.



Fig. 28

6 *Ibid.*, p. 116–17, cat. no. 104, illustrated.



CHARLES DE LA FOSSE

Paris 1636–1716 Paris

13. *A Woman Kneeling to the Left, Her Arms Outstretched, with a Subsidiary Study of Her Head*

Red, black, and white chalk
1 5/8 x 8 inches
390 x 202 mm

Provenance

Private collection, France (sale: Paris, Hôtel Drouot, Piasa, 18 March 2005, lot 53, illustrated)
W. M. Brady & Co., New York, 2005
Private collection, New York

Exhibitions

New York, W. M. Brady & Co., *Master Drawings, 1520–1890*, 24 January–16 February 2006, cat. no. 19, illustrated

Literature

C. Gustin-Gomez, *Charles de La Fosse, 1636–1716, catalogue raisonné*, Dijon, 2006, (2 vols.), vol. 2, p. 185, cat. no. D. 21, illustrated

Drawn circa 1703

Son of a silversmith, Charles de La Fosse was a pupil of Charles Le Brun (1619–1690), with whom he collaborated in 1655 on the ceiling of the Paris church of Saint-Sulpice, Paris, and later, on the decoration of the Hôtel Lambert. From 1658 to 1663 he studied in Italy, spending more time in Venice than in Rome. A born colorist, La Fosse came under the influence of the Venetian Renaissance masters, then nearly forgotten in the artistic circles of Paris. La Fosse befriended the leading art theorist of the time, Roger de Piles (1635–1709), whose promotion of Rubens's work and its impact in France exerted a strong influence on the artist. De Piles defended the coloristic "Rubéniens" artists against the classical, linear "Poussinistes" school upheld by André Félibien (1619–1695). This debate had a lasting effect on French art at the end of the seventeenth century, lingering on until the death of the King Louis XIV in 1715 and the dawn of the Rococo movement.

When La Fosse returned from Italy, he had not yet decided which of the two rival camps he should join. At that point he was still painting in the style of the Carracci pupil Francesco Albani (1576–1660). He continued to work for Le Brun in the Salon de Diane and the Salon d'Apollon at Versailles, where Rubens's influence is distinctly detectable. La Fosse's style reached maturity, notably his signature use of foreshortened figures, in the cupola of the church of the Assumption, Paris, of 1676. After having worked at the Trianon in Versailles (1687–88), La Fosse received a major

commission from the British ambassador to France, Lord Montague, to decorate his house in London. Noted at the time as a magnificent ensemble of decoration, Montague House was subsequently destroyed to make way for the British Museum and little remains of La Fosse's conception since these decorations were never engraved. He was recalled to Paris to decorate the cupola and spandrels of the Eglise des Invalides, as well as to paint the controversial *Resurrection* for the apse of the chapel of Versailles. Close to the foremost collector of the time, Pierre Crozat (1665–1740), La Fosse decorated his Paris *hôtel particulier* and his château at



Fig. 29



Montmorency. It was through Crozat that he met and encouraged the young Watteau.¹

Our *trois-crayons* drawing is a study for the figure of Saint Anne in one of La Fosse's largest and most important commissions, *La Consécration de la Vierge* (fig. 29),² painted for the high altar of the church of the Convent of the Immaculate Conception on the rue du Bac, Paris, in 1703. Measuring 4,48 x 2,50 meters, the altarpiece was much admired by La Fosse's contemporaries; Dezallier d'Argenville commented, "c'est un des plus beaux ouvrages de ce fameux artiste."³ The theme of the picture is the Conception of the Virgin. The Virgin, in the center of the composition, kneels on a heavenly cloud, with her eyes modestly cast down, beneath the Trinity. She is surrounded by angels holding symbols of the Marian Litany, largely inspired by the Song of Songs: the Sun, the Moon, a Starfish, Roses, Lilies, and the Spotless Mirror. Beneath this vision, at the lower right, are her parents, Saint Joachim and Saint Anne, who look up in wonder and awe.

In our sheet the figure of Saint Anne is shown kneeling with her arms outstretched and her face radiant with the heavenly light of the vision she beholds. Our study is a preliminary sketch for the figure, showing her wearing a long

mantle tied at the waist, while her hair is tied in a chignon decorated with a small cap. A second drawing for the two figures of Joachim and Anne is in a private collection in Paris (fig. 30).⁴ Drawn with black and red chalk, this study was made later than our drawing and shows the two figures as they appear in the finished painting, without variation. In this drawing, Saint Anne is shown wearing a veil covering her head as in the altarpiece.

The present drawing is highly characteristic of La Fosse's mastery of the *trois-crayons* technique, which he employed to accentuate the folds of the subject's dress, resolve the arrangement of the hair in the subsidiary study above, and define the reflected light of glory on her face.



Fig. 30

1 See J.-F. Méjanès, *Dessins français du XVIIe siècle dans les collections publiques françaises*, exhibition catalogue, Paris, Musée du Louvre, January 28–April 26, 1993, p. 254 for a recent biography of the artist.
2 Now, Le Havre, Musée André Malraux; inv. 181; oil on canvas, 4,48 x

2,50 meters; see Gustin-Gomez, *op. cit.*, pp. 96–97, cat. no. P. 137, illustrated in color.

3 Quoted by Gustin-Gomez, *op. cit.*, p. 97, under cat. no. P. 137.

4 Gustin-Gomez, *op. cit.*, pp. 184–85, cat. no. D. 20, illustrated.

GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

14. *Two Hermits Seated before a Cross in a Mountain Landscape*

Signed or inscribed with the artist's initials, lower left, *Z. T.o.*; watermark, trefoil on stem over initials M. Z. (cf. Heawood 3101, 3102 and 3103)

Pen and brown ink over black chalk with golden-brown wash on ivory laid paper
16 $\frac{3}{8}$ x 11 $\frac{3}{8}$ inches
417 x 290 mm

Provenance

Pietro Scarpa, Venice

Adolphe Stein (1913–2002), Paris

Private collection, Switzerland (sale: Zurich, Koller Auktionen AG, 24 March 2006, lot 3353, illustrated)

Private collection, New York

Exhibitions

Florence, *Biennale*, Pietro Scarpa, October 1981, cat. no. 64, illustrated

This fine large drawing has been dated by George Knox *circa* 1725.¹ He suggests that the hermits depicted here may be the seventeenth-century Capuchin monks, Fedelis of Sigmaringen and Joseph of Lionessa, canonized by Pope Benedict XIV in 1746.²



Fig. 31

1 George Knox, in a letter to the former owner, Adolphe Stein, dated 26 July 2002.

2 Fidelis (1578–1622) was beatified in 1729; Joseph (1556–1512) in 1737.

3 Inv. 1931.454; pen and brown ink with brush and brown wash over traces of black chalk on ivory laid paper, 437 x 296 mm.

4 M. Gemin and F. Pedrocchi, *Giambattista Tiepolo: I dipinti, Opera comple-*

ta, Venice, 1993, p. 457, cat. no. 468, illustrated.
The beauty and clarity of the ink washes provide an insight into Giambattista's achievement as a draughtsman. Even at this early stage in his career, he treated the practice of drawing as both a preparation for paintings and as an expressive vehicle in its own right. It was the beginning of a life-long involvement with the use of pen and ink and wash as his preferred media for drawings intended as independent works of art. The gold tones of the ink in the present sheet point to its excellent state of preservation. Underlying the brush marks and washes are only the slightest touches of black chalk to act as a guide for the design, another indication of Tiepolo's confidence with this difficult medium. Knox cites a sheet in the Art Institute of Chicago from the celebrated Orloff Album, drawn *circa* 1730 and on the same scale as the present work, which shows a similar composition of two mendicant monks beneath a crucifix (fig. 31).³

Tiepolo made further drawings of the two Capuchin saints over the succeeding decades, and in 1758 he painted an altarpiece, *Saints Fedelis of Sigmaringen and Joseph of Lionessa Overcoming Heresy*,⁴ for the Chiesa dei Cappuccini in Parma. A finished study for this altarpiece is the Albertina dating from *circa* 1747–58.⁵ A variant was on the art market in New York in 2010.⁶ The existence of such works on paper and on canvas over a period of more than thirty years show his prolonged commitment to the theme.

Unusually in this instance, the page is signed or inscribed with the artist's initials, *Z. T.o.*, "Z" being the first letter of his name in the Venetian vernacular, *Zian*.

ta, Venice, 1993, p. 457, cat. no. 468, illustrated.

5 Inv. 1813; pen and brown ink with brown wash heightened with white over black chalk, 504 x 350 mm.

6 Pen and brown ink with brush and brown ink over black chalk, later additions in black ink, 518 x 365 mm; see sale: New York, Christie's, 27 January 2010, lot 115, illustrated.



GIACOMO ZOBOLI

Modena 1681–1767 Rome

15. *Saint Stephen*

Inscribed, lower right, *Zoboli*; also, inscribed, *verso, paoli 2 (?)*
Black chalk heightened with white on gray paper
15¾ x 10½ inches
400 x 265 mm

Provenance

By descent through the family of the artist until the 1980s
Galleria Marcello Aldega, Rome
Galleria Carlo Virgilio, Rome, from which purchased in the 1990s
by a
Private collection, New York

Literature

M. B. Guerrieri Bosoi, *Disegni de Giacomo Zoboli*, Galleria Marcello Aldega, Rome, 1984, p. 26, cat. no. 33, pl. 33



Fig. 32

1 Guerrieri Bosoi, *op. cit.*, p. 26.

2 *Ibid.*, p. 5, and R. R. Coleman, "A Cache of Drawings by Giacomo Zoboli," in *Drawing*, vol. XI, no. 2, pp. 25–30.

3 Guerrieri Bosoi, *op. cit.*, p. 26.

A study for the figure of Saint Stephen in the *Lapidation of Saint Stephen* (fig. 32) painted in 1732 for the main altar of the Duomo of S. Stefano, Bracciano (Lazio), one of two altarpieces by Zoboli commissioned for the church (the other is the *Baptism of Christ*). The attribution of the altarpiece was lost by the nineteenth century and for many years the picture was inexplicably attributed to the French painter Jean-Baptiste Wicar (1762–1834).¹ The discovery of a cache of drawings in the 1980s that had remained with the artist's family² enabled the authorship of this painting and many others to be confirmed. In addition to our sheet, six other preparatory drawings survive for the *Lapidation of Saint Stephen*,³ including one for the figure of Christ in the Trinity group at the top; another for the seated figure in the foreground, far left; and two individual studies for the head of Saint Stephen. The present drawing is the finest of the group.

Giacomo Zoboli, also known as Jacopo, first studied under the Modenese painter Francesco Stringa (1635–1709), court painter to the House of Este, and assisted him with several fresco decorations for the ducal palace in Modena in 1708. After Stringa's death in 1709, Giacomo moved to Bologna where he worked with Giovanni Gioseffo dal Sole (1654–1719) and was patronized by Marchese Taddeo Rangoni. Eventually, in 1712 or 1713, he settled in Rome and was admitted to the Accademia di S. Luca in 1725.⁴ He enjoyed patronage under Cardinal Neri Maria Corsini, titular cardinal of S. Eustachio for which church Zoboli painted two altarpieces,⁵ and in 1742 was commissioned by Pope Benedict XIV (r. 1740–1758) to design the cartoons for the mosaics for the dome of the chapel of the Madonna of the Column at St. Peter's.⁶

4 *Ibid.*, p. 14.

5 *The Visitation and Saint Jerome*; see *ibid.*, pp. 22–25, p. 64, pl. VI, p. 67, pl. VII.

6 *Ibid.*, pp. 35–36, p. 92, 94, pl. XXI–XXIV.



FRANÇOIS BOUCHER

Paris 1703–1770 Paris

16. *Des Pâtes, des talmouses toutes chaudes*

Inscribed by the artist lower margin, *petits patez tout chauds*; and inscribed, lower right, *f. boucher*

Black and red chalk

9⁷/₈ x 6⁵/₈ inches

250 x 167 mm

Provenance

Private collection, France

In May 1737, Gabriel Huquier (1695–1772), engraver, collector, and print dealer, announced in the *Mercure de France* the publication of a set of twelve etchings, entitled *Les Cris de Paris*, or, the *Cries of Paris*. Boucher had supplied the pre-



Fig. 33

1 For the complete set, see P. Jean-Richard, *L'oeuvre gravé de François Boucher dans la collection Edmond de Rothschild*, Paris, 1978, pp. 320–21, cat. nos. 1334–38, and pp. 364–65, cat. nos. 1516–21, all illustrated.

2 Jean-Richard, *op. cit.*, p. 79, cat. no. 203, p. 273–74, cat. nos. 1090–97, pp. 174–76, cat. nos. 1098–1123, respectively, partly illustrated.

paratory drawings dedicated to the itinerant tradesmen and women touting their goods and services in the streets of Paris. The printmakers Jacques-Philippe Le Bas (1707–1783) and Simon François Ravenet (1706–1774) each made six etchings to Boucher's designs, reproducing them in reverse. Our drawing is Boucher's finished design for number eight in the series, Le Bas's etching entitled *Des Pâtes, Des Talmouses To^{tes} Chaudes*, or, *Of Pastries and Cheese Puffs, All Hot* (fig. 33). The title is an elaboration of Boucher's own inscription found on our drawing: *small pastries, all hot*. *Les Cris* included, to name a few, such other humble traders as *The Knife Grinder* (*Gaigne petit*), *The Broom Seller* (*Balais balais*), *The Chimney Sweep* (*Le petit ramoneur*), *The Vinegar Seller* (*Au vinaigre*), *The Coalman* (*Charbon charbon*), and the *Vegetable Seller* (*Des Radix, des raves*).¹

It was not the first collaboration of Boucher and Huquier. Both men probably met through Jean de Julienne (1686–1766) in the early 1730s, shortly after Boucher's return from Italy, when he made etchings after Watteau's drawings for the *Recueil Julienne*. In 1734, Huquier published his first print after Boucher, *Andromède*. In 1736, he published the seven etchings of the *Recueil de fontaines*, and then the twelve plates in the *Livre des cartouches*.² These, like *Les Cris de Paris*, did not reproduce existing paintings or decorations (as so much of the reproductive printmaking had hitherto done) but were based on entirely new designs and inventions, made by Boucher specifically for the print market. Later successful print sets published by Huquier after Boucher's drawings include *Les Quatre Eléments* (1740), *Scènes de la vie chinoise* (1742), and the four *Livres de sujets et pastorales*.³

Such was the success of Boucher and Huquier's *Les Cris de Paris* that imitators sprang up almost instantly vying for a share of this lucrative market. In November 1737, the *Mercure* announced the publication of the first of five sets showing twelve etchings based upon the same idea: *Études prises dans le bas Peuple, ou les Cris de Paris*, printed to Edme Bouchardon's (1698–1772) drawings by the Comte de Caylus (and partly reworked by Étienne Fessard). Altogether that series comprised sixty prints which were published in the following years to 1742.⁴

Elevating a subject as humble as that of a chimney sweep or a knife grinder to the sole protagonist of a full composition was not Boucher's invention, yet the realism and immediacy

3 *Ibid.*, pp. 85–86, cat. nos. 230–34, pp. 276–77, cat. nos. 1125–33, pp. 278–84, cat. nos. 1135–59, respectively, partly illustrated

4 The four other sets were advertised in the *Mercure* in December 1737, September 1738, August and November 1742, respectively.



of his drawings gave them an instant and contemporary appeal. His set stands firmly in a tradition most famously exemplified by Annibale Carracci's (1560–1609) drawings of artisans and street peddlers in Bologna, published in print in 1646 as *Le arti di Bologna*. More importantly, however, Boucher's drawings such as ours continued a French tradition, as they emulate Watteau's famous drawings of Savoyards, the immigrants from Savoy who had flocked to Paris where they found work in menial occupations. Boucher had been familiar with Watteau's Savoyard drawings, which he would not only study in Julienne's collection but also reproduce in etchings for his patron's *Recueil*.⁵ And while Boucher paid direct homage in the *Cris* to Watteau's Savoyards in drawings such as *Le petit ramoneur* (fig. 34; private collection), in our sheet it is the elegantly dressed young gentleman being served a fresh selection of pastries by a slightly scruffy-looking baker's apprentice whom Boucher seems to have lifted straight from one of Watteau's gallant *champêtre* scenes. His facial type arguably is one of the most Watteau-esque creations in Boucher's entire oeuvre.



Fig. 34

⁵ See, for instance, *ibid.*, pp. 35–37, nos. 38, 42, both illustrated.

⁶ Inv. RF 55313.

In addition to our drawing and that of *Le petit ramoneur* only two further preparatory drawings by Boucher for this celebrated series appear to survive. The drawing of *Le Vendeur de vinaigre* (*The Vinegar Seller*), like *Le petit ramoneur* once owned by Johann Karl Philipp Graf Cobenzl (1712–1770), is today in the Hermitage, Saint Petersburg, while Boucher's drawing for no. 11 in the series, *La laitière*, was acquired by the Louvre in 2015.⁶ Huquier's estate sale in 1772 included eighteen not further specified drawings, proofs and counterproofs relating to this series, and our drawing may well have been part of that group.⁷



⁷ A red chalk drawing for *Des Noisettes au litron* was recorded in the collection of Emile Delaborde in 1978, see *ibid.*, p. 322, cat. no. 1335.

CHARLES-JOSEPH NATOIRE
Nîmes 1700–1777 Castel Gandolfo

17. *Vénus montrant Psyché à l'Amour*

Black chalk with grey wash heightened with gouache, with a black chalk framing line, on blue paper
18½ x 12¼ inches
470 x 314 mm

Provenance

Sale: London, Christie's, 26 March 1968, lot 38, illustrated (bt. Agnew's)
H. Shickman Gallery, New York, from whom acquired by Christian Humann (1924–1981), Paris and New York (his sale: New York, Sotheby's, 12 June 1982, lot 66, illustrated)
Private collection, New York, since 1982
Thence by descent

Literature

P. Violette, "Natoire et Boffrand," in *Germain Boffrand 1667–1754, L'aventure d'un architecte indépendant*, exhibition catalogue,



Fig. 35

- 1 Oil on canvas, signed and dated C. NATOIRE F. / 1734, 211 x 166 cm; sale: London, Christie's, 5 July, 1991, lot 66, illustrated; see Caviglia-Brunel, *op. cit.*, 2012, p. 223, cat. no. 34, illustrated.
- 2 Violette, *op. cit.*, p. 263.
- 3 For a full account of the commission, see Bailey, *op. cit.*, pp. 348–55. Susanna Caviglia-Brunel punctiliously hesitates to accept that the Christie's

Paris, mairie du IV^e arrondissement and Lunéville, château-musée, 1986, p. 263

- C. Bailey et al., *The Loves of the Gods, Mythological Painting from Watteau to David*, exhibition catalogue, Paris, Grand Palais, Philadelphia, Philadelphia Museum of Art, and Fort Worth, Kimbell Art Museum, 1991–92, p. 350 (under cat. no. 39), p. 354, fig. 2
- S. Caviglia-Brunel, "Des finalités du dessin chez Charles-Joseph Natoire," in *Revue de l'Art*, 2004–1, No. 143, p. 46, n. 59
- S. Caviglia-Brunel, *Charles-Joseph Natoire, 1700–1777*, Arthena, Paris, 2012, p. 223, cat. no. D. 140, illustrated

This superb drawing, last seen in the 1982 Christian Humann sale, was long thought to relate to a series of paintings illustrating the story of *Cupid and Psyche* painted for the *salon ovale* in the Hôtel de Rohan-Soubise (now the Archives Nationales), Paris, from 1737 to 1739. Indeed, Natoire painted no less than three decorative cycles of the tale of Psyche and Cupid in the 1730s. Our drawing is a finished study for a painting now in a French private collection that only emerged on the market in 1991 (fig. 35).¹ Patrick Violette, the first to publish the drawing, in 1986,² proposed that it was connected to one of the four paintings commissioned for the earliest of Natoire's three painted cycles on this theme, the decoration of the *salon* of the château de la Chevrette at Saint-Denis acquired in 1731 by the *fermier général*, Louis-Denis de La Live de Bellegarde (1679–1751).³ The subsequent re-discovery of the painting, dated 1734 and the pendant to the well-documented *Toilet of Psyche*, commissioned for the château de la Chevrette in about 1734–35 and now at the New Orleans Museum of Art,⁴ confirmed this ingenious hypothesis.

The subject of Venus showing Psyche to Cupid is taken from the beginning of the fourth book of Apuleius' *The Golden Ass* in which Venus, vexed and angered by the acclaim of Psyche's beauty importunes her son, Cupid, to assist her to take vengeance on Psyche by making her fall desperately in love with him: "She egged him forward with words and brought him to the city, and showed him Psyche (for so the maiden was called)."⁵ In the end, Psyche is abandoned by Cupid and left forlorn. In our drawing, Venus, having descended from her chariot at the left is born aloft by infant zephyrs. She has locked arms with her son and lectures him on her treacherous scheme with a raised admonitory finger. Psyche, surrounded by her attendants, is seated on a rock unawares.

- painting may be identified with the château de la Chevrette cycle due to a minor discrepancy in the number of figures cited in an eighteenth-century sale catalogue describing these pendants; see Caviglia-Brunel, *op. cit.*, 2012, p. 223, under cat. no. D.140.
- 4 Oil on canvas, 198 x 169 cm; see Bailey, *op. cit.*, pp. 348–49, illustrated.
- 5 Apuleius, *The Golden Ass*, IV, 31.



EDME BOUCHARDON
Chaumont-en-Bassigny 1698–1762 Paris

18. *Standing Male Nude Facing Left “en profil perdu,” Right Arm Touching Left Shoulder, Left Arm Holding a Bowl: Study for the “Genius of Autumn,” The Grenelle Fountain, Paris*

Red chalk on laid paper, on its original Mariette mount
Inscribed, lower left, in pen and brown ink, *Etude pour l'automne 7*
23 $\frac{3}{8}$ x 16 $\frac{5}{8}$ inches
607 x 422 mm

Provenance

Retained by Bouchardon until his death and bequeathed to his executor,¹

Jean-Pierre Mariette (1694–1774), Paris (his sale: Paris, Hôtel d'Aligre, 15 November 1775–30 January 1776, part of lot 1109 [BOUCHARDON. (*Edme*) célèbre Sculpteur. Vingt Académies & Etudes faites pour les figures des Saisons, en ronde bosse, qui sont dans des niches, à cette même fontaine de Grenelle, à la sanguine, & qui seront partagées en plusieurs lots])²

Collection Antoine-César Becquerel (1788–1878), Paris
Thence by descent

Drawn circa 1740

The creation of the *Fountain of the Four Seasons* on the rue de Grenelle in Paris derived from the critical need for water distribution to the growing population of the Faubourg St. Germain. Contrary to the usual practice of using the city's building master for any hydraulic projects, the city council approached Bouchardon, sculptor to the king, to design the



Fig. 36

project.³ Bouchardon's design, loosely based on that of his rejected 1730 proposal for the Trevi Fountain in Rome, was accepted on 6 March 1739, when an initial contract drawn up by the sculptor was agreed by the city elders represented by Michel-Étienne Turgot (1690–1751), the mayor of Paris. Two additional contracts were signed between Bouchardon and the city at the end of December 1739, and in March 1741, respectively. The fountain was completed in 1745 for the total sum of 82,184 *livres*.⁴

Bouchardon conceived a massive architectural structure in a particularly restricted space in the narrowest section of the rue de Grenelle in Paris's 7th *arrondissement* (fig. 36). A sculptural group three meters above ground comprises an allegorical female seated figure of the *City of Paris* flanked at her feet by two reclining figures of the rivers *Marne* and *Seine*, the two waterways which supply all of Paris with water. Behind and above these figures, on both sides of a large plaque in black marble dedicating the fountain to King Louis XV, are four standing winged male figures, or *Geniuses*, personifying the Four Seasons; below each *Genius*, are four high reliefs depicting various activities associated with each Season. The arrival of water is at street level through four rather discreet mascarons, a conception which irritated many critics at the time.



Fig. 37

Unrecorded until today, our drawing is a study for the *Genius of Autumn* in the right of center niche of the Fountain above the central group (fig. 37). At least seven studies for this figure exist, all of which belonged to the collector and art dealer Pierre-Jean Mariette, the executor of the sculptor's will who, based on the creation of the will on 1 March 1760, inherited Bouchardon's studio. Of these seven, four are in the



¹ Bouchardon's will bequeathed to Mariette, his executor, his "drawings used as studies for the reliefs and Geniuses of the Rue de Grenelle Fountain"; see G. Scherf, "The Grenelle Fountain," in A.-L. Desmas, E. Kopp, G. Scherf, and J. Trey, *Bouchardon, Royal Artist of the Enlightenment*, exhibition catalogue, English version, Los Angeles, J. Paul Getty Museum, 2017, p. 250, footnote 1.

² P. Rosenberg and L. Barthélemy-Labeuw, *Les dessins de la collection Mariette, Ecole française*, vol. I, A-E, Milan, 2011, p. 127. Rosenberg and Barthélemy-Labeuw list the collectors who purchased studies for the figures of the Seasons in lot 1109, which was divided into nine separate lots:

Randon de Boisset, two drawings; Ménageot, four drawings; Lempereur, two drawings; François Renaud, two drawings; Haudry de Souzy, two drawings; Pérignon, four drawings; Paillet, two drawings.

³ Scherf, *op. cit.*, p. 230.

⁴ For Guilhem Scherf's thorough account of the Grenelle commission, see *ibid.*, pp. 230–60.

⁵ Inv. 23885, 23886, 23887, 23888; see J. Trey and H. Grollemund, *Edme Bouchardon (1698–1762), Inventaire général des dessins du Musée du Louvre*, Paris, 2016, pp. 196–97, cat. nos. 370–73, illustrated.

Louvre.⁵ All of these drawings are missing Mariette's collector's stamp; Juliette Trey has suggested that the reason for this was that these sheets were in fact framed at the time of Mariette's 1775–76 auction.⁶

Following the precepts of classical sculpture, Bouchardon drew his figure in the round, *en ronde bosse*, searching for the best possible pose of the statue in three dimensions.⁷ In all the studies for the *Genius of Autumn*, the young model has his hair tied back to uncover his face. In one of the Louvre studies, the figure is depicted directly from the front (fig. 38);⁸ in two others, he is shown from the front with the face in profile to the left;⁹ in another, turned right with face looking down.¹⁰ In yet another study, now lost but known by an engraving *en manière de crayon* by Gilles Demarteau (1722–1776), the figure is seen from behind.¹¹ In our sheet, the only known study of the figure turned completely left, the head is depicted *en profil perdu*, the right arm touching the left shoulder; the left arm holding a bowl against the hip, emphasizing the *contrapposto* or tension in the upper torso. The number “7” inscribed on our drawing indicates that the sculptor was nearing the end of his studies *en ronde bosse* before depicting the figure from the back.

In the final sculpture for the fountain, Bouchardon transformed the model into a winged, angel-like figure, the *Genius of Autumn*, seen from the front, his head slightly turned to the left. His right arm reaches a bowl of grapes pressing against his thigh and held by his left arm. The pose is in discreet *contrapposto*, the figure's left knee barely bent. Behind the figure on the support are grapes, one of *Autumn's* attributes. The relief below the figure echoes this theme with playful children eating bunches of grapes around a goat, Bacchus's companion.¹²



The celebrated provenance of the drawing includes Antoine-César Becquerel (1788–1878), the son of the painter Anne-Louis

Girodet de Roussy-Trioson's (1767–1824) first cousin. Close to the artist, who acted as a mentor to the young man, Becquerel was Girodet's heir and executor. In 1825, he organized the sale of Girodet's studio in 1825 with Pierre-Alexandre Coupin (1780–1841), a pupil of Girodet, who helped him organize the printing and dissemination of Girodet's lithographs to a wider public after the artist's death. He himself bought many of Girodet's works in the studio sale. Girodet painted his portrait, as well as that of his wife. A distinguished scientist, Becquerel was a pioneer in the study of electric and luminescent phenomena. Elected a member of the French Academy of Sciences in 1829, he was made a Fellow of the Royal Society in London in 1837 and was awarded the Royal Society's Copley Medal, an honor bestowed on only three French *savants*. In the same year, he was given the Chair in Physics at the Natural History Museum of Paris which he held until his death in 1878. His descendants include three further generations of distinguished physicists, most notably, Henri Becquerel (1852–1908), his grandson, who shared the Nobel Prize in Physics in 1903 with Pierre and Marie Curie for the discovery of radioactivity.



Fig. 38

⁶ Private correspondence of 21 April 2023.

⁷ It is worth noting that Bouchardon used the technique of *en ronde bosse* to an equal extent in his numerous drawn studies for the marble sculpture, *Cupid Carving a Bow from Hercules's Club* (Paris, Musée du Louvre), which was begun the same year as the Grenelle commission in 1739 but not completed until 1750; see G. Scherf, "Cupid Carving a Bow from Hercules's Club," in Desmas *et al.*, *op. cit.*, pp. 350–68.

⁸ Inv. 23 885; inscribed in brown ink, lower left, *Etude pour l'automne 1*, red chalk, 640 x 440 mm; Trey and Grollemund, *op. cit.*, 2016, p. 196, cat. no. 370, illustrated.

⁹ Inv. 23 887; inscribed in brown ink, lower left, *Etude pour l'automne 2*, red chalk, 616 x 447 mm; and inv. 23 888; red chalk, 613 x 445 mm; *ibid.*, p.

197, cat. no. 372, illustrated, and p. 197, cat. no. 373, illustrated.

¹⁰ Inv. 23 886; inscribed in brown ink, lower left, *Etude pour l'automne 4*, red chalk, 606 x 445 mm; *ibid.*, p. 196, cat. no. 371, illustrated.

¹¹ M. Roux, *Bibliothèque nationale, Département des Estampes, Inventaire du Fonds Français, graveurs du dix-huitième siècle, Damontot-Denon*, 1949, Tome VI, cat. no. 456, *Homme nu de dos, tenant une assiette appuyée contre sa hanche*.

¹² There is a second marble version of this relief in The Metropolitan Museum of Art, inv. 35.104.3. A drawing of the child lying on his back with his hands raised is in the Horvitz collection, Beverly Farms, Massachusetts; see Desmas *et al.*, *op. cit.*, p. 256, cat. no. 150, p. 259, illustrated.

FRANÇOIS BOUCHER

Paris 1703–1770 Paris

19. “*La Passionnée*”: Head of a Young Woman Looking to the Left and Holding a Rose

Signed, lower right, in black chalk, *f. Boucher*

Black, white, and red chalk, with touches of black pastel, stumping;
laid down on the eighteenth-century Jean-Baptiste Glomy mount
(his blind stamp, Lugt 1119)

8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ inches

250 x 170 mm

Provenance

Private collection, Germany

Colnaghi, London, 2011

Private collection, New York

Exhibitions

Holte, Denmark, Gammel Holtegaard, *François Boucher: Fragments of a World Picture*, 2013, pp. 110–11, cat. no. 36, illustrated (catalogue by Françoise Joulie)

Drawn *circa* 1745–1750

François Boucher was a member of the exceptionally talented “Generation of 1700” who would dominate French painting for much of the eighteenth century. Heir to the grand manner of seventeenth-century French art, Boucher created a style and repertoire of subject matter that was compatible with the intimate scale and refined taste of the court of Louis XV and his *maitresse en titre*, the marquise de Pompadour, who became his most ardent patron. Having first studied briefly with François Lemoyne (1688–1737), Boucher was awarded the Prix de Rome in 1723. Upon his return from Italy, he was approved (*agrée*) by the Académie royale in 1732 and admitted (*reçu*) as a full academician in 1734. His official career proceeded smoothly, as he advanced from professor to director of the Academy, succeeding his near exact contemporary Carle Vanloo (1705–1765). In 1765, also, he was appointed *premier peintre du roi*.

This recently discovered drawing is a new addition to Boucher’s corpus of autograph drawings.¹ Remarkably fresh and well-preserved, it shows a woman in profile whose elegance and sensuality are expressed through her appearance and pose. While her eyes indicate awareness and intelligence, the young woman’s posture is relaxed and natural. Her right hand is adjusting her garment while her left hand is placed in the foreground very delicately holding a rose. Her hair, upswep from the back, is held in place by a ribbon, in the mid-

eighteenth century “*en tape*” hairstyle.² A second, fashionable black ribbon is tied around her neck with a bow at the back.

The drawing shows Boucher’s mastery of technique. The sitter’s refined face was drawn initially with black chalk, and then reinforced with red chalk, most strikingly at the ear, eye, nose, and lips, to suggest the flesh tones. As Françoise Joulie first observed, the three dimensionality of the face is created by the delicate red and black chalk hatching on the cheeks heightened with white chalk to give the skin tones greater luminescence.³ Boucher renders the delicate and curling hair with a deft application of black and white chalk, stumped to suggest softness, and heightened with black pastel for accents. Madame Joulie notes that her recent discovery of the artist’s use of black pastel dates primarily to his drawings made after 1740.⁴ She further notes that the delicate and precise treatment of the model’s lips is characteristic of the artist’s mature period, and that the model’s “*en tape*” hairstyle is consonant with the portraits of Madame de Pompadour executed in the late 1740s.⁵ Taking into account the style and technique, as well as the fashionable hair style of the model, Madame Joulie dates our drawing to 1745–1750.

The beauty spot, or *mouche*, which gives the drawing its title, is in France known as “*la passionnée*.” Boucher has emphasized the mark with rich black pastel and placed it near the corner of the eye, where the white chalk skin tones are most luminous. These beauty marks, a fashion that developed at the beginning of the eighteenth century, were in fact made of black taffeta or felt, and had various coded meanings depending on where they were placed on the face. Such beauty marks appear in several of the artist’s paintings, including *Le Déjeuner* (1739; Paris, Louvre),⁶ *La Toilette* (1742; Madrid, Museo Thyssen Bornemisza),⁷ and *Femme à sa toilette*, a painting in which the model is sitting at her dressing table applying a *mouche* to her face (fig. 39; location unknown).⁸ A large drawing, showing a seated woman with the same hairstyle as our model and bearing a beauty mark at the side of her left eye, formerly in collection of Alfred de Rothschild, was on the London art market in 1986 (fig. 40).⁹ This drawing, recently exhibited for the first time, dates from about the same time as our sheet (c. 1748–1750).¹⁰

Madame Joulie notes that our drawing is not a preparatory drawing for a painting but was likely made as a finished work

1 The attribution was confirmed by Alastair Laing upon first-hand inspection (14 July 2011) when the drawing was acquired by Colnaghi’s, and by Françoise Joulie who first published the drawing in 2013; see Joulie, in exhibition cat., 2013, *op. cit.*, pp. 110–11, cat. no. 36, illustrated.

2 *Ibid.*, p. 110.

3 *Ibid.*

4 *Ibid.*

5 *Ibid.*

6 Inv. RF 926.

7 Inv. 58 (1967–4).

8 Sale: Paris, Sotheby’s, “Hôtel Lambert, Une collection princière,” 11 October 2022, lot 32, illustrated.

9 Black, white, and red chalk, 516 x 368 mm, location unknown; see sale: London, Christie’s, 9 December 1986, lot 149, illustrated.

10 Joulie, in exhibition catalogue, *op. cit.*, p. 106, cat. no. 34, illustrated.



of art. Indeed, in the eighteenth century the drawing was set off by its fine and handsome mount with green bands made by the celebrated Parisian mount maker, Jean-Baptiste Glomy (1711–1786). Glomy, who worked initially with the framers P.-C.-A. Helle and Edmé-François Gersaint, later opened his own mount and frame shop on 1 June 1753 at the corner of the rue du Bourbon and St. Claude. His clientele included the duc de Tallard, Boucher himself, the collector Gilbert Paignon-Dijonval, the artist Cochin, the engraver Gabriel Huquier, the abbé de Saint-Non, and the marquis de Marigny, the brother of Madame de Pompadour.



Fig. 39



Fig. 40



JACQUES DUMONT, called DUMONT LE ROMAIN
Paris 1701–1781 Paris

20. *Bust-length Portrait of a Boy, in Three-quarter View to the Right*

Inscribed, lower left, *dumont Leromain*
Red chalk
8½ x 6¾ inches
216 x 176 mm

Provenance
W. M. Brady & Co., New York, 2007
Private collection, New York

Exhibitions
New York, W. M. Brady & Co., *Master Drawings, Oil Sketches and Sculpture, 1700–1900*, 23 January–15 February 2007, cat. no. 4, illustrated

Literature
L.-A. Prat, *Le dessin français au XVIIIe siècle*, Paris, 2017, p.141

Son of the sculptor, Pierre Dumont (b. 1650), and brother of the architect François (1687–1726), Jacques Dumont was a painter and engraver of history and genre subjects, and portraits. He had a long and successful career at the Académie (first entering as an academician in 1728; becoming a professor in 1736; rector in 1752; chancellor in 1768; and honorary director in 1763) and enjoyed the patronage of King Louis XV.¹ His nickname, *le Romain*, originates from his trip to Italy (apparently walking there) between 1720 / 21–1725, where he studied not only antiquity and the Renaissance, but also the work of contemporary artists in Rome such as Benedetto Luti (1666–1724). He exhibited at the Salon from 1737 through 1761.



Drawn from life in three-quarter view, the sitter in our sheet appears again, slightly older, in another red chalk drawing by the artist, *Head of a Young Man in Profile* (Edinburgh, National Gallery of Scotland; inv. 3219; fig. 41).² The model in both drawings shows the same strongly drawn

and spiky hair, slightly upturned nose, bow-like lips, and distinctively indented right ear lobe, and both drawings are inscribed in the same hand. Similar red chalk studies by the artist, showing children and adolescents, can be found in the Nationalmuseum, Stockholm (formerly in the Tessin collection)³ and in Weimar (Goethe-Nationalmuseum-Schuchardt I, S.319 Nr. 986).⁴



Fig. 41

¹ For a concise biography of the artist, see A. L. Clark, Jr., (ed.), *et al.*, *Mastery & Elegance: Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exhibition catalogue, Cambridge, Harvard University Art Museums, and elsewhere, 1998–2000, p. 393.
² We are grateful to Chantal Mauduit, the expert on Dumont le Romain, for confirming that the sitter in both drawings is the same (oral communication, 21 September 2006).

³ P. Bjurström, *French Drawings: Eighteenth Century; Nationalmuseum: Drawings in Swedish Public Collections*, vol. 4, Stockholm, 1982, cat. nos. 939–40, illustrated.
⁴ H. Mildemberger *et al.*, *From Callot to Greuze: French Drawings from Weimar*, exhibition catalogue, Weimar, Stiftung Weimarer Klassik und Kunstsammlungen, New York, The Frick Collection, and Paris, Musée Jacquemart-André, 2006, pp. 180–81, cat. no. 63, illustrated.

HUBERT ROBERT

Paris 1733–1808 Paris

21. *Galerie dans un édifice antique animée de personnages (Les Lavandières sous la voute)*

Inscribed on the original mount, lower left, *H. Robert*, and lower right, *Vente Robert 1809*; also, inscribed on the verso of the old mount, *Doit provenir de la vente de Robert en 1809*.

Red chalk

14½ x 11½ inches

370 x 292 mm

Provenance

Hubert Robert estate sale: Paris, Maîtres Paillet et Olivier, 5 April 1809, according to the inscription on the original mount

Louis Deglatigny (1854–1936), Rouen (Lugt 1768a) (his sale: Paris, Galerie Charpentier, 28 May 1937, lot 83, pl. XVII, as *Les Lavandières sous la voute*)

Galerie de Bayser, Paris, 2014

Private collection

Drawn circa 1764

In Rome from 1754 to 1765, Hubert Robert, nicknamed *Robert des ruines* by Denis Diderot (1713–1784), produced numerous drawings, mostly in red chalk, of monuments and famous sites in and around the Eternal City, both direct, on-the-spot observations as well as *capricci*, wonderful imaginary amalgamations of classical Roman ruins. His Italian drawings are characterized by the strength and assuredness of their handling and often include contemporary figures. Upon his return to Paris in 1765, Robert specialized in architectural subjects and exhibited at the Salon from 1767 until 1798. One of the themes dear to the artist was the harmony he discerned between the grandeur of the ruins of antiquity and the humble, daily activities found in the lives of those inhabit these spaces.



Fig. 42

1 Inv. RF 11554, recto; Album Hubert Robert Folio 39; black chalk, 168 x 129 mm.

2 Plate 10, 139 x 92 mm; Baudicour.I.173.10, first state. We are very grateful

window built into the great arch the frames the scene. Below her, another woman is rinsing her linen while a mother, with her back to the viewer, holds a small child on her hip next to the wash barrel, while a ladder leans against the stone. The majestic, vaulted ruins of a Roman basilica, bathed in dazzling sunlight from an unseen source at the left, is contrasted with the backlit, sombre dark surface of the *repoussoir* arch. The *clair-obscur* effect in the foreground is obtained by the contrast of the reserve of the white paper and the extensively worked red chalk, enriched further by the chalk's subtle suggestion of the degraded state of the stonework. These qualities are enhanced by the remarkable state of preservation of both the paper itself and the chalk. The drawn cord wrapped round the timber dividing the archway suddenly lightens the solidity of the massive architecture and demonstrates Robert's breezy suppleness with the chalk. Natural harmony is established between the timeless antiquity of the ruins and the daily chores of contemporary life.

A preparatory sketch for our drawing, in black chalk, *Galerie dans un édifice antique animée de personages*, is in the Moreau-Nelaton Roman sketchbook now at the Louvre (fig. 42).¹ Meg Morgan Grasselli and Sarah Catala date our drawing to circa 1764, noting its affinity with one of the plates in Robert's series of etchings, *Les Soirées de Rome* (c. 1763–65), entitled *La Galerie antique*, showing a similarly ruined basilica with the *clair-obscur* light effect (fig. 43).² Several similar compositions witness the artist's interest in the theme of vaulted basilica architecture.

Louis-Paul-Isidore Deglatigny, a timber baron in his native Rouen, retired in 1904 at the early age of fifty to devote himself to the study of archaeology, particularly of ancient buildings in Normandy, and pursue his collecting interests, especially of drawings, prints, and ancient coins. His very fine collection of French drawings, containing an important series of Hubert Robert drawings that included our sheet, was sold after his death, in 1937.³

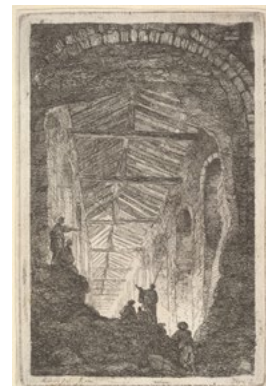
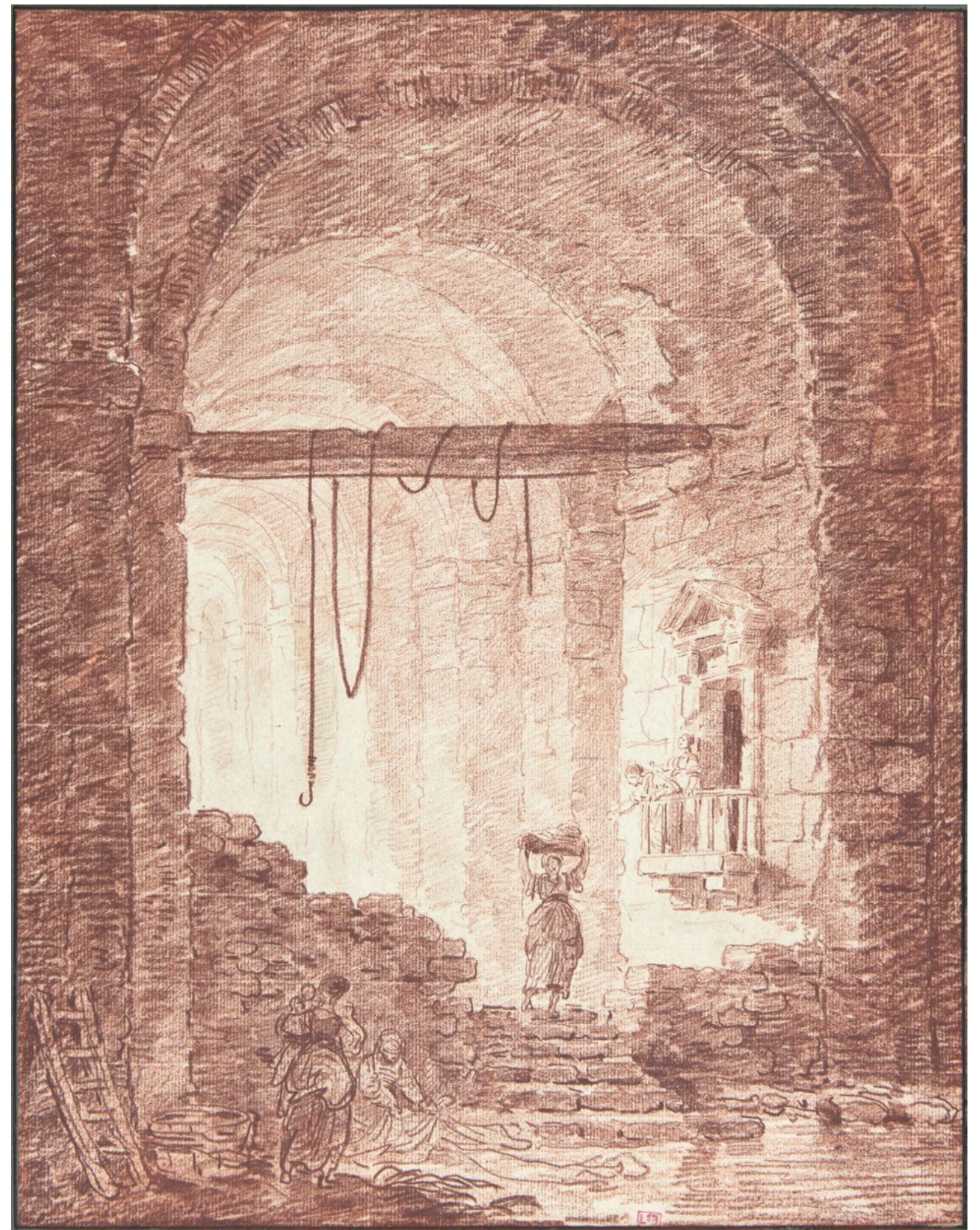


Fig. 43

to Meg Morgan Grasselli and Sarah Catala for the help with the dating of this drawing.

3 Deglatigny sale, 1937, *op. cit.*, lot 83.



LORENZO BALDISSERA TIEPOLO

Venice 1736–1776 Madrid

22. *A Young Man Wearing a Studio Cap, Resting His Head on His Left Hand*

Inscribed in a later hand, lower right, *Tiepolo*

Black and red chalk, with some stumping, on white paper; pin holes

at the edges

16¼ x 11¼ inches

412 x 285 mm

Provenance

Comte André Lefèvre d'Ormesson (1921–2014), Paris

Thence by descent

This unpublished, large and splendid drawing is a signature example of Lorenzo's rare chalk drawings of heads. The young man shown here, likely a workshop *garzone*, wears a soft cap worn by painters and their assistants in an eighteenth-century artist's studio. His white shirt is revealed beneath a dark vest or smock. Lorenzo has captured the model unawares while he supports his head in his left hand and gazes into the distance, as though lost in thought or in a momentary dream-like trance.



Fig. 44

Recently discovered, this drawing by Lorenzo is from a group of about ten drawings of this type which are considered the artist's most original and expressive drawings, demonstrating vividly his technical prowess and inventiveness. Others from the series include three sheets at the Morgan Library;¹ one formerly in the collection of Wolfgang Ratjan and now at the National

Gallery of Art, Washington;² one at the Ecole des Beaux-Arts, Paris;³ one in the Lepow collection, New York;⁴ one in a private collection, New York (fig. 44);⁵ and another formerly in the collection of the late A. Alfred Taubman.⁶ All are life-size in scale, drawn with a powerful mixture of black, red and other colored chalks, enriched with stumping and sharp re-heightening, on white rag paper. Drawn in a painterly style, each head is rendered in a naturalistic manner, with a deep psychological understanding of the sitter that conveys an individual personality; these are portraits, not types. The present example, powerful and one of the most poetic of the series, is particularly sensitive in its portrayal of a person distracted from his surroundings and absorbed with his own thoughts.

Lorenzo, the youngest son of Giambattista (1696–1770), was born in Venice in 1736 nine years after his older brother, Giandomenico (1727–1804). At the age of fourteen and a half, he accompanied his father and his brother in December 1750 to Würzburg, where he served for three years as an apprentice in his father's workshop, assisting with the frescoes for the ceiling of the salon (*Kaisersaal*) and the grand entrance staircase (*Treppenhaus*) decorations at the prince-bishop's new Residenz. In November 1753, Lorenzo returned to Venice for the next ten years where he continued to work in his father's studio. The beautiful drawings of expressive heads such as the present drawing are thought to have been made towards the end of this time.⁷ In March of 1762, Lorenzo, his father, and brother, Domenico, left Venice for Madrid where Lorenzo received a series of commissions from the Spanish King Carlos III. By 1763, Lorenzo married Maria Corradi, the only daughter of Don Angelo Corradi, the court bookseller. This alliance gave him *entrée* into Madrid society, and he quickly produced a series of pastel portraits of the royal family recalling the example of Rosalba Carriera at Dresden. The most stunning invention of his stay in Spain, however, was a pastel series of group portraits of *Madrileños*, or *tipos*



1 Inv. IV, 144, *Head of a Young Man Looking upwards to the Right*, black chalk heightened with white, 403 x 272 mm; Inv. IV, 144A, *Head of a Bearded Man Wearing a Turban*, black and white chalk, with stumping, 392 x 279 mm; Inv. 1983.64, *Head of an Old Woman*, black, red, and blue chalk, 323 x 226 mm; see P. Roelofs, "Catalogo de dibujos de Lorenzo Tiepolo," in *Lorenzo Tiepolo*, exhibition catalogue, Madrid, Museo Nacional del Prado, 1999, pp. 174–76, cat. nos. 45–47, illustrated.

2 Inv. 2007.111.173, *A Bearded Old Man Wearing a Turban, Leaning His Head on His Right Hand*, black and blue chalk, stumped, 393 x 269 mm; *ibid.*, p. 160, fig. 64.

3 Inv. EBA 2341, *Bust of Palma Giovane by Alessandro Vittoria*, black and red chalk heightened with white chalk, 385 x 262 mm; *ibid.*, p. 173, cat. no.

44, illustrated.

4 *Young Man Resting His Head on His Left Hand*, black and red chalk, 380 x 278 mm; *ibid.*, p. 158, fig. 62.

5 *Bust-length Study of a Seated Boy with his Eyes Closed, Supporting His Head with his Left Hand*, inscribed in a later hand, lower right, *Tiepolo*, black and red chalk, with some stumping, on white paper; pin holes at the edges, 405 x 285 mm.

6 *Head of a Young Man Turned to the Right*, black chalk with red, green, and brown chalk, 377 x 282 mm; *ibid.*, p. 155, fig. 59.

7 C. Thiem, "Lorenzo Tiepolo as a Draftsman," in *Master Drawings*, vol. 32, no. 4 (Winter 1994), p. 338.

populares, commissioned by the king for the Royal Palace. These magnificent pastels, “bold scenes of unsurpassed originality in Spanish or Italian art,”⁸ were begun around 1773.⁹ They are, in technique and invention, rivalled only by Liotard’s portraits and genre scenes. The fruitful activity of his four years in Madrid was cut short by his untimely death, at the age of forty, on 2 May 1776.

We are grateful to Dr. John Marciari for his help with this catalogue entry.



8 N. Jeffares, “Lorenzo Baldissera Tiepolo,” in *Dictionary of Pastellists before 1800*, London, 2006, online edition, <http://www.pastellists.com/Articles/TiepoloLB.pdf#search=%22lorenzo%20tiepolo%22>, updated 30 May 2023.

9 Only 26 of these pastels survive, the majority of which remain in the Royal Collection.

GIOVANNI BATTISTA PIRANESI
Mogliano, nr. Venice 1720–1778 Rome

23. *Two Standing Men in Profile to the Left*

Reed pen and brown ink
7 $\frac{7}{8}$ x 8 inches
200 x 205 mm

Provenance
Galerie Paul Prouté, Paris

Drawn circa 1775

Of the many types of drawings made by Piranesi, the figure studies are one of the most attractive and satisfying. Most of these drawings, made with chalk or pen and dark brown ink, are drawn from life and show men, and occasionally women and children, in full motion. These are studies of movement, of the figure in action, rather than academic studies of the human body or a certain personality. The energy of the figure is conveyed with parallel hatching within the body, which is contained with firmly drawn, simple, and often ragged contour lines. This energy is emphasized by the unresolved extremities of hands and feet, giving a sense of speed and a reckless motion. With such rapid and jagged strokes of the pen, Piranesi endows his figures with a certain eccentric and



Fig. 45

1 *Two Male Figures Seen from Behind*, pen and brown ink, 8 x 8 $\frac{1}{16}$ inches; see Robert von Hirsch sale: London, Sotheby's, 20 June, 1978, lot 60, illustrated. The von Hirsch sheet is drawn on the back of a fragment of a printed title-page dated 1773.

contorted appearance that gives them even greater liveliness. However, he never lets the figure spin out of control, imposing sharp if succinct observations on such details as costume.

In these drawings there are no indications of space or depth except for the dashed lines that link the figure to the ground. When there are two or more figures on a page, as in our sheet, there is rarely any connection between the figures; the figures exist in isolation and in this respect Piranesi's sheets of figure studies recall those of Antoine Watteau (1684–1721). Unlike Watteau, Piranesi did not make these drawings to create a repertory of figures in preparation for other works of art; almost none of the drawings can be related directly with any of his engravings despite similarities of attitude and gesture in figures that can be occasionally observed in the plates. Above all, he seems to have drawn those around him out of artistic curiosity, for his own pleasure, and with a restlessness of habit.

The present drawing, likely showing one or two workshop assistants, is distinguished above all by its scale and dates from the later period of the artist's career, that is, in the mid-1770s. These figures fill the page and convey greater energy as a result. Compare a sheet of similar monumentality and proportions with two figures seen from behind formerly in the collection of Robert von Hirsch (fig. 45),¹ and an equally powerful study of *Two Standing Men, Drawn over an Ecorché Foot*, now in the Ashmolean Museum.² All three sheets are drawn with the broad reed pen giving the figures great substance and visual power.

2 Pen and brown ink, foot in red chalk, 195 x 271 mm; see H. Thomas, *The Drawings of Giovanni Battista Piranesi*, New York, 1954, p. 62, cat. no. 77, pl. 77.



FRANÇOIS-ANDRÉ VINCENT
Paris 1746–1816 Paris

24. *Head of Seneca in Profile, after an Antique Bust, 1773*

Red chalk
Signed and dated, lower left, *Vincent del. 1773-*, and inscribed, lower right, *—Seneca—*; also, inscribed in another hand on a separate paper, lower left, *Vincent f^{ms}. André / né à Paris 1746–1816 / Elève de Vien / Gd. Prix de Peinture, 1768*
15½ x 12½ inches
384 x 320 mm

Provenance
Private collection, France (sale : Nevers, Maître Michaud, 7 November 2015, unnumbered, bt. Talabardon & Gautier) Talabardon & Gautier, Paris (their sale: Paris, Hôtel Drouot, Ader, Nordmann & Dominique, *L'Oeil de Talabardon & Gautier, Tableaux et Sculptures, 2ème Partie*, 23 March 2023, lot 195, illustrated)

Literature
J.-P. Cuzin and I. Mayer-Michalon, “*Quelques nouveaux Vincent,*” in *Onzièmes Rencontres internationales du Salon du Dessin, De David à Delacroix. Du tableau au dessin*, Paris, 2016, pp. 91, 207, fig. 3

After several attempts, Vincent eventually secured the Prix de Rome in 1768. The prize awarded him four years study at the French Academy in Rome, housed in the Villa Mancini on the Corso. Accompanied by three laureates of the Prix de Rome from previous years—the painter Joseph Barthélémy Le Bouteux (1742–1775) and the sculptors Jean-Guillaume Moitte (1746–1810) and Jean-Joseph Foucou (1739–1821), Vincent left Paris at the end of August 1771 and arrived in Rome on 12 October, after passing through Marseille and Civitavecchia. He would remain there through 1775. In the year our drawing was made, 1773, Vincent completed his *Saint John the Evangelist* (Detroit Institute of Arts);¹ met Pierre-Jacques-Onésyme Bergeret, the great patron of Jean-Honoré Fragonard (1732–1806), on his visit to the Villa Mancini in late December to meet François-Guillaume Ménégeot (1769–1774), Prix de Rome of 1766;² and, more than likely, saw Fragonard himself who was traveling through Italy with his patron and whom he had already met in Paris.³

During these formative years, we know Vincent made copies after Renaissance and Baroque paintings by artists such as Raphael (1483–1520), Giovanni Battista Gaulli (1639–

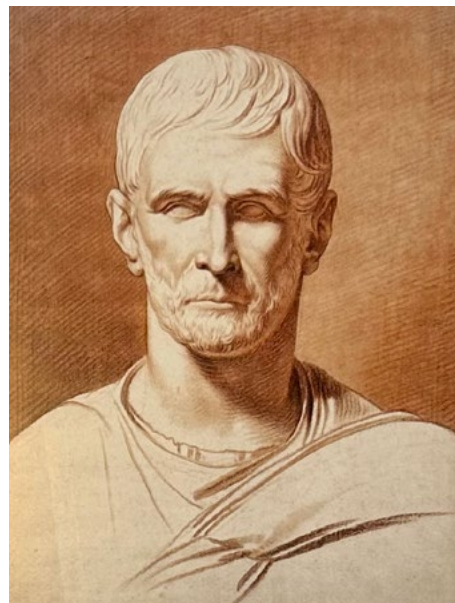


Fig. 46

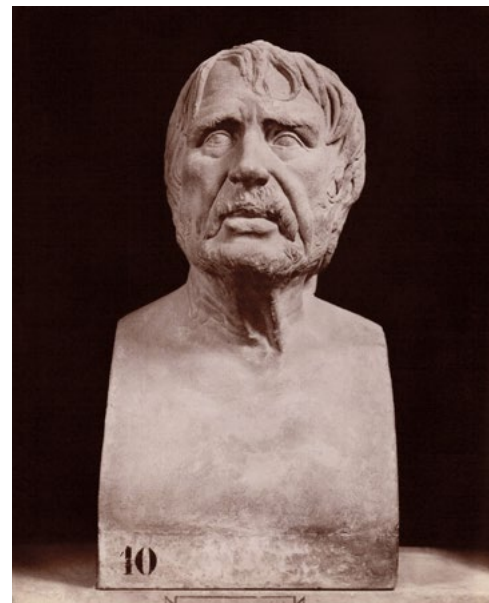
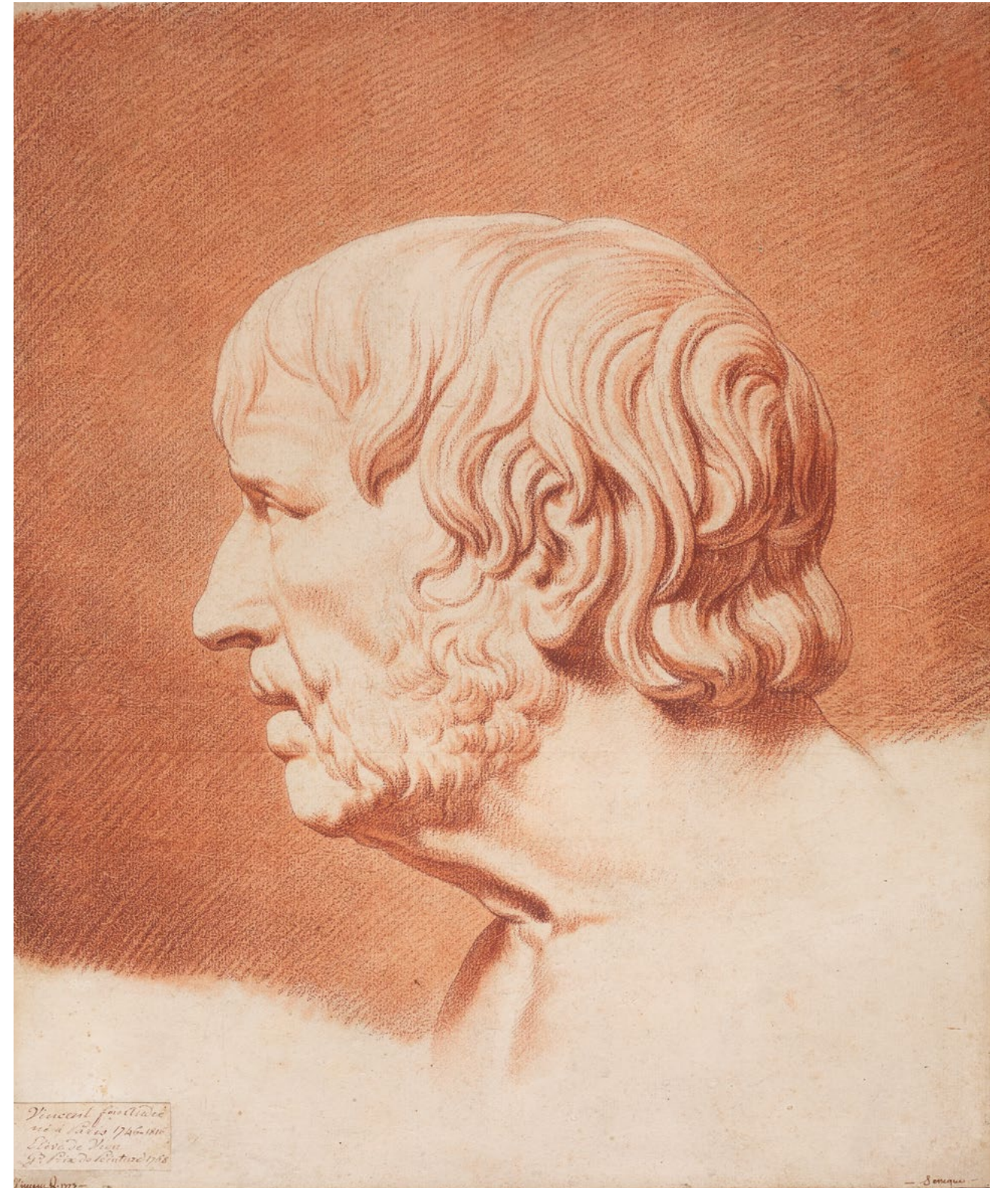


Fig. 47

¹ Inv. 80.6; oil on canvas, 73 x 61.9 cm; see J.-P. Cuzin and I. Mayer-Michalon, *François-André Vincent 1746–1816, entre Fragonard et David*, Paris, 2013, p. 364, cat. no. 103 P.

² Bergeret purchased the Detroit *Saint John* most likely directly from Vincent on this visit to Rome; *ibid.*

³ *Ibid.*, p. 312.



1709), and Mattia Preti (1613–1699), as well as after antique sculpture. The present drawing of *Seneca*, dated 1773, is one of only five extant drawings after antique sculpture. These include a black chalk drawing of *Cicero* dated 1774;⁴ a red chalk drawing of *Cicero*, drawn in profile;⁵ one of *Antinoüs*, in red chalk;⁶ and one of *Lucius Junius Brutus* (Hood Museum of Art, Dartmouth College) also drawn with red chalk (fig. 46).⁷

As a model for our drawing, Vincent more than likely copied directly from the marble *Bust of Seneca*, formerly in Cardinal Albani's famous collection, at the Capitoline Museum (fig. 47). It is equally likely that he made the red chalk copy of *Lucius Junius Brutus*, stylistically similar to our sheet, directly after the celebrated bronze bust of Brutus in the same museum. The artist has depicted Seneca in profile, similarly to that of an ancient coin or medallion. As usual in these copies, emphasis is placed on the subject's contour against a strong hatched background, thereby suggesting the three-dimensional impact and nobility of sculpture in marble. The modeling in this sheet is arguably more sensitive than that of the other copies, and Seneca's head fills a large part of the sheet. Jean-Pierre Cuzin called Vincent's copies after the antique *splendidement scolaires*.⁸

Lucius Annaeus Seneca the Younger (4 BC–65 AD), called Seneca, was the leading Stoic philosopher of ancient Rome. He remained an inspiration to future generations due to his superlative prose style and his prodigious literary, dramatic, and philosophical writings. Seneca's tragic death by forced suicide, the subject of many paintings, mostly famously that of Rubens (1577–1640), was due to his being wrongly implicated in an assassination plot against Emperor Nero, whom he had tutored and advised for eight years.

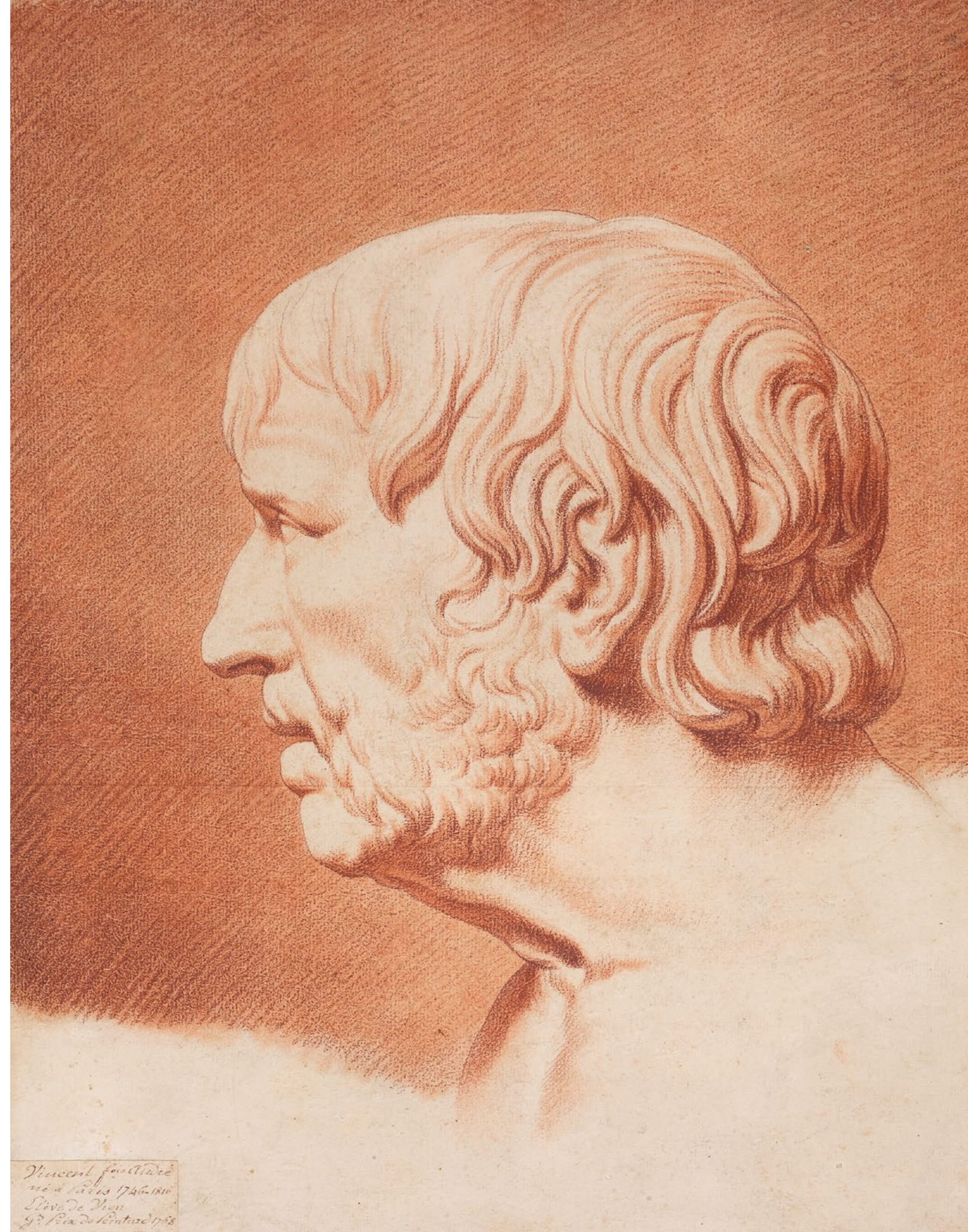
4 Paris, École nationale supérieure des beaux-arts, inv. PM2685; signed and dated 1774, black chalk, 507 x 408 mm; *ibid.*, p. 366, cat. no. 113 D, p. 51, illustrated.

5 Massy-Palaiseau, École Polytechnique, inv. A26 P28; red chalk, 410 x 347 mm; *ibid.*, p. 366, cat. no. 114 D, illustrated.

6 Paris, private collection; signed and dated 1774, red chalk, 454 x 353 mm; Cuzin and Mayer-Michalon, *op. cit.*, 2016, p. 91, p. 207, fig. 4.

7 Inv. D.988.16; red chalk with red wash, 520 x 393 mm; Cuzin and Mayer-Michalon, *op. cit.*, 2013, p. 366, cat. no. 115 D, p. 167, illustrated.

8 *Ibid.*, p. 51.



Vincent fait à Paris
né à Paris 1746-1810
élève de Vien
G. Pica de l'entree 1768

JOHN FLAXMAN, R.A.

York 1755–1826 London

25. *Portrait of Henry William Mathew*

Inscribed by the artist, lower left, *Henry W^m. Mathew*, and with inscriptions, lower right, *J. Flaxman*., and upper right, *F*

Pencil

7½ x 5⅞ inches

190 by 149 mm

Provenance

Probably from an album, or a collection, of perhaps some fifty drawings by Flaxman and others, assembled and originally mounted in a similar way with gilt borders in or shortly after 1864 (the date of the watermark on one of the drawings' mounts) Iolo A. Williams (1890–1962), Kew Gardens, Surrey, thence by descent

Literature

I. A. Williams, "An Identification of some Early Drawings by John Flaxman," in *The Burlington Magazine*, vol. CII, 1960, pp. 246, 249

The young sitter of this finely drawn portrait is Master Henry William Mathew, born in 1769, at about ten years of age. He was the son of the Reverend Anthony Stephen Mathew of the Parish of St. Martin-in-the-Fields (1734–1827) and of Harriet (later Harriet) Edwards who were married in 1764. His elder sister was Harriet Maria (born in 1765), who, according to the diary of Joseph Farington (1747–1821), married in 1797, a year before she died, Baron Silverghem (=Göran Ulrik Silverhjelm), private secretary to Baron Noleken, the Swedish ambassador.¹ Henry William presumably went to Eton, like his father, before entering Peterhouse, his father's college, in 1789. A doctor, he worked briefly in the Indian army (c. 1793–95), and is recorded as having worked also in France and Flanders. He was married to Dorothea, and they had a son, Henry Albert, born in 1798. The family lived in Russell Place, Fitzroy Square.²

The Reverend A. S. Mathew's first encounter with the young Flaxman is recorded in most accounts of the artist's life, most prominently by the engraver and famous biographer of the sculptor Joseph Nollekens (1737–1823), John Thomas Smith (1766–1833), according to whom Mathew en-

countered the then sickly boy sitting in his father's plaster-cast workshop in Covent Garden reading a book in Latin. Impressed by the boy's wish to learn Latin, Mathew offered to bring him a better one for his studies. Flaxman was subsequently taken under the cleric's wing and was introduced to Mathew's wife Harriet who read Homer to him while he made drawings of classical subject matter next to her.³ The Mathews became important patrons of Flaxman and of William Blake (1757–1827), who is known to have recited his poetry in the literary salons that Harriet ran in her house at 27 Rathbone Place. Smith, who frequented these gatherings, praised the "most agreeable conversaciones" and described his hostess "as not only a great encourager of musical composers ... but truly kind to young artists."⁴

In addition to our portrait, four other portraits of members of the Mathew family survive: two of the Reverend A. S. Mathew, aged perhaps 45, one in pencil the other in red chalk; a pencil portrait of Henry William's sister Harriet, in profile to the left, as a teenager (fig. 48), and another of his mother Harriet (fig. 49).⁵ While the first three were probably made in *circa* 1780, that of the mother may have been made somewhat earlier.⁶ The first three drawings were once in the collection of the Flaxman scholar Iolo Williams; that of young Harriet was owned by Edward Croft-Murray, former keeper of prints and drawings at the British Museum, while the drawing of the mother once belonged by the sculptor John Henry Foley (1818–1874) and entered the British Museum in 1888.

As Williams has noted in his comprehensive analysis of these drawings, they belonged to a group of Flaxman drawings, some of which must have been laid down



Fig. 48



1 G. E. Bentley, Jr., "The Mathews as Patrons," in *Blake. An Illustrated Quarterly*, vol. 46, no. 2, Fall 2012, n. p.

2 For the Mathew family, see G. E. Bentley, Jr., "John Flaxman and the Mathew Clan," in *Bulletin of the New York Public Library*, vol. 67, 1963, pp. 443–54.

3 J. T. Smith, *Nollekens and His Times*, London, 1828, p. 443. She used to read Homer and Virgil aloud to young Flaxman while he drew such scenes from the text as took his fancy (Williams, *op. cit.*, p. 249).

4 J. T. Smith, *A Book for a Rainy Day*, London, 1845, pp. 81–83.

5 Inv. 1888,0612.105

6 Williams, *op. cit.*, p. 251, fig. 27 (for the red chalk portrait) and fig. 26 (Harriet), respectively. Young Harriet's portrait was sold in London, Sotheby's, 25 November 1999, lot 30. The drawing of the mother is currently dated *circa* 1773–75 in the British Museum. The pencil portrait of the Reverend A. S. Mathew was subsequently in the collection of Christopher Powney; see D. Bindman, *John Flaxman, R.A.*, exhibition catalogue, Royal Academy of Arts, London, 1979, p. 37, fig. 16.

in an album with gilt edges, in or shortly after 1864. Williams recorded fifteen such sheets bearing numbers from 3 to 46. Further drawings identified by Williams as part of this group were mounted on stiff paper while others, including the Mathew portraits, were unmounted.

Several of these drawings, including the present one, bear a capital "F" in the upper right corner. This does not refer to Flaxman but possibly to a later owner, and one wonders if that person might not have been Foley, who upon the death of Flaxman's sister-in-law and his heiress, the printmaker Maria Denman (*fl.* 1808–1861), selected about four hundred Flaxman drawings from her estate.⁷ In addition, some of the drawings bear a *John Flaxman* inscription, but not a signature, as Williams has pointed out, and occasionally a monogram, *J.W.* or *J.W. RA.*, which according to Williams most likely reflects an incorrect attribution to the painter James Ward.



Fig. 49

⁷ Flaxman's portrait of Denman, drawn *circa* 1817, is in the Sir John Soane Museum, London (inv. P. 14).



GEORGE ROMNEY

Beckside 1734–1802 Kendal

26. Study for “*The Leveson-Gower Children*”

Brush and brown wash over black chalk under drawing
10¼ x 10¾ inches
260 x 270 mm

Provenance

Herbert Percy Horne (1864–1916), London and Florence, from whom purchased *en bloc* with a further 200 or so English drawings in 1904 by Sir Edward Howard Marsh, KCVO (1872–1953), London Private collection, France (sale: Paris, Hôtel Drouot, Damien Libert, 15 December 2012, lot 50, illustrated)

Exhibitions

London, Burlington Fine Arts Club, *Exhibition of the Herbert Horne Collection of Drawings*, 1916, pp. 33–34, cat. no. 96

Drawn in 1777

Romney’s life-size group portrait of *The Leveson-Gower Children* (Abbot Hall Art Gallery, Kendal; fig. 50)¹ was almost certainly commissioned by Granville, 2nd Earl Gower (1721–1803), when Lord Gower visited Romney on 25 November 1776, most likely for the first sitting for his own full-length portrait in the robes of the Order of the Garter (private collection, UK).² Lady Gower visited the artist on the following day, 26 November, doubtless to follow-up and



Fig. 50

discuss the proposed group portrait of the children.³ *The Leveson-Gower Children* is Romney’s most famous work, the masterpiece of his mature style, and reflects the ambition that marked Romney’s work following his two year sojourn in Italy from 1773 to 1775. It is the signal achievement that has sustained his fortunes through the vagaries of shifting art historical taste.

The painting shows the five youngest children of Lord Gower from two marriages. Lady Anne (1761–1832), the youngest of his four children by his second wife, Lady Louise Egerton, is the figure at the right playing the tambourine; Lady Anne would eventually marry the Rev. Edward Vernon Harcourt, later Archbishop of York. The children dancing in a ring are Lord Gower’s four children by his third wife, Lady Susanna Stewart: at furthest left to Anne, Lady Georgina (1769–1806), afterward Countess of S. Germans; at nearest left to Anne, Lady Charlotte Sophia (1771–1854), later Duchess of Beaufort; in the center with her back to the viewer, Lady Susanna (1772–1838), afterwards Countess of Harrowby; and in the center facing the viewer, Lord Granville (1773–1846), the youngest child, later created Viscount Granville and Earl of Granville. A total of nine sittings by the children began in March 1777 and were finished by June. While the individual sittings were critical to recording their features, the overall success of the picture was determined by Romney’s novel composition and his ability to engage the viewer dynamically with the children. Several drawings of individual figures and compositional sketches reveal Romney’s progress in the development of the composition, including an early iteration of the composition, in reverse to the final painting and in a vertical format, which included only the four girls absent their brother (Fitzwilliam Museum, Cambridge; fig. 51).⁴

Our drawing is one of four preparatory drawings for the picture from the fine collection of English drawings formed by Herbert Percy Horne (1864–1916), poet and distinguished art historian of the Renaissance, who bequeathed his collection of Italian art, housed in the Palazzo Corsi (now the Museo Horne), to the Italian state. Drawn boldly with the brush and rich sepia ink, the drawing, with almost abstracted shapes, shows the artist experimenting with extreme contrasts of light and dark. It is one of two drawings⁵ from Horne’s collection that conceive this late stage of the composition’s de-



¹ Oil on canvas, 202 x 232 cm.

² A. Kidson, *George Romney 1734–1902*, exhibition catalogue, London, 2002, p. 115; see also p. 29, fig. 17. Alex Kidson’s entry on the picture is the most succinct account of the commission and its progress.

³ Kidson, *op. cit.*

⁴ Inv. L.D.58; brush and brown ink over graphite, 403 x 317 mm; *ibid.*, p. 114, cat. no. 55, illustrated.

velopment within a square, rather than vertical, format, thereby foreshadowing the final, rectangular format of the picture itself. The second drawing, in a New York private collection (fig. 52), drawn slightly earlier than our drawing, shows the figures of Georgiana and Susanna, on the left, in a lighter tone, while Charlotte and Anne, on the right, are darker in value. In our sheet, Romney shows a more interesting, syn-copated rhythm in distributing the tones, and achieves a better balance and modulation of tone, as he does with color in the final painting. It should also be noted that Romney here finalizes the gestures of the outstretched hands with the spectral figure of Granville extending his arm to clasp Charlotte's hand, thereby completing the circle. Our drawing, described by Horne as "nearest to the finished picture," is arguably the finest and most poetic of the surviving preparatory sheets for the painting.



Fig. 51

5 The second drawing, drawn in the same medium and format, with slightly smaller dimensions than our sheet (240 x 245 mm), was also included in the Burlington Fine Arts Club exhibition of Horne's drawings; *ibid.*, p.



Fig. 52

114, cat. no. 57, illustrated, and *Exhibition of The Herbert Horne Collection of Drawings*, *op. cit.*, cat. no. 85.



LOUIS-ROLLAND TRINQUESSÉ

Paris 1746–1799 Paris

27. *Young Woman, Her Head and Arm Resting on a Table*

Red chalk
14½ x 9¾ inches
360 x 245 mm

Provenance
Private collection, France

This full-length portrait of a young woman leaning with her arms on a small writing table, is highly characteristic of Louis-Rolland Trinquesse's draughtsmanship, both in subject matter and style. Her head resting on her left hand, she looks straight at the beholder. A strong light illuminates the intimate scene, possibly from multiple sources, casting a shadow on the figure's right side. Trinquesse's deft use of red chalk is displayed in the modulation of sharp outlines and minute details, offset by the bold parallel hatching that provides a backdrop for the figure's luminous complexion, skillfully enhanced by the white reserve of the paper.

Although almost impossible to identify with certainty, our sitter most likely represents either Marianne Franmery or Louise-Elisabeth Bain, two of Trinquesse's favorite models.



Fig. 53

1 J. Cailleux, "The Drawings of Louis Roland Trinquesse," in *The Burlington Magazine*, February 1974, cat. nos. 4, 28, 36, pls. 1–3.

2 Inv. 2008.364; Cailleux, *op. cit.*, cat. no. 13, pls. 24 and 27.

3 *Ibid.*, cat. no. 33, pl. 18.

4 Inv. 1990.16.

She bears a somewhat less strong similarity to Louise Charlotte Marini, the third of the artist's known models, all of whom conform to a similar ideal of female beauty. The drawn portrait medallions of the three women, with identifying inscriptions, by Trinquesse's hand, signed and dated 1780, assist only in part when attempting to discern their characteristic facial features in his extant works from the 1770s.¹ In his article on the drawings of Trinquesse, Jean Cailleux tentatively identified about twenty-four drawings depicting Franmery. Almost nothing is known about any of them, except that they most likely exemplified the artist's ideal of beauty. The young woman in our drawing is close to that in *L'Invite* in the Cleveland Museum of Art² or the *Young Woman seated by a Table*, a presumed portrait of Louise-Elisabeth Bain (present whereabouts unknown).³ Possibly the same young woman wearing an identical dress, and the same tall table, appear in a drawing in the Morgan Library, New York (fig. 53).⁴

Despite the relevance and success of his works, held in major public and private collections worldwide, little is known of Trinquesse's life. The son of a Parisian bourgeois, he is recorded as a student at the Royal Academy of Painting in 1758 and known to have won medals at the school of the Académie Royale in 1770. He exhibited at the Salon de la Correspondence from 1779 to 1787, and in the open Salons of 1791 and 1793. His surviving oeuvre includes works variously dating from 1763 to 1797.⁵ Also active as a painter of portraits and *scènes galantes*, he is best known today for his distinctive red chalk drawings. Aside from his intimate portrayals of women in domestic interiors, he also executed several small portraits of men in medallions, bust-length and highly detailed, of the type made fashionable by Charles-Nicolas Cochin (1715–1790) and Augustin de Saint-Aubin (1736–1807).

5 For relevant bibliography and a short biography of the artist, see P. Stein, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1999, pp. 220–21, under cat. no. 955.



ÉTIENNE-CHARLES LE GUAY

Sèvres 1762–1846 Paris

28. *Jeune Femme lisant*

Black, red, and white chalk
16⁵/₁₆ x 11³/₁₆ inches
421 x 294 mm

Provenance

By descent through the artist's family¹

Louis-Gustave Mühlbacher (1834–1907), Paris (his sale: Paris, Galerie Georges Petit, M^e Chevallier et Lair-Dubreuil, 13–15 May 1907, lot 84)

Marius Paulme (1863–1928), Paris (Lugt 1910) (his sale: Paris, Galerie George Petit, M^e Lair-Dubreuil, 14 May 1929, lot 128, pl. 87 [50,000 FF, bt. F. Lugt])

Frits Lugt (1884–1970), Paris, sold in April 1946² to

Jacques Mathey (1883–1973), Paris

Alexandre Ananoff (1910–1992), Paris (Lugt 3365)

Sale: Monte Carlo, Sotheby's, 11 February 1979, lot 104

Paul Rosenberg & Co., New York, from whom acquired in 1980 by a

Private collection (sale: London, Sotheby's, 29 July 2020, lot 232, illustrated)

Talabardon & Gautier, Paris (sale: Paris, Hôtel Drouot, Ader, Nordmann & Dominique, 23 March 2023, 2nd Part, lot 182, illustrated)

Exhibitions

Paris, Hôtel de la Chambre syndicale de la Curiosité et des Beaux-Arts, *Exposition de petits Maîtres et Maîtres peu connus du XVIII^e siècle*, 1920, cat. no. 336

Copenhagen, Charlottenburg Palace, *L'Art français au XVIII^e siècle*, 1935, cat. no. 421

Grasse, Musée Fragonard, *Femmes. Dessins de maîtres et petits maîtres du XVIII^e siècle*, 1962, cat. no. 37, pl. IX

London, Royal Academy of Arts, *France in the Eighteenth Century*, 1968, cat. no. 422, fig. 316

Literature

A. Ananoff, "Les Cent petits maîtres qu'il faut connaître," in *Connaissance des Arts*, juillet 1964, p. 51, illustrated

"Les joies secrètes d'un Amateur de dessins," in *A.B.C. décor*, December–January 1969, illustrated p. 95

L.-A. Prat, *Le Dessin français au XVIII^e siècle*, Paris, 2017, p. 248, cat. no. 422, illustrated

Drawn circa 1785

This famous drawing has been in the collections of a dazzling roster of celebrated *dix-huitièmistes*: Gustave Mühlbacher, discriminating collector of eighteenth-century French drawings and prints; Marius Paulme, the highly-valued and influential expert, advisor, and auctioneer who formed a brilliant collection of eighteenth-century French drawings, sold in his three-volume sale in 1929; Frits Lugt, the great collector, expert, and founder of the Fondation Custodia, Paris; Jacques Mathey, art historian, drawings dealer, collector, and co-author with Sir Karl T. Parker of the *catalogue raisonné* of the drawings of Antoine Watteau (1684–1721); Alexander Ananoff, art historian and author of the *catalogue raisonné* of the paintings of François Boucher (1703–1770). The drawing's attraction lies not only in its spirited and flawless draughtsmanship, but equally in its representation of an Enlightenment ideal: a woman of great style and poise engaged in the act of reading.

The account of the drawing in the Marius Paulme sale catalogue is a reminder of the lost art of careful looking and the matchless descriptive powers of past generations of expert auctioneers:

Un jeune fille est vue en pied, de profil à gauche, assise sur un chaise, tenant en ses deux mains un livre ouvert. Le visage est tourné vers son épaule gauche, les yeux baissés. Elle est vêtue d'une robe à traîne avec corsage décolleté aux manches longues, les mains gantées, elle est coiffée d'un grand chapeau orné d'un panache de plumes et, sur le côté, relevé d'un nœud de ruban.³

Indeed, she is wearing gloves. Her elegance allied with her intellectual interests would suggest that she is an aristocrat or a woman of means, perhaps someone near the court. The distinctive straw hat set off with *un panache de plumes* recalls the infamous 1783 portrait by Elisabeth Vigée Le Brun (1755–1842) of Queen Marie-Antoinette dressed in a fashionably simple pastoral style, *à la créole*, which she favored when 'rusticating' at the Hameau de la Reine at Versailles (fig. 54).⁴ Le Guay would not have been unaware of this imagery. Indeed, the art historian and collector Louis-Antoine Prat has noted that Le Guay's drawings are "*presque à des figures de modes, s'attardant à la description des robes et des chapeaux.*"⁵

eyes lowered. She is wearing a *robe à traîne* with a long-sleeved bodice, her hands gloved; on her head, a large hat adorned with feathers and, on the side, turned-up with a knotted ribbon."⁷

4 Kronberg, Hessische Hausstiftung, inv. SL.1.2016.23.1; oil on canvas, 89.8 x 72 cm. The depiction of the queen in a white muslin dress (imported muslin rather than Lyonnaise silk) and straw hat was considered inappropriate and gave scandal. Madame Le Brun had to withdraw the portrait from her first exhibition at the Salon soon after having been admitted to the Royal Academy. For an excellent account of the scandal



1 The Marius Paulme sale catalogue notes, "Il [Le Guay] produit beaucoup de dessins dont une grand partie se trouvaient, il y quelques années, entre les mains de l'un de ses descendants. Celui-ci, ainsi que le suivant, a cette provenance" ("He made many drawings of which a large part, several years ago, belonged to one of his descendants. This drawing, as well as the following one, share this provenance"); see Paulme sale, 1929, *op. cit.*, lot 128.

2 Archives of the Fondation Custodia.

3 "A young girl seen full-length, in profile to the left, seated on a chair, holding a book in her two hands. Her face is turned toward her left shoulder,

Born at Sèvres, Étienne-Charles Le Guay, a highly regarded miniaturist, was the son of a porcelain gilder, Étienne-Henri Le Guay (c. 1719–c. 1799), who worked at both the Manufacture de Vincennes and that of Sèvres and enjoyed the patronage of Madame de Pompadour. Etienne-Charles, following in his father's footsteps, first designed porcelain at Sèvres as an apprentice from 1778 until 1781. On 4 January 1782, he entered the Royal Academy as a pupil of the *animalier*, Jean-Baptiste Bachelier (1724–1806), later joining the studio of the history painter, Joseph-Marie Vien ((1716–1809), the master of Jacques-Louis David (1748–1825). He exhibited at the Salon from 1795–1819, submitting portrait miniatures, historical gouaches, genre scenes, landscapes, and subjects taken from the *Poems of Ossian*.

The present drawing, a virtuoso display in *aux trois-crayons*, shows a freedom of handling absent from the artist's more familiar territory of miniature painting. The vitality of expression in this sheet acknowledges his mastery of the rich combination of *trois-crayons* and is a nod from a *petit-maitre* to the debt he owed the great masters of the media, Watteau, Jacques-André Portail (1695–1759), Boucher, and Jean-Baptiste Greuze (1725–1805). No other drawings by Le Guay of this quality have been on the market in generations, indeed since this last appeared at auction in 1979. The closest comparison may be made with a drawing of a *Woman in a Red Dress*, made *aux trois-crayons* and of similar scale but less finished, which was sold in London in 2002 (fig. 55).⁶



Fig. 54

and its cultural and political ramifications, see S. Whitehead, "À La Creole, En Chemise, En Gaille: Marie Antoinette and the Dress that Sparked a Revolution," in *Retrospect Journal*: <https://retrospectjournal.com/2021/05/09/a-la-creole-en-chemise-en-gaille-marie-antoinette-and-the-d…>.



Fig. 55

⁵ "...practically fashion designs, lingering over the description of dresses and hats." See Prat, *op. cit.*, p. 248, cat. no. 422.

⁶ Signed, lower right, E. C. Le Guay, black, red, and white chalk, 411 262 mm; ex-collection Alfred Normand (Lugt 153c); sale: London, Christie's, 9 July 2002, lot 78, illustrated (bt. C. G. Boerner).



CHARLES PERCIER

Paris 1764–1838 Paris

29. *A Capriccio of Classical Architectural Fragments*

Inscribed, verso, P / Percier / Palais et Maisons / de Rome / IV
cabier / Percier

Watercolor over pen and black ink
8¼ x 7⅝ inches
210 x 188 mm

Provenance

Ian Woodner (1903–1990), New York
Hazlitt, Gooden & Fox, London¹
Sale: New York, Sotheby's, 10 January 1995, lot 200, illustrated
Charles Plante, London
Martin Moeller, Hamburg, from whom purchased in 2009
Private collection, New York

Exhibitions

London, British Antique Dealers Association Millenium Exhibition,
Charles Plante Fine Arts in conjunction with Stair & Co., *Inside
Out: Historic Watercolour Drawings, Oil Sketches and Paintings
of Interiors and Exteriors, 1770–1870*, 2000, cat. no. 12, illustrated

Engravings

C. Percier and P.-F.-L. Fontaine, *Palais, maisons, et autres édifices
modernes, dessinés à Rome*, Paris, 1798, IV Cahier, pl. 20

Preparatory drawing for the title page of the fourth *cabier* of the *Palais, maisons, et autres édifices modernes, dessinés à Rome* by Percier and Fontaine, published in Paris in 1798 (fig. 56). A remarkable endeavor, this famous book, organized into sixteen *cabiers*, included one hundred plates illustrating the great palaces of Rome as well as smaller, more obscure buildings of significant architectural worth. The title pages of each *cabier*, such as ours, depicted architectural classical fragments randomly arranged into an imaginary still-life, sometime set in a modern garden or loggia. The fourth *cabier* included plans of the Palazzo Giustiniani, the Palazzo Silvestri and several smaller houses such as one near the Bernini colonnade for Saint Peter's Basilica in the *borgo di San Pietro*. The description of the engraving for the title page of the fourth *cabier*, plate 20, reads:

Fragmens de corniches, modillons et bases antiques tirés de différens édifices. La cimaise, ornée de têtes de lion, se voit sur la façade d'une maison près du pont Saint-Ange: les deux modillons qui la supportent sont tirés de la maison dite de Pilate et la base du Muséum du Vatican.

Percier and Fontaine dedicated this *magnum opus* to Joséphine, the future Empress. She, in turn, introduced them to her husband who appointed Fontaine *architecte du gouvernement* in January 1801. *Palais, maisons* concentrated on the late-fifteenth- and sixteenth-century domestic designs of Renaissance architects such as Giacomo da Vignola (1507–1573) and Baldassare Peruzzi (1481–1536) whose work was inspired by antiquity. Obviously indebted to Piranesi's engravings of ornament and the Adam brothers' similar architectural publications of the 1770s, Percier and Fontaine aimed to promote the new fashion of classicism in text and illustration. Their mix of antique fragments and modern, or Renaissance, architecture proved so successful that the book was reprinted twice, in 1810 and 1830, and eventually replaced standard eighteenth-century books of ornament for the inspiration and education of architects and craftsmen.

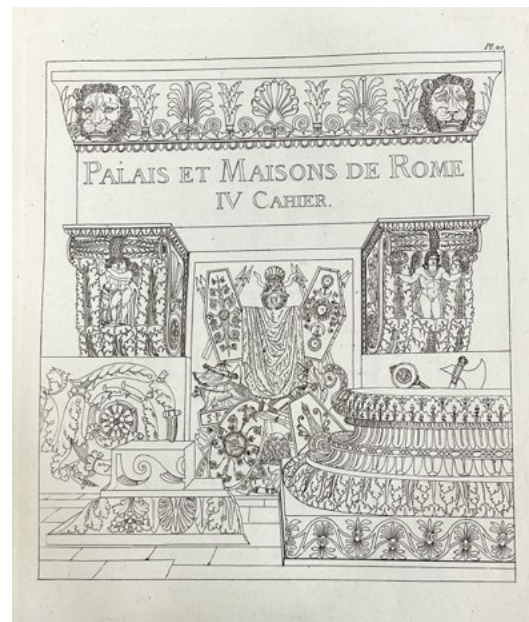


Fig. 56



¹ The Woodner and Hazlitt provenance was recorded by Charles Plante; see *Exhibitions*, above.

HENRI-JEAN PICOU

Nantes 1784–1865 Nantes

30. *Portrait of François-Sébastien Bonnard du Hanlay (1739–1808)*

Signed on the original mount, lower left, *Dessiné d'après nature par h. J. Picou*; and titled, lower center, *F.^{ois} S.^{rien} Bonnard, amateur des Sciences et arts Bibliothécaire / de la ville de Nantes. mort le 30 mai 1808.*

Charcoal, red chalk
5¾ x 4½ inches
145 x 115 mm

Provenance

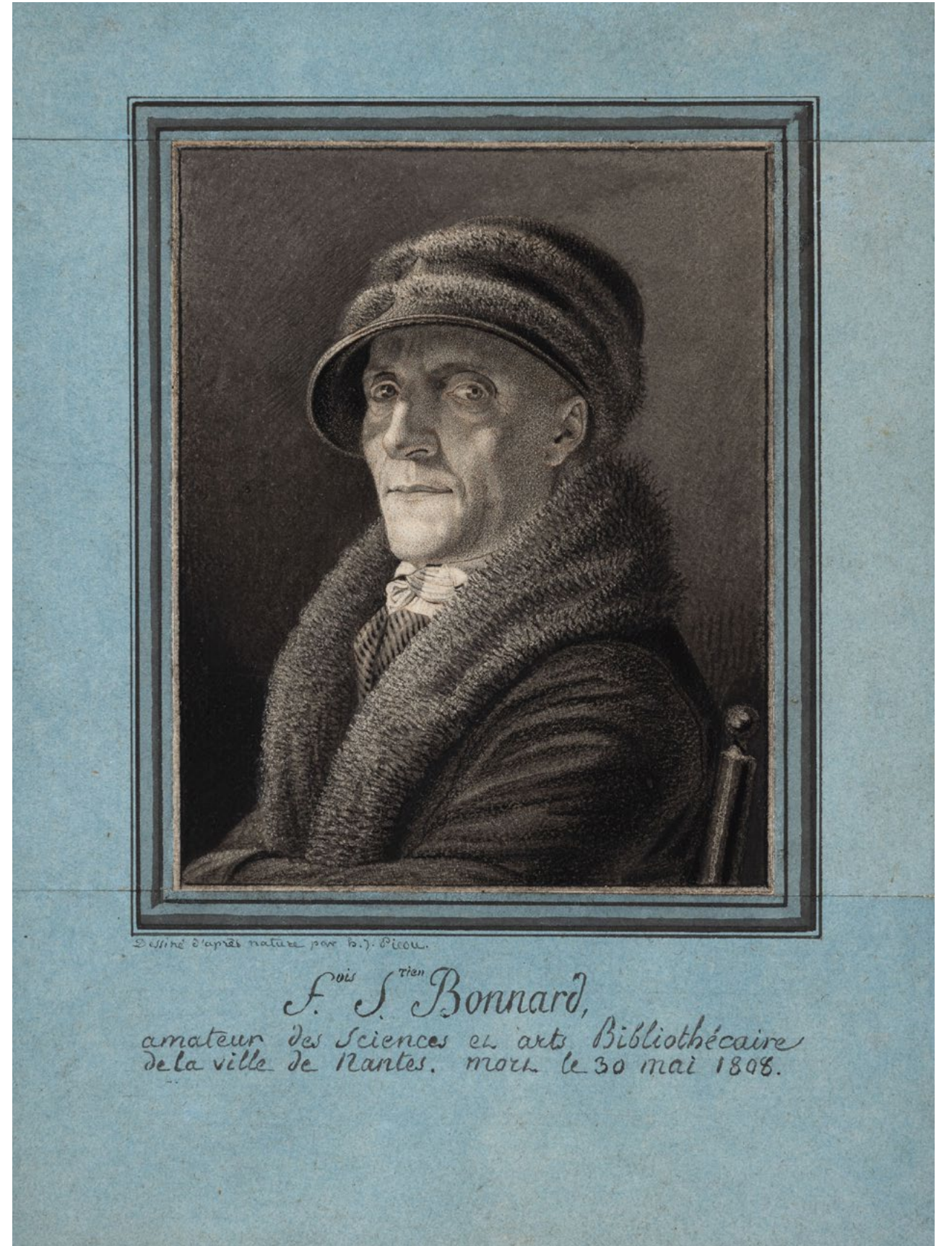
Sale: Paris, Hôtel Drouot, Ader, 3 June 2022, lot 268

This rare portrait drawing by Henri-Jean Picou depicts François-Sébastien Bonnard du Hanlay, a scholar and librarian for the city of Nantes during the Age of Enlightenment, a period when libraries were flourishing and opening to the public in Paris and the French provinces, and literacy was spreading. The Nantes municipal library was created in the Oratorian library founded in 1617, following a bequest from Bishop Charles de Bourgneuf and other donations from scholars.¹ Initially semi-public, the library was made accessible to the public in 1753 and became subsidized by the city of Nantes. Public or semi-public libraries, which have often grown out of the libraries of religious communities, benefited from a librarian; the first librarians of the city of Nantes were members of the religious community before the Revolution – ecclesiastics chosen for their intellectual skills and erudition. Appointed in 1796, Bonnard du Hanlay, or Dom Bonnard, was the third librarian of the city of Nantes. Born in Vannes, he joined the Maurist Benedictines at an early age and became prior of the Saint-Jacques de Pirmil convent in Nantes, before becoming the convent's third priest. Bonnard may have been particularly favored for his great erudition. At the time of his appointment, he had founded the Institut des Lettres, Sciences et Arts of the Loire-Inférieure in 1793, which later became the Société Académique,² and published three works, including *La Religion du sage* in Nantes (chez A.-J. Malassis) in 1796–97. Bonnard played an important role in the Nantes library, drawing up an inventory of its holdings.³

Relatively little is known about the life of Henri-Jean Picou, also a native of the city of Nantes. Although the nature of his relationship with the librarian remains unknown, Bon-

nard is shown here in an intimate setting, looking confidently into the eyes of the young artist. Picou must have been in his early twenties when he made this portrait of the scholar; the fine quality of execution attests to his skills from an early age. Combining black and red chalk, the work's high level of finish suggests it was intended for engraving, perhaps to illustrate one of Bonnard's written works. Picou's skills as a printmaker can be seen in the *Recueil D'Architecture, dessiné et mesuré en Italie, dans les années 1791, 92, et 93* by François Léonard Scheult (1771–1840).⁴

A pupil of Jacques-Louis David (1748–1825), Picou appeared at the Salon of Nantes between 1845 and 1861; there, he exhibited only one unidentified portrait (1851, no. 295).⁵ Mainly known as a landscape and history painter, he submitted a drawing depicting an antique scene, signed with his monogram, to the Nantes Salon in 1858.⁶ Picou's works are often confused with those by his sons, Eugène (1830–1914) and Henry-Pierre Picou (1824–1895). His wife is known from an oil portrait painted by Henry-Pierre in 1846.⁷



1 S. Vicet, *Les bibliothécaires, de la révolution française au milieu du XIXe siècle l'exemple des villes d'Angers, Nantes et Rennes*, MA thesis, 2015, pp. 31–32.

2 R. Kerviler, *Répertoire général de bio-bibliographie bretonne*, Rennes, 1886–1908, pp. 308–09.

3 Archives départementales de Loire-Atlantique, 139 T. 1. "Bibliothèque municipale de Nantes," an XII–1935. Catalogue des livres de la Bibliothèque de la ville de Nantes, 23 messidor an 12.

4 Paris, 1821; for a copy, see inv. 52.519.183 at The Metropolitan Museum of Art, New York.

5 P. Sanchez, *Salons et expositions, Nantes. Répertoire des exposants et liste de leurs œuvres, 1825–1920*, Dijon, 2016, p. 248.

6 Inv. 8829, 986.3.17.D; Musée des Beaux Arts, Nantes. See *Explication des ouvrages de peinture, sculpture et dessin des artistes vivants exposés au Musée de Nantes*, Nantes, 15 April 1858, cat. no. 305 (not illustrated).

7 Inv. 917.1.1.P; Musée des Beaux Arts, Nantes.

JEAN-BAPTISTE-CAMILLE COROT

Paris 1796–1875 Ville d'Avray

31. *A Young Woman seen from behind Seated on a Rock holding a Jug, a Village in the Background: "Maria di Soira"*

Signed, lower right, C. Corot; also, inscribed, upper right, *maria di Soira / regno di napoli* —
Graphite on beige paper
6 7/8 x 5 inches
155 x 128 mm

Provenance

Possibly, Edmond Courty, Chatillon-sous-Bagneux, Seine, France¹
Anonymous sale: New York, Christie's, 25 January 2005, lot 217, illustrated
Private collection, New York

Drawn in 1828

While Corot played the central role in the revival of landscape painting in the nineteenth century, it is his figure paintings that have had some of the most profound effect on painters and historians. Though they only comprise about a tenth of his painted oeuvre, they remain some of his most compelling images. Most of these are of women,² both family members and, of course, paid models. He only rarely exhibited these pictures during his lifetime, but hung them, almost as though for his personal pleasure, in his studio.

Models are often treated impersonally by an artist who sees them only as a means to an end. Corot was known for his professional and personal respect for his female models and, indeed, was concerned for their well-being. As a result of his kindnesses, he earned the trust of these sitters and was particularly popular with them. As Mary Morton has suggested, in this context his nickname, "Père Corot," evokes a "gentle paternalism" in contradistinction to the reputation of an artist's studio as a den of iniquity and



Fig. 57

seduction.³ This relationship with his sitters produced a remarkable sense of particularity in his pictures in which the actual presence of the model was made palpable and her individuality prized.

Although the artist made many quick sketches of models throughout his notebooks, Corot's finished figure drawings of his sitters are rare. Other exceptional examples include the unflinching study of a *Seated Woman (Flore)* at the British Museum (fig. 57)⁴ and the famous *Nude Girl Crouching in a Landscape at the Louvre*.⁵ The present sheet, in an outstanding state of preservation, records the name of the sitter, Maria di Soira, a practice that Corot often followed in several sketches and drawings of his models. The further inscription, *regno di Napoli*, indicates that the drawing was made during Corot's only visit to Naples in February and March of 1828. As in our drawing, the artist often documented the traditional dress of an Italian peasant so that it might be incorporated in his pastoral landscape compositions. The sitter is posed on a rock in the countryside holding a jug, with a village in the distance. Seen from behind, an unusual pose for Corot which gives the model an air of mystery and patient aloofness, the figure has the enduring solidity and sensibility of antique sculpture or a character from the classical compositions of Poussin.

This drawing will be included in the forthcoming *Catalogue raisonné de l'oeuvre graphique de Corot* currently being prepared by Martin Dieterle and Jill Newhouse.⁶



1 As indicated in a letter of Martin Dieterle dated 7 September 2004.
2 He very occasionally painted men; aside from portraits of family and friends, a handful of pictures show models dressed as monks or soldiers in armor.
3 M. Morton, "Corot's Women: Painting the Female Figure," in *Corot: Women*, exhibition catalogue, Washington, National Gallery of Art, 2018,

p. 3.
4 Inv. 1935, 0608.2; signed and inscribed, *Flore / rue de l'hotel de Ville- / 110*, pencil, 284 x 231 mm.
5 Inv. RF 316; pencil, 227 x 269.
6 Letter of Martin Dieterle dated 7 September 2004.

FRANÇOIS-MARIUS GRANET
Aix-en-Provence 1775–1849 Aix-en-Provence

32. *An Interior with Monks*, 1831

Signed and dated, upper left, *Granet / 1831*
Pen and dark brown ink and watercolor
9 7/8 x 8 1/4 inches
240 x 205 mm

Provenance
James Mackinnon, London, 2007

There was another genre I preferred to ruins. That was interiors. I had seen some at San Martino ai Monti when I went to seek out my compatriot Père Pouyard, a man of merit well known for the writings he has left on the subject of archeology. . . . He led me into the subterranean vaults located near the church, which served as the burial place of that parish. You descend into them by a narrow, dark staircase of about twenty steps. You arrive in several arched spaces that had formerly been part of the Baths of Titus,¹ illuminated by two or three small, barred windows at the level of the garden, about twenty feet up. . . . The walls are covered with a greenish growth spawned by humidity, giving the interior a color difficult to imagine. This spot suited my tastes well. . . .²

This passage from Granet's *Memoirs* describes the beginning of his fascination with tenebrous, mysterious interiors and the start of the two months that he spent in the crypt of S. Martino ai Monti painting his first masterpiece, *Interieur d'église souterraine de San Martino in Monti* (c. 1803), now at the Musée Fabre, Montpellier (fig. 58).³ Granet arrived in Rome in 1802 and stayed in the Eternal City until his return to

Paris in 1824. He was to return to Rome occasionally, finally leaving the city in the autumn of 1830, never to return again. The initial discovery of the great subterranean vaults below S. Martino ai Monti provided a motif for the artist which he returned to again and again for his wash drawings, watercolors, and the great history subjects from his time in Rome, including *Stella dans sa prison* (1810; fig. 59), now at the Pushkin Museum, Moscow,⁴ and *Montaigne visitant le Tasse dans sa prison*, at the Musée Fabre, Montpellier.⁵ These great vaulted spaces of antiquity anticipate the medieval vaulted architecture of the famous picture devoted to *Le Choeur des Capucins* (1815)⁶ and the *Interieur de l'église basse d'Assise* of 1823. The enclosure, the scale, the mystery, and intimacy of these confined worlds were compelling for the artist and became a constant theme in his oeuvre.

This superbly preserved watercolor, arguably the artist's greatest medium, shows three monks in a vaulted interior, two seated on stone antique fragments at the right, with a third leaning against a wall at the left. The massive stone structure recalls the subterranean vaults of the Baths of Trajan over parts of which was built the Carmelite monastery near the parish church of S. Martino ai Monti. Granet almost always painted his watercolors on the spot, and we would suggest that the present watercolor was done in Rome on his last trip to the city, between October 1829 and September 1830. While the specific location is uncertain, there is no doubt that the watercolor was done in Rome. The discrepancy with the date inscribed, 1831, indicates that the artist likely did not sign and date the work until after his return to Paris at the end of 1830.



Fig. 58

- 1 The Baths of Trajan, known in Granet's day as the Baths of Titus, were on the Esquiline Hill, just east of the Colosseum.
- 2 J. Focarino, trans., "Memoirs of the Painter Granet," in *François Granet: Watercolors from the Musée Granet at Aix-en-Provence*, exhibition catalogue, New York, The Frick Collection, 1988, p. 21–22.



Fig. 59

- 3 Inv. 825.1.126; oil on canvas, 125 x 158 mm.
- 4 Oil on canvas, 194 x 144 cm.
- 5 Oil on canvas, 98 x 73 cm.
- 6 New York, The Metropolitan Museum of Art, inv. 80.5.2; signed and dated 1815, oil on canvas, 197 x 148 cm.



PIERRE-JEAN DAVID, called DAVID D'ANGERS

Angers 1788–1856 Paris

33. *Madame Roland* (1754–1793), 1832

Signed in cursive script beneath the truncation, *David*; also, inscribed on the right border with the name of the sitter, *MM. ROLAND*

Terracotta with traces of plaster
6½ x 7 x 1¼ inches
165 x 178 x 32 mm

Provenance
David and Constance Yates, New York, 2008

Modelled in 1832

Through moral determination and an ardent desire to enoble his subjects, David d'Angers created more than seven hundred effigies during a forty-year career, including forty large sculptures, one hundred and ten busts, and more than five hundred medallions, an oeuvre which virtually immortalized the principal figures of the French Romantic age, and a select few of the main historic figures from the time of the Revolution and Empire. Few contemporary writers, poets, playwrights, artists, architects, composers, scientists, ecclesiastics and, to a lesser degree, politicians, escaped his notice. Indeed, David's *corpus*, more than that of any other sculptor, provides the most detailed visual and aesthetic record of the Restoration through the July Monarchy.

This unpublished terracotta sketch served as the *modello* for the medallion of the writer, *salonnière*, intellectual, and martyr of the Revolution, Madame Roland, the wife of Jean-Marie Roland de la Platière (1734–1793), statesman and opponent of Robespierre. Marie-Jeanne Phlipon, known as Manon, was born in Paris on 17 March 1754 to the master engraver Pierre Gatien Phlipon (1724–1787) and his wife, Marguerite Bimont (1724–1775). Precocious, and the couple's only surviving child of seven, Manon was given a better education than customary for a girl of her social position. By the age of about fourteen, she received little additional formal education and essentially became an autodidact, reading widely on all subjects, including history, mathematics, and physics, and deeply through the classics. As was fashionable at the time, she was inspired particularly by the biographies of famous Greeks and Romans in Plutarch's *Vitae Parallelae*; as she noted in her *Memoirs*, it was Plutarch's *Lives* that inspired her belief in a republican form of government. Her exposure to the philosophers of the Enlightenment, especially Jean-Jacques Rousseau, determined the path of her future.

She married her husband, twenty years her senior, in 1780 and exerted a subtle but inescapable influence over his career. With the beginning of the Revolution in Paris in 1789, her apolitical life in provincial Lyon changed dramatically and she became a determined supporter of the movement towards a republican government. A Girondin by geography and nature, believing in de-centralized rule, she was moderate in her views in contrast to the radical and violent *sans-culottes*, the Jacobins. Indeed, she was a brilliant woman who believed that the revolutionaries' ideas were generally correct, even if their conduct was not always. After she and her husband moved to Paris, her husband was unexpectedly appointed Minister of the Interior by King Louis XVI in 1792 in an effort by the monarchy to engage the less radical Girondins. With the appointment, Madame Roland's political influence grew markedly, which was increasingly resented by the Jacobins, particularly Marat and Robespierre. In June 1793, Madame Roland was the first Girondin to be arrested and incarcerated during the Terror. On November 8 of that year, she appeared before the Revolutionary Tribunal. Having no doubt that she would be sentenced to death, she dressed for her trial in the *toilette de mort*, a simple dress of white muslin with a black belt. She was found guilty of conspiracy against the Republic and sentenced to death by guillotine. Later that day, she uttered her famous last words on the scaffold, *O Liberté, que de crimes on commet en ton nom*. Her husband, who was in hiding in Rouen, on hearing of her execution took his own life.

Her *Memoirs*, written during her five months in prison are a remarkable record of historical events and her own personal life which she details with extraordinary candor.¹ They are unique in that they discuss the French Revolution from the perspective of a highly intelligent woman who was witness to many incidents of the struggle. Her status as a writer and a woman of independent judgment above all must certainly have attracted David d'Angers. She is one of the few women from the time of the Revolution and Empire that the sculptor chose for his series of medallions, the subjects of which were mostly the *grands hommes*, such as Bonaparte.

David used both wax and terracotta to produce *modelli* for his medallions.² The survival of these models in either medium is rare, particularly the terracotta models. In our model, the irregular edge of the terracotta reveals the artist's fingerprints as he rounded the wet terracotta. The model is inscribed with the sitter's name in block letters, *MM. RO-*



¹ The manuscript of her *Memoirs* was entrusted to a journalist, Luc-Antoine de Champagneux. Fearing that he would be arrested, he burned the document to prevent its discovery. Astonishingly, Madame Roland steered herself to write the *Memoirs* again in the time left to her in prison and this time the manuscript was smuggled out of the prison in small packages

and hidden by her lover, the botanist Louis-Augustin Bosc d'Antic (1759–1828), who eventually published it in 1795, two years after her death. The manuscript is now conserved in the Bibliothèque nationale de France, Paris.

² E. Bowyer with J. de Caso, *David d'Angers, Making the Modern Monument*, exhibition catalogue, New York, The Frick Collection, 2013, p. 41.

LAND, and signed in cursive script, *David*. In the bronze, the sculptor uses block letters for his signature, *P. J. David*, and adds the date of the cast, *1832*. While David preferred to model his sitters from life, in this case, a posthumous portrait, he must have worked and interpreted her personality from a print such as the lithograph by Henri Grévedon (1776–1860) dated 1825 (fig. 60).

The terracotta *modello* is sold together with a bronze medallion of *Madame Roland* (shown opposite).³



Fig. 60

³ Signed and dated below the truncation, *P. J. David / 1832*; also, inscribed with the sitter's name, at the right, *MME. ROLAND*; also stamped on the reverse, *418*, bronze, 5 7/8 inches (149 mm), diameter. *Provenance*: David

and Constance Yates, New York, 2008; private collection, New York. See J. G. Reinis, *The Portrait Medallions of David d'Angers*, New York, 1999, p. 408, cat. no. 408, illustrated, for an example of the bronze medallion.



FRANÇOIS BONVIN

Paris 1817–1887 Saint-Germain-en-Laye

34. *Servante tirant de l'eau à la fontaine*, 1861

Signed and dated, lower left, *f. Bonvin 1861*.

Charcoal and Conté crayon, with stumping, on buff paper
16 x 12½ inches
408 x 308 mm

Provenance

Tempelaere collection, Paris
Henri-Camille Marcel, called Henry Marcel (1854–1926), Paris
Christian Humann (1929–1981), Paris and New York
Galerie Arnoldi-Livie, Munich, 1982
Private collection, Germany
Private collection, New York

Exhibitions

London, P. & D. Colnaghi, *Galerie Arnoldi-Livie at Colnaghi's: A Collection of Nineteenth Century French Drawings*, 11 May–11 June 1982, cat. no. 30, illustrated (as *The Copper Fountain*)
Paris, Galerie Berès, and Pittsburgh, The Frick Museum, *François Bonvin, Master of the "Realist School," 1817–1887*, 1998–99, English version, n. p., cat. no. 52, illustrated (catalogue by A. Berès and M. Arveiller [trans. by J. Coyner])

This superb drawing of a woman drawing water from a cistern is one of a series of large, finished charcoal drawings of women occupied with domestic chores that Bonvin made in 1861, an *annus mirabilis* in his career and the beginning of his maturity as an artist. The model in each of these sheets is his new wife, Céline Prunaire, aged twenty-one, a musician and the daughter of the printer Alfred Prunaire (1837–1912).¹ Monumental in scale and finished to a high degree, these

drawings are the summit of the artist's drawn figural compositions. In addition to the present example, others include *Servante à la fontaine*, private collection, Paris (fig. 61);² *Servante tricotant*, now at the Clark Art Institute, Williamstown;³ *Femme lisant*, ex-collection Germain Seligmann;⁴ and *Femme filant du lin*, today at The Metropolitan Museum of Art.⁵



Fig. 61

- 1 Bonvin's first wife, Elisabeth Dios, died on July 15, 1859, leaving him a widower at the age of 42; G. P. Weisberg, *Bonvin*, Paris, 1979, p. 60, note 134.
- 2 Signed and dated, lower left, *f. Bonvin. 1861.*, charcoal, 399 x 301 mm; see Paris and Pittsburgh, *op. cit.*, n. p., cat. no. 51, illustrated.
- 3 Signed and dated, lower left, *f. Bonvin. 1861.*, charcoal and pencil, 400 x 314 mm; *ibid.*, cat. no. 50, illustrated.
- 4 Signed and dated, lower left, *f. Bonvin 1861.*, charcoal and Conté crayon

Our drawing and its pendant, *Servante à la fontaine*, are *en rapport* with Bonvin's famous painting of the same year, *Femme à la fontaine*, acquired by the state in 1886 for the Louvre, and now at the Musée d'Orsay (fig. 62).⁶ All three drawings show the artist's wife at a copper cistern drawing water. Each figure is posed slightly differently, with adjustments to the position of the arm, and variations in the costume. The central motif in each composition is the grand copper urn, which is the very same object of that of no less than three of Chardin's paintings, including his masterpiece, *La Fontaine de cuivre*, now at the Louvre (fig. 63),⁷ which Bonvin would have seen and doubtless copied at the 1860 exhibition of eighteenth-century French painting organized by the collector and distinguished art historian, Philippe Burty (1830–1890), at the Galerie Martinet.⁸ Burty exhibited twenty-two Chardin paintings, all from private collections, including those collected by François Marcille (1790–1856), Bonvin's old friend who had died four years earlier, and *La Fontaine de cuivre*, which was lent by Dr. Louis La Caze (1798–1869), who bequeathed his collection to the Louvre in 1869.

Bonvin was a key player in the Chardin revival in the nineteenth century. His debt to the artist was profound, philosophically, technically, and spiritually. He paid the master homage throughout his career, perhaps rarely so touchingly than in his appropriation of the famous eighteenth-century copper urn for his own contemporary, realist compositions of everyday life.



Fig. 62



Fig. 63

- 5 Inv. 2000.515; signed and dated, *f. Bonvin 1861*, charcoal, 403 x 296 mm.
- 6 Inv. RF 462; signed and dated, *Fs Bonvin / 1861*, oil on canvas, 73.5 x 61 cm.
- 7 Inv. MI 1037; signed, lower left, *Chardin*, oil on canvas, 28.5 x 23 cm.
- 8 Paris and Pittsburgh, *op. cit.*, n. p., under cat. no. 51.



LÉON BONVIN

Vaugirard 1834–1866 Meudon

35. *Basket of Wild Flowers*, 1857

Signed and dated lower left, *L. Bonvin 1857*

Pen and brown ink, watercolor, gouache, and gum arabic

4 $\frac{7}{8}$ x 6 $\frac{1}{4}$ inches

118 x 159 mm

Provenance

Private collection (sale: Geneva, Hôtel des Ventes Piguet, 20 May 2019, lot 3688, illustrated [as “Ecole française (XIX)”]; bt. de Bayser)]

Galerie de Bayser, Paris, 2019

Literature

M. Guichané and G. Weisberg, *Léon Bonvin, Drawn to the Everyday, 1834–1866: Catalogue Raisonné*, Paris, 2022, p. 28, p. 126, pl. 24, p. 226, cat. no. 24

When Léon Bonvin committed suicide in the forest of Meudon in 1866, both his life and career were little known to the public. His work was hardly appreciated save by a handful of artists and critics who were mesmerized by the jewel-like watercolors he made in off-hours when he was not running the small family inn in Vaugirard, outside the city limits of Paris. His subjects included meticulous studies of flower arrangements, such as this example, and landscapes recording isolated motifs such as a single thistle in the middle of an expansive view of farmland, or vines and brambles painted during an early morning fog. Unable to sell or exhibit his watercolors, the artist suffered a profound depression in spirit at the time of his most sustained production. His death stunned his colleagues, including his half-brother, the well-established realist painter François Bonvin (1817–1887).



Fig. 64

1 Our watercolor is one of a pair of still lifes sold at auction in 2019 as “French School, 19th century” (see *Provenance*); for its pendant, *Still Life with a Basket of Autumn Fruit*, see Guichané and Weisberg, *op. cit.*, p. 125, pl. 23, p. 226, cat. no. 23, illustrated (fig. 64).

Stirred by his death, a great number of artists came forward to organize, with his half-brother and the art dealers Cadart et Luquet, a sale at the Hôtel Drouot on 24 May 1866, to benefit Bonvin’s destitute family. Artists as diverse as Adolphe Appian (1818–1898), Camille Corot (1796–1875), Gustave Courbet (1819–1877), Henri Fantin-Latour (1836–1904), Ernest Meissonier (1815–1891), Claude Monet (1840–1926), Henri Monnier (1805–1877), and the photographer Nadar (1820–1910) contributed paintings, drawings and prints to the sale, which realized over 8300 francs.

This recently discovered watercolor is a key example of Léon Bonvin’s work. From about 1850 until 1856, his early drawings were made only with black and white chalk. How he became interested in watercolor is unclear but, encouraged from his brother François, Léon quickly mastered the medium in which he produced his most original and moving works. Remarkable for its quality and perfect state of preservation, the *Basket of Wild Flowers*, dated 1857, is one of his earliest watercolors.¹ The artist arranges in a dim corner a simple, delicately-woven wicker basket with painted blue decoration filled with field flowers and grasses bunched together pell-mell, reflecting the random manner of their gathering. The immediate freshness of these artlessly arranged cut wild flowers, still wet with the dew of the fields, is the real subject of the picture.²

As Gabriel Weisberg has discovered, the journalist Jules Vallès (1832–1885), Bonvin’s contemporary, wrote about the artist’s love of flowers in a moving tribute to the artist on his untimely death. “When he could, he left the inn with his box



Fig. 65

2 The Musée des Beaux-Arts at Saint-Lô conserves a related watercolor of a *Basket of Wild Flowers with Forget-Me-Nots*, painted in 1858 and showing the same basket with a more deliberate arrangement of flowers; see *ibid.*, p. 127, pl. 25, p. 227, cat. no. 25, illustrated (fig. 65).



of watercolors under his arm.”³ Vallès noted that Bonvin’s wanderings in the silent fields surrounding the family inn and the forest of Meudon, especially nourished the soul of the artist.

In an assessment of Bonvin’s oeuvre commissioned by the artist’s most devoted collector, William T. Walters,⁴ the great nineteenth-century art critic Philippe Burty observed that “Léon Bonvin took as his themes the flowers and plants of his garden, the landscape around his house, the details of his interior. Such, four centuries before, at the time of the truly French Renaissance, had been the theme of the illustrious miniaturists of Île de France and Touraine, on the margins of vellum hour-books. Like them, penetrated with the artist’s simple faith, Léon Bonvin has expressed all the varied beauty, all the profound poetry, that is contained in these humble models.”⁵ Burty writes later in this article, with a pathos that reflects his essential understanding of Bonvin’s art and person, that the artist “lies in the unconsecrated corner of a suburban cemetery, in the accursed burying place of those who have died of their own hand. His remains ought rather to have been laid in a thicket of the Meudon woods, where every spring the branches grow green and the violets bloom, ignorant of human wretchedness.”⁶

3 J. Vallès, “Paris,” in *L’Événement*, 9 February 1866, n.p. (“Quand il pouvait, il partait avec sa boîte de couleurs sous le bras.” See Guichané and Weisberg, *op. cit.*, p. 28, n. 35.)

4 William T. Walters (1820–1894) assembled the largest collection of Bonvin’s work, either through direct purchase or through his agent, George A. Lucas, which is now in the Walters Art Gallery, Baltimore. For a full discussion of Walters’s acquisition of these works, see W. R. Johnston,

“The Léon Bonvin Collection of the Walters Gallery,” in G. P. Weisberg, *The Drawings and Water Colors of Léon Bonvin*, exhibition catalogue, Cleveland, Cleveland Museum of Art, and Baltimore, Walters Art Gallery, 1981, pp. 15–19.

5 P. Burty, “Léon Bonvin,” in *Harper’s New Monthly Magazine*, December 1885, pp. 37–51.

6 *Ibid.*



FRANÇOIS BONVIN

Vaugirard 1817–1887 Saint-Germain-en-Laye

36. *Still-life with a Steaming Coffee Pot, Demi-tasse, Silver Spoon, and Two Lumps of Sugar, 1879*

Signed and dated, lower right, *f. Bonvin. 26 8^{bre} 1879.*; also, numbered, lower left, *N° 3.*

Black chalk
5⁷/₈ x 8 inches
150 x 204 mm

Provenance

Private collection, France (sale: Pau, 14 December 2019, lot 44)
Talabardon & Gautier, Paris (their sale: Paris, Hôtel Drouot, Ader, Nordmann & Dominique, *L'Oeil de Talabardon & Gautier, Tableaux et Sculptures, 2^{ème} Partie*, 23 March 2023, lot 252, illustrated)

Towards the end of 1878, Bonvin, suffering great physical pain from a series of kidney stone attacks, was confined to his house on the rue des Coches in Saint-Germain-en-Laye for over a year. His artistic production was significantly reduced as a result and he exhibited only one painting in the annual Salon of 1879, *Les Religieuses*, or *Pendant les vacances*,¹ an ambitious composition of nuns making jam during the summer holidays. Nonetheless, during this difficult year he embarked on a remarkable series of small-scale drawings of kitchen utensils and other small household objects such as kettles, tea pots, colanders, milk pots, candlesticks, mortars, stove grills, and a coffee grinder (fig. 66),² all isolated on a white tablecloth. Each of these humble objects is drawn with tenderness, acute observation, and strikingly virtuoso-like

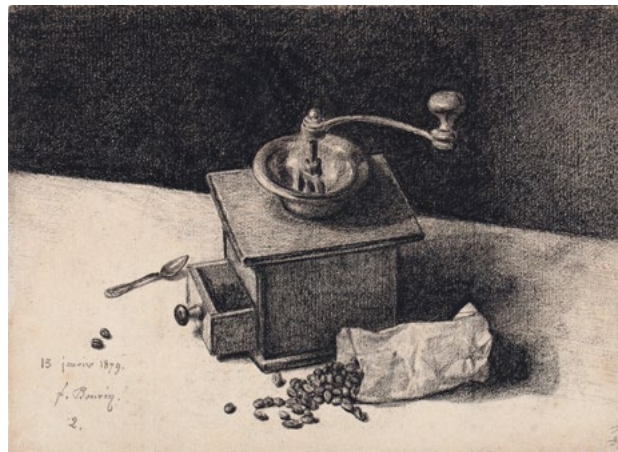


Fig. 66

1 Location unknown, formerly Descombes collection; signed and dated 1878, oil on canvas, 48 x 81 cm; G. P. Weisberg, *Bonvin*, Paris, 1979, p. 194, cat. no. 66, illustrated.

2 *Le Moulin à café*, signed and dated, lower left, 13 janvier 1879. / *f. Bonvin* / 2., black chalk, 152 x 209 mm; private collection, New York; Weisberg,

draughtsmanship, endowing these simple utensils with dignity and a quality that recalls the *vie silencieuse* achieved by Chardin (1699–1779) and other great French masters of still life in the seventeenth and eighteenth centuries.

All of the drawings in the series are individually numbered within the year of their making: the 1878 drawings, made only in November and December of that year, are generally simpler and more stark in conception, and number at least 26 sheets; the drawings made from January through December 1879, larger in scale and more complex in composition and execution, appear to be fewer in number, the latest in the series dating from 24 December 1879 being annotated “14.” The numbering of the drawings in sequence suggests that Bonvin may have intended to publish them as a group in an album or as a series of engravings. Drawn simply with charcoal or black chalk on a white ground, these sheets anticipate the mature, rich black crayon drawings of everyday life of Georges Seurat (1859–1891) of the 1880s and 1890s.

The present sheet, signed and dated 26 October 1879 and numbered “3” in the series from 1879, depicts a pewter coffee pot and to its right a porcelain demi-tasse and saucer with a silver spoon, into which hot coffee has just been poured. Steam rises from the spout of the coffee pot as well as from the demi-tasse. Two lumps of sugar appear on the table between the coffee pot and the cup. Similar to the Impressionist artists who had their first exhibition in 1874,³ Bonvin captures here a fleeting moment in time, an impression or snapshot of his life on 26 October 1879. The transitory nature of human existence could not be more clearly expressed. Within moments, the steam rising from the objects will have dissipated and the light shifted. As with other still lifes in this series, Bonvin’s

coffee pot and cup and saucer are set on a white tablecloth and against a densely and richly worked black background, off-set and highlighted in these ways, light against dark, and in the strength and proficiency of his modelling. The same pewter coffee pot, seen in isolation and facing left as opposed to right, was drawn by Bonvin on 18 December 1878 (fig. 67), the sheet numbered “86.”⁴



Fig. 67

op. cit., p. 296, cat. no. 326, illustrated.

3 Monet’s series of twelve paintings of the Gare Saint-Lazare, 1877, in which he sought to capture the ephemeral nature of steam pouring out of trains in the station, comes to mind.

4 *Ibid.*, p. 295, cat. no. 313, illustrated.



XAVIER MELLERY

Laeken 1845–1921 Laeken

37. *Woman with a Candle Standing before a Closed Door*

Black crayon, pencil, pen and black ink with some gouache
8 x 5 inches
205 x 128 mm

Provenance
Private collection, Brussels
Galerie Patrick Derom, Brussels

Exhibitions
Amsterdam, Van Gogh Museum, and Brussels, Musée d'Ixelles,
Xavier Mellery: L'âme des choses, April 14–July 2, 2000 and July
27–October 8, 2000, unnumbered, p. 118, illustrated (catalogue
by V. Vanhamme)

The son of a gardener in the Royal Palace Park in Brussels, Mellery initially trained with the painter-decorator, Charles Albert, before studying at the Brussels Academy of Fine Arts from 1860 to 1867. In 1870 he won the Belgian Prix de Rome and traveled to Italy to study the works of the Renaissance masters. From 1885 he exhibited regularly with the avant-garde group Les XX as an invited artist and contributed works to four exhibitions mounted by La Libre Esthétique. He was a member of Kunst van Heden, the Société Royale Belge des Aquarellistes, the Belgian Académie Royale, and a founding member of Pour L'Art. Pursuing a career as a decorative painter, Mellery produced a notable series of drawings for decorative projects in the public buildings in Brussels, none of which, however, were executed. The surviving drawings show idealized figures on an abstract, flat plane, evoking the figures of Puvis de Chavannes.

The drawing exhibited here belongs to an entirely different type. It is part of a series of *intimiste* drawings of staircases, isolated figures, empty rooms, and conversation pieces, drawn primarily with black Conté crayon and characterized by strong *chiaroscuro* effects that reflect the influence of Georges

Seurat (1859–1891). In 1890 Mellery exhibited a series of these drawings under the title *Emotions d'art: L'âme des choses* with Les XX in Brussels. Most of the drawings were made in and around his house at Laeken and convey the mystery, or spirituality, of the apparant calm of domestic life. Many of the drawings, like ours, are studies of the effects of artificial light in interiors. In his 1932 monograph on the artist, Franz Hellens recalls one of Mellery's reflections, "*La pensée aime la nuit, son refuge*," words which precisely capture the artist's work and sensibility.¹ Indeed, Mellery's greatest legacy beyond these drawings was his influence on his pupil, Ferdinand Khnopff (1858–1921), the leading Belgian symbolist.

Our drawing shows a woman who has just entered a room, holding a candle in her right hand while shutting the door behind her with her left. The same room, with its distinctively patterned wallpaper, appears in several other drawings from this series, including a remarkable *Self-portrait* seen through a mirror.² Particularly comparable to our sheet is another, less finished drawing which shows the artist's studio with the same figure holding a candle, standing between a stove and an easel (fig. 68);³ it conveys the same sense of stillness created by the spooky shadows cast behind the figure staring into a void.



Fig. 68

¹ F. Hellens, *Xavier Mellery*, Brussels, 1932, p. 5.

² Private collection; see Amsterdam and Brussels, *op. cit.*, p. 119, illustrated.

³ Brussels, Musées royaux des Beaux-Arts de Belgique, inv. 4452.



PERCY WYNDHAM LEWIS
Amherst (Nova Scotia) 1882–1957 London

38. *Head from the Casting Shop*

Inscribed by the artist (?), *verso*, *Head from the Casting shop*.
Black chalk on paper
15 x 11 inches
381 x 280 mm

Provenance
Reid and Lefevre Gallery, London, by 1946
Given to Sal B. Daidone (1940–2023) and his wife Arleen by a friend
of Daidone's father in 1964, Philadelphia
Sale: Philadelphia, Freeman's, 18 July 2023, lot 81, illustrated

Exhibitions
Ottawa, National Gallery of Canada, *Contemporary British Drawings, 1948–49*, exhibition catalogue, 19 November 1948–11 June 1949, London, British Council, cat. no. 42, not illustrated (lent by Reid and Lefevre)



Fig. 69

- 1 Inv. T00135; W. Michel, *Wyndham Lewis. Paintings and Drawings*, Berkeley, 1971, p. 105, pl. 168.
- 2 Over three hundred artists had been commissioned by the War Artists Advisory Committee, including John Piper, Graham Sutherland, Henry Moore, Paul Nash and Stanley Spencer on the home front; and Anthony Gross, Edward Bawden and Edward Ardizzone overseas.
- 3 Letter to Vincent Massey dated from 27 July 1942; see *Wyndham Lewis*,

Literature

C. M. Mastin et al., *The Talented Intruder. Wyndham Lewis in Canada, 1939–1945*, exhibition catalogue, Art Gallery of Windsor, Windsor, 1992, p. 70, fig. 29 (illustrated as “Head from a Casting Shop”)
“Lost Lewis Drawing Rediscovered in the USA,” in *Lewisletter* 25, Winter / Spring 2007, p. 1, illustrated

This portrait study relates to an oil painting Percy Wyndham Lewis executed in Toronto between 1943 and 1946, *Canadian War Factory*, now at the Tate Gallery, London (fig. 69).¹ The painting was Lewis's sole contribution to the War Artist Scheme, designed to record Canada's war efforts during the Second World War which Lewis had spent between Canada and the United States—the commission was granted with the financial support of the War Artists Advisory Committee,² a more structured approach to official picture collecting chaired by Sir Kenneth Clark. Lewis had already served as a war artist for the Canadian War Memorials during the First World War in 1917, and Clark confessed in a letter to the Head of the Canadian High Commission being “anxious to employ him [Lewis] as a war artist” given the “plenty of fine subjects in the Canadian war effort.”³ Though commissioned in 1943 and presented to the Tate Gallery by 1946—Lewis had returned to London that year—the painting would not enter the museum's collections until after Lewis's death in 1957, retained by the artist for re-working.⁴

Following the approval of Lewis's choice as a subject to depict the manufacturing aspect of Canada's war effort, he was granted access to the Anaconda American Brass Foundry in New Toronto in 1943 to prepare his composition. There, he revealed in a letter addressed to Malcolm MacDonald, then British High Commissioner, having “spent six weeks out of the allotted three months in the casting shop,” producing “many sketches on the spot and a hundred (unsaleable) notes” which would later document his work.⁵ Among the many life-studies of workers and machinery the artist claimed to have executed in the factory, only two black chalk sketches appear to survive, including the present work and another drawing titled *Workman*, today in the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, New York (fig. 70).⁶ Neither of the two figures depicted in the two afore-

- 1 *Second World War Paper (1942–1948)*, Art Department, Imperial War Museum, London.
- 2 See M. Chamot, D. Farr, and M. Butlin, *The Modern British Paintings, Drawings and Sculpture*, London, 1964, I, p. 394, T.135.
- 3 A letter dating 19 January 1944; see *Wyndham Lewis, Second World War Paper (1942–1948)*, Art Department, Imperial War Museum, London.
- 4 Inv. 64.0819; Mastin, *The Talented Intruder, op. cit.*, cat. no. 59, illustrated.



mentioned studies are included in Lewis's final composition. Given the present work's high level of finish, the two studies may be the only records of an earlier stage of the composition – of which there is no compositional study known to date – before the artist, unhappy with the result, decided to begin the painting anew, half-way through its completion. Sketched out on the spot, they may also have essentially belonged to the preliminary research carried out by Lewis in the casting shop, for in the same letter to MacDonald, Lewis mentioned making “a close-up of a drawing of a hood just in case [he] should use this particular shape.”

Lewis had already completed several works in the years of 1941–42 based on various responses to the war and its human disasters through focusing on the machinery—an approach profoundly explored by artists like Fernand Léger (1881–1955)—including drawings such as *Lebensraum II: The Empty Tunic* 1941–42.⁷ Lewis himself revealed the artistic concerns during his Toronto period, surrounding his War Scheme commission, in a talk he delivered on George Rouault (1871–1958) on 7 February 1943 at The Vanity Theatre.⁸ Sharing Rouault's beliefs that a century of pursuing an ideal of industrial progress had been detrimental to the advance of humanity and civilization, Lewis concluded that only industrial technique would come out of this ‘Dark Age,’ “continuing to produce its mechanical wonders every weekend when ‘peace’ sets in.”⁹



Fig. 70

⁷ Private collection, UK; *ibid.*, p. 68, fig. 28.

⁸ The title of his talk was “Religious expression in contemporary art: Rouault and the painter of original Sin.”

⁹ “Religious expression in contemporary art: Rouault and the painter of original Sin,” as cited in W. Lewis, *Wyndham Lewis on Art, Collected writings 1913–1956*, New York, 1969, p. 372.

By contrast with the *Workman*, executed in a more synthetic manner, Lewis here emphasised the human nature of the worker from the casting shop, whose identity remains hidden behind his goggles. Although the model's identity is not known, the present drawing shares the quality, technique, and composition of Lewis' portraits and self-portraits. Bust-length, with much reserve, it compares with portrait drawings such as *Self-portrait with a Hat*,¹⁰ *Portrait of Dr Lome Pierce*¹¹ or *Portrait of Douglas LePan* (fig. 71).¹²



Fig. 71

¹⁰ 1930, Vint collection; Michel, *Wyndham Lewis, op. cit.*, cat. no. 703.

¹¹ 1941, Beth Pierce Robinson collection, Kingston, Ontario; *ibid.*, cat. no. 978.

¹² 1941, formerly Dr. Douglas LePan collection, on the art market in April 2022, Toronto; *ibid.*, cat. no. 1071.



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Dumont, Jacques, called Dumont le Romain	20	Plattemontagne, Nicolas de	12
Farinati, Paolo	6	Porta, Giuseppe, called Giuseppe Salviati	4
Flaxman, John	25	Robert, Hubert	21
Granet, François-Marius	32	Romney, George	26
Guercino, Giovanni Francesco Barbieri, called	11	Tiepolo, Giovanni Battista	14
La Fosse, Charles de	13	Tiepolo, Lorenzo Baldissera	22
Le Guay, Étienne-Charles	28	Trinquesse, Louis-Rolland	27
Lewis, Percy Wyndham	38	Vincent, François-André	24
Mellan, Claude	10	Witte, Pieter de, called Peter Candid	9
		Zoboli, Giacomo	15
		Zuccaro, Taddeo	3



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