

JEAN-LUC BARONI & MARTY DE CAMBIAIRE





# WORKS ON PAPER

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Dimensions are given in centimetres and inches for the paintings and in millimetres and inches for the drawings, height before width. Prices and condition reports on request.

*Cover*

JOHANN CONRAD ZELLER, detail, No. 28

*Previous page*

DOMENICHINO, detail, No. 6

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# WORKS ON PAPER

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JEAN-LUC BARONI & MARTY DE CAMBIAIRE

## CENTRAL ITALIAN SCHOOL, 15<sup>TH</sup> CENTURY

- 1 *A Pair of Trompe L'œil Decorative Designs for Imprese with Motifs of Torchères, Anchors and Caskets Held by Ostriches for the first and Powder Horns, Anchors and Caskets Held by Ostriches for the second*

Gouache, drawn on sheets of paper from an accounts book, bearing extensive inscriptions and numbering 133 x 294 mm (5 1/3 x 11 1/2 in.) and 142 x 293 mm (5 1/2 x 11 1/2 in.)

Painted in gouache on two sheets from an accounts book and bearing annotations of the 15th century, these elegant drawings illustrate alternative or complementary designs for *imprese*. Two birds flank each composition, holding anchors or fishhooks in their beaks on which hang locked caskets. The combinations of objects are completed by powder horns and torchères.

*Imprese* are emblems or symbolic devices used for texts or decoration starting from the fourteenth century. They were used for interior decorations, boiseries, furniture or tapestry borders. They developed a symbolic language that was also used in heraldry and in ephemeral decorations created on important occasions. They sometimes contained writing. This symbolic language was sometimes used on the back of panel paintings, such as, for example, the *trompe-l'œil* painted in *grisaille* on the verso of the *Holy Family* by Benvenuto Tisi, called il Garofalo (1481-1559) which shows scrolling leaf and bird decoration around a mask<sup>1</sup>. The present gouaches, which were originally laid on panels, may have been created as furniture decoration, for example, as lateral panels of a chest or a cabinet.

The birds here represented are ostriches. Flightless and the world's largest living birds, they have long necks, thick plumage and muscular legs and were variedly used as symbols in art. Pliny the Elder

describes them negatively as having "the marvellous property of being able to digest every substance without distinction, but their stupidity is no less remarkable; for although the rest of their body is so large, they imagine, when they have thrust their head and neck into a bush, that the whole of the body is concealed" (The Natural History, book X, I). However, with time they will be invested with a positive connotation based on the symbolical interpretation of some of their habits. Thus in the Middle Ages the ostrich became the symbol of the contemplation of God as it abandons its eggs in hot sand upon seeing the rising of a star that the ancient called *Virgile* or *Vigiliae*<sup>2</sup>. It also became the symbol of vigilance and justice. As for the anchor, it always represents peace, firmness and hope in Christian art. An ostrich appears in association with a bird in the illustrations to *Poliphilio's Strife of Love in a Dream* (*Hypnerotomachia Poliphili*), an early and arcane romance published in Venice in 1499, as a symbol of the subjection of the human soul to God.

Although the precise symbolic meaning of the present emblems, taken out of their context, is difficult to establish, the combination of ostriches, anchors and caskets evoke vigilance, safety and firmness – qualities required for a commercial or financial activity. – and it is therefore possible that its patron would have been involved in such activity.



# BERNARDINO LANINO

Vercelli or Mortara 1509/13 – Vercelli 1581

## 2 *Christ in Glory Appearing to the Apostles and the Virgin*

Brush and brown ink, heightened with white on two sheets of greenish-blue paper  
603 x 421 mm (23 <sup>3</sup>/<sub>4</sub> x 16 <sup>1</sup>/<sub>2</sub> in.)

### PROVENANCE

Severi Collection, Carpi; private collection, London.

### LITERATURE

Filippo Maria Ferro, 'Un'ancona Milanese di Gaudenzio', in *Paragone*, nos. 419-421-423, January-May 1985, p. 159, note 16, p. 163, plate 104; Giovanni Romano, in *Arte in Piemonte*, 1, 'Bernardino Lanino e il Cinquecento a Vercelli', Turin 1986, p.285, illustrated p.225.



**Fig. 1** B. Lanino, *Christ in Glory Surrounded by Angels playing Music*, Milan, Art market.

**Fig. 2** B. Lanino, *The Virgin Surrounded By Apostles And Saints*, Paris, Art market.

Son of a weaver from Vercelli, Bernardino Lanino began his apprenticeship at the studio of Baldassare de Cadighis in March 1528. However, starting in 1530 he was already at the studio of Gaudenzio Ferrari, the then most important painter of Vercelli, where he was trained in fresco painting. After Ferrari's departure for Milan in 1535 his commissions passed to Lanino who became one of the favourite artists of influential families of Vercelli and its surrounding area. His marriage in 1543 with Dorotea Giovenone, daughter and sister of the painters Gerolamo and Giuseppe (respectively), consolidated his already favourable position.

Towards the late 1540s, his influence spread all over Piedmont. In 1546-48, it is in Milan that he obtained a commission for a decoration project in the chapel of Saint Catherine, near the basilica of San Nazaro. In this city, where he successfully worked all through the 1550s, Lanino gradually became one of the favourite painters of the clergy and various religious congregations. His works show that he sensitively assimilated aspects of the Leonardesque heritage transmitted through Bernardino Luini and Cesare da Cesto. Among his numerous Milanese works, are the frescoes in the Saint George chapel of the basilica di Sant'Ambrogio and those in the basilica of San Magno in Legnano. Until the end of his life, Lanino worked tirelessly, in close collaboration with his sons and his workshop, producing many religious paintings at the request of the local aristocracy.

Bernardo Lanino's graphic style fits in with a Lombard tradition of chiaroscuro, applied in drawing or painting on *predelle* or furniture elements. Like Gaudenzio Ferrari and like Bramantino before him, Lanino uses white pigments applied with the brush over a darker medium – black chalk or brown ink – to give shape by modelling the forms according to





light. He principally, but not exclusively, uses blue or blue-green paper. Most of his known drawings can be connected with painted works, which has resulted in a securely attributed and homogeneous *corpus*. Full composition designs are usually very detailed, like the present drawing, and are very similar to the painted work. Individual figure studies, such as four studies of angels<sup>1</sup> preparatory for the frescoes made by his sons in San Francesco in Vercelli, but today in the Museo Borgogna, enabled the painter or his studio to execute certain parts of the decoration with precision. There are studies of heads which perform the same function, such as the two *Studies of Female Heads* in the Biblioteca Reale, Turin (no. 14646 S.M. and no. 16161 D. C.): a study for the *Madonna della Grazia* in the church of San Paolo in Vercelli, and the other for the angel in the *Annunciation* in the Museo Borgogna.

The present drawing is typical of the artist's most sophisticated and subtle graphic style. The refined use of white heightening and the plasticity of the draperies give a rare expressiveness; the large dimensions of the sheet and its excellent state of conservation contribute to its importance. The division between the celestial and the terrestrial planes is quite traditional and recalls, for example,

*The Assumption* in the Palazzo Arcivescovile in Vercelli. However, the two saints in the foreground, Saint Peter and probably Saint John, are seen from behind – a daring attempt to place the group of apostles in a more realistic, terrestrial plane, thus drawing the spectator into the scene.

This drawing relates to an altarpiece which was cut in two fragments at some point during its history and which recently reappeared on the art market. The first, a *Triumph of Christ with Angels and Cherubs*<sup>2</sup>, published by Berenson in 1932 (Fig. 1)<sup>3</sup>, corresponds to the upper part of the present drawing, with some differences (the angels holding the harp and the lute are inverted, and the faces for the Cherubs in the mandorla are missing, etc.). Giovanni Romano had already connected it to the upper half of the present drawing and while pointing out the superior quality of the latter, suggested that the painting might have been repainted or is not entirely autograph. The second painting (Fig. 2) corresponds almost exactly to the lower part of the drawing, except for a few missing or differently arranged figures<sup>4</sup>; interestingly, the Apostles are no longer given halos, which confirms the direction that the painter took towards a more modern approach.



# FEDERICO ZUCCARO

Sant'Angelo in Vado 1540 – Ancona 1609

### 3 *Study for the South Section of the Cupola of the Duomo, Florence, illustrating the Deadly Sin of Gluttony*

Pen and brown ink and brown and pink wash, squared in red chalk

Watermark a crown and star (Briquet 4835), inscribed *buono et ottimo* at lower left

166 x 306 mm (6 ½ x 12 in.)

#### PROVENANCE

Modesto Ignacio Bonaventura Luigi Genevosio (c.1719-1795), formerly known as Conte Gelosi (L. 545); collection Ryudolf Peltzer (1825-1910), Cologne, his sale, H. G. Gutekunst, Stuttgart, 13th-14th May 1914, lot 492; private collection, UK, by descent.

#### LITERATURE

E. James Mundy, *Renaissance into Baroque, Italian Master Drawings by the Zuccari 1550-1600*, exhibition catalogue, Milwaukee Art Museum and National Academy of Design, New York, 1989-1990, pp.218-219, Fig.39.

Grand Duke Cosimo de' Medici gave the commission for the *Last Judgement* scheme of the decoration of the cupola of S. Maria del Fiore (the Duomo) to Vasari, who began work on the project in 1572, but died two years later leaving the work unfinished. Responsibility for the iconography of the project had been given to Vincenzo Borghini, Prior of the Ospedale degli Innocenti and a Florentine erudite who had worked closely with Giorgio Vasari on other Grand Ducal projects. Borghini

took inspiration from Dante's *Divine Comedy* and together with Vasari conceived a complex scheme, both rigorous and comprehensible, but at the same time compatible with the eight compartment structure of the dome.

Cosimo de' Medici died two months before Vasari, and his successor Francesco I paused before choosing an artist to complete the work, relying on his advisors and the probable recommendation of the sculptor Giambologna. Federico Zuccaro was just a few months into an already promising sojourn in England when he was summoned by the Grand Duke to receive the commission to complete the decoration. The artist swiftly returned to Florence: Not only was Brunelleschi's dome a masterpiece of the Quattrocento, but the subject of the Last Judgement gave to all ambitious artists an opportunity for an interesting confrontation with Michelangelo's sublime work at the Sistine Chapel. Federico, who often took pleasure in immortalising his own and his brother's life in drawings, commemorated his participation in the project in a sheet in the Uffizi and a painting in the Biblioteca Hertziana in Rome. The drawing shows Federico in profile looking at plans while Vincenzo Borghini points to a cross section model of the cupola; a woman stands beside him looking at Federico, and another man, probably representing Vasari, is seated and sleeping at the other side of the table. Instead, in the painting, only the three main figures appear, a solemn looking Federico, the humanist, now Benedetto Busini (identifiable by his squint!) and the matronly woman.



**Fig. 1** F. Zuccaro, *Allegory of Gluttony*, fresco (detail), Florence, cupola of the church of Santa Maria dei Fiore.

Working with Lorenzo Sabatini as his principal assistant Vasari had completed the Biblical figures amongst architecture forming a band below



the lantern and four of the eight compartments containing angels, figures of the Church and the Virtues. Federico was therefore left with the task of completing the four remaining sections and the entire lowest band illustrating the Seven Deadly Sins with the eight East sections showing the *Church Triumphant over Death, Time, Nature* and the *Seasons*. Moving away from Vasari's scheme for which a small number of studies survive<sup>2</sup>, and incorporating many iconographical differences, Federico worked firsthand to complete all the designs and drawings for these remaining sections and employed assistants to contribute to the execution of the fresco work. Unlike Vasari, Federico chose to use the 'a secco' method for painting, which allows for a more fluid and rapid technique and is not subject to the significant vagaries in temperature common to Florence, although this method is less resistant to the effects of time and humidity. The project began in August 1576 and was completed in less than two years. Public reaction to the fresco scheme was controversial and probably some were led by anti-Medicean views including those who declared the cupola to have been more beautiful and more impressive when it was unpainted. Zuccaro himself had prepared designs for further frescoes to extend as far as the sacristy but Francesco I was unwilling to continue financing the project.

This is a preparatory study for the lowest part of the central south section of the cupola, illustrating one of the seven Cardinal sins, that of Gluttony (Fig. 1). A large horned devil restrains the woman with one hand wrapped around her head whilst with the other, he forces bread into her mouth. A frightened looking man on her left, presumably her fellow-sinner, has one finger to his mouth in a gesture of fear or

disgust. The aghast face of another sinner is sketched behind him. A pale red wash suggests the heat and the licking flames of Hell's furnace. Amongst the surviving drawings related to this work, this is certainly one of Federico's most lively and inventive preparatory studies.

A drawing cut to the shape of the south-west section of the cupola and possibly intended for use in displaying the project in model form is in the Metropolitan Museum of Art<sup>3</sup>, and there are five large, highly finished *modelli* for sections of Hell in the British Museum<sup>4</sup>. Their large scale compares closely in relative terms with the present work, this preliminary sheet depicting the equivalent of roughly a third of the *modelli*. Five further *modelli* survive in the Albertina Graphische Sammlung, Vienna, including one for this south section, showing *Gluttony* on the right hand side<sup>5</sup> and other drawings of various types, including chalk studies from life for saints, Kings and other good souls, are in the Ashmolean, the Louvre and the Uffizi<sup>6</sup>. Zuccaro filled the lowest register of his vast work with a fully imagined inventory of sinners eternally punished for their hideous sins by an army of vicious demons and other monstrous creatures. Above this are the ranks of the noble and the blessed leading upwards to the Heavenly Realm. Federico made recognisable portraits of the Medici father and son, Cosimo II and Federico I, of François I, the Holy Roman Emperor Charles V and the English king, Edward VI and amongst the blessed he took the opportunity to depict himself, palette in hand, his brother Taddeo (who had died in 1566), the Humanists Vincenzo Borghini and Benedetto Borghini, the sculptor Giambologna and many female portraits of women from his circle<sup>7</sup>.

Actual size detail



# JACOPO LIGOZZI

Verona 1547- Florence 1627

## 4 *The Holy Family with St Anne and the infant St John the Baptist*

Pen and brown ink, grey-brown wash, highlighted with gold paint and pricked for transfer

Framing lines in brown ink. On brown paper and laid down

Inscribed with initial *f* at centre top of the verso. Numbered 160 and inscribed *Ligozzi* at bottom left

270 x 185 mm (10 <sup>5</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>4</sub> in.)

### PROVENANCE

Leopold I, Prince von Anhalt-Dessau (1676-1747), his mark on the verso (L. 1708 b); private collection, London.

Born into a Veronese family of painters and embroiderers of Milanese origins, Jacopo Ligozzi served his first apprenticeship with his father, Giovanni Ermanno Ligozzi, some of whose works are known and are mostly still *in situ* in Veronese churches. Jacopo Ligozzi married in 1575, but in 1577 he left for Florence to become, in the words of the scientist and botanist Ulisse Aldrovandi, *l'eccellente pittore* of the Medici court. For ten years he was in the service of Francesco I de' Medici, a generous and enlightened patron, whose fascination with natural history and botany provided Jacopo Ligozzi with the opportunity to exercise his talent as a miniaturist and to demonstrate the dexterity of his draughtsmanship resulting in spectacular studies of plants and animals executed on vellum, about 150 of which are mainly in the Uffizi collection. His talent, both versatile and particular, with some quirks that add to its charm, helped him to continue his work with as much success for the heirs of Francesco I – Ferdinando I, Cosimo II and Ferdinando II de' Medici. In addition to his position as a draughtsman of plants and animals, he fulfilled several other functions: court painter, draughtsman for the *Opificio delle pietre dure*, designer of *apparati* for celebrations and funerals. For example, he took part in the execution of twelve compositions in grisaille for the funeral of Francesco I. Furthermore, he was responsible amongst other artists for designing the decorations for the wedding of Ferdinando de' Medici and Christine of Lorraine. Only one testimony of his participation in this event remains – a very detailed drawing in the British

Museum *The allegorical crowning of Tuscany by Cosimo I* (1874.0808.35), preparatory for a large canvas, today lost, destined to ornate the façade of the Palazzo Vecchio. Ligozzi equally painted large altarpieces for churches in Florence, but also in Pisa, Lucca and Modena, and among his most important religious commissions we can name the frescoes in the cloister of the Church of Ognissanti. He is also known for his *Memento Mori* paintings and drawings, which are among the most striking in the Seicento art, like the one in the Aberconway Bodnant collection, executed on the back of the portrait of a young woman.

Alongside his important public commissions, Ligozzi also produced small devotional paintings for private patrons. "Large painting was not the only art in which Ligozzi gained a prestigious reputation: but he also succeeded in painting small copper pictures of sacred stories and images..."<sup>1</sup>. The present drawing may well be preparatory for one of these "piccoli quadretti", which Luigi Bastianelli praises further in the text for their "soft texture, the mellowness and delicacy of their complexion, lovely and the solemn distribution of draperies, and the accuracy and volume of the figures". These must have been preceded by drawn *modelli* which Ligozzi would have presented to his patrons and which he produced in his most refined manner, in brown ink, finely heightened with white gouache or gold. For example, the drawing with *Saint Catherine of Alexandria carried by angels to Mount Sinai* in the British Museum (1943.1113.34) is preparatory for the painting of the same subject in the Palazzo Pitti. His models are sometimes pricked for transfer, such as the *Martyrdom of Saint Catherine of Alexandria* (the Louvre, Inv. 5028), which is preparatory for the painting of the same subject in the Palazzo Durazzo





Pallavicini in Genoa and the *Holy Family with the Infant Saint John the Baptist* (the Louvre, Inv. 5023), of which, however, no painting is known.

The present drawing belongs with the above-mentioned category of works. Hitherto unpublished, it would surely have been made in preparation for a devotional work executed for a private patron. But the highly refined draughtsmanship and meticulously applied gold highlights also make it a precious object destined for a collector, as was the case with most of Ligozzi's "bellissimi suoi disegni". Despite the splendid execution, the scene is intimate in character, with a familial atmosphere. The setting is modest – a chair, a stool and a basket of fruit – which might reflect the influence of the Counter Reformation. The impact of the Northern school is just as significant but it is mostly revealed in the

imitation of general effects of wood engravings in chiaroscuro as well as in the employment of space which does not depend strictly on linear perspective. Ligozzi drew significant inspiration from northern artists, as evidenced, for example, by a drawing *Lovers Surprised by Death* inspired by Hans Burgkmair's print of the same subject. There is certainly nothing surprising in Ligozzi's exposure to Northern and particularly German influence, as Verona, more than other cities of the Italian peninsula, had maintained a constant but fluctuating pattern of calm and stormy relations with the Holy Roman Empire. It is in fact in the collection of Leopold I, prince of Anhalt-Dessau in Germany, that this drawing remained for over two centuries, until the collection's dispersed in two sales in Berlin in 1927.



# RUTILIO MANETTI

1571-1639 Siena

## 5 *A Life Study: a Monk Sleeping on a Straw Mat Leaning against a Pile of Books on a Mattress*

Red chalk

Inscribed *Annibal Carrache* on the verso.

250 x 378 mm (9 <sup>7</sup>/<sub>8</sub> x 14 <sup>7</sup>/<sub>8</sub> in.)

The attribution of this striking drawing to Rutilio Manetti was first suggested by Dr. John Marciari. The quality and handling of the rich red chalk has a distinctly Siense flavour but as a figure study it is conceived with a greater naturalism than is generally seen in the school of Francesco Vanni, the principle Siense painter of the late 16<sup>th</sup>, early 17<sup>th</sup> centuries. Vanni visited Bologna and was certainly aware of the Bolognese research in figure drawing but, in his own drawings, he does not seem to have taken on the realistic quality common to the technique and style of Bolognese figure studies. It appears to have been his pupil Rutilio Manetti who was most strongly inspired to work in this less mannered, more naturalistic and observational manner. In Siena itself, Manetti encountered Bartolommeo

Cesi's work<sup>1</sup> when two altarpieces by him were installed in the Certosa di Maggiano in 1612. In his later projects, he clearly shows the influence of Caravaggism though whether he actually spent time in Rome himself is not recorded. Manetti's painting style certainly changes considerably in the course of his career from the sweet faced, hierarchical early works painted in the Vanni manner to powerful and dramatically lit pictures such as the *St. Jerome Comforted by Angels* of 1628<sup>2</sup>. This Caravaggist aspect of his work has been a fascinating issue for art historians in the last decades and has led to considerable discussion and research. Luigi Lanzi in his *Storia Pittorica* of 1795-6 likened Manetti to Guercino<sup>3</sup>. Marco Ciampolini describes Manetti as the "most modern" artist working in Siena at the turn of the century and adds that his activity during the first decade of the 17<sup>th</sup> century revitalised Siense culture, by reflecting updated Bolognese prototypes through his leaning towards naturalism and his instinctive propensity towards realism<sup>4</sup>.

This attribution, initially advanced on the basis of stylistic similarities, is confirmed by comparison with the figure in an altarpiece which the artist painted for the church of Sant'Agostino in Monticiano, *The Death of the Blessed Antonio Patrizi* (Fig. 1). This young Augustinian hermit (1287-1311) became the object of a local cult after he died whilst visiting his fellow monks. Alessandro Bagnoli, curator of the 1978 exhibition on the artist, describes the painting as one of Manetti's most interesting and proposes a dating around 1626 because of its evidently Caravaggesque style<sup>5</sup>. The artist painted the figure of the blessed Antonio Patrizi with only minor variations from his preparatory drawing: the young hermit is represented lying on a bed instead of the straw mat, leaning against a pile of books, with his hands and feet positioned in a very similar way. Both works show the hermit shaggy haired and with an incipient moustache. These highly realistic details may suggest that Manetti used a studio



**Fig. 1** R. Manetti, *The Death of the Blessed Antonio Patrizi*, Monticiano, Sant'Agostino.



assistant dressed in a cowl and then changed it to the Augustinian habit in the painting. Manetti's increasing naturalism and interest in bold lighting and still life detail can be seen also in the well-known painting of the *Ecstasy of Mary Magdalen*, dated to circa 1620, versions of which are in the Galleria Pallatina, Florence, and the church of Sant'Eustache in Paris<sup>6</sup>. In these two works, the saint is represented in her last moments of life, lying horizontally along the picture plane, depicted with the same striking naturalistic effect. To this day, the study of the artist's draughtsmanship

is still lacking, an incongruity Pierre-Jean Mariette already lamented in his *Abeceario*: "he deserves to be better known than he is; he was exceptionally graceful in composition and the expression of his heads."<sup>7</sup> This keen admirer of the 18<sup>th</sup> century, whose collection included Manetti's beautiful oil on paper representing *The Flight into Egypt*, now in the Louvre (Inv. 1285), and drawings by Vanni and Salimbeni, must have seen the value of his graphic technique showing the influence of his Siennese heritage and the naturalistic developments in Rome and in Bologna.





# DOMENICO ZAMPIERI, CALLED IL DOMENICHINO

Bologna 1581 – Naples 1641

## 6 Two studies for the pendentives in the dome of Sant'Andrea della Valle in Rome:

### *Saint Luke*

Red chalk, red chalk wash, incised squaring lines for transfer in red chalk, made up of two sheets of paper joined together

Watermark a coat of arms with three mountains surmounted by letter F

510 x 555 mm (20 x 21 <sup>5</sup>/<sub>8</sub> in.)

### *Saint John the Evangelist, recto; Study of standing figures and of crossed legs, verso*

Red chalk, red chalk wash, incised squaring lines for transfer in red chalk, made up of two sheets of paper joined together

Watermark three mountains surmounted by a fleur de lys in a circle. Inscribed *del Domíniquino n° 186* in pen and brown ink by an eighteenth-century hand on the old mount.

668 x 513 mm (26 <sup>4</sup>/<sub>8</sub> x 20 <sup>2</sup>/<sub>8</sub> in.)

### PROVENANCE

Francesco Raspantino; Carlo Maratta; possibly Andrea Procaccini; possibly his widow Rosalia O'Moore; private collection.

### LITERATURE

Romeo Galli, *La collezione d'arte di Carlo Maratta, Inventario e notizie*, Biblioteca de "L'Archiginnasio", serie II, XXXIV, Bologna, presso Nicola Zanichelli, 1928, p.20, lot 41.



**Fig. 1** Domenichino, *St. Luke*, fresco, Rome, Sant'Andrea della Valle, .

These two spectacular, previously unpublished designs are preparatory for the pendentives in the dome of the church of Sant'Andrea della Valle in Rome (Figs. 1-2). The decoration of the dome was one of the most important religious projects of the short pontificate of Gregory XV and probably the masterpiece of Domenichino's artistic career. Elected pope in 1621, the former archbishop of Bologna, Alessandro Ludovisi, naturally favoured the artists from his native town for the important works that he was keen on undertaking. Thus, Domenichino – whose first son the pope had baptized in the Bolognese church of San Petronio three days before his election to the apostolic throne – was summoned to Rome, appointed architect of the apostolic palace in April 1621, and entrusted with the commission for a part of the decoration of Sant'Andrea della Valle.

The building of this Theatine church had begun in 1591 under the supervision of Giacomo della Porta. In 1608, Cardinal Montalto had entrusted Carlo Maderno to bring the construction to a successful conclusion. The transept and the drum of the dome were completed in 1619-20, the roof of the choir in 1621, and, finally, the gigantic dome between 1622 and 1623, with the desire to complete both the construction and decoration works in the Holy Year of 1625. However, this aspiration was not attained, and the first mass was celebrated under





the dome adorned only with elements of stucco and pendentives. The façade was added between 1655 and 1663 by Carlo Rainaldi.

The chronology of the interior decoration of the church is problematic. According to Bellori, it would seem that Domenichino initially had the commission for the entire decoration. He may have lost the commission for the dome, whose decoration was eventually executed by Lanfranco in 1623-1625, following the consecutive deaths of his patrons, Cardinal Montalto in June and Gregory XV in July 1623. Domenichino was thus left only with the job of painting the apse with scenes from St. Andrew's life<sup>1</sup> and that of decorating the four pendentives of the dome with the figures of the Evangelists. In view of the analyses performed by different art historians, the pendentives seem to have been executed between 1624 and 1625<sup>2</sup>, following the decoration of the apse of the calotte but prior to the remaining frescoes. This is supported by Bellori's testimony determining that Domenichino began "dalli quatro triangoli, overo peducci sotto la cupola con li quattro Evangelisti"<sup>3</sup> and that he completed them "in poco più di un'anno"<sup>4</sup>. The pendentives were highly successful and often copied and engraved, particularly by Nicolas Dorigny and François Collignon<sup>5</sup>.



**Fig. 2** Domenichino, *St. John the Evangelist*, Rome, fresco, Sant'Andrea della Valle.

Having been trained in Bologna at the Carracci's Academy, Domenichino inevitably used the method that he learned there: all decoration projects involved enormous preparatory work, and the quantity of relating drawings is considerable. Domenichino's entire graphic production, including his own drawings and cartoons as well as drawings by other artists in his possession – including those by the Carracci – were bequeathed after his death in April 1641 to his Neapolitan pupil Francesco Raspantino. An accurate inventory of Raspantino's collection was made in 1664, which helped art historians to trace the trajectory of a large part of Domenichino's sheets<sup>6</sup>. It contains fifteen "istorie di lapis rosso" for the pendentives, which in all likelihood include our drawings as all the other drawings for Sant'Andrea della Valle are in black chalk. In 1665, some sheets were sold, Pier Francesco Mola being among the purchasers, but the bulk of the collection was acquired by Carlo Maratta. When in his possession, it was visited by countless artists and connoisseurs, including Giovanni Pietro Bellori and Giovanni Battista Passeri<sup>7</sup>. The Maratta inventory contains a substantial number of drawings, among which are "li quattro Angoli di S. Andrea della Valle, disegnati dal Domenichino con apis rosso, finiti" (*the four corners of Sant'Andrea della Valle, drawn by Domenichino with red chalk, finished*)<sup>8</sup>. The present drawings of St John the Evangelist and St Luke are included in this group, and the other two showing St Mark and St Matthew are now in the Accademia de San Fernando in Madrid (see discussion below).

Maratta sold part of his collection, mainly drawings and cartoons, to Giovanni Francesco Albani, later Pope Clement XI, who tried to prevent their sale abroad. They however were eventually acquired by King George III of England and reside today in the Windsor Castle collection. Among them, there are 174 Domenichino drawings in black chalk relating to his work in Sant'Andrea della Valle, including about sixty sheets preparing the pendentives, this group "in terms of intrinsic aesthetic quality" being considered as "the peak of the collection."<sup>9</sup>. Another group of drawings and paintings from the Maratta collection passed to his heirs. His former assistant Andrea Procaccini, who had become court painter and art adviser to Philip V, helped the Spanish sovereign to purchase 123 paintings from this collection. Following Procaccini's death





**Fig. 3** Domenichino, *St. Mark*, drawing, Madrid, Academia de Bellas Artes de San Fernando.



**Fig. 4** Domenichino, *St. Matthew*, drawing, Madrid, Academia de Bellas Artes de San Fernando.

in 1734, his widow Rosalia O'Moore sold a group of drawings to the San Fernando Royal Academy approximately between 1772 and 1778<sup>10</sup>. Among the sheets from this group, there are drawings by Carlo Maratta, Andrea Procaccini, Andrea Sacchi, Lanfranco and Domenichino. They include two studies by Domenichino, very similar to the present sheets, which are preparatory for the pendentives showing the other two evangelists: *Saint Mark* (Fig. 3) (D 2387, 475 x 553, red chalk, squared for transfer) and *Saint Matthew* (Fig. 4) (D 2388, 427 x 510 mm, red chalk, squared for transfer). These two drawings, just like our two sheets, were part of the lot of four drawings from the Maratta collection preparatory to "Quattro Angoli di S. Andrea della Valle." All four have been separated from their original mounts which were inscribed by an 18<sup>th</sup> century hand: *original del Domíniquino*, and numbered *n° 185* and *n° 186*<sup>11</sup>. The same inscription can be found on other drawings in the Real Academia de Bellas Artes de San Fernando, such as a caricature by Domenichino and sheets by Andrea Sacchi and Carlo Maratta. Alfonso Perez Sanchez observes that the inscription, in Spanish, always provides accurate attributions<sup>12</sup>. It may have been executed by one of Andrea Procaccini's heirs as an inventory record, possibly in preparation of the sale to the Royal Academy of San Fernando or other sales. The present drawings were probably sold by Procaccini's heirs to other Spanish collectors, such as Céan Bermudez, Valentin Cardera or Jose de Madrazo, who owned

a number of drawings by Maratta, which are now in the Madrid National Library and the Academia de Bellas Artes.

The use of red chalk, emphasized in the Raspantino and Maratta inventories, is remarkable as most designs for the apse are in black chalk. The references to Correggio and Parmigianino, besides the more obvious motives inspired by Michelangelo, have been mentioned by John Pope-Hennessy, for whom, for example, the overall composition of the pendentive representing Saint Luke is reminiscent of that of the pendentives with Saint Luke and Saint Ambrose in the church of San Giovanni Evangelista in Parma. Moreover, the face of Saint John is similar to that painted by Correggio in the lunette of the same church; both figures, with the head cast upward and locks of hair thrown back, resemble the bust of Alexander the Great dying<sup>13</sup>. The use of red chalk for large-scale preparatory pendentive designs also reveals the search for smoothness, also reminiscent of Correggio's graphic and painted work.

Drawings by Domenichino are extremely rare outside institutions, and in view of their important provenance and connection with arguably Domenichino's most successful achievement as an artist, as well as their sheer quality, considerable dimensions and unpublished status, the present sheets are to be considered as the most significant drawings by Domenichino to come to light in recent years.



# JACOB JORDAENS

Antwerp 1593 – 1678

## 7 *Mercury Standing, Seen from Behind*

Black and red chalk, sepia wash, heightened with white  
Inscribed *C* at upper left and *Rubens* at lower right  
464 x 283 mm (18 1/4 x 11 2/8 in.)

### PROVENANCE

Sale Paris, Drouot, 4 May 1933, lot 87, illustrated; sale Paris, Drouot, 4 February 1972 (uncatalogued); collection Jacques Petit-Horry, Paris; sale Paris, Drouot, Audap-Godeau-Solanet, 26 June 1987, lot 123; sale Amsterdam, Christie's, 25 November 1992, lot 542; sale Paris, Tajan, 7 April 1995, lot 94; sale Munich, Hampel, 4 December 2009, lot 25; collection Bert Quadvlieg, The Netherlands, until 2018.

### LITERATURE

Chantelou, "Au fil des Ventes. Comestibles et vénéneux", *Le Monde*, 8 March 1972, p. 17; R.A. d'Hulst, *Jordaens Drawings*, Bruxelles, 1974, vol. I, p. 147-148, cat. A53, vol. III, no. 60, illustrated; Galerie Claude Aubry, *Dessins des Ecoles du Nord dans les collections privées françaises*, Paris, 1974, cat. 57, pl. 59, illustrated; R.A. d'Hulst, "Jordaens Drawings, Supplement I", *Master Drawings*, 18, 1980, 3, p. 363, Fig. 3; H. Oursel, *Donation d'Antoine Brasseur*, exhibition catalogue (Lille, Musée des Beaux-Arts, 8 May – 27 September 1981), Lille, 1981, p. 82.

### EXHIBITED

Paris, Galerie Claude Aubry, 8 May – 1 June 1974. Requested for the forthcoming exhibition *Designed by Rubens*, to be held in the Rubenshuis, Antwerp, and other venues in Spring 2021.

A pupil and the son-in-law of Adam van Noort, Jacob Jordaens was one of the major representatives of baroque painting in Antwerp, together with Rubens and van Dyck. A member of the guild of Saint Luke in Antwerp, he spent almost his entire career in this city except for short voyages. He never travelled to Italy but studied Venetian artists through the prints and copies in his possession, as well as Caravaggio's original *Madonna of the Rosary* in the Antwerp Dominican church (today the church of Saint Paul). He was never Rubens's pupil in the strict sense of the word but did not escape the influence of the

master who occasionally engaged him. A prolific painter, also highly diverse in his choices, and head of an important workshop, Jordaens became even more active after the death of Rubens in 1640, receiving commissions from religious authorities as well as from European royalty, including Charles I of England, Christina of Sweden, and the widow of prince Frederic Henry of Orange Amalia van Solms. His commissions for private collectors were also large in number and diverse, as well as his drawings which constituted an immense repertory of shapes and ideas that he often returned to in order to animate his large-scale mythological, allegorical and religious compositions.

Of a rather carnal aspect, this Mercury seen from behind seems to have been inspired by a sculpture, as indicated by a circular rapidly sketched base. In fact, a statuette in ivory once in Rubens's collection was described in the inventory drawn up upon his



**Fig. 1** Attributed to A. Quellinus The Elder, *Mercury*, ivory, Saint-Petersburg, The Hermitage Museum.





**Fig 2** J. Jordaens, *Mercury*, Boston, Fogg Art Museum.

death in 1640 "*Un Mercure aussi fait d'yvoire, de l'invention de feu Mons. Rubens*"<sup>1</sup>, now in the Hermitage in St. Petersburg (Fig. 1) along with its pendant, the *Venus at her Bath*, also naked and designed by Rubens. Both statuettes of about 55 cm had been ascribed to Georg Petel before Alfred Shadler proposed an attribution to the Antwerp sculptor Artus Quellinus the Elder (1609-1668) and suggested a dating before his Italian sojourn between 1635 and 1639.<sup>2</sup> His bas-relief of *Mercury* in the Royal Palace of Amsterdam, although executed later in around 1650, has similarities with the figure in the present sheet: its pose is also inspired by ancient sculpture and it has the same detail of the long elegant fingers placed around the object in his hand. However, the name of his teacher, François Duquesnoy (1597-1643), well known for his small-size works in ivory, wax and bronze, has also been mentioned<sup>3</sup>.

Whoever the sculptor of the statuettes may have been, they are Rubens's invention according to the description in the inventory of the collection. He must have executed drawings or preparatory sketches which probably influenced Jordaens as much as the sculpture itself<sup>4</sup>. In effect, a drawing of a "*Venus Seen from behind*" in the Louvre (RF2028), showing a somewhat more robust woman, is a preparatory study for the *Venus*. Furthermore, a painting by Rubens in the Prado (Inv. 1658), shows the figure of Mercury standing in a frontal position, in contrapposto, in a pose borrowed from the

Vatican *Meleager*. The god is seen to hold a wand instead of the purse and is wearing a mantle over his shoulders which discreetly covers the lower part of his body. It is also possible that Rubens drew inspiration from a Goltzius's print after Polidoro da Caravaggio<sup>5</sup>. Conceivably, Rubens might have executed preparatory drawings for the sculpture of Mercury too, although no such works are known. Another sheet by Jordaens in the Fogg Art Museum in Cambridge, MA<sup>6</sup>, of similar dimensions and technique as the present drawing, shows Mercury seen frontally, in a very similar pose to the figure in the present sheet (Fig. 2). A further drawing in Copenhagen, also shows Mercury frontally, with a rooster at his feet, the wand in his right hand placed behind the hip. Originally considered to be by Georg Petel, it has now been attributed to Rubens's workshop after being for a long time attributed to Georg Petel<sup>7</sup>.

The Fogg Art Museum sheet and the sculpture in the Hermitage are less chaste than Rubens's painting: the mantle, which covers the god's shoulders, but unveils the lower part of the body, accentuates his nudity. In both drawings, Jordaen's highly characteristic use of red chalk hatching, black chalk and brown wash, confers a definite carnal aspect to the figure of Mercury. In fact, the highly realistic lights effects achieved on the body suggest that the present sheet might have been drawn after a live model.

Is this merely a drawing after the sculpture? Or is it possible that the reception of the sculpture led to a succession of copies and imitations in the workshop and in Rubens's entourage, thus creating a challenge between sculpture and draughtsmanship to show their ability to render flesh and allow all sorts of interpretations and digressions, whether with or without the use of a live model? In fact, the hypothesis of a collective exercise seems to be supported by the presence of the rooster at Mercury's feet in the Copenhagen drawing: in order to insert it in the composition the draughtsman had to stretch the base of the statuette on the left and the wand, placed rather artificially in the elbow of the god's folded arm seems to have been added as an alternative idea. Lastly, the figure of Mercury seen from behind, recurs in a very similar pose in the painting of *Mercury and Argus* executed by Jordaens's workshop, which shows that the works inspired by the sculpture and executed by artists in Rubens's circle was repeated in Jordaens's workshop<sup>8</sup>.





# SIMON VOUET

Paris 1590 – 1649

## 8 *Head of an Old Bearded Man*

Black chalk, heightened with white on buff paper  
200 x 145 mm (7 <sup>7</sup>/<sub>8</sub> x 5 <sup>3</sup>/<sub>4</sub> in.)

Called back to France in 1627 after a fourteen-year stay in Rome, Simon Vouet returned to the capital with a style imbued with Italian culture, in which the understanding of the human figure rests on drawing after nature as the essential tool for all pictorial work. The importance he gives to drawing explains in large part Vouet's success in Paris with the artists of the following generation who profited from their apprenticeship in the workshops he occupied at the Louvre.

The important commissions that Vouet had received in Italy (decorations of chapels, altarpieces), his recourse to assistants<sup>1</sup>, the fact that an artist such as Claude Mellan, who moved to the Eternal City in 1624, sought drawing lessons from him<sup>2</sup>, and the fundamental place that drawing occupied in the genesis of his Parisian oeuvre, are all facts that suggests that the artist had already placed the drawing at the heart of his work long before he was summoned back to Paris by the king. While Vouet rapidly sketched his compositions in black or red chalk, and wash, he prepared the figures in his paintings with detailed studies executed in black chalk and light touches of white chalk, as can be seen in the present drawing.

This study is not related to any figure in Vouet's

paintings but bears similarities with his works of the Italian period and those executed shortly after his return to Paris. A testimony of the naturalistic inclination in Vouet's art, The present study of the head of an old man recalls that of the figure of Saint Jerome in the painting of *Saint Jerome and the Angel* (Washington, National Gallery of Art), or, for example, the figures in *The Investiture of Saint Francis* (Rome, the church of an Lorenzo in Lucina), as well as the apostles in the *Last Supper* (Loreto, Museo Apostolico). In both the Head of Saint Jerome and the present study, Vouet focuses on drawing the wrinkles on the forehead and the folds under the eyebrows, and models the cheeks with light. Dating this drawing with any precision is difficult because on the one hand, the artist's corpus of drawings from the Italian period is very limited<sup>3</sup> and, on the other hand, because the artist used similar figure types in his paintings at intervals of several years. Nevertheless, the freedom of execution of the hair and beard is found in other drawings which date from the early 1630s, such as, for example, the *Head of an Old Bearded Man in profile to the right* (Paris, Musée du Louvre<sup>4</sup>), which suggests that the present sheet might have been executed during the same years.



Actual size

# CLAUDE GELLÉE, CALLED LE LORRAIN

Chamagne 1600 or 1604/1605 – Rome 1682

## 9 *Two Mules, recto; Landscape Study, verso*

Pen and brown ink, brown wash

100 x 160 mm (3 15/16 x 6 1/4 in.)

Born in Lorraine and later nicknamed after his native province, Claude Gellée left for Italy in his early youth. His biographers's opinions differ as to the reasons of his departure. He appears to have lived in Rome and Naples and worked for Goffredo Wals and Agostino Tassi. After a brief return to Lorraine in 1625-1627 when he worked for Claude Deruet, he returned to Rome where he settled permanently. There he befriended the *pittori fiamminghi*, those Dutch and Flemish artists living in Rome who founded the Schilders-Bent – band of painters – whose members Herman van Swanevelt, Cornelis Poelenburch and Bartholomeus Breenbergh were famous for their habit of drawing outdoors, *sur le motif*. The painter and theorist Joachim Sandrart, Claude's principal biographer, describes how the artist "tried by every means to penetrate nature, lying in the fields before the break of day and until night in order to learn to represent very exactly the red morning-sky, sunrise and sunset and the evening hours." This poetic but tedious habit was later replaced by that of painting directly *en plein air*, which Claude Lorrain had presumably learnt from Pieter van Laer and Joachim Sandrart.

Animals – mainly cows and goats, and more rarely mules – undeniably populate Claude Lorrain's paintings no less abundantly than human figures, and he drew them in large quantities. It is easy to imagine him marching in the fields drawing the cattle *sur le motif*, in accordance with the practice he developed alongside the *fiamminghi*. Claude's graphic corpus numbers about 80 animal drawings. Sixty-four of them come from what Marcel Roethlisberger calls "the animal album". Assembled towards the early eighteenth century, this album put together "sixty-two drawings representing animals and plants by Claude Lorrain"<sup>1</sup> which the Odescalchi family preserved in "six quaternions of paper tied together"<sup>2</sup> according

to an inventory of 1713. Among the animals from the album, cows make up the vast majority, with only six drawings of goats, three of mules and of sheep, and four drawings of does. consigned for sale at Sotheby's sale by a family member on 20 November 1957, the album was purchased and dismembered by the London dealer Hans Calman<sup>3</sup>. Several of these sheets are now in museums and private collections.

According to Marcel Roethlisberger, among these studies dated to the 1630s-1640s, only two out of the sixty-four contained in the album are preparatory for animals in his paintings. Similarly to the present drawing, the majority of these sheets are small in size, sketchily drawn and mainly show animals in profile. All share the same rapid, short and almost scratchy penwork. The horizontal and vertical hatching in the present drawing is characteristic of the artist, who made systematic use of this technique to render animal fur, as well as, occasionally, to depict vegetation, water and tree trunks.

For Sandrart, "he is so unhappy in his figures and animals, be they only half a finger long, that they remain unpleasant in spite of the fact that he takes great pain and works hard on them, and has drawn from life and from statues for many years in Rome in the academies, and that he studied the figures more than the landscapes"<sup>4</sup>. For Baldinucci, on the contrary, "the four-footed animals, particularly cattle, goats, and others are well imitated and finished with great affection"<sup>5</sup>. In truth, due to the rapidity in which some are executed, Claude's animal drawings can sometime appear awkward. Nonetheless they reveal an acute sense of observation and an affectionate attention to nature, and are often movingly poetic, as in the present drawing.

We are grateful to Professor Marcel Roethlisberger for confirming the attribution.



Actual size

# EUSTACHE LE SUEUR

Paris 1616 – 1655

## 10 *Two Head Studies, preparatory for Saint Gervasius and Saint Protasius*

Black and red chalk, heightened with white, yellow pastel  
195 X 146 mm (7 <sup>5</sup>/<sub>8</sub> x 5 <sup>6</sup>/<sub>8</sub> in.) ; 192 x 147 mm (7 <sup>9</sup>/<sub>16</sub> x 5 <sup>9</sup>/<sub>16</sub> in.)

These two elegant head studies are preparatory for the central figures in Eustache Le Sueur's large tapestry cartoon in the Louvre *Saint Gervasius and Saint Protasius Led before Astasius for Refusing to Sacrifice to Idols* (Fig. 1). The cartoon is part of an important commission for the church of Saint-Gervais, Paris. The various stages of this commission are well documented and studied in detail by Alain Mérot in his monograph on the artist<sup>1</sup>.

On 24 March 1652, the wardens of the church of Saint Gervais elaborated a detailed document for the commission of six paintings and ten monochrome bas-reliefs - to be reproduced in tapestries - to Eustache Le Sueur who was, by then, at the height of his career. The painter had refused to sign the commission, "until he had made the first painting and delivered the frame to check if he could make a living out of it"<sup>2</sup>. On completion of the first work in June 1653, Le Sueur requested an increase, which was granted. He then agreed to execute the other five paintings, at the rate of one every six months.

That same year, however, he received important commissions for the decoration of two rooms in the apartments of Anne of Austria – the Queen mother's bedchamber and bathroom – and the bedchamber in the apartments of the young Louis XIV at the Louvre.



**Fig. 1** E. Le Sueur, *SS. Gervasius and Protasius Led Before Astasius*, detail, 1652, Paris, Musée du Louvre.

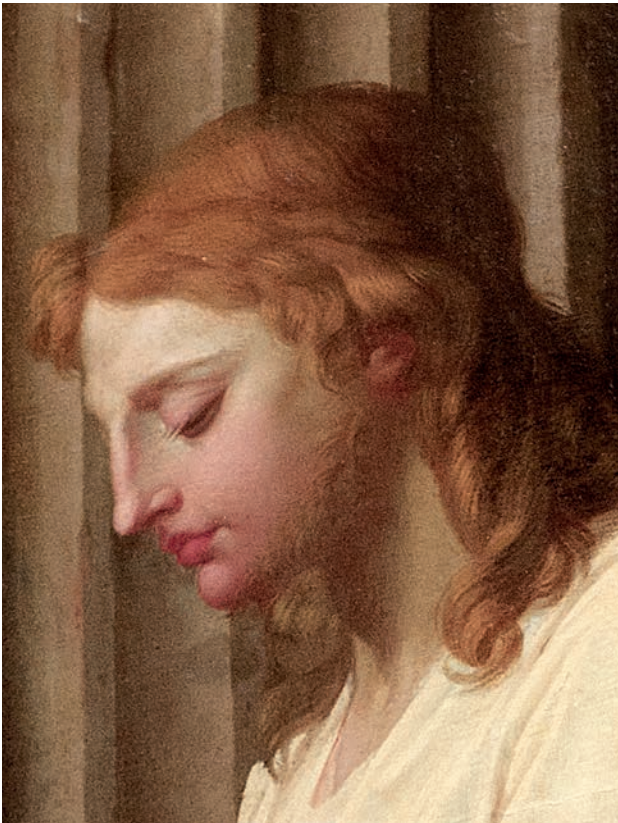
We can thus presume that the painter became pressed for time, which could explain why he only began the second cartoon in 1654-55. Left unfinished at the time of the artist's death, *The Flagellation of Saint Gervasius* (Musée des Beaux-arts, Lyon) was completed by his brother-in-law, Thomas Goussé. Sébastien Bourdon was entrusted with the execution of the third cartoon illustrating *The Beheading of Saint Protasius* and Philippe de Champaigne with the last three of the series representing the appearance of holy martyrs to Saint Ambrosius, the invention of their relics, and the translation of their bodies. The tapestry was produced by the Royal tapestry maker, Gérard Laurent, 'conducteurs des manufactures de tapisserie de haute lisse pour le Roi', as stated in the contract with the church wardens, which was signed on 21 March 1652. The first four were delivered in 1661, the last two a little later.

The creation of the first cartoon is documented by the existence of nine related drawings : two are preparatory for the entire figures of the two main saints – one in the Metropolitan Museum of New York (Fig. 2), the other in a private collection (Fig. 3) – and seven for other figures in the composition<sup>3</sup>. Le Sueur was also to supply three further drawings for the borders of the tapestries<sup>4</sup>. The present drawings are the only known studies of heads executed in connection with the series of paintings and tapestries, and therefore constitute a significant addition to the artist's *corpus* related to this important commission.

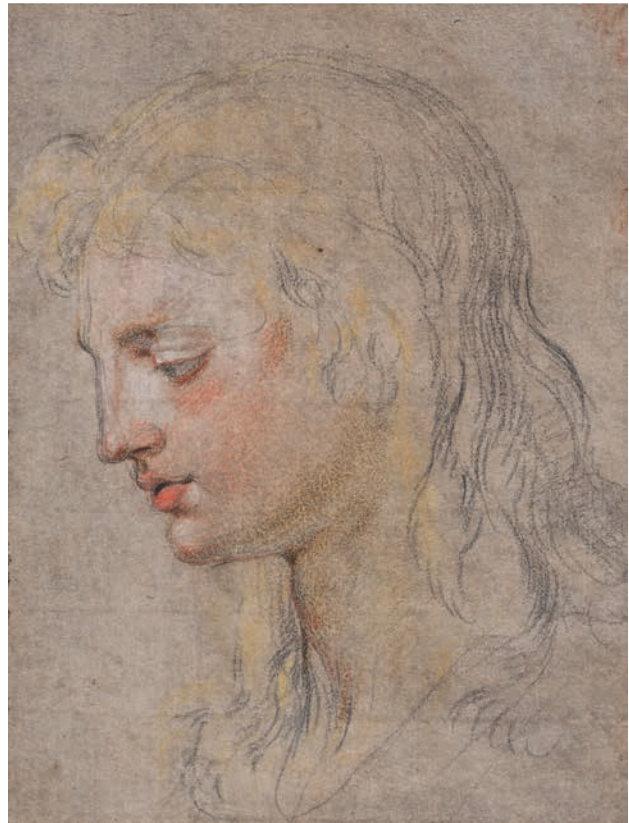
The present two drawings are executed on a grey-beige paper with apparent chain lines, which appears to be the same paper regularly used by Le Sueur. They are preparatory studies with differences for the profiles of the twins brought before the Roman prefect. Saint Gervasius who is shown walking in front of his brother, has his eyes raised both in the present drawing and in the study of the full figure in the Metropolitan Museum, whereas in



Actual size



E. Le Sueur, *St. Gervasius*, detail, Paris, Musée de Louvre.



E. Le Sueur, *Preparatory Study for St. Gervasius*

the painting, his eyes are lowered in resignation. As for Saint Protasius, he has a blond beard in the painting which is missing in both the drawing and in the study of the standing figure in a private collection.

Two peculiarities make these sheets especially interesting amongst Le Sueur's *corpus* of drawings. On the one hand, they are studies which focus solely on the representation of the face, its expression, structure, and luminosity, leaving aside the rest of the body. Inevitably, the artist must have produced a large number of drawings of this type, although the catalogue of his extant drawings lists less than a dozen: two studies for the figure of Diocrès taken from different angles, with and without the shroud, a study for the figure of the altar boy in *Raymond Diocrès Speaking During His Funeral* (Paris, Musée du Louvre), and a study of two monks, preparatory for *Saint Bruno Receiving a Message from the Pope* (Paris, Musée du Louvre). A preparatory study for the profile of one of the shepherds in *The Adoration of the Shepherds* (La Rochelle, Musée des Beaux-Arts)

is in the Albertina, Vienna. Three further drawings of Heads are known: a *Head of a Young Woman Looking up* (D. 361) and a *Head of an Old Man* (D. 364) in the Louvre, and the *Head of a Woman with a Crown of Flowers* (D. 381) in the Art Institute of Chicago, although these do not relate to any of the artist's paintings. On the other hand, the present studies are unique among the extant drawings in that they include colour – Le Sueur seems mostly to have produced drawings in black chalk, often heightened with white. This has caused Alain Mérot to suggest that the coloured pastel was perhaps applied by an assistant. However, close examination under the microscope has revealed that the three different media used on the two sheets are clearly mixed together, with the black chalk overlapping the pastel in several places. Moreover, the masterly execution of the pastel highlights points to an artist highly skilled in the art of drawing and painting. Here, the white and red chalk and pastel are subtly mixed together to produce the highly refined modelling of the faces, sketchily outlined with the more typical black chalk technique characteristic of





Actual size



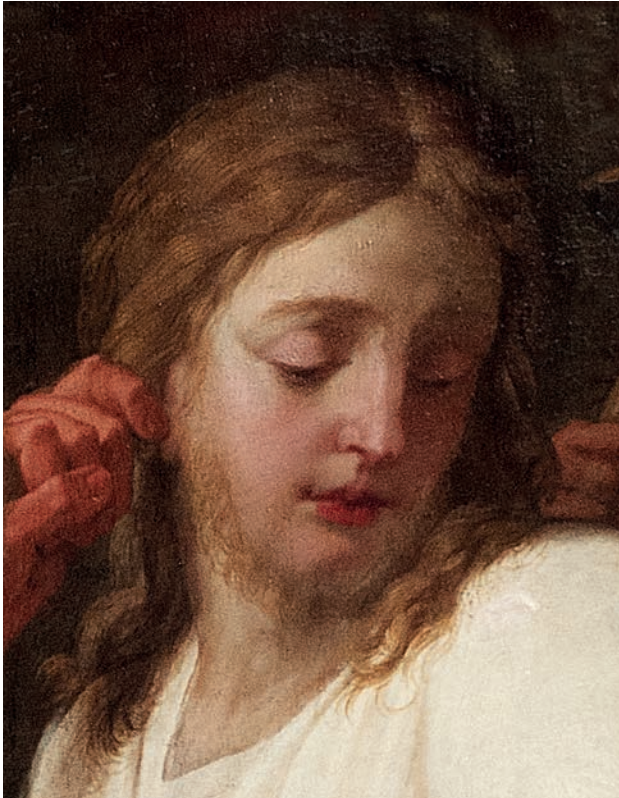
**Fig. 2** E. Le Sueur, *Study for St. Gervasius*, New York, The Metropolitan Museum.



**Fig. 3** E. Le Sueur, *Study for St. Protasius*, Paris, private collection.

the artist and recurring in the other sheets related to the painting of Saint Gervasius and Saint Protasius and to other contemporary projects. The delicate application of colour on the faces is reminiscent of the artist's painting technique: the lips are of a strong red whilst a paler pink defines the cheeks, the nostrils, the bridge of the nose and the ears, and the temples and sides of the nose are highlighted with white chalk. The use of yellow pastel in the hair evokes the blondness of the martyr saints. The eyelids are outlined in red, a feature also found in his paintings. The technique of the present sheets recalls, both the saints in the cartoon in the Louvre, as well as other figures in works also datable to the early 1650s, such as the angel in the *Annunciation* in the Louvre and in the Toledo Museum of Art,

Ohio, and the muses painted in the Hôtel Lambert. This use of colour, whilst unexpected in the drawings of Eustache Le Sueur, is not uncommon in French Art. His tutor Simon Vouet, habitually used black chalk in his drawings, but occasionally coloured his portraits and face studies too, in the manner of the French portraitists, such as Jean and François Clouet and later, Daniel Dumonstier. In fact, the delicate and economic application of the pastel in the present sheets recalls the coloured portraits of the late 16<sup>th</sup> century, rather than the rich pastel technique used in the early 18<sup>th</sup> century. In time, Le Sueur's assistants, realised how the use of pastel could add vitality to the faces and employed this medium. Among them was Charles Le Brun, who used pastel for his portraits of Louis XIV, and for figure studies such as the *Flying*



E. Le Sueur, *St. Protasius*, detail, Paris, Musée du Louvre.



E. Le Sueur, *Preparatory Study for St. Protasius*.

*Female Winged Flying towards the right* in the Louvre (Inv. 28867). Charles and Antoine Coypel almost systematic combined red, black and white chalk in their drawings. It seems therefore unlikely for Le Sueur to have limited himself to drawing solely in black chalk. In his monograph, Alain Mérot analysed the painter's attitude towards colour. Although during his lifetime Le Sueur was not considered a colourist in the Venetian sense of the term, it nevertheless appears that his knowledge of colour – skilfully applied in “light, vague and precious mixtures” with an “originality that catches all eyes”<sup>5</sup> – did not go unnoticed by the commentators, artists and critics of the 19<sup>th</sup> century. To dispel the misunderstanding that the painter was not interested in colour, Alain Mérot refers to him as a “harmonist”. The fact that Le Sueur

was, on the contrary, concerned with colour, even at the early stage of drawing, as clearly expressed on a sheet at the Louvre (Inv. 30 683), dated by Mérot to around 1652, preparatory to the *Moses Saved from the Nile* in The Old House (Betchworth, Surrey), and which bears an autograph inscription referring to colour: “lacquered green under green”. A more pragmatic motive could perhaps explain the use of pastel in the present unicums: with a project such as the one for the church of Saint-Gervais, which involved producing paintings of considerable dimensions (3,57 x 6,84 m) and equally large tapestries, the execution of which would have required the intervention of assistants, the use of colour on the preparatory drawings would have been of significant technical use.

# PIERRE-PAUL SEVIN

Tournon 1650 – 1710

## 11 *Design for the Funerary monument of Gaston de Foix-Nemours*

Pen and brown ink, gouache and gold paint on vellum laid on panel

Signed and dated *p. Sevin invenit 1670* at lower left

Long inscription in Latin at lower centre on the pall decorated with fleur de lys by *A.N. Amelot. Gall. Leg. / ad Ven. secret*

420 x 280 mm (16 ½ x 11 in.)

### PROVENANCE

Defer-Dumesnil collection (L.739); its sale, Paris, Hôtel Drouot, 10-11-12 May 1900, no. 210.

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*Catalogue descriptif des dessins de décoration et d'ornement de maîtres anciens exposés au Musée des arts décoratifs en 1880*, Paris, Imprimerie de publications périodiques, 1880, p. 99 ; Louis-Antoine Prat, *Le Dessin français au XVIII<sup>e</sup> siècle*, Louvre éditions et Somogy, Paris, 2013, p. 223-225.

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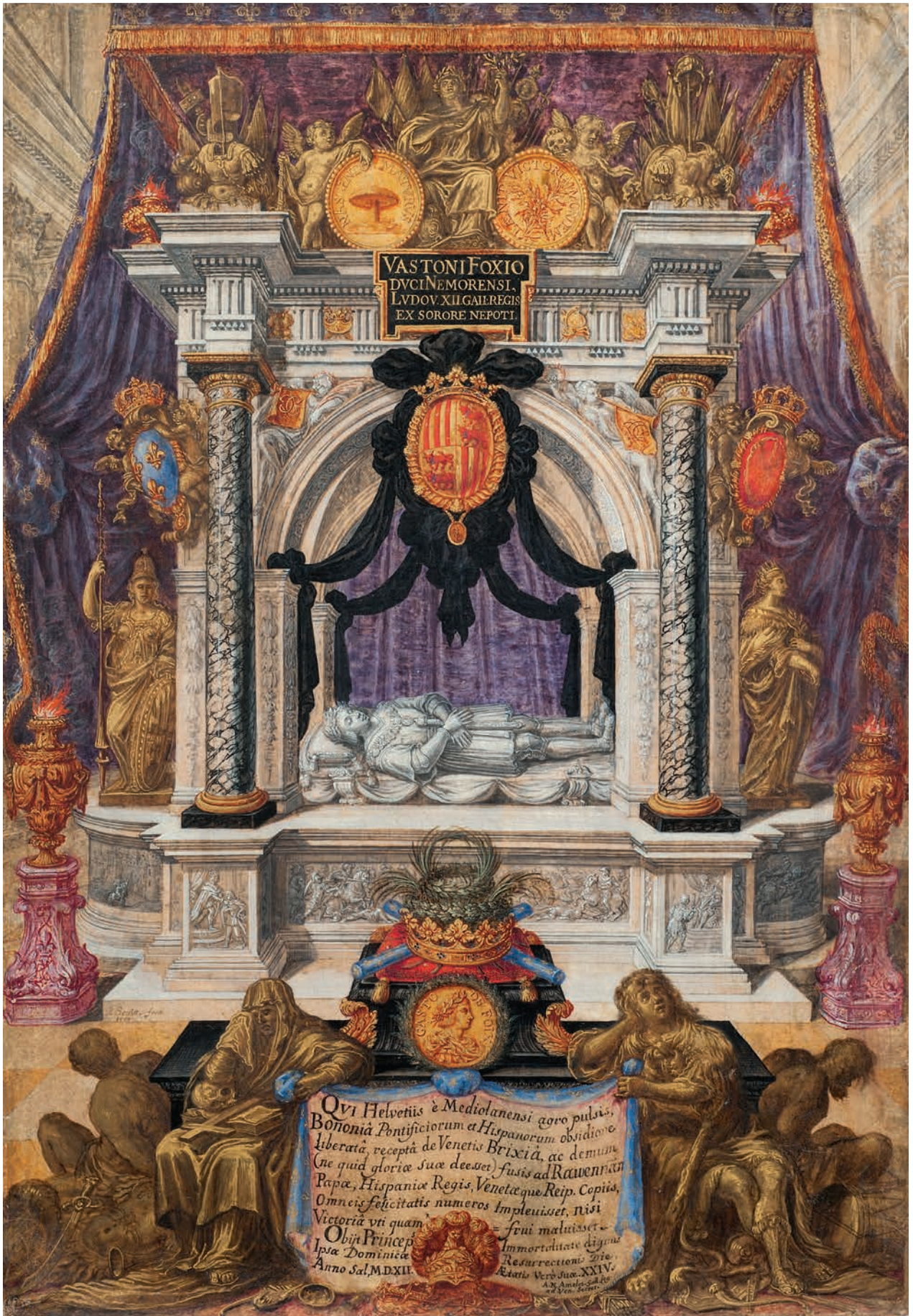
Paris, Musée des Arts Décoratifs, 1880, no. 368

Born in Tournon, Pierre-Paul Sevin was trained by his father, François Sevin, to be a painter-decorator. Between 1666 and 1672, he visited Milan, Venice and Rome, where he stayed for a while and worked on many drawings of firework displays and celebrations for Clement IX and Christina of Sweden. Upon his return to Paris in 1673, he opened a workshop and worked alongside the Jesuits, particularly with the Lyonese Père Ménéstrier, painter of decorations, allegories, devices and emblems.

In 1677, Sevin joined the Academy of Saint-Luke. He was never admitted to the Royal Academy of Painting and Sculpture but that did not prevent him from receiving abundant commissions: for miniatures, such as those ordered by Louis XIV for Madame de Montespan; frontispieces, almanacs and ornate madrigals; decorations, such as the dome in the church of St. Catherine for the Sisters of Mercy in rue Saint-Denis and the panelling in the parliament of Dombes; ephemeral decorations for funerary ceremonies and solemn entrances; and machines for fireworks. In 1679, he was appointed official painter to the cardinal de Bouillon, as recorded by Ménéstrier<sup>1</sup>. Based on fifty-four preparatory drawings in the Ecole Nationale Supérieure des Beaux-Arts as well as on an unsigned biography<sup>2</sup>, Damien

Chantrenne, in an article written in 2009, reattributed to Sevin the decoration of the courtyard of the Jesuit college in Lyon, now destroyed yet known from Father Ménéstrier's description.

A good number of drawings by this prolific artist survive, of which less than fifteen gouaches. Whether solemn or festive, they commemorate the important occasions of Louis XIV's reign with rare refinement. The present sheet shows a funerary monument in honour of Gaston de Foix. After his victory in the battle of Ravenna in 1512, de Foix, nicknamed "The Thunderbolt of Italy", was buried in the Milan cathedral and moved to the church of St. Martha after the French left. In 1515, François I commissioned the sculptors Polidoro and Agostino Busti to create a mausoleum in his honour, but they never brought the project to a conclusion as the French definitively lost the duchy of Milan in 1522. The mausoleum in the present gouache is thus an imaginary monument, conceived in collaboration with the memoirist and historian Abraham-Nicolas Amelot de La Houssaye (1634-1706) as indicated by the signature below the Latin text. The date 1670 on the gouache corresponds to the period of Sevin's Italian journey, during which he met Amelot de La Houssaye. This cultivated and capricious man, appointed French ambassador at Venice from 1669 to 1671, was in fact stripped of his office for a theft of documents. In his *Tacite avec des notes politiques et historiques* published a good number of times, the historian evokes Gaston de Foix's death because of his too arduous pursuit of an already beaten enemy<sup>3</sup>. During the 1880 exhibition in the Musée des arts décoratifs, the present work was displayed in the vicinity of one of Agostino Busti's drawings made in preparation for funerary monument of Gaston de Foix as it was actually commissioned<sup>4</sup>. Busti's drawing was formerly in the collection of the duke d'Aumale and is now in the Musée Condé in Chantilly (Inv. DE 115).



# GIUSEPPE MARIA ROLLI

Bologna 1645-1727

## 12 *The Allegory of Scotland*

Pen and brown ink heightened with red chalk and white heightening in the face

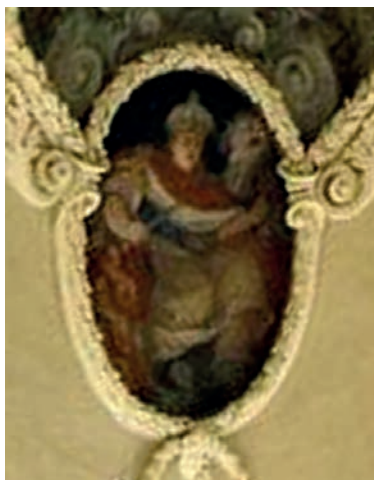
Inscribed *Canuti* in pen and brown ink at bottom left

384 x 296 mm (15 ¼ x 11 ¾ in.)

### LITERATURE

Ebria Feinblatt, "Some Drawings by Giuseppe Rolli identified", in *Master Drawings*, Vol. 20, no. 1 (Spring, 1982), pp. 25-28 and 76-85, pl. 34.

This exceptionally imposing and lively sheet is a preparatory study for one of the four corner medallions of the ceiling decorations surrounding *The Apotheosis of the Marescotti family* executed by Giuseppe Rolli in collaboration with his *quadraturista* brother Antonio Rolli on the ceiling of the ballroom of Palazzo Marescotti, Bologna, circa 1687-1709. Zanotti, who mentions these sumptuous decorations, states that they earned him "a great honour."<sup>1</sup> The palazzo, modernised by its owner Raniero Marescotti, was decorated by the best Bolognese artist of the time: Canuti, Franceschini and Rolli. Another, related study is in the Uffizi, Florence, with an old attribution to Canuti.



**Fig. 1** G. Rolli, *Scotland*, fresco, Bologna, palazzo Marescotti.

The four medallions are personifications of the locations connected with the history of the family. The medallion for which this drawing is preparatory represents Scotland (Fig. 1) recalling the ancient origins of the family. In fact, in the eighth century, a Scottish warrior from Clan Douglas, known in Italy as Mario Scotto, presumably fought the Lombards alongside Charlemagne. Fervent Catholic and supporter of the Papacy, he allegedly participated in several military campaigns against the Saxons before getting married and settling in Italy. The family then spread to several Italian cities, including Bologna, Rome and Siena, which are identified in the other three medallions.

Giuseppe Maria Rolli, sometimes called Gioseffo Roli in ancient sources<sup>2</sup>, was initially a pupil of Giovanni Battista Cacciotti and then of Domenico Maria Canuti (1626-1684). The latter's own training had been thoroughly Bolognese under Albani, Reni and Guercino. Rolli and his brother established themselves with grand scale, illusionistic decorations in the churches of San Bartolomeo (1689), San Paolo Maggiore (1695-99) and San Giovanni dei Fiorentini (1699), as well as palaces of Marescotti Brazzetti, Casa Ranuzzi and Casa Mitiani Isolani. They also worked on other projects in Pisa as well as Germany, where they went in 1794 to decorate the castle of the Prince of Baden, according to Luigi Crespi<sup>3</sup>. However, Rolli is said to have ceased painting on receiving a large inheritance of a prosperous commerce. All the same, he was forced to return to painting in his later years, albeit with less success<sup>4</sup>.

The outstanding graphic style of the present sheet which is both decorative and vigorous owes a lot to the manner of Canuti and demonstrates that Rolli's draughtsmanship fits clearly into the Bolognese tradition.



# MARCO RICCI

Belluno 1676-1730

## 13 *A Winter Landscape*

Gouache on paper

318 x 460 mm (15 x 18 1/2 in.)

### EXHIBITED

London and New York, Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and Paintings*, 2010, cat. 14.

Marco Ricci probably started his training in the studio of his uncle Sebastiano in the late 1690s. Involved in the murder of a gondolier in a tavern brawl, the young artist fled to Split in Dalmatia, where he entered the studio of a local landscape painter<sup>1</sup>. Following four years of exile, he returned to Venice in 1700 and found work as a painter of theatrical sceneries. In 1708, he accompanied Charles Montagu, 4<sup>th</sup> Earl of Manchester, on his journey back to London. Their detour through the Netherlands enabled Ricci to discover Dutch Art, whose influence is noticeable in the artist's landscapes, together with that of the models of the great 17<sup>th</sup> century landscape painters such as Salvator Rosa, Gaspar Dughet and Claude Lorrain. In England, he painted scenes for the opera and produced the lively and amusing caricatures of singers and other participants (Royal Collection at Windsor). Between 1709 and 1710, he also worked at Lord Manchester's house in London and at Kimbolton, and at Castle Howard. The artist remained in London until 1716, when he moved back definitively to his native town. There, Marco Ricci executed many stage designs and in the 1720s, he worked in conjunction with his uncle Sebastiano on numerous projects. The two relatives found their most important patron in Joseph Smith, who collected 42 paintings, 150 drawings of landscapes, theatre designs and caricatures, many of which were engraved in 1743 by Anton Maria Zanetti. Marco Ricci also worked as an engraver, producing etchings of landscapes, of which only 33 examples are known. Both his etchings and his painted landscapes proved crucial in the development of the genre in the 18<sup>th</sup> century. His art is believed to have influenced such artists as Canaletto, Michele Marieschi, Francesco Guardi, Giuseppe Zais, Francesco Zuccarelli and Giovanni Battista Piranesi.

About half of Ricci's output consists of some 150 small (except for a handful of them, their dimensions are about 12 by 18 inches) brightly coloured and luminous landscapes, painted in tempera, primarily on kidskin or, less commonly, on paper.

The present tempera is a splendid example of a winter landscape in which paint is delicately and masterfully applied in bright tonalities and strong colours, thus producing a particularly smooth surface and richly textured finish, and skilfully rendering the 'frozen' atmosphere of the scene. A large tree stands in the middle of the composition and its dried up branches covered in hoarfrost are so delicately and meticulously painted as to appear almost 'crystallised' by the biting cold. The snow-covered ground is animated by luminous figures gathering wood, painted in daubs of vivid red and blue. The influence of Dutch artists not merely confined to the subject of this painting, but also reveals itself in small details, such as the group of men breaking ice in the middle of the river. Other motifs, for example, the two horsemen wrapped up in their tabards, are typical of the artist's figure repertoire. This particular motif recurs in three other snowy landscapes by Ricci. Two, respectively in a London Private Collection<sup>2</sup>, and in the Royal Collection at Windsor<sup>3</sup>, are executed in the same medium as the present work, whereas the other, in the Locatello Collection in Venice<sup>4</sup>, is painted in oils. Other motifs, such as the frozen river, the hoar frosted trees and the figures gathering wood recur in the other two temperas, whereas the motif of the cart led by two oxen is repeated in the painting at Windsor. All three works are typical of the mature style of the artist and dated by Annalisa Scarpa Sonino in her monograph on the artist to the turn of the second and third decade of the 18<sup>th</sup> century. A similar dating seems also appropriate for the present work.

In these winter landscapes, the artist's best achievement perhaps lies in his atmospheric use of colour, which is due to his remarkable understanding of Nature.









# GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice 1697 - 1768

## 14 *The Coronation of the Doge on the Scala dei Giganti of the Palazzo Ducale, Venice*

Pen and brown ink and three shades of grey wash, heightened with touches of white over black chalk, within original brown ink framing lines  
389 x 554 mm (15 1/4 x 21 3/4 in.)

### PROVENANCE

Probably commissioned by Lodovico Furlanetto, Venice; discovered by Sir Richard Colt Hoare, 2nd Baronet, in a bookseller's in Venice (probably Furlanetto), circa 1787-89; thence by descent at Stourhead, Wiltshire to Sir Henry Ainslie Hoare, 5<sup>th</sup> Bt (1824-1894); Stourhead Heirlooms sale, London, Christie's, 2 June 1883, lot 28, to Grindley, on behalf of a member of the Hoare family; A.H Hoare, Ovington Park, Hampshire, and by descent in the Hoare family until 2005; Private Collection (in recent years on loan to the Department of Prints and Drawings, British Museum).

### EXHIBITED

Venice, Fondazione Giorgio Cini, *Disegni Veneti di collezioni inglesi*, 1980, catalogue 111; Venice, Fondazione Giorgio Cini, Canaletto. *Disegni-Dipinti-Incisioni* (catalogue by Alessandro Bettagno), 1982, pp. 51-2, no. 66.

### LITERATURE

- For the present work :

Sir R. Colt Hoare, Bart, *Modern Wilts – Hundred of Mere*, London 1822, p.75; W.G. Constable & J.G. Links, Canaletto. Giovanni Antonio Canal (1697-1768), first edition, 1976, p.483, no. 632; 3rd edition, Oxford 1989, vol. II, p. 528, no. 632, reproduced vol. I, pl. 115.

- For the series of *Feste Ducali* drawings by Canaletto:

Sir R. Colt Hoare, *Modern Wilts – Hundred of Mere*, London, 1822, p. 75; K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, Oxford and London, 1948, p. 18; F.J.B. Watson, *Canaletto*, London, 1949, pp. 20-1; J. Byam Shaw, *The Drawings of Francesco Guardi*, London, 1951, p. 19; F.J.B. Watson, Catalogue of the exhibition *Eighteenth Century Venice*, Whitechapel Art Gallery, London, and Museum and Art Gallery, Birmingham, 1951, p. 12, under no. 5; V. Moschini, *Canaletto*, London and Milan, 1954, pp. 48-50; V.

Moschini, *Francesco Guardi*, London, 1956, p. 28; R. Pallucchini, *La Pittura Veneziana del Settecento*, Venice and Rome, 1960, p. 111; W.G. Constable, *Canaletto*, Oxford, 1962 (and subsequent editions revised by J.G. Links), I, p. 152, pl. 115; II, nos. 630 and 632; V. Moschini, *Canaletto* [The Great Masters of Drawing], Milan, 1963, p. 14 (Italian ed., Milan, 1978, p. 13); P. Zampetti, Catalogue of the exhibition *I Vedutisti Veneziani del Settecento*, Palazzo Ducale, Venice, 10 June – 15 October 1967, p. 180, under no. 83, and p. 182, under no. 84; Catalogue of the exhibition *Fantasy and Reality in Eighteenth Century Venice: An Exhibition of Fine Venetian Engravings*, Thos. Agnew & Sons, London, 19 April – 14 May 1971, under nos. 184 and 186; P. Rosenberg in the catalogue of the exhibition *Venise au dix-huitième siècle: Peintures, dessins et gravures des collections françaises*, Orangerie des Tuileries, Paris, 21 September – 29 November 1971, p. 77; P. Zampetti, *A Dictionary of Venetian Painters. Volume 4. 18<sup>th</sup> Century*, Leigh-on-Sea, 1971, p. 24; F. Rusk Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools XVI-XVIII Century*,



Fig 1 G. B. Brustolon, engraving after Canaletto's *The Coronation of the Doge on the Scala dei Giganti* by Canaletto.



London, 1973, p. 163, under no. K433; T. Pignatti, Catalogue of the exhibition *Venetian Drawings from American Collections*, National Gallery of Art, Washington; Kimbell Art Museum, Fort Worth; and the St. Louis Art Museum, 1974-5, p. 50, under no. 104; F. Rusk Shapley, *National Gallery of Art, Washington: Catalogue of the Italian Paintings*, Washington, 1979, I, pp. 106-7; C. Lazzaro, Catalogue of the exhibition *Eighteenth-Century Italian Prints*, Stanford Art Gallery, Stanford University, California, 16 December 1980 – 2 March 1981, p. 19, under no. 20; J.G. Links, *Canaletto*, Oxford, 1982, pp. 212, 215 and 222; 2<sup>nd</sup> ed., London, 1994, pp. 233, 235 and 239; D. Succi in the catalogue of the exhibition *Da Carlevarij ai Tiepolo: Incisori veneti e friuliani del Settecento*, Palazzo Attems, Gorizia, and Museo Correr, Venice, 1983, pp. 81 and 89, under no. 59; A. Corboz, *Canaletto. Una Venezia immaginaria*, Milan, 1985, II, p. 491, Fig. 525 (the Scala dei Giganti), and p. 767, nos. D 221 and D 223, both illustrated. A. Bettagno, 'Fantasy and Reality in Canaletto's Drawings' in the catalogue of the exhibition *Canaletto*, Metropolitan Museum of Art, New York, 30 October 1989 - 21 January 1990, p. 50; K. Baetjer and J.G. Links in *ibid.*, pp. 347-8; M. Azzi Visentini in the catalogue of the exhibition *Francesco Guardi: Vedute Capricci Feste*, Isola di San Giorgio Maggiore, Venice, 28 August – 21 November 1993, pp. 177 and 188; G. Knox, 'Four Canaletti for the Duke of Bolton. And two 'Aide-memoire'', *Apollo*, CXXXVIII, No. 380 (New Series), October 1993, p. 249; D. Succi, *Francesco Guardi: Itinerario dell'avventura artistica*, Milan, 1993, p. 83; J.G. Links in the catalogue of the exhibition *The Glory of Venice: Art in the Eighteenth Century*, Royal Academy of Arts, London, and National Gallery of Art, Washington, 1994-5, p. 243; R. Bromberg in *ibid.*, p. 440; J.G. Links in the catalogue of the exhibition *Splendori del Settecento Veneziano*, Venice, 26 May – 30 July 1995, p. 283; A. Perissa Torrini in *ibid.*, p. 438, under no. 160; R. Pallucchini, *La pittura nel Veneto: Il Settecento*, I, ed. M. Lucco et al., Milan, 1995, pp. 507-8; F. Pedrocchio, *Canaletto and the Venetian Vedutisti*, New York, 1995, p. 70; J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800 compiled from the Brinsley Ford Archive*, New Haven and London, 1997, p. 504; L. Urban in the catalogue of the exhibition *Venezia da Stato a Mito*, Fondazione Giorgio Cini, Venice, 30 August – 30 November 1997, p. 360, under no. 41; F. Magani in the catalogue of the exhibition *Giuseppe Bernardino Bison pittore e disegnatore*, Chiesa di San Francesco, Udine, 24 October 1997 – 15 February

1998, pp. 47 and 210, under no. 21; D. Bomford and G. Finaldi, Catalogue of the exhibition *Venice through Canaletto's Eyes*, National Gallery, London, York City Art Gallery, and Glynn Vivian Art Gallery, Swansea, 1998-9, p. 53; N. Volle in the catalogue of the exhibition *Settecento: Le siècle de Tiepolo. Peintures italiennes du XVIII siècle exposées dans les collections publiques françaises*, Musée des Beaux-Arts, Lyon, and Palais des Beaux-Arts, Lille, 2000-1, p. 116 (incorrectly stating that all ten of the series of drawings by Canaletto are in the British Museum); T. Pignatti, *Antonio Canal detto il Canaletto*, ed. Florence, 2001, pp. 172, 176 and 180; J. Hedley, 'Visions of Venice: Four newly conserved Venetian views by Francesco Guardi (1712-93) at the Wallace Collection', *Apollo*, CLV, No. 481 (New Series), March 2002, p. 42; J. Hedley, *Visions of Venice: The conservation of five Venetian view paintings at the Wallace Collection*, Newnham, 2002, p. 11; F. Pedrocchio, *Visions of Venice: Paintings of the 18<sup>th</sup> Century*, London and New York, 2002, p. 203; S. Duffy and J. Hedley, *The Wallace Collection's Pictures: A Complete Catalogue*, London, 2004, p. 68; B.A. Kowalczyk, Catalogue of the exhibition *Canaletto: Il trionfo della veduta*, Palazzo Giustiniani, Rome, 12 March – 19 June 2005, p. 264<sup>1</sup>.



**Fig 2.** Sir Richard Colt Hoare, 2<sup>nd</sup> Bart, in his library, the Canaletto drawings hanging on either side of the portrait of Doge Pietro Landi. Watercolour by Francis Picking, circa 1820.

This superbly preserved and grandly proportioned drawing, with its centuries-long English provenance, is considered to rank among the greatest works on paper that Canaletto ever made. It belongs to the highly original series of depictions of the ceremonies and festivals of the Doges, known as the *Feste Ducali*, illustrating the election and installation of the Doge and the Venetian ceremonies and festivals in which he took the leading part at different times of the year. The drawings were conceived as large-scale finished works, which were then engraved in the same direction by Giovanni Battista Brustolon (1712-1796) (Fig. 1). Ten drawings from the series exist, four of which are in the British Museum and two in the National Gallery of Art, Washington<sup>2</sup>. Canaletto revelled in depicting the Venetian crowds and Venice's buildings and its traditions. In its scale and compositional complexity this is one of the most ambitious of all his representations of the city. The rendering of detail and light and shade animates the scene with captivating effect, giving incredible variety to the stonework of architectural decoration and animation to Sansovino's sculptures of Mars and Neptune, as well as to the onlookers peering over the window ledges and balustrades and the characteristic dogs wandering among the motley assembly of *La Serenissima's* inhabitants.

Although architectural accuracy is at the heart of Canaletto's art, images of actual historical events are relatively rare in his work. The grand ceremonial staircase, the *Scala dei Giganti*, leading up through the central courtyard of the Doge's palace, is the focus of this scene, which became the third in the engraved series. As the figures of the innumerable spectators and the guards become more diminutive the higher up the staircase they lead, so we are brought to locate the tiny figure of the Doge himself – the hat, or Ducal Horn – held above his head. His early training from his theatrical set-designing father may have encouraged Canaletto to compose the scene with a maximum of wit and drama. By telescoping our view into the event, and through the extraordinary wealth of detail he depicts, Canaletto expresses all the liveliness and magnificence of the city and its ceremonial traditions.

The series dates from late in Canaletto's career; the intended patron may well have been the publisher and book seller Ludovico Furlanetto, and the size of the drawings and their extraordinary quality indicate the importance of the project.

Canaletto was particularly proud of his abilities as a draughtsman in his later years, as is shown by a more or less contemporary drawing in Hamburg which he inscribed "*I Zuane Antonio da Canal, Have made the present drawing ... at the age of 68 Years Without Spectacles. The year 1766*". The brilliance of the compositions is witnessed by the immediate success of the engravings and a matching series of paintings by Francesco Guardi, after the prints<sup>3</sup>. The first eight prints were announced for sale by the publisher Ludovico Furlanetto in March 1766. Four months later, he extended the series to twelve plates. The order in which the drawings were made is not known, nor the year in which work began but as one of the drawings now in Washington, *The Doge attends Giovedì Grasso in the Piazzetta*, includes the arms of the Doge Alvise Mocenigo IV, who was elected in 1763, it can be assumed that this was a significant year and probably the subject for the series. 1763 was also the year that Canaletto was finally elected to the Venetian Academy. Might it be that the drawings were a riposte to the Academicians who had overlooked Canaletto previously, possibly on the grounds that he could be categorised as a view painter<sup>4</sup>? It might also be conjectured that Canaletto's painting of 1760, *The Return of the Doge in the Bucintoro on Ascension Day*, now in the Dulwich Picture Gallery, London, a record of this triumphant annual ceremony, may have been a catalyst for this series of drawings. There is no record of Canaletto's eleventh and twelfth drawings for the series and the request for the *Feste Ducali* was probably his last major commission. In fact, of the twelve engravings, we can only be sure that ten were made from Canaletto's drawings or from copies of them reversed for the engraver<sup>5</sup>, no paintings generally accepted as being by Canaletto were made of the compositions<sup>6</sup>, and judging from differences in the character of the engravings, the two missing models may have been the work of Francesco Guardi<sup>7</sup>. The Venetian dealer Giovanni Maria Sasso remarked to Sir Abraham Hume in a letter of 1789 "*che sono Belli quanto quadri*", and indeed the engravings after them by Giovanni Battista Brustoloni, one of the most able engravers of Canaletto's work, are inscribed '*Antonius Canal pinxit*' rather than the more customary *delineavit*. The extraordinary skill and artistic delight seen in the present work testifies loudly to the fact that he was absolutely at the height of his powers as a draughtsman at this moment, as W.G. Constable wrote: *The Feste Ducali* "are as elaborate as any

drawings Canaletto ever made ... At the same time, they are largely the result of an extremely dexterous use of a series of calligraphic gestures, set within skilfully contrived designs"<sup>8</sup>.

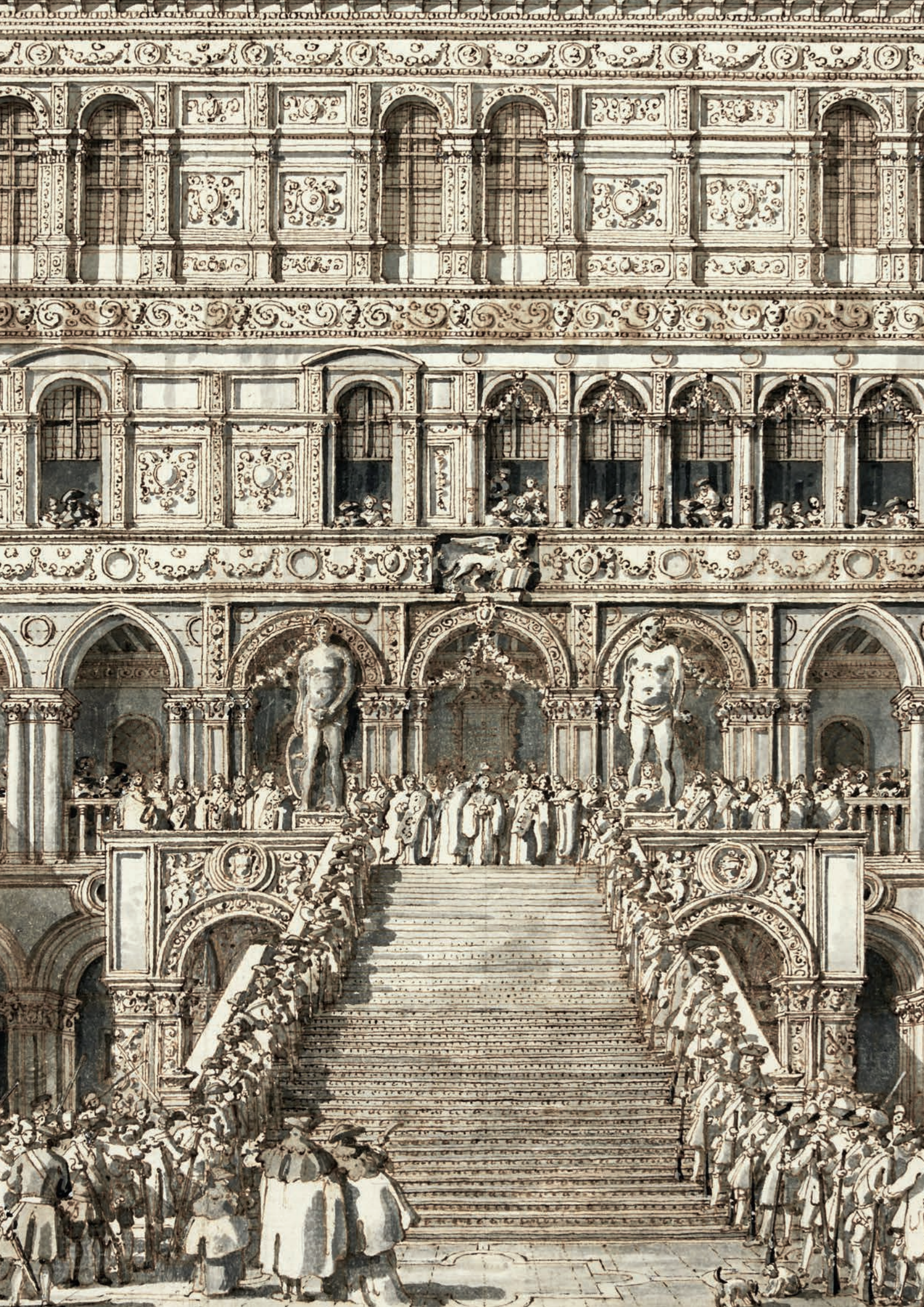
Some understanding of the successful nature of his career can be gained from the knowledge that on Canaletto's death in 1767, of the 1,500 or so paintings and drawings which are recorded by his hand, only 28 remained unsold and in his studio. And yet he died, according to J.G. Links, if not destitute, nevertheless, a poor man.

The discovery of the ten huge drawings by Sir Richard Colt Hoare (1758-1838), in a bookseller's shop in Venice (most probably that of Ludovico Furlanetto, the publisher of Brustolon's engravings) during his Grand Tour of 1787 and 1789, led to this remarkable purchase. Hoare took all ten drawings back to Stourhead in Wiltshire, where for the next century or so they hung in the specially built library (a watercolour of which shows Sir Richard with the framed Canaletto drawings hung around the chimney piece, Fig. 2), the room was presumably kept in a darkened state as the drawings, particularly this one, are in extremely good condition. In fact the present drawing must have been especially admired as it was one of only two from the series to have been bought back by a family member when the contents of Stourhead were dispersed at auction in 1883.

Actual size detail







# GIOVANNI BATTISTA TIEPOLO

Venice 1696 – Madrid 1770

## 15 *A Sheet of Studies of a Foot, a Profile Head and Two Bottles, recto; Studies of Hands, verso*

Black chalk heightened with white chalk on buff paper (recto); black chalk (verso)

Inscribed *Piazzetta* at upper left and numbered 24 at lower right

282 x 225 mm (11 <sup>1</sup>/<sub>8</sub> x 8 <sup>7</sup>/<sub>8</sub> in.)

### PROVENANCE

Sale, London, Christie's, 8 December 1981, lot 66  
(as attributed to Giovanni Battista Tiepolo.)

The distinctive inscription giving this drawing to Piazzetta both emphasises the fact that it is an early work by Giambattista, clearly showing the strong influence of the older master and identifies the sheet as belonging to a group of sixteen known studies all presumably coming from an album as they mostly bear the same inscription and type of numbering. Five of these sheets are in the Accademia Carrara, Bergamo, four of which were published by Professor Ugo Ruggieri as being studies for Giambattista's frescoes in the gallery of the Archbishop's palace in Udine, painted in 1726. Moreover, Professor George Knox pointed out to the previous owner that the head of a youth studied on the present sheet could perhaps relate to that of an angel in one of these frescoes *The Angel appearing to Sarah*.<sup>1</sup>

Two further examples from this series were discussed at length by Professor Bernard Aikema in his catalogue to the exhibition *Tiepolo and His Circle*, held in 1996-97 (Harvard University Art Museums and The Pierpont Morgan Library New York).<sup>2</sup> Stating that the drawings can only be the work of Giambattista Tiepolo given their style and technique, Professor Aikema notes that, as they cannot be tied unequivocally to Giambattista's painted *oeuvre*, they are most likely to have been

executed at Tiepolo's drawing classes as indeed was earlier suggested by Ruggieri. Tiepolo may have begun to study in the Academy fashion under Piazzetta at his *Scuola di Nudo*, at which sessions were fashioned on the model of the Carracci's Accademia degli Incamminati where particular emphasis had been given to copying anatomical details, hands, feet and ears as well as objects of still life. Aikema proposes that Tiepolo actually produced an instructional sketchbook (of which this sheet would have formed a part) and that he may have planned to publish the sketchbook in imitation of the successful but out-dated drawing manuals published in the 16<sup>th</sup> century. In the present sheet, as well as in those discussed by Professor Aikema, it is clear that Giambattista's interest, even at this early date, was as much in the effects of light and shade as on form and foreshortening which he probably learnt from Piazzetta. This reminds us that Tiepolo had decided to leave the workshop of his first master, Gregorio Lazzarini, as he 'differed from his diligent manner' and, as Vincenzo Canal tells: 'full of spirit and energy, he had adopted a rapid and decisive one'<sup>3</sup>. This drawing practice combining precision and at the same time power and realism was certainly one of the pillars of this transition period and Tiepolo undoubtedly found in Giambattista Piazzetta, a draughtsman of incontestable talent, a master who could better fulfil his expectations.



# ROSALBA CARRIERA

Venice 1673-1757

## 16 *An Allegory of Painting*

Watercolour and bodycolour, heightened with gold paint on ivory, with a tortoiseshell frame  
80 x 110 mm (3 1/8 x 4 5/16 in.)

### PROVENANCE

The Dukes and Grand-Dukes of Mecklenburg-Schwerin; sale, Geneva, Christie's, 29 November 1982, lot 140; Dr Erika Pohl-Ströher (1919-2016).

In this delicate and remarkable miniature Rosalba has created an artistic and visual conceit; an oval composition just manages to contain a composition showing Minerva leaning in to watch whilst Cupid with his tiny palette of colours puts the finishing brushstrokes to an exact and characterful likeness of a young gentleman. This upright oval portrait sits on an easel to which it is secured with the aid of what appears to be an actual nail – a playful piece of *trompe-l'œil*. Rosalba certainly made other miniature similarly *virtuoso* in character but this is a particularly elaborate and delightful example.

Rosalba Carriera began her career in the lace industry and then as a painter of miniatures for snuff boxes producing small scale gouaches on vellum or ivory. Already developing a reputation by the 1690s, Rosalba's work was brought to the attention of connoisseurs by Nicolas Vleughels the painter and relatively early on in her career she was feted by the Academicians of St. Luke for her technique which showed astonishing detail and a delightful use of colour. In 1708 she was accepted into the Academy of St. Luke in Rome as a *'pittrice e miniatrice veneziana'* and Rosalba's fame grew with well-deserved rapidity; she became exceptionally famous and influential for her exquisite use of the pastel medium and prominent figures clamoured to sit for her. Her success only ended with an encroaching blindness which developed when she was in her sixties. Her earliest recorded pastel portrait is of Antonio Zanetti and dates from around 1700. In around 1710, Rosalba made the acquaintance of the connoisseur collectors Pierre Crozat and Pierre-Jean Mariette and in 1721 Rosalba was invited to Paris; her portrait of the painter Antoine Watteau is now well-known but she was then most celebrated for her series of pastels of French royalty

and nobility which resulted in her election to the French Academy of Art. She also visited and worked in Modena, Parma and at the courts of Vienna and Poland. When she settled again in Venice her studio became immensely popular with foreign visitors to the city, and particularly with the English, to the extent that she described herself as being *"attaqué par des Angles"*. Her technique with its vaporous evocation of texture is at once naturalistic and highly stylised; her early training probably helped her minutely observed depictions of cloth and lace and the charm and limpidity of her likenesses became the essence of 18<sup>th</sup> century grace and civility.

This fascinating miniature is a perfect example of the exquisite work of Rosalba's early career. Comparably fine miniatures by her are in the Musée du Louvre, Paris, an oval portrait of *James Edward Stuart*, the Hermitage, *Portrait of a Young Woman dressed as Cleopatra*, there also survives the renowned *Young Woman with a Dove* in the Accademia di San Luca, Rome and the *Portrait of a Woman Dressing her Hair* in the Cleveland Museum of Art, (Edward B. Greene Collection, Inv. no. 401203).

The sitter in the portrait within this miniature bears a particular resemblance to a young man wearing an elaborate wig portrayed in another miniature painted in tempera on ivory, published by Bernardina Sani, (whereabouts unknown); the identity of that gentleman has also not so far been identified but Sani notes that the specific style of the wig with a high definition and very definite central parting is typical of the fashion of the late 17<sup>th</sup> and early 18<sup>th</sup> century while the lifelike characterisation shows the work to belong to Rosalba's developing style of 1710s<sup>1</sup>.

For a recent description and analysis of the literature on Rosalba's work as a miniaturist see, Bernardo Falconi, *'Rosalba Carriera e la miniature su avorio'*, *Rosalba Carriera 1673-1757, Atti del convegno Internazionale di Studi*, Venice, Fondazione Giorgio Cini, 2007, ed. Giuseppe Pavanello.



Actual size

# ANTOINE WATTEAU

Valenciennes 1684 – Lille 1721

## 17 Study of a Man in Profile wearing a Lopsided-Cap

Black chalk, stumping and red chalk

227 x 168 mm (9 <sup>3</sup>/<sub>4</sub> 6 <sup>1</sup>/<sub>2</sub> in.)

### PROVENANCE

Léon Ducloux, his sale, Paris, Hôtel Drouot, 14-15 February 1889, lot 168; Georges Dormeuil, (1856-1939) his mark, (L.1146a) probably purchased from Marius Paulme, with Paulme's label on the old frame giving catalogue number 131, referring to the manuscript catalogue of Dormeuil's collection; thence by descent to Pierre Dormeuil in 1957; private collection, Paris.

### LITERATURE

Edmond de Goncourt, *Catalogue raisonné de l'œuvre peint, dessiné et gravé d'Antoine Watteau*, Paris 1875 p.364, no.472; Paul Matz and Edmond de Goncourt, *Cent dessins de Watteau gravé par Boucher*, Paris 1892, p.44 (engraving by Boucher) and p.110, no.472; Karl Theodore Parker and Jacques Mathey, *Antoine Watteau: catalogue complet de son œuvre dessiné*, Paris 1957, vol. II, no.654, ill. P.55; Pierette Jean Richard, *L'œuvre gravé de François Boucher dans la collection Edmond de Rothschild*, Paris 1978, p.44, under no.79; Margaret Morgan Grasselli, *The Drawings of Antoine Watteau, stylistic development and problems of chronology*, doctoral thesis, Cambridge, Harvard University, 1978, p.354, no.250, Fig.434; Pierre Rosenberg and Louis-Antoine Prat, *Catalogue raisonné des dessins d'Antoine Watteau*, Milan 1996, vol.II, p.1080-1081, no.632, illustrated.

### ENGRAVED

by François Boucher, in reverse, for the collection of *Figures de différents caractères*, Paris 1726-1728, no. 104.

The present study of a man in profile is preparatory for one of the figures in the painting titled *Le Conteur*, depicting a group of performers gathered around a woman playing a guitar (Fig.1). The monumental and assured quality of this drawing is characteristic of Watteau's works at the end of his

career; we can also find them in his painted works albeit of modest dimensions. In the catalogue raisonné of Watteau's drawings, Pierre Rosenberg and Louis Antoine Prat date this sheet to 1718-19 mentioning its "strong structure" and pointing out "the fine contrast between the highly finished areas and those left in a more sketchy state"<sup>1</sup>. Margaret Morgan Grasselli meanwhile proposes an earlier dating, around 1717-1718<sup>2</sup>.

*Le Conteur*, well documented and described several times<sup>3</sup>, had only been known through old photographs, until it appeared in a public sale at Christie's in London on 13 December 2000. Although the identity of the patron is unknown, we do know that the print after the painting was engraved by Charles Nicolas Cochin and published by the art dealer Gersaint<sup>4</sup> with four quatrains



Fig 1. A. Watteau, *Le Conteur*, oil on panel, private collection.



Actual size

starting with “Au faible effort que fait Iris ...”, and then published by Chéreau in December 1727<sup>5</sup> under the title *Le Conteur* (Fig.2).

There are four other drawings related to the painting. Two have been securely given to Watteau: a *Study of the guitar and a hand executed aux trois crayons* in the Rijksmuseum, Amsterdam (Inv. 1953.187), and a sheet of *Studies of dogs*, which includes the King Charles spaniel depicted in the painting (private collection, Fontainebleau). In Cleveland, there is a composition study which reserves most concentration to the silhouette of the kneeling gallant, whereas the young woman and Pierrot are left in a more sketchy state, with a more detailed study of Pierrot’s head on the side. Its attribution has been questioned by Prat and Rosenberg (R. 118) but maintained by other specialists. Finally, the drawing in a private collection of two alternative designs for the guitar, which seems close to the Cleveland sheet has been equally turned down (R 400).

The composition of the painting was thus described by Mariette: “A man on his knee stretching his hand towards the breast of a woman who holds a



Fig 2. C. N. Cochin, *Le Conteur*, engraving after Watteau.



Fig 3. F. Boucher, engraving after Antoine Watteau.

guitar, accompanied by Pierrot, Mezetin and other actors”<sup>6</sup>. In effect, frowning, probably slightly annoyed Pierrot witnesses the daring attempt of the kneeling man and the weakly defensive, almost amused attitude of the young woman. The man shown in the present drawing was placed by Watteau in this group. The quatrains of the first Cochin’s print<sup>7</sup> confirm maybe not conceding but definitely the risqué temperament of the young woman at the centre of everybody’s attention. Her given name, Iris, is very common in pastoral and bucolic poetry of the seventeenth - early eighteenth century, particularly after the publication of the poem *Les changements de la bergère Iris* written in 1605 by the poet and a friend of Honoré d’Urfé’s, Jean Lingendes.

In the present drawing, the two accessories of the man’s costume – the ruffled collar and the cap – are slightly different from those in the painting. Yet, his attitude is the same: although he looks at his





A. Watteau, *Study of a Man in Profile Wearing a Lopsided Cap.*

the title of *Figures des différents caractères de paysages et d'études dessinées d'après nature par Antoine Watteau, tirés des plus beaux cabinets de Paris*. The volumes were published between 1726 and 1728 and contained over 350 prints engraved by fifteen artists, including the young François Boucher, to whom we owe the engraving after the present drawing (Fig. 3). This publication in some way establishes the primacy of Watteau's graphic genius over painting: although, according to Mariette, "he produced only those made as studies for his paintings [thus] he invented them and then transferred them to canvas"<sup>8</sup>, "each figure created by the hand of this excellent man is so true and so natural that it can catch the attention all alone and does not need to be supported by the composition of a larger subject"<sup>9</sup>. This comment perfectly applies to the present sheet.

partner, concealed by the shadow of the vegetation, he seems to be about to turn away, leaning to his left, as if captivated by the main scene. As the scale of the figure in the drawing is larger than in the painting, this impression is even more vivid. The spectator's eye first rests on the ear; firmly rendered in red chalk, it emphasises the importance of the character's hearing, which compensates for his sight, enabling him to capture the part of the scene that he cannot see.

In his lifetime, Watteau consistently refused to sell his drawings and only on his deathbed did he bequeath some of them to his friend and pupil count de Caylus and to his patron Pierre Crozat. Others upon his death were divided amongst his small circle of close admirers, particularly including the manufacturer and great art lover Jean de Julienne, who owned many of the sheets and who had them engraved and published in two volumes under

# FRANÇOIS BOUCHER

Paris 1703-1770

## 18 *Study of a Seated Female Nude*

Red, black and white chalk, with blue pastel shading on buff paper

Inscribed *f- Boucher* at lower left

305 x 225 mm (12 x 8 <sup>7</sup>/<sub>8</sub> in.)

### PROVENANCE

Marie-Guillaume-Thérèse de Villenave (1762-1846) Paris; his sale, Paris, Société de l'Alliance des Arts (L. 61), 1<sup>st</sup> December and days following, 1842, lot 604; private collection, Paris; with Stair Sainty Matthiesen, New York, *François Boucher, His Circle and Influence*, 1987, cat.26, reproduced p.48 and pl.III; Bernadette and William M.B. Berger, Denver, Colorado, acquired in 1996, then part of The Berger Collection Educational Trust at the Denver Art Museum, sold to benefit future philanthropy.

### EXHIBITION

Aspen, Colorado, *Old Master Paintings and Drawings from Colorado Collections*, 1998, pp.2 and 148, reproduced on the cover, catalogue by Timothy J. Standring; New York, The Frick Collection and Fort Worth, The Kimbell Art Museum, *The Drawings of François Boucher*, 2003-4, p.108, cat.34, illustrated pp.10 and 109, catalogue by Alastair Laing.

### LITERATURE

Soullié & Ch. Masson, *Catalogue raisonné de l'œuvre peint et dessiné de François Boucher*, Paris 1906, No.2233; A. Ananoff (in collaboration with the Wildenstein Institute), *François Boucher*, Paris 1976, vol.II, pp. 36 and 37, under No.338, 338/3, Fig.978; Alastair Laing, *The Drawings of François Boucher*, 2003-4, p.108, cat.34, illustrated pp.10 and 109.

The pose of this elegant and voluptuous figure may be seen as an elaboration of the figure of *Diana* seen in a similar vein in the painting of *Diana Bathing* (Fig.1 ) which was exhibited at the Salon of 1742 and purchased by the Musée du Louvre in 1852. Alastair Laing considers this drawing to date from some years later, around 1755, and notes that there are

at least three engravings of a very similar figure. In the present work, the young woman gazes pensively down, almost turned to the viewer and she reaches out for her raised foot, whilst in the engravings, the face is in profile and the figure holds a piece of drapery way from her. The first example, which is a crayon-manner engraving by Gilles Demarteau (Fig. 2) said to be after a drawing then in the collection of Mme. Blondel d'Azaincourt, depicts the figure with a scattered basket of flowers at her feet looking at more flowers held in the piece of drapery. The two others by Louis-Marin Bonnet and Antoine-François Dennel (Fig. 3), the latter with the appearance of being after a painting, show a pair of doves rather than flowers in the drapery and bear the titles, *The Symbol of Love* and *The Dangerous Gaze*. Most probably, the conceit of these engravings was lost virginity.

It is possible that the present study was a first working of this theme, but with the very clear intent also to be a homage to the female form with Rubensian



Fig. 1, F. Boucher, *Diana Bathing*, Paris, Musée du Louvre.





**Fig 3.** A.-F. Dennel, engraving after F. Boucher, *L'Attention dangereuse*, Paris, B.N.F.



**Fig 2.** G. Demarteau, engraving after F. Boucher, *Study of a Female Nude*.

overtones, the pose bringing to mind not only the Goddess Diana but Venus too, see for example Boucher's *Toilet of Venus* now in the Metropolitan Museum of Art, New York. As Françoise Joulie describes in her catalogue to the 2013 exhibition *François Boucher, Fragments of a World Picture*, in the years after 1740, "...there is a softer three-dimensional treatment .. the shadows were rendered lightly with black chalk; touches of coloured pastel were later applied to some of these drawings .. It was at this time that Boucher's drawings were first framed and amateurs developed a passion for collecting his female nudes"<sup>1</sup>. This work is a perfect example of such decorative drawings meant to be collected and placed on the walls in frames in the same way as

pastels: executed in *trois crayons* and highly finished, it was certainly viewed more as a work of art in its own right rather than as a preparatory study.

By the early 19<sup>th</sup> century it was owned by the collector and man of literature Marie-Guillaume-Thérèse de Villenave (1762-1846). The drawing was included in the first sale from his collection, which was held during his lifetime, and orchestrated by the *Société de l'Alliance des Arts* an organisation newly founded by Théophile Thoré with the aim of making auctions more official and the expertise more credible, as symbolised by the stamped mark placed on works offered for sale under its aegis (seen here in the lower left corner of the sheet).



Boucher

# CHARLES NICOLAS COCHIN

Paris 1715 – 1790

## 19 *Sculpture, Painting and Engraving Mourning the Death of the Marquis de Marigny et de Ménars*

Pen and brown ink, brown wash, grey wash

Signed *C.N. Cochin fecit* at lower left

122 x 76 mm (4 ¾ x 3 in.)

This lovely drawing executed in a refined technique can be connected with the engraved frontispiece after Cochin's drawing for the catalogue of the sale of the cabinet of the marquis de Ménars – Abel Poisson de Vandières, marquis of Marigny and of Ménars – which was held on 18 March 1782 (Fig. 1).<sup>1</sup> "Weeping arts honoured his memory, and his love for them will live in their history" reads the inscription on the print, which Bachaumont finds "most kind and tasteful".<sup>2</sup> In fact we can see Painting, Sculpture and Engraving, all three stricken with grief, around the marquis's coat of arms: two fishes facing away from each other. They are placed at the foot of an obelisk decorated with a medallion with his effigy. Cochin's print represents a veritable tribute paid by the arts to the marquis de Marigny bears witness to the long and fruitful relationship between the two men.

Coming from several artistic families, particularly engravers, Cochin had made his way in the world relying on various connections his family could find for him. In 1739 he was appointed to the Menus-Plaisirs; in 1741, he was elected a member



**Fig 1.** B.L. Prevost, Frontispiece for the sale of the collection of the marquis de Ménars, engraving, 1782.

*agrée* of the French Royal Academy. From 1746 he frequented the salon of Madame Geoffrin which gathered the leading figures of the art world and it was on Cochin that the Marquise de Pompadour called to educate the taste of her brother, Abel Poisson de Vandières, future marquis de Marigny. The two men were sent to study in Italy in December 1749, in the company of the architect Jacques-Germain Soufflot and by the art critic and historian abbé Leblanc. At the death of the director of the king's buildings, Lenormant de Tournehem, Marigny was recalled back to France to assume the vacant post, which he held until his resignation in 1773. He performed this function with great intelligence, encouraging important projects and developing relationship of trust and esteem with artists. As for Cochin, he was awarded full membership of the Academy upon his return and appointed as curator of the king's drawings. From 1755 to 1770, he was royal administrator of the fine arts under the direction of Marigny. Cochin was also an excellent and prolific portraitist sought after by the best Parisian society, especially at the Monday dinners of Madame Geoffrin where, as reported by the guard of the royal print cabinet, Hugues-Adrien Joly, "while some are engaged in conversation, S. Cochin amuses himself by drawing either his fellow artists or art amateurs, as if his intention would be to have them all engraved in order to make a series of portraits."<sup>3</sup> Cochin executed about a hundred portraits. The early ones were exhibited at the 1753 Salon. Systematically drawn in black chalk, they show the models in profile and set within a medallion format. The portrait on the obelisk in the present drawing is the exact effigy of the marquis de Marigny which Cochin executed in this context in 1757 (Paris, Musée Carnavalet). It is difficult to say whether this drawing is a detailed project preparing an engraving or an autograph repetition that the artist made for an amateur. Be that as it may, the present sheet is a work of great refinement both due to its sophisticated graphic technique and to the admirable balance of the composition.



Actual size

# JEAN-ÉTIENNE LIOTARD

Geneva 1702 - 1789

## 20 *Portrait of Marie Grand, née Silvestre (1721-1793), circa 1750*

Red chalk and pencil on vellum, set in to the lid of a *poudre d'écaille* box decorated with gold *piqué*, tortoiseshell mounts and lining  
Diameter: 52 mm (2 in.)

### PROVENANCE

By descent from the sitter to the Grand d'Hauteville family; Château Hauteville, Vevey, house sale, Geneva, Hôtel des Ventes, 12 September 2015, lot 1096; Dr Erika Pohl-Ströher (1919-2016).

The sitter, Marie Silvestre, married Rodolphe Ferdinand Grand (1726-1794). Their third son, Daniel Jean Philippe, married Anne Cannac d'Hauteville.

This tiny, exquisite drawing encapsulates Liotard's charm and brilliance as an artist and portrait maker. Liotard made miniatures in enamel as well as the more traditional gouache on vellum – the technique used by the early masters of the medium such as Nicholas Hilliard and Isaac Oliver. Enamel miniatures are intimate objects to be held in hands and closely examined. They were often worn on the body of their owners as jewellery or placed to decorate objects which could be used, such as snuff or powder boxes. While the practice of the private exchange of miniatures and their visual display on the body or on objects continued throughout the eighteenth century, these small portraits were also beginning to be cherished by collectors for their aesthetic rather than sentimental value. Here, Liotard uses his superior skills of draughtsmanship to create a chalk study which has all the liveliness and character of his works in colour, whether pastel or gouache. The particular presence and delicacy which Liotard conveys in his treatment of the details of the sitter's face, the soft cheek, pensive eyes and the expression of a gentle smile lend great tenderness to the depiction. This characterisation, even on such a small scale, is typical of Liotard's perceptive treatment of his sitters and the wisdom of gaze which he conveys. Liotard, was born in Geneva and originally trained in Paris as a miniature painter; his fortunes took a decisive turn in 1738 when he accepted an invitation from a group of English gentlemen, amongst them the Hon. William Ponsonby (Viscount Duncannon and later 2nd Earl of Bessborough) and John Montagu, 4th Earl of Sandwich, to accompany them on their grand tour to Constantinople. The young gentlemen returned home within the circumscribed time,

but Liotard stayed on and attached himself to the household of the British ambassador to the Sublime Porte, Everard Fawkener. He soon became the favorite portrait painter for expatriate communities in the Ottoman capital. Liotard's work included black and red chalk drawings on paper recording intimate scenes of Europeans in oriental dress, who adopted the customs of the country by sitting cross legged on cushions and drinking coffee, as well as more imposing paintings, such as a life size oil portrait of Richard Pococke, pioneer archaeologist of the Middle East. Returning to Europe, Liotard arrived in Vienna in 1743, causing an immediate sensation with his oriental robes, large fur hat, and the long beard he had grown according to local custom while in Moldavia at the court of prince Constantin Mavrocordato. He attracted the attention of Empress Maria-Theresa and soon received prestigious commissions at the imperial court, including the exceptional and intimate series of drawings of eleven of the Empress's children which he went on to execute in black and red chalk over graphite pencil, heightened with colour on the *verso* in the manner that miniatures often were. In 1748, Liotard travelled on to Paris and then London, and his self-staging as *peintre turc* continued to create excitement wherever he went. Today Liotard is best known for his larger portraits in pastel, but in the eighteenth century he was a most celebrated miniaturist who, as this fine work illustrates, experimented on a tiny scale with a variety of techniques. An example is the self portrait in the collection of the Lewis Walpole Library, one of a group of such self-portraits painted in the traditional method that originally emerged from the workshops of book illuminators in the early sixteenth century. In contrast to the polished appearance of enamel work, more often used for snuffboxes, vellum gives a velvety allowing for the softness inherent in Liotard's other favourite medium of pastel. The present work combines Liotard's extraordinary skill working on a small scale, his precision, his sympathetic ability to capture a likeness or character and his subtle mastery of the medium of red and black chalk.





Actual size

# GIOVANNI DOMENICO TIEPOLO

Venice 1727- Madrid 1804

## 21 *A Sheet of Studies of Three Figures, seen 'da Sotto in Sù'*

Pen and brown ink and wash over black chalk

Numbered 71 at top left

195 x 175 mm (7 <sup>3</sup>/<sub>4</sub> x 6 <sup>3</sup>/<sub>4</sub> in.)

### PROVENANCE

Possibly Francesco Guardi; Horace Walpole, 4<sup>th</sup> Earl of Orford, Strawberry Hill, Twickenham; William Lygon, 8<sup>th</sup> Earl Beauchamp, Madresfield Court, Worcestershire, his sale, London, Christie's, 15<sup>th</sup> June 1965, lot 164.

This drawing comes from the 'Beauchamp Album' which was bound in simple paper boards and inscribed on the cover *Disegni a pena di quadretti Gio: Domenico Figlio di Gio: Bata: Tiepolo con Alcuni Disegni del Sudetto*. It contained 162 drawings by Giandomenico and appears to have belonged to Domenico's uncle, Francesco Guardi, having been put together in the early 1790s. Horace Walpole, whose bookplate was pasted inside the album's cover, could perhaps have purchased the album in France as the title page also bore a French inscription: *162 Dessins de Dominique Tiepolo fils de Jean-Baptiste Tiepolo Vénitien* and Walpole may have given the album away prior to his death in 1797 as it cannot be traced in any of the Strawberry

Hill sales. It is not known how the album came to be owned by the 8<sup>th</sup> Earl Beauchamp but his father, the 7<sup>th</sup> Earl, was an art collector and aesthete, said to have been the model for the character of the exiled aristocrat Lord Marchmain in Evelyn Waugh's novel *Brideshead Revisited*.

This vibrant sheet is typical of Giandomenico's broad nibbed pen and wash drawings. Within the album, however, it was rather unusual for its subject matter which derives from a large series of studies by Giambattista presenting figures seen *da sotto in su*, seen from below. Perhaps these sheets were intended to demonstrate to fellow artists the difficult foreshortening needed to present figures as if floating above the viewer, or simply as examples of virtuosity. The other drawings in the album, were generally concentrated on a handful of themes: putti among clouds, St. Anthony and the Christ Child, sculptural figures, Angelica and Medoro, Rinaldo and Armida and various mythological subjects.

71



# GAETANO GANDOLFI

San Matteo della Decima 1734 – Bologna 1802

## 22 *Cain and Abel*

Black chalk, with touches of white and red chalk, on brown paper

497 x 360 mm (19 ½ x 14 ¼ in.)

This magnificent sheet is a perfect example of Gaetano Gandolfi's draughtsmanship; Gaetano embodied, perhaps more than any other artist in Italy during the second half of the 18<sup>th</sup> century, the refinement and cultivation of academic painting.

From a very young age, Gaetano Gandolfi understood the opportunities that lay within the institution of the art academy; he was fully aware of the role played by both the French Academy and the Accademia di San Luca in Rome in shaping contemporary painting, and was able to make use of all the advantages the prestigious Accademia Clementina in Bologna could offer. By the second decade of the 18<sup>th</sup> century, the Accademia Clementina di Pittura, Scultura e Architettura dell'Istituto delle Scienze di Bologna was successfully implementing its main goal of instructing young artists to respect and promote artistic tradition.

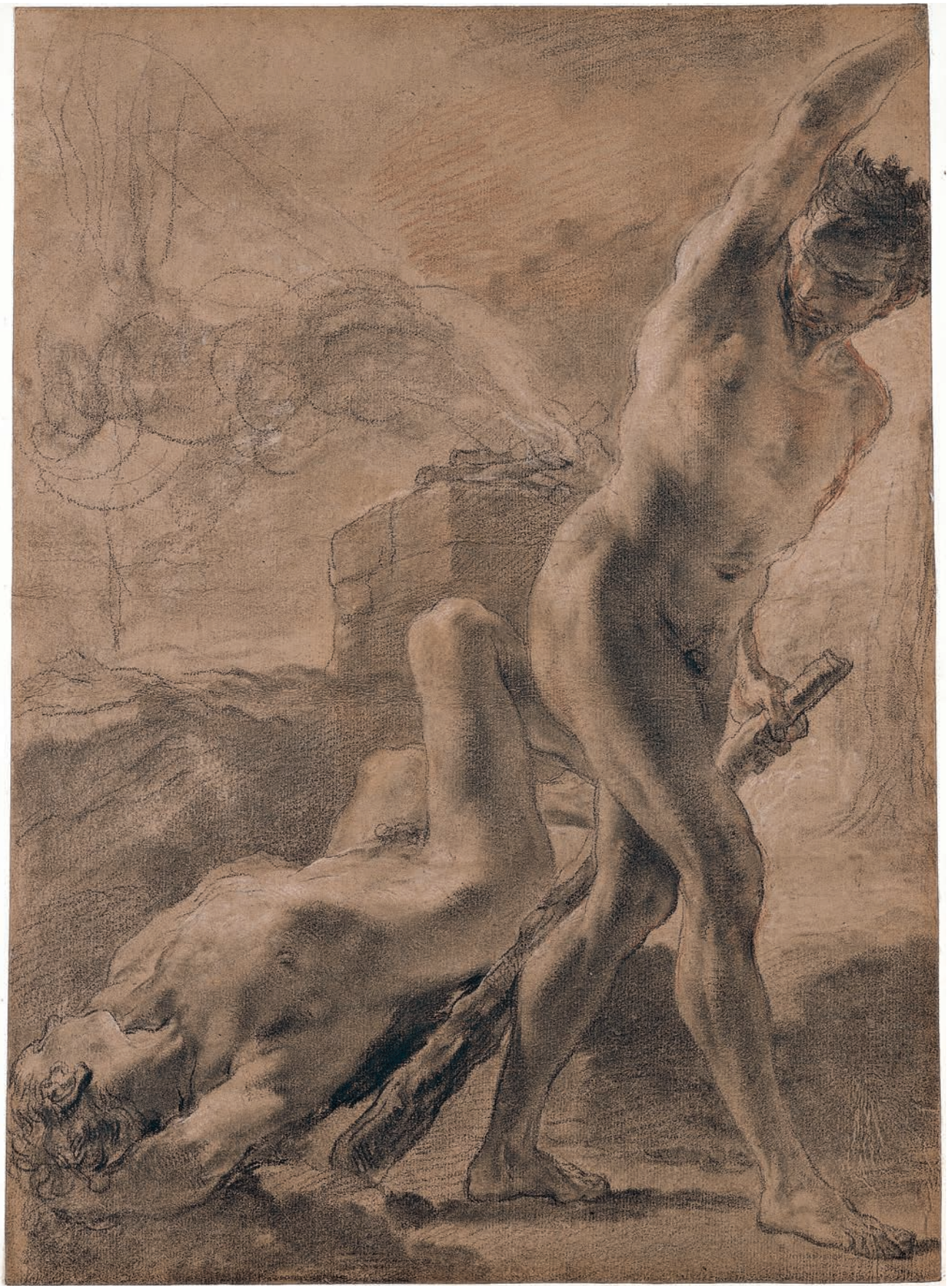
Gaetano, as a young pupil in the Accademia Clementina, was diligent in making copies of the frescoes of Pellegrino Tibaldi and Niccolò dell'Abate in Palazzo Poggi and his drawings were engraved for a volume of prints which was sumptuously published in Venice in 1756<sup>1</sup>. He also made copies of the most significant altarpieces by the Carracci and their school<sup>2</sup> for an English collector, Richard Dalton, the King's Librarian and future Treasurer and Antiquary of the Royal Academy in London (1770-1784). Dalton was sent to Italy to procure works of art for the Royal Collection and early on showed a taste for the works of Gaetano Gandolfi which he clearly passed on to his country and which still stands today. In 18<sup>th</sup> century art academies, the practice of copying was accompanied by life drawing study. This was generally done in the evenings under candlelight, to avoid the harsh shadows strong daylight would project on to the naked body of the model, and poses would be chosen by the masters and inspired by antiquity or famous paintings of the time. Gaetano never gave up this practice; from the beginning of his career in the 1750s – during

a period when the Accademia Clementina, on the instructions of Pope Benedict XIV, was revitalising its original aims – to the end of his life, Gaetano would be seen drawing from life, first as a pupil and later as an esteemed master.

This practice enabled the artist to achieve an extraordinary assurance in drawing, which is at the basis of Gandolfi's beautiful paintings and frescoes. The artist received commissions for churches and palaces, from cultivated collectors both in Italy and abroad, from Catherine the Great in Russia to his patrons in England and Ireland, where, for example, six paintings of secular subjects by Gandolfi have recently been discovered in Dublin Castle<sup>3</sup>, exquisite examples of his splendid and luminous style and representative of his place in 18<sup>th</sup> century art.

With his prodigious talent, aptitude for study and inexhaustible intellectual curiosity, Gaetano, and his slightly older brother Ubaldo, also a protagonist of the Academy, were of course aware of the current evolution towards neoclassicism but other than adopting a more subdued palette, they were not constrained by it as a style. Bolognese 18<sup>th</sup> century painting has on occasion been accused of being backward and provincial. This seems unfounded considering that Gaetano Gandolfi was the prime representative of this school and his undisputed reputation as one of the most celebrated Italian painters of his period was even confirmed by the surveyor of Italian paintings, Luigi Lanzi<sup>4</sup>. Whereas Gandolfi appears experimental in the so-called minor genres of landscape and portraiture, his historical paintings are very much in keeping with the tradition he learned as a young child, although he was constantly seeing new means to create atmospheric depictions of ancient history and mythology.

The present sheet is splendidly drawn, the beautiful forms are delineated with great assurance in black chalk and further defined with white; red chalk is



given the task of evoking the flames rising from the sacrificial pyre and emphasising the assassin's expression of force and anger. The composition is inventive and extremely evocative; the figure of Abel recalls models from the antique which Gandolfi had studied at the beginning of his career, and is also reminiscent of the foreground figure in Poussin's *Plague of Azoth*, a subject which Gandolfi also interpreted in the altarpiece of the Duomo in Foligno, *San Feliciano freed Foligno from the Plague*.

The representation of Cain and Abel was one of the most popular subjects in life drawing classes at the Academy; the poses were always taken from ancient sculpture or from admired examples of more modern artists: the Pinacoteca in Bologna has a drawing, of great quality, of the same subject, by Ubaldo Gandolfi<sup>5</sup>. A second version of this drawing is in the Fondazione Cini in Venice<sup>6</sup> and it was copied several times by pupils as is shown by the existence of a third sheet, this time by an anonymous hand, in a private Bolognese collection. Obviously the masters executed these studies during life drawing classes, making them as a teaching tool as they sat with their students.

The superb quality and degree of finish of this mature work may well show that Gaetano intended this drawing as a work of art in its own right, perhaps destined for a collector but it is also indicative of the seriousness with which Gaetano took his role as a master at the Academy and his wish to provide the best models for his students.

Donatella Biagi Maino

Actual size detail





# PIETRO GIACOMO PALMIERI

Bologna 1737 - Turin 1804

## 23 *Shepherds and their Animals Caught in the Wind*

Pen and brown ink, brown wash  
Signed *Palmierus In Fecit.* at lower left  
185 x 260 mm (7 1/4 x 10 1/4 in.)

Trained at the Accademia Clementina in Bologna with Donato Creti and Ercole Graziani, Pietro Giacomo Palmieri studied not only Bolognese but also Venetian landscape models, such as those of Marco Ricci, Giuseppe Zaïs and Francesco Zuccarelli. Around 1770, he settled in Parma which was then experiencing an economic and cultural boom and was governed by Duke Philippe I (Philippe de Bourbon) and his secretary Guillaume du Tillot. The latter, who became Prime Minister in 1759, quickly detected Palmieri's talent and appointed him as professor of drawing at the Academy of Fine Arts in Parma, created under his leadership along with the Museum of Antiquity.

In 1773, Guillaume du Tillot fell out of favour and thus returned to Paris. Palmieri followed him as *valet de chambre* and began to draw copies of the paintings in Tillot's collection and other works. In Paris, the Bolognese draughtsman came into contact with the engraver Jean Georges Wille and the merchant Basan; he soon achieved considerable fame with his drawings imitating prints. The collectors and amateurs of the time also appreciated his actual prints which were sold in his studio near the Louvre and by such publishers as Isabey or Basan. The play of *aemulatio* between prints and drawings, which particularly concerned French artists at the time, had also been explored by such Bolognese artists as Gandolfi. Thus, it had a special resonance for

Palmieri, who gladly copied, produced pastiches for amateurs, drew splendid trompe-l'œil compositions and amalgamated various influences. Despite his Parisian success, Palmieri visited England, Spain and Switzerland and then returned to Turin where he settled permanently. He brought with him the taste for drawings as finished and collectable works as well as his concept of landscape forged from the English, French and northern influences that he had acquired during his journeys.

The present drawing is a perfect example of the different cultures assimilated by Palmieri during his travels. Various influences come to mind: Bolognese through hatching lines in pen, Genoese and Lombard through rustic or even northern subjects. We can also relate the subject chosen by Palmieri, that of a gust of wind, to his French culture: the draughtsman could not ignore the characteristic attempt of French painters of the second half of the eighteenth century to capture in painting the feeling of air and its atmospheric variations, such as, for example, Joseph Vernet in his *Midi sur terre, le coup de vent (Gust of Wind)* (1767 Avignon, Musée Calvet), and Jean Honoré Fragonard in *L'Orage ou la Charrette embourbée (The Storm or the Cart Stuck in the Mud)* (ca. 1759, Paris, Musée du Louvre). Signed in fine penmanship, with neat framing lines in brown ink, this drawing is a work of art in its own right intended for a collector.





# MAURO GANDOLFI

Bologna 1764 – 1834

## 24 *Head of a Young Woman Wearing a turban*

Graphite and watercolour, oval  
110 x 95 mm (4 <sup>5</sup>/<sub>16</sub> x 3 <sup>11</sup>/<sub>16</sub> in.)

The elder son of a widely recognized and admired painter Gaetano Gandolfi, from whom he received his first training, Mauro Gandolfi was a draughtsman and engraver more than a painter. He led an adventurous life which he narrated in his *Memoirs* written in 1833<sup>1</sup>. Mauro Gandolfi had a passionate and lively temperament, and he left Bologna for France at the age of 18 in order to enlist in the army. He stayed there for five years travelling between Strasbourg, Arras, Lyon and Paris. Upon his return to Bologna, he resumed painting in his father's studio and was admitted to the Accademia Clementina, where he was appointed professor of figure drawing and worked from 1794 to 1797. In his *Memoirs*, Mauro states that, having devoted himself, during his French years, to portrait painting, which he executed "a lapis di piombo con tocchi di carminio e fulgine" he decided in his father's studio to "seriously dedicate himself to oil, limewash and fresco painting". During this period of collaboration with his father, he recorded that he produced "5 altarpieces, 6 ceiling decorations, 28 small sacred and secular oil paintings, 20 ink drawings, 40 capricci in ink for the decoration of snuffboxes, 8-10 miniatures and 100 nude studies"<sup>2</sup>. He also worked successfully on the decoration of carriages, from drawing bronze ornaments and gilded wood to painting scenes on the doors<sup>3</sup>.

The French occupation in June 1796 and the suppression of religious corporations were hardly favourable to the artistic production of most artists. However, Mauro Gandolfi, very much involved in the political life and particularly in the establishment of the Italian republic, received a commission for a *Trionfo della Repubblica Cispadana* for the audience hall ceiling in the Palazzo Pubblico in Bologna<sup>4</sup>. To make up for the lack of artistic activity and thus of income, he opened a chalcography workshop; he saw such good prospects in this activity that he went to Paris to perfect his printmaking. There

he participated in Robillard-Péronville's *Musée Français, recueil complet des tableaux, statues et bas-reliefs qui composent la collection nationale*, published in Paris in 1803. In 1816, after the death of his son and the marriage of his daughter, he decided to leave for America. He spent four months there and made an entertaining account of the journey, partially published in 1842<sup>5</sup>. Upon his return, he went to Florence to work with Luigi Bardi, then settled in Milan for five years, and finally returned to Bologna for good. Printmaking remained his main activity until the end of his career.

An excellent draftsman endowed with great finesse and elegance, Mauro Gandolfi continued the graphic tradition mastered in the paternal studio, while enriching it with the neo-classical tendency of his time and his engraving technique. Paradoxically, his drawings are quite rare on the market. His portraits, such as the present one that Donatella Biagi is going to publish in Mauro Gandolfi's catalogue raisonné, are always meticulously and finely executed. Circular and of small size, the present portrait almost belongs to the art of miniature that the artist certainly mastered, although few traces of it remain. It is perhaps one of the "ritrattini" mentioned in the inventory of his succession made in 1833, probably intended for snuffboxes. By its technique it is reminiscent of the touching portrait of his father in the Regia Pinacoteca, Bologna (Inv. 3832, 160 mm). The young woman in the present portrait reappears, between two other female figures and with some subtle differences of expression in another Mauro's drawing<sup>6</sup>, which was also copied, albeit with less finesse, by his daughter Clementina<sup>7</sup>. Less known than his father and his uncle Ubaldo, Mauro deserves further study. Prolific and impetuous, his artistic skill did not only develop in graphic arts, but also in music and writing. His interest in politics, his liking for travelling and his somewhat chaotic personal life, all contribute to his appealing personality.



Actual size

# FRANCESCO HAYEZ

Venice 1791-1882 Milan

## 25 *Portrait of Carolina Zucchi, circa 1822*

Black and red chalk

290 x 218 mm (11 1/2 x 8 1/2 in.)

This beautiful, unpublished drawing is a work of particular refinement and a notable addition to the graphic *corpus* of Francesco Hayez, a major figure of Italian Romanticism. It is a portrait of Carolina Zucchi, who between 1822 and 1830 played the leading role in Hayez's life and career. Herself an artist, Carolina Zucchi had studied draughtsmanship and lithography at the Academy of Fine Arts in Brera before becoming Hayez's pupil. Coming from the family who received "il fiore della gioventù artistica, tra cui Bellini, Donizzetti, Carlo Cattaneo"<sup>1</sup>, Carolina was bound up with Hayez in a passionate relationship and acted as his main model.

"La Fornarina dell'Hayez", as she became known, appears in many of his most famous and masterful works which transformed Italian painting making it part of the European Romantic revolution. She may be recognised in the *Romeo's last Kiss* executed in 1823 for Giambattista Sommariva (Tremezzo, Villa Carlotta) and in the *Marriage of Romeo and*



**Fig 1.** Hayez, *L'ammalata*, 1825, oil on panel, Turin, Civica Galleria d'Arte Moderna.

*Juliet*, painted the same year for another exceptional collector, Count Franz Erwein von Schoenborn-Wiesentheid (Pommersfelden, Graf von Schoenborn Kunstsammlungen). She is depicted in the *Angel of the Annunciation* (1824, in the Galleria d'Arte Moderna, Turin), in the moving *Penitent Mary Magdalen* (1825, in the collection of Franco Maria Ricci), the fearless *Mary Stuart walking to her Execution* (a monumental painting of 1827 executed for Baron Ludwig von Seufferheld and now in the collection of the Banca Cesare Ponti), and the Titianesque *Magdalen kneeling at the foot of the Crucifix* commissioned by the Isimbardi Casati family for the church of Muggio and now in the Museo Diocesano, Milan. She appears again in blazing nudity in the *Bath of Bathsheba* (1827) purchased by the King of Wuettemberg to be placed beside the *Harem Slave* by Giuseppe Molteni and Ingres's *Grande Odalisque*<sup>2</sup>.

Hayez also preserved the memory of their passionate relationship in works of great intimacy, a series of paintings and drawings, amongst which is an extraordinary group of erotic studies drawn in the setting of Hayez's Milanese studio<sup>3</sup>.

The chronology of our drawing can be accurately established due to its comparison with the most famous portrait of Carolina, the oil on panel known by the title of *L'ammalata* (Fig.1), now in the collection of the Galleria Civica d'Arte Moderna di Torino<sup>4</sup>. This panel can be dated thanks to a version, signed and dated 1822, which recently reappeared<sup>5</sup>. The slight inclination of the face and the expression of attention and sweetness are very similar to the present drawing.

The present drawing thus brings additional witness to this relationship of rare intensity, both private and professional. We are very grateful to Prof Fernando Mazzocca for providing us with a detailed research on this drawing which has been used for the creation of the present entry<sup>6</sup>.



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J. B.  
voir l'été note

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# THÉODORE GÉRICAULT

Rouen 1791 – Paris 1824

## 26 *Four harnessed horses seen from behind, and a groom*

Graphite. Monogram G at the lower right  
Inscribed *Géricault* on the original mounting sheet  
190 x 155 mm (7 1/2 x 6 1/8 in.)

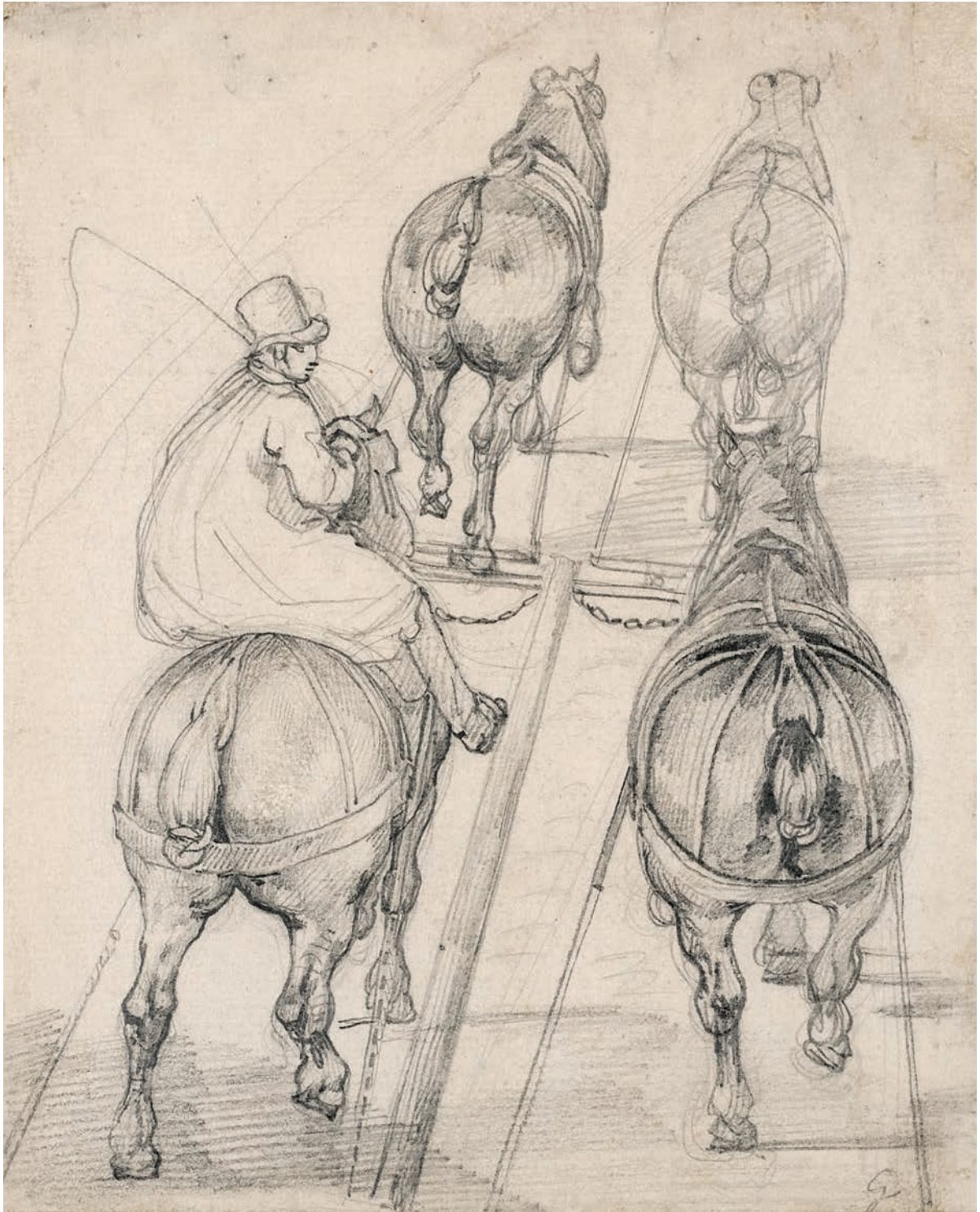
Arriving in England in April 1820 and then for the second time in 1821, Géricault brought with him his own vision of horses and of the equestrian world. Nourished by a personal passion that can be traced back to his childhood – Rosenthal relates that the young Géricault waited for luxury equipages to come out of the grand Parisian hotels to be able to see the long-necked Mecklenburgers<sup>1</sup> – and, enriched by his training with Carle Vernet and by the Italian journey, this vision however does not find a resonance in England, where the models in vogue were those developed by the imagery related to the racing world and sporting art. Thus, in London, Géricault abandoned his romantic representation of horses, as seen in *An Officer of the Imperial Horse Guards Charging* and *The Wounded Cuirassier*, and of wild and untameable horses, such as in *Riderless Racers in Rome*, and tried to take an interest in racing horses, a true instrument for demonstrating one's social status and business success. This exploration culminated in the *Epsom Derby* painted for his friend and landlord, the horse dealer Adam Elmore.



Fig 1. T. Géricault, *Entrance to the Adelphi Wharf*, lithograph.

But more than these aristocratic mounts, it was draught horses – a real working tool and veritable instrument in the development of industrial economy – that captured his attention, and maybe even his affection. At the same time, the technique of lithography which enjoyed “inconceivable success”<sup>2</sup> in London gave him an opportunity to explore the English equestrian world. In the series published by the editor Charles Hullmandel, *Various Subjects Drawn from Life and on Stone* and *The English Suite*, he plunged into the heart of English streets, and the lives of the common people, the world of blacksmith farriers, hauling workers and coalmen. A lithograph by Volmar published in Paris by Villain and by Gihaut *The Return to the Stable*<sup>3</sup> shows that he continued to be interested “in the strength of draught horses which he had discovered in England” and which may have reminded him of his childhood in Normandy.

The present, previously unpublished drawing comes from an album assembled in the 19<sup>th</sup> century. It has preserved its freshness and the attribution was already known, as its mounting sheet bore a label with the inscription *Géricault*. Its subject connects the drawing with the world of the horses employed both in agriculture and in industry. The perspective is quite original, the high vantage point reveals the strong croups of the four animals harnessed on both sides by shafts. The lithographs *Entrance to the Adelphi Wharf* (Fig. 1) and *Six Horses going to a Fair* (Fig. 2), as well as the painting *The Plaster Kiln* (Fig. 3, Paris, Musée du Louvre) all belong to the same category of unvarnished representation revealing a search for realism: seen from behind or in profile, men and horses move their working bodies in unison. At the same time Géricault skilfully renders the strength of their movements and the heaviness of their hard working bodies. A



Actual size



**Fig. 2** T. Géricault, *Six Horses Going to a Fair*, lithograph.



**Fig. 3** T. Géricault, *The Plaster Kiln*, Paris, Musée du Louvre.

sheet in the Louvre (Inv. 26740) representing two dray horses seen from behind, with the third horse sketched on the left side (Fig. 4), is very similar to the present drawing despite a slightly more rapid draughtsmanship. The vantage point is lower as we see the stomach of the first horse under its croup. A further sheet, reproduced in the artist's catalogue



**Fig. 4** T. Géricault, *Two Dray Horses Seen from Behind*, Paris, Musée du Louvre.

raisonné, is even more similar to our drawing, albeit it is also more sketched: it shows two horses seen from behind, harnessed like the horses in the present sheet with a shoulder collar which Germain Bazin identifies as French<sup>4</sup>. Finally, a third drawing, *Roulier conduisant un chariot* (*Cart driver*), shows four horses – the two in front are only sketched – hauling a cart by traces attached to tow bars, which is highly reminiscent of the harness in the present drawing with the exception of the cart driver walking on the side instead of being seated on the back of one of the horses<sup>5</sup>.

The present sheet reveals a remarkable sense of perspective and a virtuoso draughtsmanship. The ability and effortlessness of execution hides the complexity of composition which shows the four croups walking at the same pace. The rhythm that unites them is a perfect example of Henri Bouchot's comments praising the "ultimate painter of horses" for his "agreement of paces, science of walking, a certain poetry that he gives to the things which were previously treated negligently."<sup>6</sup>





# ALEXANDRE JEAN-BAPTISTE HESSE

Paris 1806 – 1879

## 27 *Portrait of a Young Man*

Pen and brown ink over traces of black chalk

Signed *Hesse* at right centre

195 x 135 mm (7 <sup>11</sup>/<sub>16</sub> x 5 <sup>5</sup>/<sub>16</sub> in.)

Alexandre Hesse was directed to painting from an early age and almost in spite of himself. His father, Henri Joseph Hesse (1781 – 1849), who was a remarkable painter of portraits and miniatures himself, had studied with David and Isabey. His uncle Nicolas-Auguste Hesse, also a painter and member of the Académie des Beaux-Arts, had been Gros's pupil and had won first prize at the Prix de Rome in 1818. Although of modest origins – Henri Joseph's father was a tailor – the Hesse family was intellectually ambitious. Henri Joseph was keen on learning languages: Italian, which he even used for notes in his commonplace book, and English, still rarely spoken at the time. In this stimulating environment, Alexandre "was looked on (...) as a boy who would never accomplish anything", "one of those young people whom one never knows where to propel in order to find him a career"<sup>1</sup> until his father finally sent him to study landscape painting in Bertin's workshop in 1821. Following in the footsteps of his uncle, the young man studied with Gros in 1823 and entered the École des Beaux-Arts where he attended classes with much diligence. A very gifted draughtsman, a handsome and witty person, and an excellent musician, he rapidly became a master of drawing sought for by the high society of which his father was one of the most favourite portraitists. In 1830, on his own initiative, he left for Italy, visiting Rome and Venice. This city inspired his first ambitious work, *Funeral Honours Paid to Titian, Perished in Venice during the 1565 Plague* (Musée du Louvre, Paris). This work was exhibited at the 1833 Salon and enjoyed conspicuous success described by Théophile Gautier: "he debuts in the most outstanding manner in which others would be eager to finish"<sup>2</sup>. After this success he returned to Italy for a journey during which he befriended Léopold Robert, whose painting style must have influenced him in several respects. Upon his return to France, Alexandre Hesse received several commissions, both private and official. Among the most important, *Henry IV's Body Taken to the Louvre after his Assassination* (1836, deposited at the Château de Pau) which

was to decorate the Louvre Galerie d'Apollon, and *The Adoption of Godfrey of Bouillon in 1097 by the Emperor Alexios I Komnenos* (1842) for the Musée de l'Histoire de France that Louis-Philippe created at Versailles (today in the Musée national des châteaux de Versailles et de Trianon). After his third journey to Italy in 1842, Hesse definitively settled in Paris and received numerous commissions for works for the Senate, the Bank of France and the hall of the Stock Exchange in the Palace of Commerce in Lyon. Specialist in large decorations, both allegorical and religious, he worked on the decorations of numerous Parisian churches, including Saint-Séverin, Saint-François de Sales, Saint-Sulpice, and Saint-Gervais-Saint Protais. Most of his works are still *in situ*.

There is an important group of drawings in the École de Beaux-Arts donated by the artist's wife: large sheets of excellently executed academic studies, studies of draperies, of anatomic details, which all reveal a powerful and skilful draughtsmanship. The fund also has his magnificent landscapes in watercolour. There are few portraits among the artist's graphic works, but there are some executed in painting.

It seems likely that this *Portrait of a Young Man* was executed early in the artist's career, probably in the 1820s when he gave numerous drawing classes. On the one hand, his signature is characteristic for the stem and extremely large descender of the central "s" and can in effect be compared to that of the works dating to these years. On the other hand, it seems logical that Hesse first assimilated the art of portraiture as he had the opportunity to watch his father at work throughout his childhood and his youth. The beauty of the sitter, the clearness of his glance and his deep and confident expression are emphasized by a very nice graphic technique, which combines subtle pencil lines and a fluid brown wash. Drawing inspiration in the layout of miniature portraits executed by his father in the 1810s, Alexandre Hesse added already quite romantic impression of boldness and freedom to a miniaturist's precision of line and search for resemblance.



Actual size

# JOHANN CONRAD ZELLER

Balgrist 1807 – 1856

## 28 *Portrait of a young boy wearing a cap*

Brush and grey wash

295 x 218 mm (11 <sup>5</sup>/<sub>8</sub> x 8 <sup>9</sup>/<sub>16</sub> in.)

### PROVENANCE

Part of a group of drawings by the artist found in a portfolio in the early 1990s; private collection; Grisebach, Berlin, 25 October 2018, lot 47.

Johann Conrad Zeller was the son of a wealthy and cultivated silk merchant and, as part of his education, the young Johann benefitted from drawing and painting lessons, which were given to him by Konrad Gessner. His grandfather, the editor Heinrich Fussli (and not the better-known Johann Heinrich Fussli, as mentioned in some sources, who was his cousin) was himself a draughtsman and seems to have taken the boy's artistic education to heart. His father, however, wanted him to go into the family business and sent him for training to a silk factory in Turin in 1825. Zeller took advantage of being in Italy to continue painting, whilst at the same time following the professional path laid out by his family.

Seeing his son's persistence, in the early 1830s, his father relented and allowed Johann Conrad to fully devote himself to painting. Zeller returned to Italy where he stayed from 1832 to 1847 and met with, among other artists, Thorwaldsen, Overbeck and Reinhardt. He also frequented Horace Vernet, the director of the French Academy in Rome until 1835, who is said to have invited Zeller to follow him to Paris, an opportunity that Zeller did not take, seemingly out of shyness. Instead, he remained in Rome and enjoyed some success with his picturesque genre scenes. Upon his return to Switzerland he devoted himself to portraiture, most probably in order to earn a living. The artist also painted religious subjects, such as, for example, the *Transfiguration on the Mount Thabor*, executed in 1839 for the church of Neumünster in Zurich.

We are very grateful to Dr. Nico Zachmann, for suggesting the attribution and for providing us with information on Johann Conrad Zeller from his self-

published book *Die Schweizer Maler in Rom und Neapel im 18. und 19. Jahrhundert*.

Found by Dr Zachmann in a portfolio that contained several drawings of landscapes by Zeller, the attribution of this extraordinary portrait of a child rests mainly on its former provenance. The comparison with other works by the artist is difficult as no other portrait drawings have been published. A group of twenty-eight anatomical drawings of écorchés and skeletons by the artist – some after the treatises of Bernardino Genga and Jean Galber Salvage, others of his own invention – are in the Wellcome Collection in London. Although executed in watercolour or black chalk, these sheets share with the present drawing the same sense of accuracy and precision. The extensive study of anatomy that the artist seems to have undertaken, most probably as an autodidact, could explain the extraordinary sense of texture and volume of the child's face. His spotless skin and harmonious juvenile roundness is remarkably rendered by a multitude of minute and delicately applied dots of wash. By contrast, the string and collar of the shirt, as well as the cap, are rapidly drawn, thus enlivening the almost porcelain complexion of the face.

Dr Andrea Franzen, curator at the Swiss National Museum in Zurich, has pointed out that the boy's cap is typical of the traditional costumes of the canton of Appenzell Innerrhoden and that it appears on other drawings by Zeller. This would suggest that the drawing was executed either during the artist's presence in Switzerland before he travelled to Italy in 1832 or following his return to Switzerland in 1847, when he dedicated himself to portraiture.

The superb quality of the present drawing reveals a highly talented draughtsman who surely deserves to be further studied and known.



## CARLO BOSSOLI

Lugano 1815 – Turin 1884

### 29 *Night View of St. Petersburg, the Smolny Convent from the Banks of the Neva, recto; various studies, verso*

Gouache heightened with pastel

Signed C. Bossoli at lower left, inscribed and dated *Londra 1859* on the verso

266 x 457 mm (10 1/2 x 17 15/16 in.)

#### LITERATURE

Ada Peyrot, *Carlo Bossoli, Luoghi, personaggi, costumi, avvenimenti nell'Europa dell'ottocento, visti dal pittore ticinese*, Turin, Topografica Torinese editrice, 1974, p. 403, no. 781, illustrated p. 405.

Although born in Switzerland, Carlo Bossoli grew up in Odessa, Ukraine, where his family had emigrated in the 1820s. He started to work very early as an assistant in a shop that sold books and prints, where he learnt drawing by copying the works of old masters. Countess Elizabeth Vorontsova, the wife of the governor of "New Russia" and Bessarabia, quickly noticed Bossoli and made him enter the workshop of Rinaldo Nannini, an Italian artist who was responsible for the decoration of the Opera House in Odessa. The apprenticeship with this pupil of Sanquirico was defining for Bossoli's work: he acquired his remarkable sense of composition and tendency to visual surprise.

In 1839-40, the Vorontsov decided to send him to study in Italy, in Rome and Naples. He befriended the community of English artists living in Rome and with them refined his technique of watercolour and tempera. After returning to Ukraine, he settled in Alupka and travelled across the region producing a large number of landscape drawings, street scenes, studies of costumes and villages. In 1844, however, he definitively moved to Italy, opened a workshop first in Milan and then in Turin and travelled tirelessly throughout Europe.

What distinguished the artist from the beginning of his career were landscapes and large perspective or panoramic views. Noticing the interest the public felt in foreign countries and new politics and also understanding the new opportunities that lithography offered, he began to produce views to be published in commercialised albums. Among his first projects, *Vedute della città di Torino* (1851) and *Galleria sulla linea ferroviaria Torino-Genova* (1853) were particularly appreciated. But the success that defined

his career was probably the result of the publication of 52 views in the album *The Beautiful Scenery and Chief Places of Interest Throughout the Crimea from Paintings by Carlo Bossoli*. The artist created them in 1854, during the Crimean War, from memory and a large quantity of studies made in the 1840s, and they were so much admired that Queen Victoria and the Duke Wellington were among the collectors. Employed by Prince Oddone, he followed the Piedmontese army in 1859-1861 and executed 150 gouaches on the subject of the war, which gained him the appointment of "pittore reale di storia" to the royal family in 1862. Ten of these gouaches are now in the Museo Nazionale del Risorgimento in Turin. Ada Peyrot, the author of the catalogue raisonné of the artist's works, described this night view with a boat crossing the Neva in front of the Smolny Convent as "enchancing". In 1857, Bossoli made a journey to Russia and Scandinavian countries, from which he must have brought back numerous studies and sketches which he later used to compose various views. The present gouache was probably made after this journey and the inscription *Londra 1859* on the verso seem to confirm this.

Bossoli actually produced several views of Russia during the years following this journey. His ledger records in 1858 a *Panoramic View of St. Petersburg* sold to Marquis Alfieri in Turin for 820 Swiss francs, as well as a large-scale painting representing the Smolny convent in St. Petersburg sold for the London market along with another painting for the sum of 5,000 francs to Brassey<sup>1</sup>. Here, the romantic nocturnal atmosphere, natural to the subject but also rendered through the treatment of light, is particularly successful: the glow of the moon diffused in the clouds, sparkling stars, reflections in the water and in the golden dome, one street lamp lit up on the bank – all contribute to the mysterious atmosphere enfolding this nightscene in St. Petersburg.





1854





# WILLIAM ETTY

York 1787 – 1849

## 30 *Portrait of a Boy: George Shepherd, 8 Years Old*

Oil on board

Inscribed No. 5/ W. Etty. R.A./ Study of a Boy's/ Head/ George Shepherd/ 8 years of age  
on the old backing board  
44 x 30,7 cm (17 1/4 x 12 in.)

### PROVENANCE

Bought directly from the artist and by descent in the same family; Swiss private collection.

### EXHIBITED

London, Royal Academy of Arts, 1835, no. 36 (*Study of the Head of a Youth*)<sup>1</sup>.

### LITERATURE

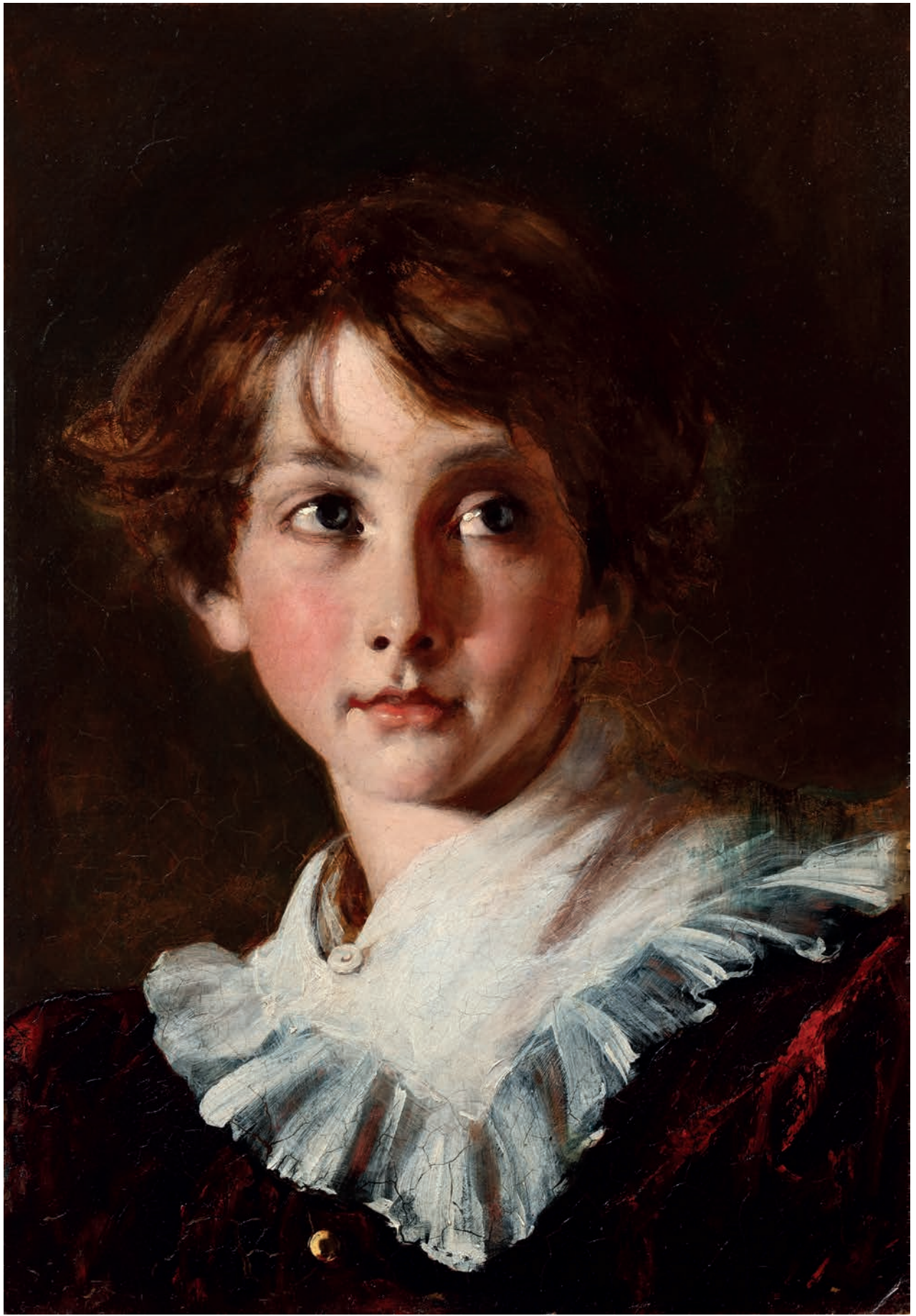
Alexander Gilchrist, *Life of William Etty, R.A.*, London 1855, vol. II, pp.22-23, *Head of a Boy*.

This most delicate and lively study of a young boy wearing a wide linen collar was exhibited at the Royal Academy of Art in 1835. Its sensitivity, style and mobility are much ahead of its time: its painterly freedom shows the inspiration of Thomas Lawrence but its bright modernity links it more with works by Sargent or even Boldini than with other painters of the 1830s. Etty's reputation has only quite recently revived; it fell into disaffection during the Victorian period when his paintings of nudes, both male and female, were considered an affront to respectable art lovers. With the exception of a monograph published in 1855 by Alexander Gilchrist<sup>2</sup>, it was not until 2007 and 2011 that new studies were eventually undertaken<sup>3</sup>. In the 1830s and 1840s he was, however, both prolific and successful, working as a painter of histories on a splendid scale, of landscapes, and as the first English artist to paint significant still lifes.

Brought up in York, after a seven year long apprenticeship to a print publisher in Hull, Etty came to London and via an introduction to John Opie who was impressed with his drawings he was accepted into the schools of the Royal Academy by Henry Fuseli. Etty was much influenced by the lectures of John Opie who advised his students to pay great attention to Titian and, having developed

a powerful admiration for Thomas Lawrence, an informal apprenticeship was arranged in which Etty was allowed to copy Lawrence's paintings and ask occasional questions. In 1816, after a failed attempt to marry, Etty set off for Italy, arriving in Florence in September but after a month of suffering from dirt and vermin, he began the journey back to England with only a brief sojourn in Paris in the studio of Jean-Baptiste Regnault. In 1821, Etty exhibited a grand painting of *Cleopatra's Arrival in Cicilia*, which received considerable attention and led to commissions and sales of future work, despite the criticism of the *Times*, which considered that his style could "gratify only the most vicious taste". In 1822, Etty managed a second trip to Italy and studied monuments and paintings in Rome, Naples, Florence, Ferrara and most happily in Venice which he considered "the hope and idol of [his] professional life". He attended life classes at the Venetian Academy of Fine Arts and acquired the name "il diavolo" for the speed at which he was able to paint. *Pandora Crowned by the Seasons* was Etty's first major work on returning to England. Entered for the summer exhibition at the Academy in 1824, it was bought by his hero Thomas Lawrence (now in the Tate Gallery).

Shortly afterwards Etty was made an associate of the Royal Academy, he settled into a studio in Buckingham Street where he remained for the rest of his working life. His career, though frequently controversial, (by 1837 his huge painting of *The Sirens and Ulysses* was described by the *Spectator* magazine as "a disgusting combination of voluptuousness and loathsome putridity – glowing in colour and wonderful in execution, but conceived in the worst possible taste",) was on firm ground from that point onwards and Etty was made a full



Royal Academician, beating Constable by 18 votes to 5, in 1828.

Etty began painting portraits as early as in the 1810s, but it is not until the early 1830s that he began to paint portraits in a more concentrated fashion, partly because of ill-health but also because they could be a regular source income. His fellow artists were dismayed by his move to become a portrait painter, considering the field to be inferior to the ambitious field of large scale history painting. A commissioned portrait of Elizabeth Potts exhibited at the Summer exhibition of 1834, was titled *A portrait* and though technically

superb, was poorly received by critics. Persevering, Etty lavished time and insisted on repeated sittings to finish to his own high standards the Portrait of Charlotte and Mary Williams-Wynn *Preparing for a Fancy Dress Ball* (now in the York Art Gallery), which was begun in 1833. This was exhibited at the summer show of 1835, alongside the present portrait of George Shepherd, as well as nine other works. Etty continued to paint private portraits of his friends but undertook very few public portrait commissions and only thirty of his portraits were exhibited during his lifetime. Although small in number, some of his portraits are among the most charming works of his entire production.



# ÉDOUARD MANET

Paris 1832 – 1883

## 31 *Man in a Café-Concert, Wearing a Top Hat, his Hands Resting on his Stick*

Brush and black ink, heightened with white gouache  
257 x 88 mm (10 x 3 ¼ in.)

### PROVENANCE

Suzanne Manet, widow of the artist, bears faint studio stamp at bottom right (L. 880).

As Juliet Wilson-Bareau has so ingeniously identified, this is part of a study by Manet after his own painting (Fig. 1) of 1878 *Café-Concert*, now in the Walters Art Gallery, Baltimore. Manet appears to have made this drawing expressly for publication in the *revue*, *Le Rapin* (figs.2-3), an extremely rare printed gazette of which only the first issue survives in two known copies. On page 5, *Le Rapin* advertised “une exposition de dessins, gravures et autres œuvres en blanc et noir ...” held in May of 1881 at the galleries of the journal *L’Art*, 33 Avenue de l’Opéra.



**Fig. 1** E. Manet, *Au Café-Concert*, Baltimore, Walters Art Gallery

The present work, an extraordinary survivor and a fascinating example of the variety and range of Manet’s graphic interests, is the right hand half or section of a highly inventive brush *ricordo* sketch of the composition, the left half of which was used for the journal to fit into the central column of a three column page and presumably destroyed in the process. Given the presence of the studio stamp in the corner, which was always applied by his widow, this portion of the drawing must have been given back to Manet.

Manet had exhibited the painting itself in April 1880 at the premises of another gazette, *La Vie Moderne*. The exhibition, which included ten oil paintings and 15 pastels, was advertised in the gazette itself with a drawing of a section from a second *café* painting *Coin de Café-Concert*, made into a *guillotage*. This same *guillotage* process would have been used for the illustration in *Le Rapin*. In a letter to Emile Bergerat written in May 1880, Manet notes that he has not yet received his drawing *Café-Concert* back from *La Vie Moderne* but adds that he will make another one, for free for his friend<sup>1</sup>. Manet’s close involvement with the process of exhibiting at and creating publicity with these avant-garde publishing houses is apparent in these drawings and demonstrates what would then have been a cutting-edge engagement with developments in graphic media of his time.

Some years earlier in 1876, he had provided another wash drawing for an illustration in *Le Type*, which announced that Manet’s works were included ‘avec grand fracas’ ... in the Salon of that year. The surviving examples of these lively illustrations such as those for *La Vie Moderne* and *Le Rapin* show Manet using a rapid brush and wash technique, eye-catching and easily decipherable as a characterful impression of a larger composition, for the black and white format of a printed journal.



Actual size



Reconstruction of Manet's watercolour of the entire composition





Fig.2 Title page of the Arts Gazette *Le Rapin*.



Fig. 3 Page 5 of the Arts Gazette *Le Rapin*, illustrating the left half of the composition of *Au Café-Concert*.

In the present example, which he kept in his possession, Manet may have added the extensive and extremely lively white heightening later, once it had been returned to him by the gazette, thereby creating an even more striking and painterly graphic work of art. The vivid strokes of white and strong blocks and striations of black echo the rapidity, the freedom and immediacy which characterise the small painting this sketch recreates.

When *Café Concert* was exhibited at the Grand Palais, Paris and the Metropolitan Museum, New York, in 1983, Charles Moffett discussed in the catalogue how Manet was running the risk of being identified with the Impressionists by consenting to hold the exhibition of his work at *La Vie Moderne*. The gazette was directed by Renoir's brother, Edmond, and a selection of Monet's works were shown shortly after Manet's exhibition<sup>2</sup>.

# ÉDOUARD MANET

Paris 1832-1883

## 32 'Plainte Moresque' : Portrait of Jaime Bosch

Pencil and black chalk, light and dark shades of grey wash, with a pink-white wash over the face and hat, a brown wash on the moustache and deep black wash in the hat, the eyes and the hair

Inscribed A ED. Manet/Plainte Moresque/Op:85/PAR/J. BOSCH/Prix : 5.

Numbered 4914 on the verso

357 x 269 mm (14 x 10 ½ in.)

### PROVENANCE

Suzanne Manet, widow of the artist, the artist's studio stamp (L: 880); sale Paris, Hôtel Drouot, *Tableaux, Pastels, Etudes, Dessins, Gravures par Edouard Manet et dépendant de sa succession*, 4-5 February 1884, lot 149; acquired by Alfred Morel-Fatio (1850-1924); Galerie Choiseul, rue Laffitte, Paris (according to labels on the backing) sale, Paris, Hôtel Drouot, 10 June 1964, lot 151; Sotheby's, 3 June 2015, lot 54; Sotheby's 23 March 2017, lot 110.

### EXHIBITED

Paris, École des beaux-arts, *Exposition des œuvres d'Édouard Manet, Préface de Émile Zola*, 1884, no. 178 (preserved in a photograph, made by Manet's photographer, Godet)

### LITERATURE

Fernand Lochar, *Reproductions d'œuvres d'Edouard Manet*, Paris 1883-4, illustrated no. 185; Edmond Bazire, *Manet*, Paris 1947, no. 566, illustrated p. 56; Merete Bodelsen, "Early Impressionist Sales, 1874-1894", in *Burlington Magazine*, Londres, June 1968, no 149, p. 343; Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley, 1969, cat. 169, p. 58; Denis Rouart and Daniel Wildenstein, *Edouard Manet catalogue raisonné*, vol. II, Paris, 1975, cat. 457, illustrated p. 167; Françoise Cachin, Charles S. Moffet, Michel Melot, Juliet Wilson-Bareau, *Manet 1832-1883*, New York, Metropolitan Museum of Art and Harry N. Abrams, Inc, Publishers, 1983, p. 253 (exhibition catalogue).

The present portrait of the musician Jaime Bosch is a preparatory lithographic cover design for one of his sheet music publications for solo guitar, *Opus 85, Plainte Moresque* (*Moorish Lament*, Fig. 1). Part

of Manet's atelier, it was displayed at the artist's memorial exhibition in 1884 and sold at the Hôtel Drouot sale organized by Manet's widow on 24 and 25 February. It appeared again only in 1964, in a Paris sale. Its recent reappearance enabled Mrs. Juliet Wilson-Bareau to study the work and its fascinating immediate context. We are extremely grateful to her for providing us with a very detailed study report on which the present entry is largely built.

Although the work had for a long time disappeared, it was known to Manet specialists not only from the lithographic prints but also from several photographs, as well as from a *gillotage* reproduction in Edmond Bazire's biography of Manet that came out in 1884.



**Fig. 1** Title page of Bosch's song score, *Opus 85, Plainte Moresque*, lithograph

A Ed. Manet

PLAINTE MORÉ SQUÉ



OP: 89

Price: 5<sup>00</sup>

PAN

J. BOSCH

As for lithographic prints, very few have survived, notably the copy “deposed” (registered with the Ministry of the Interior) on 15 September 1866, which is today in the Bibliothèque Nationale de France (Est. BOSCH 001).

Jaime Bosch was born in Barcelona and lived in Paris since 1853. He was part of the circle of Manet’s friends and regularly played at the concerts organized by the painter’s wife, an excellent pianist herself. He performed in the company of the talented Zacharie Astruc, among many other artistic personalities. The virtuoso guitarist is also said to have posed for the figure of the Mexican general standing behind the emperor in *The Execution of the Emperor Maximilian of Mexico* (Kunsthalle Mannheim) painted by Manet in 1868-69.

*Opus 85, Plainte Moresque* was composed in October 1866 and dedicated to Manet, who undertook the cover design. The painter chose to present the composer such as he appeared to his audience at a private musical evening in Manet’s home: a faraway expression on his face, the fingers on the guitar, seated on a bamboo chair or stool. This seat, typical of the Napoleon III style, is recognisable in other works, notably in the *Portrait of Mademoiselle Claus* (Ashmolean Museum, Cambridge), unfinished version of *The Balcony* in the collection Musée d’Orsay. In both works Manet portrays a close friend of Suzanne Manet, the young violinist Fanny Claus. The likeness of this portrait of Bosch made by Manet is very close if we judge by the portrait drawn in 1875 by Ernest-Philippe Boetzel (Carcassonne, Musée des Beaux-Arts) and the one etched in 1883 by Félix Bracquemond, as well as by the photograph of Bosch in the Bibliothèque Nationale de France. Manet however chose to accentuate his Spanish personality by making him wear a *chaquetilla* (short black jacket) and a *sombrero de catite* (round hat). The graphic technique used for handling the face is highly sophisticated: the artist skilfully combines small crayon hatchings with touches of grey, black and pink wash enabling a play of light and shadows

that animates his face and draws attention to the strange expression of the musician and his magnetic gaze.

In the words of Juliet Wilson-Bareau, Manet redrew his design on the lithographic stone “with superb assurance”. The lithograph shows the figure of the musician shortened at the bottom, with lower legs barely indicated, the dedication *A. Ed. Manet* at upper right disappears while the painter’s signature is added at lower left. The artist’s total commitment to this relatively ‘minor’ project is seen not just in the great care taken over his preparatory drawing, but in the fact that every aspect of the cover design was supervised by Manet who signed his ‘bon à tirer’ for the final print now belonging to the Nationalmuseum in Stockholm.

Jaime Bosch also made dedications of pieces of music to the painter Carolus-Duran, as well as to Ernest Hoschedé, who was their mutual friend and patron in the 1870s, famous for being the first owner of Monet’s famous *Impression, soleil levant*. The present drawing thus throws a fascinating light on relationships of editors, artists, writers and musicians in the social and cultural circles in Paris. Bosch played “chez Manet”, whereas Lorenzo Pagans played “chez Degas”, and Madame Meurice and Madame Charpentier were happy to see them both perform at their salons. Moreover, it reminds Manet’s longstanding interest to Spain and Spanish painting which was confirmed during a short but determinative journey to Madrid in September 1865, barely a year before this portrait was drawn. This hispanophilia, shared by his friends and relations including Zacharie Astruc et Lola de Valence, finds an interesting continuation in the history of the drawing: Juliet Wilson-Bareau found that the buyer at the 1884 sale was almost certainly Alfred Morel-Fatio (1850-1924), a celebrated hispanist who worked in the Manuscript Department at the Bibliothèque Nationale and who is the author of the department’s *Catalogue des manuscrits espagnols et portugais* (1881-1882)<sup>1</sup>.



# EDGAR DEGAS

Paris 1834 – 1917

## 33 *Le Repos de la danseuse*

Charcoal and pastel, with stumping, heightened with white chalk

Signed *Degas* at the lower right

233 x 362 mm (9 1/8 x 14 1/4 in.)

### PROVENANCE

Galerie Durand-Ruel, Paris (no. 2824); William H. Crocker, San Francisco; Prince André Poniatowski, Paris; collection Giancarlo Baroni, Florence; his sale, Sotheby's, New York, 29 January 2013, lot 54; private collection.

### EXHIBITED

Martigny, Fondation Pierre Gianadda, *Degas*, 1993, no. 36, p 70, illustrated p. 73 (catalogue by Ronald Pickvance)

About half of Degas' total *oeuvre* are ballet subjects, a theme he first began to treat regularly in the early 1870's. In his drawings of dancers, Degas was able to develop a huge repertoire of poses which he used and reused in his paintings and sculptures. These drawings were made both behind the scenes at the Opéra itself and, more frequently, from the model posed in his studio. Degas had an apparent affection for these little dancers - the ballet *rats* - girls from modest backgrounds, often from poor families who entered the Opéra at the ages of seven or eight and spent ten or more years in classes, training for the *corps de ballet*. He studied and drew their long and arduous hours of practice, their demanding and often unrewarding training, and

seems to have sympathized with them and admired their dedication.

The present sheet, clearly made on the spot, may be dated to around 1879. Degas' drawing quickly captures the pose of a young dancer in relaxation, seated on the floor between exercises, rubbing her tired ankles. A related drawing of a dancer in a similar pose, but seen from in front, was formerly in the collection of W. Averell Harriman, New York<sup>1</sup>.

In most of Degas's paintings and drawings of dancers it is not possible (nor, indeed, was it the artist's intention) to identify the specific models. The names of a few of the dancers whom Degas befriended, such as Marie van Goethem, Josephine Gaugelin and Melina Darde, are known from inscriptions on some of his sketches. On the whole, however, Degas' works of ballet dancers were simply studies of pose and gesture, featuring an anonymous model. Nevertheless, it should be noted that the dancer in the present sheet bears some resemblance to Marie van Goethem, a ballet student at the Opéra who often posed for Degas and who is best known as the model for the sculpture of *The Little Dancer of Fourteen Years*, executed around 1879-1881 and shown at the sixth Impressionist exhibition of 1881.









Degas

# PAUL GAUGUIN

Paris 1848 – Marquesas Islands 1903

## 34 *Two Leopards and a Sleeping Tahitian Woman, recto; Profile Self Portrait with Studies of Two Women in Breton Costume, verso*

Watercolour and pen and brown ink (*recto*); black chalk, or graphite (*verso*)

Bears numbering in pencil top right: 46

178 x 273 mm (10 <sup>5</sup>/<sub>8</sub> x 7 in.)

### PROVENANCE

Bears stamp P.G. (L. 2078) on *recto* and *verso*, probably by Paco Francesco Durrio; probably then with Leicester Gallery, London, 1931; according to verbal information from the previous owner's family, the drawing was purchased by Mr T. Holden Sr. from Mrs T. Holden, Portland, U.S.A. in 1959; the Holden collection and thence by descent.

### LITERATURE

Lee van Dovski (Walter Lewandowski), *Gauguin. The Truth*, London 1961 (originally published in Germany in 1959), p.190 (illustration of the *verso*, the head in profile identified as a self-portrait). Certificate from the Wildenstein Institute stating that Guy Wildenstein and the Comité Gauguin intend to include this drawing in the catalogue of the work of Paul Gauguin.

### EXHIBITED

Paris, Société du Salon d'Automne, October-November 1906, probably in one of the '*Trois albums avec croquis*' listed as belonging to Paco Durrio, after no. 155; probably London, Leicester Gallery, *An Exhibition of the Durrio Collection of Works by Paul Gauguin*, May-June 1931, perhaps no. 37. '*Feuilles d'études de figures et d'animaux*, watercolour and pen or no.57, *Esquisses et projets de tableaux*, (drawing).

This rare and fascinating watercolour by Gauguin is particularly important for its pictorial quality, its subject matter and its beautiful colouring. The sheet also offers an exceptional insight into the way in which Gauguin used his drawings and the importance of sketchbooks to his artistic development.

The measurements of the present sheet (178 x 273 mm) along with the type of wove paper and the

PG stamps clearly identify this drawing as part of a re-emerging group of pages from one of Gauguin's most fascinating sketchbooks. Other examples are in The Art Institute of Chicago, *Seated Tahitian Woman* (*recto*); *sketches of roosters* (*verso*)<sup>1</sup>, and the Chrysler Museum of Art, *Three Studies of Heads*,<sup>2</sup> and another was exhibited by Jean-Luc Baroni, *Tahitian Woman with two partial studies of the Entombment of Christ and of Reclining Christ*<sup>3</sup>. A further study of a *Tahitian Woman Seated on the Ground* related with the *Nave Nave Mahana* (1896, Musée des Beaux-Arts, Lyon) has recently appeared on sale<sup>4</sup>. All these sheets are to be included in the forthcoming volume of *Gauguin, catalogue raisonné* to be published by the Wildenstein Institute. The sketchbook from whence the sheets are taken has yet to be given a name.

The spectacular watercolour study on the *recto* and the various sketches on the *verso* can all be related to works and events belonging to the period during and after 1888. Unravelling the connections and dating of Gauguin's sketchbooks is often complicated because it is clear that he did not work through the books consistently but rather used more than one book at a time and often returned to pages used earlier to elaborate on sketched ideas.

To date, five bound sketchbooks have been identified as Gauguin's: one in the Stockholm Nationalmuseum, one in the National Gallery of Art, Washington, one in the Israel Museum, Jerusalem, and two in the Louvre<sup>5</sup>. Seven unbound sketchbooks have also been identified and it is clear that this method of keeping visual notations was central to Gauguin's way of working and constitutes a key and highly creative aspect of the artist's output.





However, these notations are rarely as elaborate and highly coloured as the *recto* of this sheet is. Therefore, several interesting connections with biographical details and existing works can be proposed. Firstly, Gauguin's leopards watching over a sleeping woman were based on sketches made, during visits to the 'Grande Ménagerie des Indes'. This attraction came to Arles on 2 October 1888 in the course of Gauguin's stay in the so-called Yellow House, where he lived and worked for a brief and intense few weeks with Vincent Van Gogh<sup>6</sup>. Furthermore, this page is intriguingly related to the study of a woman and a fox<sup>7</sup>, which was

preparatory for the painting *La perte du pucelage* of 1890-91. This picture was posed for by Juliette Huet, a young seamstress who became Gauguin's model and lover in Paris<sup>8</sup>. Both works share the same sinuous line, comparable landscape elements and the same sense of latent ferocity. However, the sleeping woman studied on the present sheet has the features of a Tahitian, which suggests that Gauguin may have worked up the page, or redrawn the leopards once he had arrived in Polynesia. The fact that he used the same sketchbook again is confirmed by the two aforementioned known sketchbook sheets with connections to the painting titled *Nave Nave*



*Mahana*: the drawing which appeared in a Sotheby's sale in 2017 as well as the *verso* of the drawing with Jean-Luc Baroni (Colnaghi 2000). The latter in fact shows panthers very similar to our leopards, as well as a boy eating fruit, which is preparatory to the boy we see in the foreground of the Lyon painting. The threads linking all these studies wonderfully express the flowing movement of Gauguin's creative inspiration and the intense connections he clearly felt to certain images and memories.

The visible sketches on the *verso* were described and illustrated already in 1961 as a profile self portrait

and studies of Breton women. The profile portrait compares with Gauguin's self portrait dedicated 'to my friend Daniel' painted in 1896 (Musée d'Orsay) but possibly dating to a few years earlier. By the rapidity of execution, it is also reminiscent of the profile head of Emile Bernard seen in the background of Gauguin's *Self Portrait painted for Van Gogh (Les Misérables)*, executed in 1888 and now in the Van Gogh museum. The Breton women meanwhile, seated on the ground with their linen headdresses and collars bear particular similarity with the background figures in the *Vision after the Sermon* painted in September 1888 (Scottish National Gallery).

Other pages from the same sketchbook have appeared on the market, though none as vibrant and pictorial as the present sheet, but they also include studies of Breton scenes, whether people, cottages or domestic animals. The present page, however, makes so fascinatingly apparent with its combination of Tahitian and Breton elements, how Gauguin kept returning to this sketchbook over a long period of time and distance travelled.

The *provenance* of this sheet and indeed all those pages from Gauguin's sketchbooks which bear the same square type PG stamp has been identified as the collection of the Spanish sculptor Francisco Durrio Y Madron (1875-1940), called Paco Durrio, who was a great admirer and a friend of Gauguin's. It is not clear how Durrio came by these works, whether he acquired them or was entrusted with them by the artist to sell; nor is it known when these sketchbooks were dismembered. It has nevertheless been established that three of Gauguin's sketchbooks were in Durrio's possession at the time of the Salon d'Automne in 1906, as he loaned them for an exhibition along with other works and they were mentioned in the exhibition catalogue. The other sizes for sketchbook sheets from Durrio's collection are 211 x 200 mm, 158 x 118mm or 178 x 273 mm, as the present sheet. Therefore Durrio seems to have affixed the PG stamp himself. Containing Polynesian elements, the sketchbooks were either handed over to him by Gauguin between his two Polynesian journeys or sent from Polynesia. As Durrio also owned the sketchbook sheets related to *Nave Nave Mahana*, the sketchbook was likely to be sent from Polynesia during the artist's second stay. Unless Gauguin simply echoed previously drawn elements from the sketchbook for his 1896 painting having left it with Durrio. This is an equally possible theory given the complex system of connections that permeates his work<sup>9</sup>.

# SIR WILLIAM ORPEN, R.H.A., R.A.

Stillorgan, Co. Dublin 1878 – London 1931

## 35 Figure study for “The Holy Well”

Black chalk, stumping, pen and brown ink and blue wash

Signed ORPEN at lower left

637 x 365 mm (25 x 14 1/2 in.)

### PROVENANCE

Mrs Evelyn St. George, 1916; her sale, London, Sotheby's, 26 July 1939, lot 35; private collection; purchased by another collector in the 1980s and granted as a gift to the most recent owner.

The present assured and subtly drawn study for the figure of a young peasant undressing to bathe relates to the painting of *The Holy Well* (Fig. 1, 1916, National Gallery of Ireland, Dublin). The canvas was one of three major allegorical pictures of Irish subjects painted by Orpen between 1913 and 1916, the others being *Sowing New Seed* (Mildura Arts Centre, Victoria, Australia) and *The*



**Fig. 1** Sir W. Orpen, *The Holy Well*, Dublin, National Gallery of Ireland.

*Western Wedding* (presumably destroyed in Japan during World War II). Painted with a flat, tempera-like finish, each of these three paintings – a group described by one modern biographer as Orpen's “strange and disturbing Irish valediction” – were preceded by a series of large, meticulous figure studies that attest to the importance the artist placed on the paintings. Orpen appears to have intended these three large paintings to appear as allegories of the customs, morals and religious practices of his native Ireland. Tackling the subject of peasant piety, this work surely refers back to the Celtic Revival which was in full spate during Orpen's youth. As Professor Kenneth McConkey has pointed out, with subtle colouring and a marble finish to the figures, Orpen also created echoes with the solemn fresco cycles of the Renaissance and in particular with the charmed and luminous works of Piero della Francesca which he would have seen in London at the National Gallery.

The *Holy Well* was shown in the spring of 1916 at the New English Art Club in London. It was purchased immediately by Mrs. Evelyn St George, Orpen's patron and lover, to hang in her London house, Cam House in Campden Hill, Kensington. Mrs St George also acquired seventeen ‘finished’ studies, including the present work, which may also have been exhibited at the English Art Club<sup>1</sup>.

William Orpen showed a precocious talent for art, and in 1891, at the age of thirteen, was admitted into the Metropolitan School of Art in Dublin. He soon came to the attention of his teachers and contemporaries as an immensely gifted draughtsman, and won several prizes for his drawings. In 1898 he transferred to the Slade School of Art in London, where his drawings continued to impress all who saw them. At the Slade, where his professors included Philip Wilson Steer and Henry Tonks, he

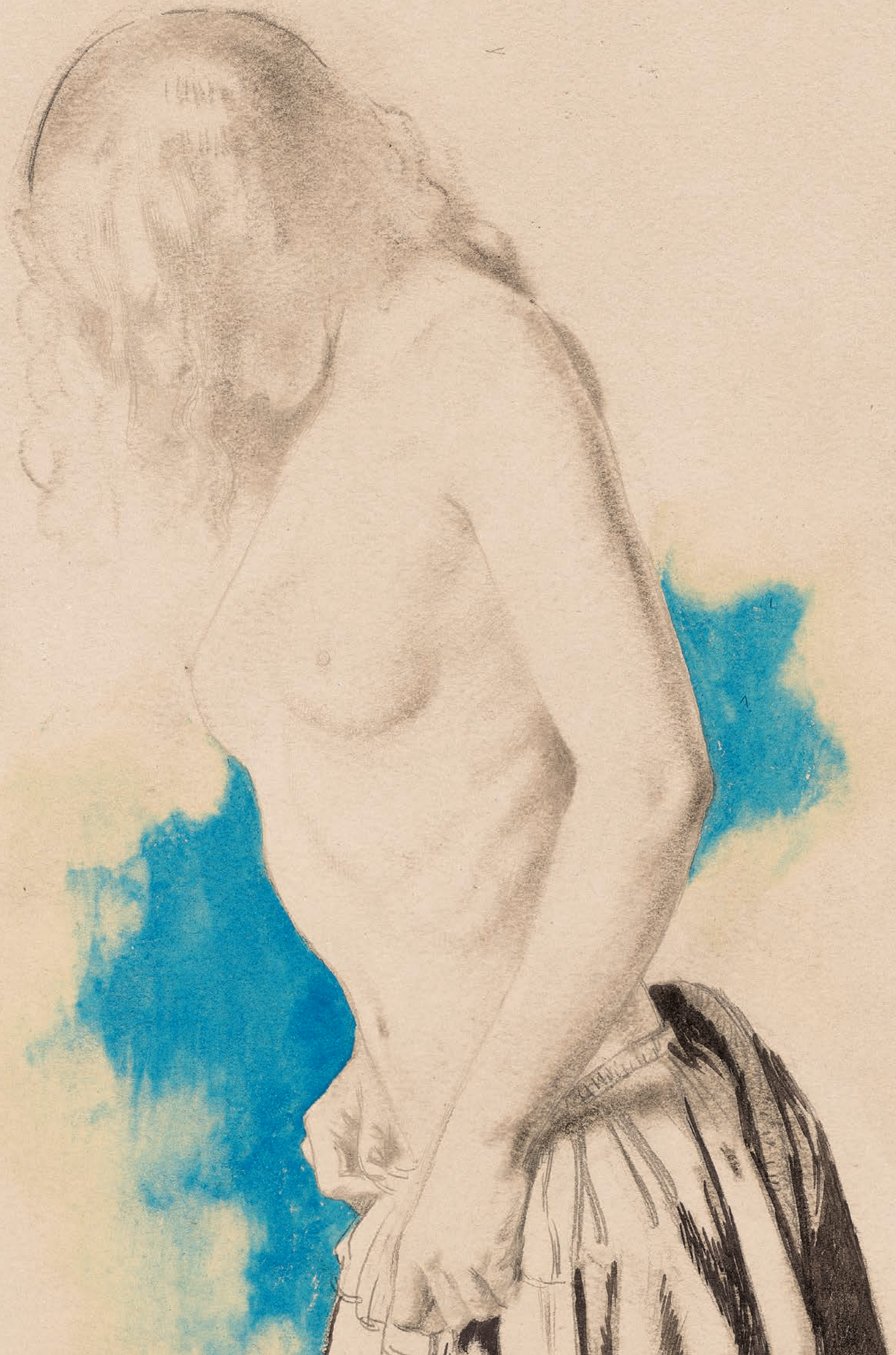


met and befriended Augustus John. The two young artists soon came to dominate their class at the school, where they were quickly recognized as head and shoulders above their fellow students in terms of talent. Orpen joined the New English Art Club, and exhibited at the Royal Academy and the Royal Hibernian Academy. He was appointed an Official War Artist in 1917, and his powerful paintings and drawings of the trenches in France were exhibited in London the following year. Knighted in 1918, Orpen later published more of his scenes of the war in *An Onlooker in France, 1917-1919*, which appeared in 1921. The 1920's found the artist at the height of his success, firmly established as one of the leading portrait painters in England, with a fashionable clientele and no shortage of commissions. Yet after his death his reputation lapsed into obscurity, and it has not been until relatively recently that he has regained something of the stature he once enjoyed.

Throughout his career, Orpen was admired as one of the finest draughtsmen of his day. He is said to have drawn for long hours every day, and left

behind a large corpus of drawings and sketches. While his work was strongly influenced by his close study of artists such as Rembrandt, Velasquez, Goya and Watteau, it lost none of its individual character. As the critic of *The Art News* commented on the occasion of a publication of a portfolio of ten photogravure reproductions of his drawings, "*These drawings are remarkable not only for their delicacy of handling, but for the loving care with which the pencil has revelled in beauty of form. Mr. William Orpen is thoroughly modern, yet he continues a tradition which has been handed down from the great draughtsmen of the past. His work does not suffer when placed by the side of the work of the Old Masters, a supreme but dangerous test.*"<sup>2</sup>. This opinion was shared by Orpen's assistant, Sean Keating, who wrote of the studies for *The Holy Well*, "*The drawings from which he painted the figures were done in lead pencil on smooth white paper, the tones rubbed in with a paper stump. Orpen greatly admired Ingres' drawings whom he rather resembled in looks but in my opinion they are finer than Ingres', tho' it is considered heresy to say so*"<sup>3</sup>.





# AMEDEO MODIGLIANI

Livorno 1884 – Paris 1920

## 36 *Caryatid Facing Right, recto; Poem, verso*

Graphite on paper

Inscribed *Sourds drames nocturnes/ Et féeries nocturnes/ escarbouclés/ Jusqu'à ce que jaillissent/ En les féeriques palais érigés/ les avalanches de Lumière/ en les féeriques palais érigés/ sur des colonnes de Lumière/ 4 Septembre* on the verso

268 x 210 mm (10 ½ x 8 ¼ in.)

### PROVENANCE

Hamburg, private collection; Florence, private collection (purchased from the previous owner in the 1960s); thence by descent, private collection until 2018.

### LITERATURE

Franco Russoli, *Modigliani, Drawings and sketches*, New York, 1969, p. 26, no. 20, pl. 20; Joseph Lanthemann, *Modigliani, 1884-1920, catalogue raisonné : sa vie, son œuvre complet, son art*, Barcelona, 1970, p. 141, no. 569, illustrated p. 303; Bernard Zürcher, *Modigliani*, Paris, 1980, p. 23, illustrated; Osvaldo Patani, *Amedeo Modigliani, Catalogo generale: sculture e disegni, 1909-1914*, Milan, 1992, p. 187, no. 207, illustrated; Christian Parisot, *Modigliani, Catalogue raisonné, dessin, aquarelles*, vol. III, Rome, 2006, p. 271, no. 62/13, illustrated p. 95

Modigliani – a compulsive portraitist of the Parisian avant-garde and a sculptor of a talent only hindered by tuberculosis from which he suffered all his life – was a particularly prolific draughtsman. From the drawings “which he distributed as gifts to his friends around him”<sup>1</sup> to the drawings “à boire” which he gave “in payment for the glass of whisky he had just been given”<sup>2</sup>, several hundreds of sheets constitute his graphic *oeuvre*. His main collector Dr Paul Alexandre had 450 of them, including about sixty caryatids.

Born in Livorno, Modigliani settled in Paris in 1906. There he was able to study the works of Cézanne, then the Roman artist Brancusi, whose purified forms were a revelation to him, and finally the works of primitive art in the company of Paul Alexandre in the Ethnographical Museum of Trocadéro, which inspired his extreme simplification of human forms.

He moved continuously between Montmartre and Montparnasse, “leading the most disordered life that has ever existed”.<sup>3</sup> In 1910, he met the Russian poet Anna Akhmatova with whom for several months and in a fragmented manner he had a passionate love affair. She was the inspiration for several of his drawings, including some caryatids. After their visits to the Department of Egyptian Antiquities at the Louvre, he made drawings of her head “in the attire of Egyptian queens or dancers” recognisable in some of his early caryatid drawings. Thus, this motif, having made a brief preliminary appearance in a red chalk sheet of 1908, entered his work definitively.



**Fig 1. A.** Modigliani, *Caryatid*, watercolour, whereabouts unknown.



Modigliani treated it in all mediums: in pencil, tempera, water-colour and even in oil on canvas (Dusseldorf, KNW). First concentrating on standing caryatids, with tall, lean and unwound bodies, he produced countless drawings which culminated in the sculpture *Standing Nude* (1912-13, Canberra Australian National Gallery). He then passed on to rounder and more voluptuous forms than those that preceded them, these kneeling figures were inspired by the Aphrodite of Saint-Colombe, which Modigliani must have seen during his many visits to the Louvre, as well as its interpretation by Antoine Coysevox. The pose derived from that of the Crouching Aphrodite can be clearly distinguished in the present work, but Modigliani's caryatids also represent a combination of roundness and suppleness, which relates them to the sculptures of primitive art.

The present drawing, as well as *the Caryatid Facing Left* (see no. 37), is connected to this research. Many of these studies are "drawings related to his sculptures"<sup>4</sup>, but not necessarily preparatory. They may have been conceived as works in their own right. As for the technique and medium, Marc Restellini states in his report of expertise no. 2018/DE/50673 that the perforated edge of the paper is typical of the sheets torn from a sketchbook. The specialist also remarks "the rapid lines, without retouches or pentimenti, replete with nuance and

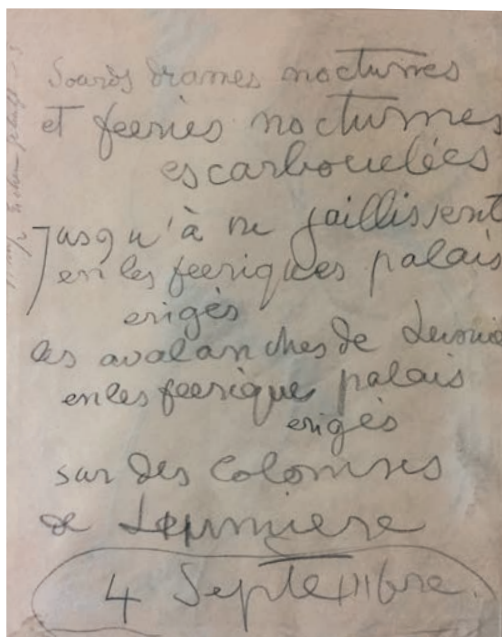


Fig. 2 A. Modigliani, *Poem*, verso

sensibility depending on varying pressure exerted on the pencil." He further mentions that in the drawings of this kind "the subject occupies the entire space of the sheet, regardless of the format or technique used".

Thus, drawn on a sketchbook page, the present caryatid is part of the artist's obsessional process of seeking for a "definitive form"<sup>5</sup>. The precise silhouette of this caryatid already appeared in a 1912 drawing (Parisot II 19/12) in the same pose but looking in the other direction, then, it reappeared in the present drawing and in another one of the same year 1913 (Parisot III 71/13 et 72/13). The artist multiplied its variations (Fig. 1), in blue chalk, with one leg outstretched, in brown gouache, with arms joined together or apart. They all have the same long neck, small mouth and calm look, the "angel with a grave face"<sup>6</sup> that populates Modigliani's entire work. His graphic prowess is that in the absence of any play of light, the volume, although perfectly evident, is only rendered through the line. Spatial markers are missing: only a vertical shadow area is drawn in pencil behind the figure, but without any real correspondence to its shape.

Modigliani has inscribed part of one of his poems (published in October 1925 in *Les Arts à Paris* by Paul Guillaume) on the verso of the present drawing (Fig. 2): *Ave et Vale/ Reconnaissance/ Sourds drames nocturnes/ Et Féeries nocturnes/ escarbouclés/ Jusqu'à ce que jaillissent/ En les Féeriques Palais érigés/ les avalanches de Lumière/ en les féeriques Palais érigés/ sur des Colonnes de Lumière.*

The same poem is written on another drawing, *The Acrobat*, the dating of which is a little unclear. Although Joseph Lanthemann dates it to 1910 (p. 136, no. 445, illustrated p. 279), Christian Parisot lists it among the drawings produced in 1914 in volume 1 of his *Catalogue raisonné* (7/14), although he mentions that the poem was dated to 1910 in his biography of Modigliani<sup>7</sup>. It is therefore difficult to date the poem accurately.

The present drawing will be included and reproduced in the forthcoming catalogue raisonné of the artist's oeuvre currently in preparation by Marc Restellini's. It will be loaned for the exhibition *Modigliani Picasso: la révolution du primitivisme*, which will take place at the Albertina Museum in Vienna during the autumn of 2020.



# AMEDEO MODIGLIANI

Livorno 1884 – Paris 1920

## 37 *Caryatid Facing Left*

Grease pencil on paper

268 x 210 mm (10 ½ x 8 ¼ in.)

### PROVENANCE

Hamburg, private collection; Florence, private collection (purchased from the previous owner in the 1960s); thence by descent, still in private collection in 2018.

### LITERATURE

Franco Russoli, *Modigliani, Drawings and sketches*, New York, 1969, p. 26, no. 19, pl. 19; Joseph Lanthemann, *Modigliani, 1884-1920, catalogue raisonné : sa vie, son œuvre complet, son art*, Barcelona, 1970, p. 141, no. 579, illustrated p. 304; Osvaldo Patani, *Amedeo Modigliani, Catalogo generale: sculture e disegni, 1909-1914*, Milan, 1992, p. 187, no. 208, illustrated; Christian Parisot, *Modigliani, Catalogue raisonné, dessin, aquarelles*, vol. III, Rome, 2006, p. 271, no. 61/13, illustrated p. 95

The present drawing, together with the previous *Caryatid Facing Right* (Parisot 62/13), belongs to the artist's caryatid series, circa 1913-14. It is one of the "drawings related to his sculptures"<sup>1</sup>, which, however, are not necessarily preparatory. Like the previous sheet, it is also executed on a page from a sketchbook, typical of those that Modigliani usually used. Marc Restellini, in his report of expertise no. 2018/DE/50673, notes that "the continuous contour line outlining the entire figure is common practice."

This caryatid with same silhouette and in the same pose already appeared in a 1912 drawing (Parisot II 17/12), formerly in the collection of Georges Chéron and then in that of Cécile de Rothschild. It can also be found throughout 1913 and 1914, delineated in

black (Fig. 1), coloured in blue watercolour (Tate Gallery, London, T03570), sometimes in pink (the Museum of Modern Art, New York, 439.1974), empty-handed or holding a vase, facing one direction or the other, always with some nuance in the posture of the legs or arms, some variations in the way the body is arched or twisted.

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Fig. 1 A. Modigliani, *Caryatid Holding a Jar*, London, Tate Gallery.





Ilya Repin, *Self-portrait*, dated 25 October 1873, actual size, opening cover.



# Repin's Paris Sketchbook

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1872-1875

The most complete and important  
extant Repin Sketchbook  
containing 129 drawings

## ILYA REPIN

Tchouhouïv 1844 – Kuokkala 1930

A sketch-book dating from 1872-1875, comprising approximately 120 pencil drawings, seven coloured pencil drawings and two ink drawings including studies for: *Ballet Scene*, *A Paris Café*, *Sadko in the Underwater Kingdom*, and *A Newspaper Seller in Paris*; drawings of literary subjects; portrait sketches; sketches of French and Russian characters; and a self-portrait dated 1873 bound therein authenticated by Vera Repina, the artist's daughter in 1935-36

signed in Cyrillic and numbered *Il. Repin/I=70* (on the inside cover)

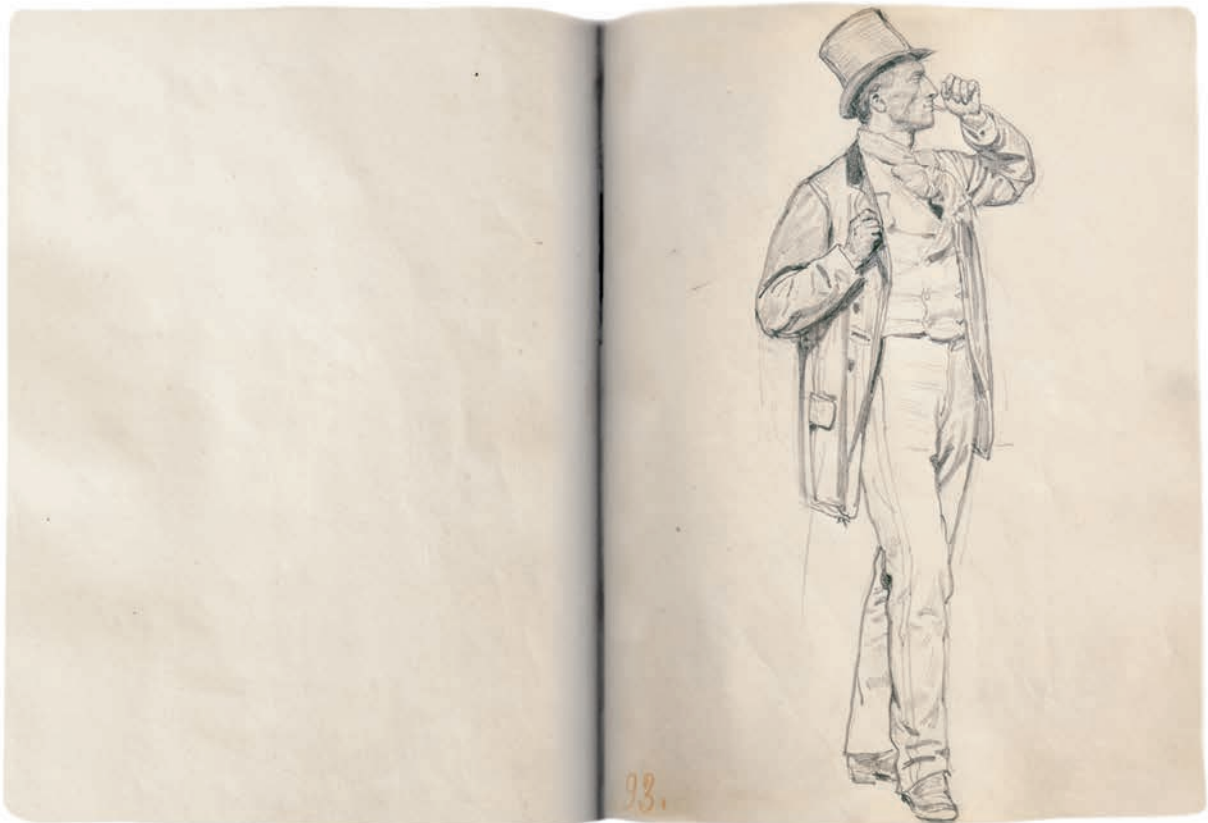
8 x 6 ¼ in. (20.3 x 16 cm); and smaller: the album 8 x 7¼ in. (215 x 181 mm) overall

The sketch-book also contains 15 pages of names and addresses of the artist's models in Paris.

### PROVENANCE

Acquired from the artist's daughter, Vera Repina (1872-1948), by Martin Mansson in Stockholm in 1936.

Sold by his grandson at Christie's, London, *Russian Art including Ilya Repin's A Parisian Café*, 6<sup>th</sup> June 2011, lot 23.





Study for *Un café parisien* : portrait sketch.  
Inscribed in Cyrillic *Café Paris* and dated 1874, actual size, p. 73

## ILYA REPIN'S *A PARISIAN CAFÉ*

Ilya Repin's *A Parisian Café* is arguably the last great work by this preeminent Russian master in private hands. Whilst being atypical of his celebrated Russian subjects, it is a key canvas in the development of Repin's oeuvre and marks a critical turning point in the then young artist's burgeoning career. Painted during Repin's stint as an academic pensioner in Paris 1873-76, and exhibited at the Paris Salon (in contravention of Imperial Academy rules) this was a time of creative consternation for the young Repin, faced with the artistic wonders of Europe and the cosmopolitan lifestyle of the French capital. He vacillated throughout his stay in a creative schizophrenia, working on more traditional Russian subjects such as *Sadko in the Underwater Kingdom* whilst simultaneously confounding his Russian peers by shifting his attention from national themes towards those of an experimental nature influenced by modern French art.

The finished work, exhibited in April-May 1875 under the title *Un café du boulevard*, caused a heated exchange with his prime mentors, Vladimir Stasov and Ivan Kramskoy, with Repin defending his right to artistic independence whilst they sought to confine him to distinctly Russian subject matter and bring him back to the designer image they had fashioned for him as the *enfant terrible* of critical realism following the success and notoriety of his earlier *Barge-haulers on the Volga* (State Russian Museum, St Petersburg, 1870-73). Despite their consternation, with hindsight we can now appreciate *A Parisian Café* as one of Repin's most modern and experimental works that approaches the cosmopolitan contemporaneity of Parisian life with a bold progressiveness.

Records passed down through the Swede Martin Mansson (who acquired the painting in 1916) identify the sitters as a fascinating cross-section of high and low cultural life in the French capital. The figure seated left, reading his newspaper at the table, is the French writer and literary critic Ferdinand Brunetière whilst the centrally-seated male figure, in black with moustache, is the famous Salon painter Jean-Léon Gérôme - although an alternative identification has him as the writer Guy de Maupassant (1850-93). Catulle Mendés, the French poet, novelist and dramatist was the model

for the top-hatted man at the next table, whilst the tall man exiting as he removes a glove is identified as an Englishman named Mackenzie Graves. To the extreme right the seated figure is that of Bellot, a professional model used also by Manet for *Le bon Bock*. Various other minor figures are named although nothing is known of them, but the painting is held by the imposing female figure in black modelled from the celebrated actress Anna Judic. Repin met with a broad section of the Parisian intelligentsia (Turgenev introduced him to Zola) and he seems to have thrived in an atmosphere of cultural experimentation. In terms of subject alone *A Parisian Café* is one of the most interesting and uncharacteristic of Repin's works, depicting the liberality and license of Paris as the unchaperoned and worldly figure of Anna Judic draws the attention and excitement of those about her. Of the two men exiting from the cafe one yawns indifferently, presumably a native of the city, whilst his English companion stares through his pince-nez in disbelief at the openness of such a shameless phenomenon.

In letters of the period Repin clearly enjoyed working away from the constraints of judgmental and nationalistic art towards a new creative liberty, but when the painter Arkhip Kuindzhi brought word of the canvas to Russia, describing it as a mistake and 'a scandal', Kramskoy (without seeing the painting) took Repin to task saying:

"I thought you had far firmer convictions regarding the chief conditions of art, its means, and especially its national strain. [...] I do not say this is not a subject, what else would it be! Only it is not for us. We should have heard chansons from the cradle. In a word we should need to be French."

Repin replied by invoking "Manet and the impressionists" [sic] as evidence of the need for experimentation and originality and stoutly defended his creative autonomy. Further exchanges ensued along similar lines, in the light of which *A Parisian Café* has traditionally been considered a routine Salon piece which shocked Repin's contemporaries by its modern, foreign and urban subject matter - nationalism versus cosmopolitanism, progressive and meaningful content versus foreign superficiality. But a more detailed scrutiny reveals, even in terms

of mainstream Western painting, Repin's progressive and unorthodox approach to an innovative subject; a daring, indeed scandalous work, if not in the manner Kramskoy and Stasov perceived.

Following not so long after the aberrant selection of Manet's *Olympia* (Musée d'Orsay, Paris, 1863) for the 1865 Salon, Repin's blatant depiction of an unaccompanied denizen of the Parisian demi-monde; bold, confident, unapologetic and, like *Olympia*, making brazen eye-contact with the viewer, is an exceptional piece of modern audacity from such a young painter. *Olympia* was in turn a realist version of the recumbent Venus, common to many Italian masters, an analogy that sees Repin's semi-reclining female figure as a fitting Venus for modern, urban Paris.

From the perspective of the period *A Parisian Café* is far from conventional and warrants consideration as a bold and unorthodox canvas even by French, rather than merely Russian criteria. The painter Vasily Polenov, whilst unsympathetic to the theme, defended Repin on the grounds that "daily life, frock-coats and vests" were worth painting as an exercise in realism; a comment curiously reminiscent of the modernist critic Champfleury, who championed the "serious representation of present-day personalities, the derbies, the black dress-coats, the polished shoes...", or indeed Baudelaire's invocation to painter's to show society "how great and poetic we are in our cravats and our patent-leather boots."

*A Parisian Café*, of course, is not the work of a nascent Impressionist. It remains tied to academic processes, carefully arranged to assist a reading of events, whereas Manet was by now making daring use of close-cropped, apparently random compositions, presenting a fragment of a scene. Repin rarely abandoned the narrative element of his art and whilst he made many superb studies for *A Parisian Café* he distinguished between the sketch as an aide-memoire, and a finished work, requiring planning, arrangement and elucidation of content (though it was the apparent lack of "significant" content in *A Parisian Café* that also disturbed his Russian contemporaries). When the canvas was acquired by Martin Mansson, the female protagonist, following repainting by Repin, was a more forlorn and despondent figure; a social victim rather than

an unabashed and self-confident «cocotte». But in 1936 the canvas was x-rayed and the current face exposed by restoration work in Stockholm. (Mansson with great forethought commissioned an oil copy of the face before it was removed). Why Repin altered this figure remains a mystery; he likely thought to increase the painting's commercial appeal by changing its keynote from the risqué to the socially astute. The original, as we now see it, is however a much finer piece of painting, restoring this unconventional masterpiece to its original state.

Repin's considerations of modern artistic developments, his acknowledgement of Manet and the Impressionists as important catalysts in an otherwise lacklustre and derivative art scene, his forays into the immediacy of plein-air practice, are deeply imbedded in the unorthodoxy of *A Parisian Café*, which in form and content appears a remarkable and astounding anomaly in his critical-realist career. Yet it is also profoundly emblematic of a lifelong proclivity for experimentation and creative independence, a bold, unique and singular painting without precedent in Repin's long and distinguished career.

Yuri Annenkov, an abstract, avant-garde Soviet artist at odds with realist art forms, encapsulated the ethos from which *A Parisian Café* was nurtured when he paid generous tribute to Repin's painterly and experimental outlook:

*"Repin, like all true artists who ever lived, rejected the notion of painting in accordance with a preconceived scheme that dominated the creative approach to the act of painting. . . It is not so much realistic representation of the subject, but form as such, the independent originality of Repin's powerful brushstrokes, that gives force to his works . . . Repin always was and remains a progressive painter."*

Pr. David Jackson

## REPIN'S PARIS SKETCHBOOK

The sketchbook is without doubt the most complete and important Repin sketchbook still in existence. The artist's working method and rigorous Academic training meant that he always made many preparatory drawings before working on a canvas, and while he certainly often compiled albums such as this one, these have nearly all been split up and the individual drawings dispersed. This mostly happened after 1917, when Repin found that his house outside St. Petersburg was now in independent Finland. Separated from his public and the Imperial Academy where he had taught and been so revered, both he, and later his wife and children, were obliged to sell to make ends meet. The pages of the Paris sketchbook are numbered in red chalk; many, many Repin drawings, both in Russian Museums and in private collections, have identical red chalk numbers, suggesting that they were previously part of albums that has been broken up.

Both the Tretyakov Gallery in Moscow, and the Russian Museum in St. Petersburg hold a few intact Repin sketchbooks, but these all contain fewer drawings and are more disparate in their subject matter.

As Professor David Jackson observes in his essay, the three years that Repin spent in Paris were marked by a kind of creative schizophrenia. In his many letters to his friend and mentor Vladimir Stasov, he oscillates between the excitement of Paris<sup>1</sup> and terrible homesickness; sometimes in the same letter<sup>2</sup>. He is at once attracted and horrified by all aspects of life outside Russia. And while in Paris, he works on two major canvases, which perfectly express this state of mind; *Sadko*, the tale of a Russian Merchant whose musical skills bring him the chance to choose any bride from any nation while the guest of the Underwater King – of course he chooses the Russian one. And *Paris Cafe*, a painting so French, that, as one of his models points out, no Frenchman could have painted it<sup>3</sup>. The sketchbook offers a fascinating picture of this state of mind, and the way the two paintings vie for his attention. He starts off with *Sadko*, but then Paris interrupts his visual imagination, and he puts *Sadko* aside for the *Cafe*; but then comes back to *Sadko* again and again, in sketches between pages of *Cafe* sketches.

The book also offers proof for the first time of what had previously only been suspected; that the *Ballet Scene* at the Tretyakov Gallery<sup>4</sup> is in fact just an early compositional sketch for *Sadko*. The evolution of the painting, for which Repin was to receive the honour of the title of Full Academician when he returned to Russia in 1876, is clearly traceable in the pages of the sketchbook, from its static beginning in an architectural setting on dry land, to the moment it moves to its final underwater setting.

But whereas the ethereal fairy tale of *Sadko* played in Repin's mind, real Paris is vigorously and physically present in the sketchbook. These are not imaginary people, but real flesh and blood Parisians, whose names and addresses, together with remarks on their physical appearance, are recorded in the final pages of the book. One has "une jolie gorge", another "beaux traits de figure" and "belles formes", another a "belle tête". In one of his letters to Stasov, he writes that "How magnificent are the Parisian models! They pose like actors; although they are expensive (10 francs a day), they are worth more!" (letter to Stasov, 4th March 1874). Repin responds to their magnificence in kind, producing in his sketchbook page after page of astonishingly life-like and well-observed drawings.

## COMPLETE LIST OF THE DRAWINGS

Opening cover: *Self Portrait*, dated 25<sup>th</sup> October 1873; Repin had arrived in Paris at the beginning of October.

*The pages are numbered in red; page numbers refer to these.*

Pages 1-7: Sketches for *Scene from a ballet*; no finished version of the composition as it is shown here is known, but there are two published oil sketches; one is now in the Tretyakov Gallery, Moscow, and one in a private collection. See figs. 1 and 2.

All these sketches are in fact clearly preliminary works towards *Sadko* (see fig. 7). This enormous canvas, commissioned by the future Emperor Alexander III and painted in Paris at the same time as *Paris Café*, depicts the merchant Sadko in the underwater kingdom, where he has been invited by its ruler to choose a bride. The *Scenes from a Ballet* (it is not clear where they got this title) depict the same subject, but on dry land. One of the fascinating things about this sketchbook is to see the evolution of *Scene from a Ballet* into *Sadko*.

Page 8: Sketches of faces, a woman and three men

Page 9: Three portrait sketches, a woman and two men

Page 10: Portrait sketches of four women, labelled Josepha, Elena, Sylvia and Sarah

Page 11: Sketches of two men, one with Ukrainian style moustache, one wearing a hat and seen from behind

12: Sketch for an unknown or unrealised painting entitled *The sale of the Estate*; dated 1874

13: Two men, probably a sketch for the same painting

14: Two sketches of "Leo"; one titled "Leo in a good mood", the other "Leo in a bad mood".

"Leo" looks very similar to Poporyshin in sketches made in 1870 to illustrate Nikolai Gogol's *Diary of a Madman*, now in the Tretyakov Gallery, Moscow. See figures 3, 4, 5

15-19: Portrait sketches of Vera Repina, the artist's wife, in various poses.



Fig. 1 I. Repin, *Scene from a ballet / Sadko* oil on board, Moscow, Tretyakov Gallery.



Fig. 2 I. Repin, *Scene from a ballet / Sadko*, oil on board, Private Collection.



Study for *Scene from a Ballet / Sadko*, p. 20



**Fig. 3** I. Repin, *Popryshin Seated*, 1870, Moscow, Tretyakov Gallery.



**Fig. 4** I. Repin, *Popryshin Lying down in His Bed*, 1870, Moscow, Tretyakov Gallery.



**Fig. 5** I. Repin, *Popryshin Reading a Letter*, Moscow, Tretyakov Gallery.



*Two Studies of Leo*, p. 14

Repin painted a portrait of his wife wearing a similar feathered hat in 1875. In October 1875 Repin wrote to Stasov " I have painted a portrait of Vera à la Manet, in under two hours". The painting is now in the Russian Museum, St. Petersburg. See Fig. 6.

20: Sketch for *Scene from a ballet / Sadko*; see figures 1, 2 and 7.

The ruler on his throne is now clearly holding a trident, like Neptune.

21: Sketch for an unknown or unrealised painting of men carrying a drowned woman from a lake.

22: Sketch for an unknown or unrealised painting of a crowd of petitioners waiting by a door. Entitled *In the waiting room of an important person*

Not Numbered, page between 22 and 23: Sketch for *Scene from a ballet / Sadko*; Architectural sketches, perhaps inspired by Repin's recent visit to Venice

23: Sketch for *Scene from a ballet / Sadko*; a procession of brides from all the nations

24: Sketch for *Scene from a ballet / Sadko*; Palace with fountain

25: Sketch for *Sadko*; Procession of brides, lining up to be introduced to Sadko.

A wrecked ship in the background would suggest that this is the sketch in which *Scene from a Ballet* moves from dry land to the underwater kingdom. See figure 7



- 26 -30: Sketch for *Sadko*; various compositional sketches, attempting to resolve how to depict the queue of Sadko's potential brides. Back on dry land
- 31: Sketch for an unknown or unrealised painting of man and woman on a hilltop. Inscribed *On high*; "На Высотъ". Self portrait probably with his wife Vera
- 32: Portraits of Rostov and Denisov, characters from *War and Peace* by Leo Tolstoy.
- 33: Sketches of characters, probably from *War and Peace*
- 34: Sketch for a portrait of an officer
- 35: Sketches of Vera Repina, the artist's wife
- 36: Sketch for the painting, *A Newspaper Seller in Paris*; now in the Tretyakov Gallery, Moscow; see figure 8
- 37: Sketch for the painting, *A Newspaper Seller in Paris*; Sketches of the characters in the crowd.
- 38: Sketch for the painting, *A Newspaper Seller in Paris*; Sketch for the central figures
39. Sketch for the painting, *A Newspaper Seller in Paris*; Compositional sketches
40. Sketch for the painting, *A Newspaper Seller in Paris*; Advertising column for the above painting
- 41- 47 Sketches of Vera Repina, the artist's wife
- 48: Sketch of a man on a horse with companion
- 49: A cat, sitting on a woman's lap
- 50: A Parisian park bench
- 51: A donkey with owner
- 52: Compositional sketch of a gallery at the theatre, or perhaps the upper deck of a ship
- 53: Outline sketch of a man reclining
- 54: A model's pose
55. Sketch for *Paris Café* ; First basic compositional sketch for the painting. See figure 9.
- 56: Sketch for *Paris Café*: Still life of a cup of tea and a pair of scissors
- 57: Sketch for *Paris Café*: Men talking at a cafe table
- 58: Sketch for *Paris Café* : Cats and Dogs fighting
- 59: Sketch for *Paris Café* : Sketch of a puppy held in a woman's hands
- 3 Pages of perspective/mathematical sketches
- 60: Sketch for *Paris Café* ; Compositional sketch
- 61: Sketch for *Paris Café*: Cat and dog fighting.
- 62: Sketch, possibly for *War and Peace*, entitled *Helene with her father*
- 63: Three portrait sketches of a young girl
- 64: A Church in a Russian or Baltic town
65. Sketch for *Paris Café* ; portrait sketch of one of the customers



Fig. 6 I. Repin, *Portrait of Vera Repin*, wife of the artist, St. Petersburg, The Russian Museum.



*Portrait of Vera Repin*, wife of the artist, p. 16



*Portrait of Vera Repin*, wife of the artist, p. 19



**Fig. 7** I. Repin, *Sadko*, signed *Ilya Repin à Paris*, St. Petersburg, The Russian Museum.



*Sketch for Sadko: Procession of brides, lining up to be introduced to Sadko*, p. 25.

- 66. Sketch for *Paris Café* : Portraits of two gentlemen
- 67. Portrait sketch of a man in a fez
- 68: Sketch of horses charging, a battle or hunt. Ink drawing
- 69: Compositional sketch for an unknown or unrealised painting
- 70: Sketch for *Paris Café* ; study with three male figures
- 71: Sketch for *Paris Café* ; seated woman
- 72: Sketch for *Paris Café* ; a woman standing
- 73. Sketch for *Paris Café* ; portrait sketch; entitled *Paris Café* and dated 1874
- 74. Sketch for *Paris Café* ; of a seated woman.
- 75. Sketch for *Paris Café* ; Colour drawing of the woman's dress.
- 76. Sketch for *Paris Café* ; Man greeting a friend, detailed sketch.
- 77. Sketch for *Paris Café* ; the waiter.

Alexander Serov served as the model for this drawing. He was not a waiter, but a great Russian composer and the father of one of Russia's greatest painters, Valentin Serov, who took lessons from Repin in Paris. Alexander Serov featured in Repin's *Slavic Composers* of 1872, still in the Grand Hall of the Moscow Conservatoire for which it was commissioned. See figure 10. This is not a sketch for that painting, but an example of Repin re-using a figure from a recent work, still fresh in his mind.

- 78. Sketch for *Paris Café*; again, Alexander Serov serving as the model.
- 79. Sketch for *Paris Café* ; seated man
- 80. Sketch for *Paris Café* ; man reading the newspaper, seen from behind.
- 81. Sketch for *Paris Café* ; Woman seated at a cafe table
- 82. Sketch for *Paris Café* ; study of shawl in coloured pencils
- 83. Sketch for *Paris Café* ; Sketch of a seated man in a top hat
- 84. Sketch for *Paris Café*; Sketch of a man sitting at a cafe table reading a newspaper.
- 85. Sketch for *Paris Café* ; Sketch of a man sitting at a cafe table reading a newspaper.
- 86. Sketch for *Paris Café* ; Sketch of man standing putting on his gloves
- 87. Sketch for *Paris Café* ; Sketch of man standing putting on his gloves
- 88. Sketch for *Paris Café*; Sketch of a man from behind

89. Sketch for *Paris Café*; Man seated at a table reading the newspaper
90. Sketch for *Paris Café* ; Waiter serving
91. Sketch for *Paris Café* ; Man's face and hat
92. Sketch for *Paris Café* ; Detailed sketch of a man reading *Le Rappel*, the radical republican newspaper
93. Sketch for *Paris Café* ; Man exiting the cafe, hailing a cab
94. Sketch for *Paris Café* ; Young woman sitting at the table
95. Sketch for *Paris Café* ; study of shawl in coloured pencils
96. Sketch for *Paris Café* ; study of shawl in coloured pencils
97. Sketch for *Paris Café*; Man in a top hat sitting back in his chair
98. Sketch for *Paris Café* ; Sketches of a man about to act, arms raised
99. Sketch for *Paris Café*; Prep sketch of a mustachioed man
100. Sketch for *Paris Café*; Sketch of woman's dress
101. Light sketch of landscape, architecture?
102. Sketch for *Sadko*: Mermaids, Sadko and the brides
103. Sketch for *Paris Café* ; Woman leaning her elbow on a table
104. Sketch for *Paris Café* ; Woman getting up
105. Sketch for *Sadko*: Sadko with procession of mermaids
106. Sketch for *Paris Café* ; Man asleep sitting head back
107. Sketch for *Paris Café* ; Same man asleep in a different pose
108. Sketch for *Paris Café* ; Same man waking up and looking over his shoulder
109. Sketch for *Paris Café* ; Man in top hat watching a scene
110. Sketch for *Paris Café* ; Man in a top hat peering over an unseen obstacle
111. Sketch for *Paris Café* ; Man in tophat, standing
112. Sketch for *Sadko* (?); compositional sketch
113. Sketch for *Paris Café* ; Portrait sketch of man with moustache and beard
114. Sketch for *Sadko*; compositional sketch  
Not numbered. Man seated with women around.
115. Sketch for *Paris Café* ; Man with missing teeth in a top hat.
116. Sketch for *Paris Café* ; Portrait sketch of young man in a top hat.
117. Sketch for *Paris Café* ; Two portrait sketches of young man in a top hat.



**Fig. 8 I.** Repin, *A Newspaper Seller in Paris*, signed and dated *I. Repin à Paris 1873*, Moscow, Tretyakov Gallery.



Study for *A Newspaper Seller in Paris*, p. 36

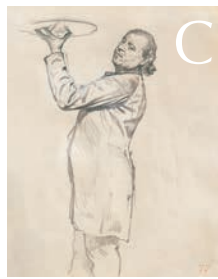
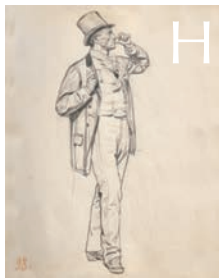
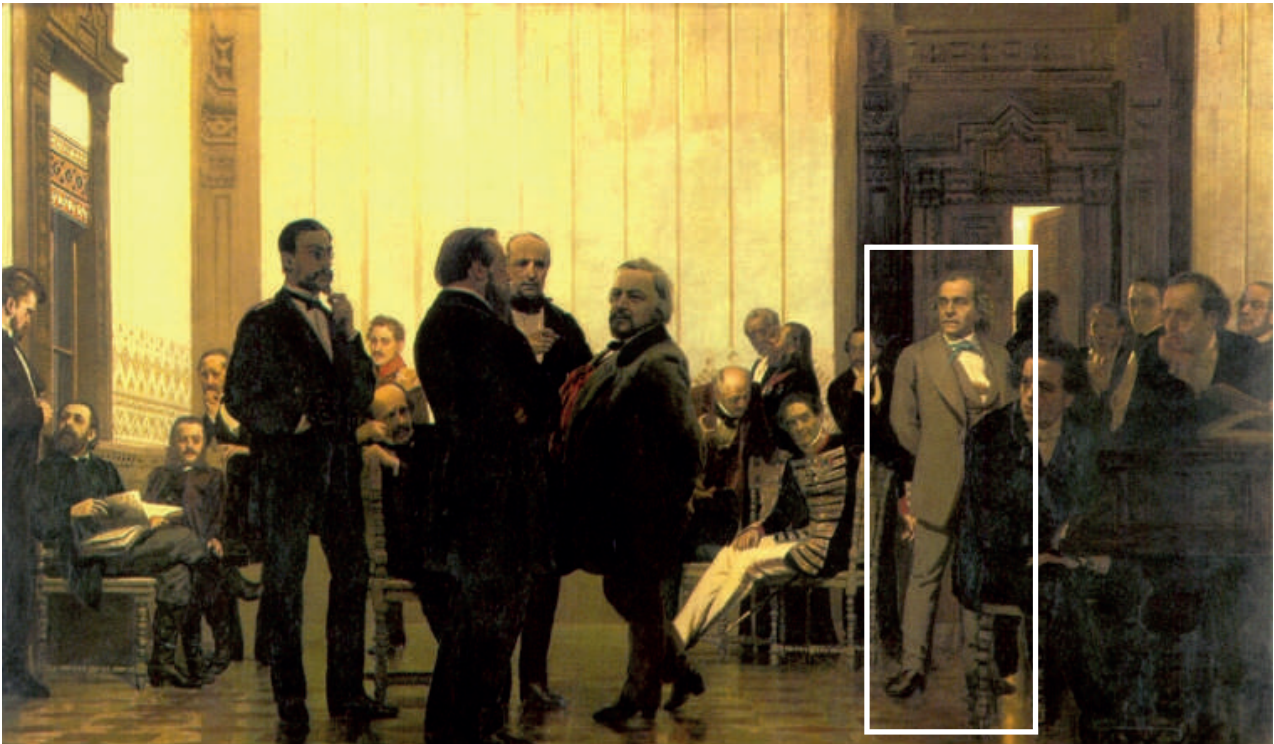


Fig. 9 I. Repin, *A Paris Café*, oil on canvas, 1875, 1,20 m x 1,92 m, private collection.

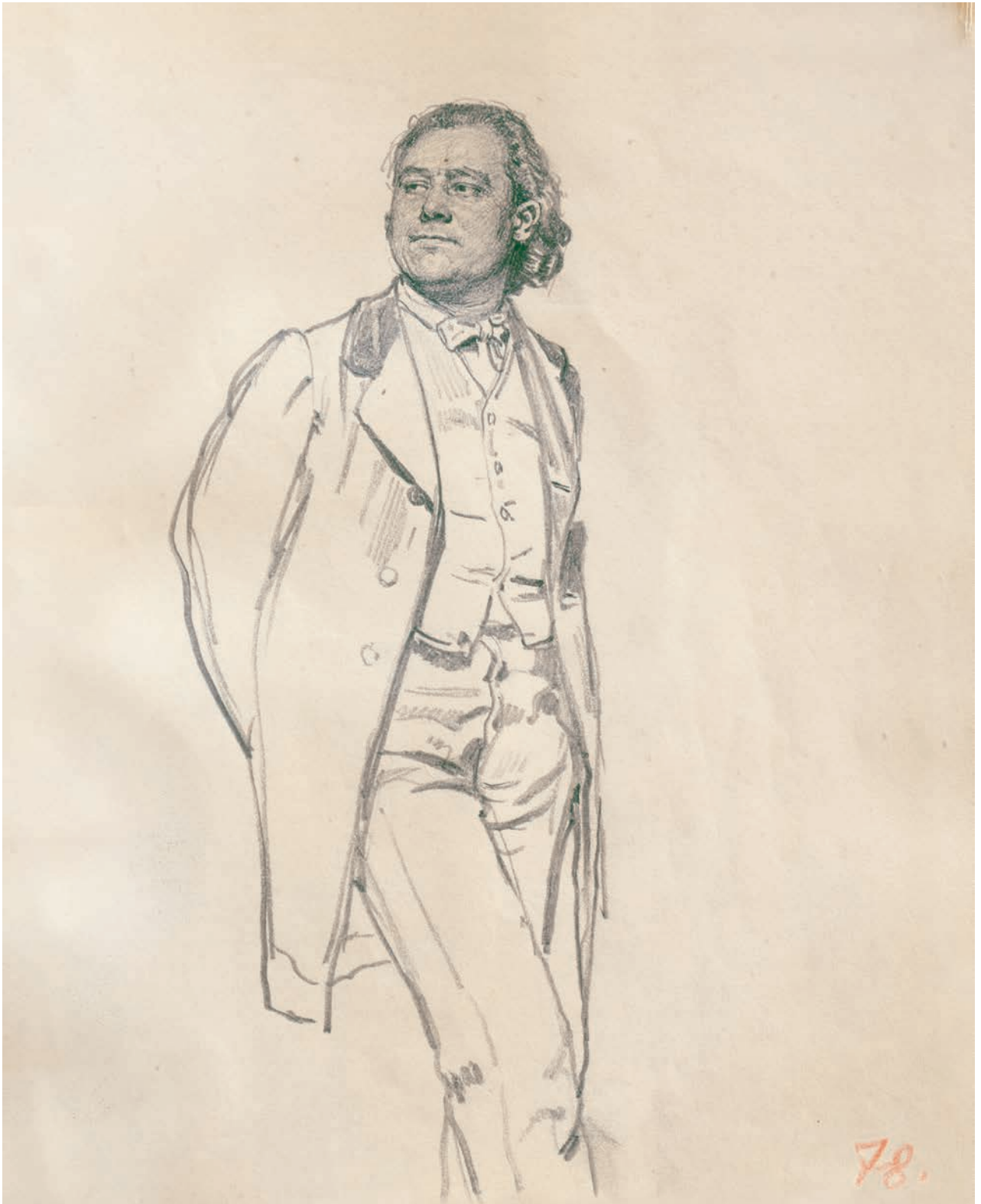




**Fig. 10** Ilya Repin, *Slavic Composers*, 1872, oil on canvas, 198 x 393 cm, Moscow, Grand Hall of the Conservatoire.

- 118. Sketch for *Paris Café* ; Portrait sketch of young man in a top hat, and woman smiling
- 119. Sketch for *Paris Café* ; Two portrait sketches of man with missing teeth in a top hat.
- 120. Sketch for *Sadko*; a drawing of a man (Sadko).
- 121. Sketch for *Sadko*; compositional sketch
- 122. Sketch for *Paris Café* ; woman seated at a table
- 123. Sketch for *Paris Café* ; Portrait sketch of a woman
- 124. Sketch for *Paris Café* ; Sketch of female arms and hands
- 125. Sketch for *Paris Café* ; sketch of a standing woman
- 126. Sketch for *Paris Café* ; Sketch of a seated man's head and shoulders. Dated Paris 1874.
- 127. Sketch for *Paris Café* ; Seated woman at a cafe

- table in a plain dress.
- 128. Sketch for *Paris Café* ; Smiling woman at a cafe table.
- 129. Sketch for *Paris Café* ; Woman at a cafe table.
- 130. Sketch for *Paris Café*; Studies of drapery and an earring.
- 131. Sketch for *Sadko*; Sadko staring into the distance.
- Not numbered. Sketch of a frame.
- 132. Sketch for *Sadko*; Sadko
- 133. Sketch for *Sadko*; studies of Sadko's face and figure.
- 134. Blank.
- 135-143 Names of models, brief descriptions of their physical features (hair colour, height etc.), and their addresses, in French and Russian; and an ink study of a cat.



*Study for Slavic Composers: A Standing Man, actual size, p. 78.*



Portraits of Rostov and Denisov, characters from War and Peace by Leo Tolstoi, actual size, p. 32.





*Studies of Figures*, probably for *War and Peace*, actual size, p. 33.



*Study for A Paris Café : A Standing Woman, actual size, p. 72.*



*Study for A Paris Café : A Seated Woman, actual size, p. 74.*



*Study for A Paris Café : A seated Man, actual size, p. 79.*



*Study for A Paris Café : A Woman Seated at a Café Table, actual size, p. 81.*



*Study for A Paris Café : A Man Standing, Putting on His Gloves, actual size, p. 87.*



*Study for A Paris Café : A Seated Man at a Café Table Reading a Newspaper, actual size, p. 89.*



*Study for A Paris Café : A Young Woman Seated at a Café Table, actual size, p. 94.*





*Study for A Paris Café : Man in a top hat sitting back in his chair, actual size, p. 97.*



*Study for A Paris Café : A Seated Man, dated Paris 74, actual size, p. 126.*



*Study for A Paris Café : Man in a Top Hat Watching a Scenet, actual size, p. 109.*

# NOTES

## 1 CENTRAL ITALIAN SCHOOL, 15TH CENTURY

- 1 Benvenuto Tisi, il Garofalo, Sotheby's, 4 July 2018, lot 42.
- 2 This habit is related by some of the *Physiologi* from the antique. See Célestin Hippeau, *Le Bestiaire d'amour par Richard de Fournival suivi de la réponse de la dame*, Paris, chez Auguste Aubry, 1809, p. 139.

## 2 BERNARDINO LANINO

- 1 Two are in the Biblioteca Ambrosiana, Milan (cod. F 263 inf no. 46 and cod. F 274, no. 1), the third is at the Institut Néerlandais, Paris, and the last in a private collection in New York.
- 2 Londres, Sotheby's Olympia le 6 décembre 2005, lot 503 (97 x 148,5 cm).
- 3 Bernard Berenson, *Italian pictures of the Renaissance, a list of principal artists*, Oxford, Clarendon Press, 1932, p. 276; Anna Maria Brizio, *La pittura in Piemonte dall'eta romanica al cinquecento*, Turin, Paravia, 1942, p. 230; Andreina Griseri, "Un poeta della controriforma in Piemonte", *Paragone*, n° 173, mai 1964, p. 27, note 6; Bernard Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian school*, New York, Graphic Society and London, Phaidon, 1968, vol. I, p. 207; Giovanni Romano, *op. cit.*, 1986, p. 246-7, illustrated.
- 4 Paris, Drouot-Richelieu, Mathias-Le Roux-Morel-Baron-Ribeyre, 27 June 2007, lot 116. Oil on pannel, 159 x 167 cm.

## 3 FEDERICO ZUCCARO

- 1 Cristina Acidini Luchinat, *Taddeo e Federico Zuccari, fratelli pittori del cinquecento*, Milan, 1998, II, p. 76; Eliane Carrara, "Una proposta di identificazione per *Il Ritratto di giovane con libro* di Agnolo Bronzino: Benedetto Busini", *Annali di critica d'arte*, 1, 2017, Scalpendi editore, p. 89-114.
- 2 Cristina Acidini Luchinat, *op. cit.*, p. 77 et note 22.
- 3 This idea was discussed by James Mundy in his exhibition catalogue of 1989, see p.218, under cat.68.
- 4 Each roughly 500 by 750mm, Inv.nos. 1862-10-11-186, 188, 189, 190, 191. John Gere and Philip Pouncey, *Artists Working in Rome c.1550 to c.1640*, British Museum, 1983, cats.302-306, and text under cat.306.
- 5 See Acidini Luchinat, *op. cit.*, p. 59.
- 6 *Ibid.*, amongst figs. 28-67.
- 7 *Ibid.*, figs. 26 and 32.

## 4 JACOPO LIGOZZI

- 1 Luigi Bastianelli et compagnie, *Serie degli uomini più illustri nella pittura, scultura e architettura*, Florence 1769-1775, volume VII, 1773, p. 231.

## 5 RUTILIO MANETTI

- 1 Marco Ciampolini, *Pittori senesi del Seicento*, vol. I, Siena 2010, p. 246.
- 2 See Ciampolini, *op. cit.*, pl. 153, Siena, Collection of the Banca Monte dei Paschi, Inv. 7114.
- 3 *Loc. cit.*, p. 24 'onde talore piu volentieri che as Caravaggio si paragonerebbe al Guercino'.
- 4 Ciampolini, *op. cit.*, p.246.
- 5 Alessandro Bagnoli, exhibition catalogue *Rutilio Manetti 1571-1639*, Siena, Palazzo Pubblico, 1978, cat. 57.
- 6 See Bagnoli, *op. cit.*, cat. 29
- 7 Philippe de Chennevières et Auguste de Montaignon, *Abecedario de Pierre-Jean Mariette et autres notes inédites de cet amateur sur les arts et les artistes*, Paris, J. B. Dumoulin, 1854-1856, vol. III, p. 236.

## 6 DOMENICHINO

- 1 This decoration is made up of thirteen parts: four main decorations, six Virtues, two lateral "finestroni", with putti and decorative elements and finally the Glory of St. Andrew in the dome of the calotte of the apse.
- 2 The phases of the decoration have been analysed by Anna Coliva in the exhibition catalogue *Domenichino 1581-1642*, Milan, Electa, 1996, p. 284-297.
- 3 Giovanni Pietro Bellori, *Le Vite de' Pittori, Scultori et Architetti moderni*, Rome, 1672, p.322.
- 4 Giovanni Pietro Bellori, *ibid.*, p. 328.
- 5 Roger Armand Weigert, *Bibliothèque nationale, département des Estampes, Inventaire du fonds français, Graveurs du XVIIe siècle*, tome III, Chauvel Duvivier, Paris, 1954, *Fonds français Dix-septième siècle*, p.500, nos.90-93; p.108, no.20.
- 6 The inventory was published in 1885 by Bertolotti and then in 1982 by Richard Spear.
- 7 Giovanni Pietro Bellori, *op.cit.* p.357; Giovanni Battista Passeri, *Vite de' Pittori, Scultori et Architetti che hanno lavorato in Roma, Morti dal 1641 fino al 1673*, Rome, 1772, p.65.
- 8 Romeo Galli, see literature.
- 9 John Pope-Hennessy, *The Drawings of Domenichino* in the collection of His Majesty The King at Windsor Castle, London, Phaidon Press, 1948, p.19.
- 10 Alfonso Perez Sanchez, *Catalogo de los dibujos*, Real Academia de Bellas Artes de San Fernando, Madrid, 1967, p.6.
- 11 p.83-85.
- 12 p.7.
- 13 Giovanni Pietro Bellori, *op. cit.*, p.323: "imitato un ritratto antico di Alessandro Magno con volto elevato; il quale è noto agli Artefici per la sua Bellezza."

## 7 JACOB JORDAENS

- 1 J. M. Muller, *Rubens: The Artist as Collector*, New Jersey, 1989, p. 145.
- 2 Norberl Lieb, Theodor Müller, Karl Feuchtmayr et Alfred Schädler, *Georg Petel*, Berlin, 1973, no. 140 (catalogue par A. Schädler); and J.M. Muller, *op. cit.*, p. 145.
- 3 A. Schädler, *Pantheon. Internationale Zeitschrift für Kunst*, 1975, 6, p. 349.
- 4 R.A. d'Hulst, *Jordaens Drawings*, Brussels, 1974, vol. I, p. 147-148, cat. A53; see Mongan
- 5 Holstein, *Dutch and Flemish etchings, engravings and woodcuts*, t. VIII, 269-300.
- 6 R.A. d'Hulst, « Jordaens Drawings, Supplement I », *Master Drawings*, 18, 1980, 3, p. 362, pl. 18: Black chalk, red chalk, brown and red wash, 472 x 279 mm.
- 7 Norberl Lieb, Theodor Müller, Karl Feuchtmayr et Alfred Schädler, *ibid*, no. 140.
- 8 Christie's South Kensington, 7/12/2005, lot 27; former collection baron Delbeke; exhibited in Brussels, at the Musées Royaux des Beaux-Arts de Belgique, *Exposition d'oeuvres de Jordaens et de son atelier*, 27 October - 12 November 1928.

## 8 SIMON VOUET

- 1 During his return to France, Vouet was accompanied by two collaborators, Jacques Lhomme and Giovanni Battista Mola.
- 2 According to the testimony of Pierre-Jean Mariette.
- 3 See Barbara Brejon de Lavergnée, "Vouet dessinateur en Italie", in the exhibition catalogue *Simon Vouet (les années italiennes 1613 / 1627)*, under the direction of Dominique Jacquot, Nantes, Musée des Beaux-Arts, 21 November 2008-23 February, Besançon, Musée des Beaux-Arts, 27 March-29 June 2009, p. 49-55
- 4 Inv. RF 28242; Barbara Brejon de Lavergnée, *Musée du Louvre, Cabinet des dessins, Inventaire générale des dessins, École française, Dessins de Simon Vouet 1590 – 1649*, Paris, 1987, p. 72, reproduced under no. 44.

## 9 LE LORRAIN

- 1 "sessanta due disegni rappresentanti animali e piante di Claudio Lorenese"
- 2 "sei Quinternetti di carta legati assieme"
- 3 Marcel Roethlisberger, *Claude Lorrain, The Drawings*, Berkeley et Los Angeles, University of California Press, 1968, p. 58.
- 4 Marcel Roethlisberger, *Claude Lorrain*, New Haven, Yale University Press, p.49.
- 5 idem, p. 57.

## 10 EUSTACHE LE SUEUR

- 1 Alain Mérot, *Eustache Le Sueur 1616 – 1655*, Paris, Arthéna, 1987, p. 300-306.
- 2 *Ibid.* p. 125 : 6 June 1653 addition to the 24 March 1652 quote : « jusques à il eust fait le premier tableau et livré aussi sa bordure afin de reconnoistre sy il y pouvait gagner sa vie ».
- 3 *Ibid.*, fig. 416-421. A ninth drawing, a second study of the figure under no. 416 in Alain Mérot's catalogue, lacking the subsidiary studies of arms and hands, appeared in a sale at Christie's, London, on 9 July 2002, lot 50.
- 4 Alain Mérot, *op.cit*, fig. 414 – 421; fig. 425-427.
- 5 Charles Blanc, *Histoire des peintres français*, 1845, dans Alain Mérot, *op. cit.*, p. 82.

## 11 PIERRE-PAUL SEVIN

- 1 Père Ménestrier, *La Philosophie des images*, Paris, 1682, volume 1, p. 116.
- 2 Damien Chantrenne, "La cour du collège des jésuites de Lyon. Des décors au service d'une pédagogie active. Le père Claude-François Ménestrier (Lyon, 1631-1705) et le peintre Pierre-Paul Sevin (Tournon c. 1645-1710)", *Les Cahiers d'histoire de l'art*, no. 7, 2009, p. 7-16.
- 3 Part three, Rotterdam Fritsch & Böhm, 1709, p. 198.
- 4 Exhibition catalogue of the Musée des arts décoratifs, *op. cit.*, p. 148-149, no. 550.

## 12 GIUSEPPE MARIA ROLLI

- 1 Giampietro Zanotti, *Storia dell'Accademia Clementina di Bologna*, vol. 1, Bologne, 1739, p. 408.
- 2 Pellegrino Antoni Orlandi, *Abecedario pittorico*, Naples 1763, p. 202; Zanotti, *op. cit.*, p. 405-414.
- 3 Luigi Crespi, *Vite de' pittori bolognesi non descritte nella Felsina Pittrice alla maesta di Carlo Emanuele III re di Sardegna*, Rome, Pagliarini, 1764, p. 124.
- 4 Zanotti, *op. cit.*, p. 413.

## 13 MARCO RICCI

- 1 T. Temanza, *Zibaldone di memorie storiche (1738-78)*, ed. by N. Ivanoff, Venice, Istituto per la collaborazione culturale, 1963.
- 2 Annalisa Scarpa Sonino, *Marco Ricci*, catalogue raisonné, Milan 1991, p. 145, no. 14, p. 284, Fig. 212.
- 3 *Ibid.*, p. 162, no. 113, p. 285, Fig. 213.
- 4 *Ibid.*, p. 134, no. 96, p. 285, Fig. 214.

#### 14 CANALETTO

- 1 The bibliography for the group of *Feste Ducali* drawings was compiled and kindly provided by Charles Beddington to whom we express our gratitude.
- 2 For the existing group of drawings, see Constable and Links, *op.cit.*, Literature, 1989, vol. II, pp.525-32, cats. 630-639.
- 3 Guardi's paintings after Brustolon's prints are divided between the Louvre, and various provincial French museums, and the Fine Arts Museum in Brussels. (see Antonio Morassi, *Guardi, L'opera completa di Antonio and Francesco*, Venice 1973, cats. 243-254.
- 4 See J.G. Links, in Jane Martineau and Andrew Robison, *The Glory of Venice*, exhibition catalogue, New Haven and London 1994, p.240.
- 5 The description *Antonio Canal Pinxit* used in the legends on the engravings has led some scholars to construe that the prints were made after paintings by Canaletto but this is no longer believed to be the case. See entry for drawing in the British Museum on the Prints and Drawings Research website: inventory number: 1910,0212.18
- 6 As the outlines of the drawings have not been incised the designs must have been transferred onto tracing paper. This method of transfer would have allowed the compositions to be engraved on the plate in reverse, thereby ensuring that they were in the same sense as the drawings when printed.
- 7 See J.G. Link, *op. cit.*, 1994, p. 243.
- 8 See Constable and Links, *op. cit.*, p. 152.

#### 15 GIOVANNI BATTISTA TIEPOLO

- 1 Antonio Morassi, *G.B Tiepolo, His Life and Work*, London 1955, illustrated pl. 6.
- 2 Bernard Aikema, *Tiepolo and His Circle, Drawings in American Collections*, Harvard University Art Museums, Cambridge, and The Pierpont Morgan Library, New York, 1996, p. 13-16, cat. 5 and 6.
- 3 Bernard Aikema, *Tiepolo and His Circle, Drawings in American Collections*, Harvard University Art Museums, Cambridge, et The Pierpont Morgan Library, New York, 1996, p. 13-16, cat. 5 et 6.

#### 16 ROSALBA CARRIERA

- 1 See Bernardina Sani, *Rosalba Carriera*, Turin, Umberto Allemandi, 2007, cat.43, Fig.35 (90mm.)

#### 17 ANTOINE WATTEAU

- 1 Pierre Rosenberg and Louis-Antoine Prat, *op.cit.* (Bibliography), vol.II, p.1080-81, no.632.
- 2 Idem.
- 3 *Le Conteur* appeared in an anonymous sale on 14 February 1789 as lot 49, bought by Jean-Baptiste-Pierre Lebrun, then again on sale on 2 September 1806 as lot 129, bought by Pierre-Joseph Renout. Following two more possible sales at public auctions, it was acquired by Baron Alphonse de Rothschild and thence by descent to Baron Edouard de Rothschild, then to Baroness Batsheva de Rothschild. It was part of the exhibition *Les Chefs d'œuvres des collections françaises retrouvés en Allemagne par la Commission de Récupération artistique et les Services alliés*, which was held at the Musée de l'Orangerie in Paris in 1946 (catalogue by Michael Florisoone, p. 1 no.2). The painting was copied several times, sometimes after the print.
- 4 Émile Dacier and Albert Vuafart, *Jean de Jullienne et les graveurs de Watteau*, 2ème partie, 1921-29, p. 23; Marcel Roux, *Inventaire du fonds français, Graveurs du XVIIIe siècle*, vol. IV, Paris, Bibliothèque nationale, 1940, p.606-7, no.42.
- 5 *Mercur de France*, décembre 1727, 1<sup>er</sup> volume, p.2677.
- 6 Quoted in Louis Dimier, *Les Peintres français du XVIII<sup>e</sup> siècle*, Paris et Bruxelles, Les Éditions G. van Oest, 1928, p.35.
- 7 Au faible effort que fait Iris pour se défendre  
De son dessein on peut avoir soupçon  
La belle adroitement cherche à se faire entendre  
Et sans parler donner cette leçon  
Un jaloux de ses soins tire un triste salaire  
Un curieux sans fruits passe son temps  
Mais celui qui n'a pas d'autre but que de plaire  
Doit espérer d'agréables moments
- 8 Letter from Pierre-Jean Mariette to Francesco Maria Niccolo Gaburri, 28 January 1732 quoted in Antoine Jules Dumesnil, *Histoire des plus célèbres amateurs français et de leurs relations avec les artistes. Pierre-Jean Mariette 1694-1774*, Paris, E. Dentu, 1856, p.50.
- 9 Philippe de Chennevières and Anatole de Montaiglon, *Abecedario de P.J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes*, Paris, J. B. Dumoulin, 1859-60, vol. VI, p.122.

#### 18 FRANÇOIS BOUCHER

- 1 F. Joulie, exhibition catalogue, *François Boucher, Fragments of a World Picture*, gl Holtegaard, 2013, p.90 and p.96.

#### 19 CHARLES NICOLAS COCHIN

- 1 *Catalogue des différents objets de curiosités dans les sciences et arts qui composoient le Cabinet de feu M. le Marquis de Ménars ...* by F. Basan and Ch. Joullain, Paris, 18 March 1782.

- 2 *Mémoires secrets pour servir à l'histoire de la République des lettres en France depuis 1762 jusqu'à nos jours ou Journal d'un observateur*, London, John Adams, tome XX, p. 129, 130.
- 3 Hugues-Adrien Joly, "Exposition de l'Académie royale de peinture et de sculpture, faite dans une salle du Louvre le 25 août 1753", *Mercure de France*, October 1753, p.164, quoted in Charlotte Guichard, *Les amateurs d'art à Paris au XVIII<sup>e</sup> siècle*, Champ Vallon, 2008.

## 22 GAETANO GANDOLFI

- 1 Donatella Biagi Maino, *Gaetano Gandolfi*, Allemandi, Turin, 1995, p. 15ff.
- 2 Nine of which were published by Otto Kurtz (*Bolognese Drawings of the XVII and XVIII Century at Windsor Castle*, London, Phaidon, 1955).
- 3 J.B. Macguire, "Dublin Castle: Three Centuries of development", in *Journal of Royal Society of Antiquaries of Ireland*, CXV, Dublin 1985, pp. 13-39; M. Wynne, *Six Gaetano Gandolfis in Dublin Castle*, Burlington Magazine, vol. CXXI, no.1155, June 1999. For three of these works, see D. Giagi Maino, *Gaetano e Ubaldo Gandolfi, opere scelte*, Turin 2002, pp.84-86.
- 4 Luigi Lanzi, *Storia Pittorica della Italia dal Risorgimento delle Belle Arti fin presso la fine del XVIII secolo*, vol. V, Bassano, 1809.
- 5 Donatella Biagi Maino, *op. cit.*, 1995, p. 394, cat. 186, and pl. LXXIX, *Landscape at Porta Galliera* and p. 395, cat. 187, Fig. 212, *Portrait of a Youth*.
- 6 Giovanna Gaeta Bertela, *Disegni di artisti italiani dal XVI al XIX secolo. Mostra di 200 disegni*, exhibition catalogue, Bologna, 1976-1977, p. 44, cat. 108.

## 24 MAURO GANDOLFI

- 1 First few copies published by the editor Vallardi in 1841 under the title *Non ti scodar di me (Ne m'oublie pas)*, then by Zanotti in 1905, *Brevi cenni della vita di Mauro Gandolfi bolognese...*, in *Il Comune di Bologna*, XI (1925), 2, p. 70-81.
- 2 Prisco Bagni, *I Gandolfi, Affreschi, Dipinti, Bozzetti, Disegni*, Bologna, Nuova Alfa editoriale, 1992, p. 469.
- 3 Pierre Rosenberg, Odile Sebastiani, "Trois berlines peintes par Mauro Gandolfi", *Antologia di Belle Arti*, 3, Rome, p. 225-245.
- 4 During the Restoration, the décor was transformed in a simple tribute to the city of Bologna.
- 5 "Viaggio agli Stati Uniti d'America nell'anno 1816"... in *Vaglio di Novi Ligure*, June-December 1842, and with errors in *Avvenire d'Italia*, 1906-07.
- 6 Jean Luc Baroni, *Salon du dessin* 2007.
- 7 A drawing attributed to Mauro in a Sotheby's sale (13 January 1989, no. 140) should actually be attributed to his daughter Clementina, according to Donatella Biagi (Mauro Gandolfi's note on Treccani, 1999) and by comparison with signed drawings. A musician and draughtswoman herself, Clementina Gandolfi was received at the Accademia Clementina in 1837. Some of the drawings previously attributed to Mauro were re-attributed to Clementina Gandolfi, based on the stylistic comparison with certain drawings signed by her.

## 25 FRANCESCO HAYEZ

- 1 *Le mie memorie dettate da Francesco Hayez*, Milan, Reale Accademia di Belle Arti, 1890, p. 55.
- 2 *Hayez dal mito al bacio*, exhibition catalogue, Padua, Palazzo Zabarella, ed. F. Mazzocca, Venice, 1998, p.138-9.
- 3 These were in the possession of Carolina Zucchi's heirs, and first came to light at the time of the exhibition, *Il Veneto e L'Austria. Vita e cultura artistica nelle città venete 1814-1816*, Verona, Palazzo della Gran Guardia, (F. Mazzocca, et al., Milan 1989, pp.148-152); and then discussed in greater detail in the volume published on the occasion of an exhibition held in Florence, Turin and Milan, curated by F. Mazzocca, *Hayez privato. Arte e passion nella Milano romantica*, (ed. Turin-London, 1997).
- 4 It had traditionally been dated to around 1825 (F. MAZZOCCA, *Francesco Hayez, Catalogo ragionato*, Milan, 1994, p.171-172) until the discovery of the signed and dated to 1822 version.
- 5 Francesco Hayez, Milan exhibition catalogue, ed. Fernando Mazzocca, Cinisello Balsamo (Milan), Silvana editoriale, 2015, p. 118 – 121.
- 6 Prepared in Milan 28 May 2017.

## 26 THÉODORE GÉRICAUT

- 1 Léon Rosenthal, *Les maîtres de l'art, Géricault*, Paris, Librairie de l'art ancien et moderne, Paris, 1905, p. 9-10.
- 2 Germain Bazin, *Théodore Géricault. Étude critique, documents et catalogue raisonné*, Paris, Fondation Wildenstein, t. I, doc. 191, p. 62. This letter, which for a long time had been known only through the voluntarily incomplete transcription provided by Clément, appeared on sale in 1999. Today it is in the Musée des Lettres et des Manuscrits in Paris.
- 3 One copy is in the British Museum, Inv. 1869,0410.122.
- 4 *Deux timoniers marchant au pas* dans Germain Bazin, *op. cit.*, tome VII, no. 2613, p. 246, illustrated.
- 5 Germain Bazin, *op. cit.*, tome VII, no. 2153, p. 77, illustrated.
- 6 Henri Bouchot, *La lithographie*, Paris, Librairie Imprimerie Réunies, 1895, p. 82.

## 27 ALEXANDRE JEAN-BAPTISTE HESSE

- 1 Pol Nicard, *Alexandre Hesse, sa vie et ses ouvrages*, Paris, Librairie Renouard, 1882, p. 12: “passait [...] pour un garçon qui ne ferait jamais rien”, “un de ces jeunes gens qu’on ne sait où jeter pour leur trouver une carrière”.
- 2 Théophile Gautier, *Salon de 1833*, France littéraire, March 1833: “il débute de la manière la plus éclatante et comme d’autres voudraient bien finir”.

## 29 CARLO BOSSOLI

- 1 The artist’s ledger published by Ada Peyrot, *op. cit.* (Bibliography), p. 32.

## 30 WILLIAM ETTY

- 1 *The exhibition of the Royal Academy*, 1835, London, William Clowes and sons, 1835, p. 6, no. 36.
- 2 Alexander Gilchrist, *Life of William Etty*, R.A., London, 1855, 2 vol.
- 3 Robinson Leonard, *William Etty, The Life and Art*, Jefferson NC, MacFarland & Company, 2007; Sarah Burnage, *William Etty: Art and Controversy*, London, Philip Wilson publishers, 2011.

## 31 ÉDOUARD MANET

- 1 Juliette Wilson-Bareau, *Manet, By Himself*, London, Little, Brown & Co, 1991, p.245. ‘I haven’t had the drawing back from “La Vie moderne”, but I can do another. If it’s for you it’s free – if it’s for someone else, three hundred francs.’
- 2 Françoise Cachin, Charles S. Moffet, Michel Melot, *Manet 1832-1883*, Paris, éditions de la RMN, 1983, exhibition catalogue, Paris, Galeries nationales du Grand Palais, 22 April - 1 August 1983, New York, Metropolitan Museum of Art, 10 September - 27 November 1983, p. 414, cat. 169.

## 32 ÉDOUARD MANET

- 1 Alfred Morel-Fatio was left an orphan at a very early age and raised by his uncle, the banker Arnold Morel-Fatio (who was also the curator of the Cabinet des Médailles). The latter’s daughter Louise-Hélène married Émile-Henry-Marie Mayniel, an engineer and a commander of the Légion d’Honneur who was a witness at the double wedding of Julie Manet to Ernest Rouart and of Jeannie Gobillard to Paul Valéry on 29 May 1900.

## 33 EDGAR DEGAS

- 1 Third *Vente Degas*, Paris, Galerie Georges Petit, 7-9 April 1919, lot.138 (2), illustrated in catalogue p.118; Anonymous sale, New York, Parke-Bernet, 18 May 1972, lot 88.

## 34 PAUL GAUGUIN

- 1 Black chalk, bears numbering in top left corner, 1. Inv.1943.521 R/V.
- 2 Black chalk, bears numbering in top left corner, 6. Inv. 50.48.68.
- 3 Colnaghi, *An exhibition of Master Drawings*, New York and London, 2000, cat. 56, bears numbering top right: 63.
- 4 Sotheby’s New York, 15 November 2017, lot 14, watercolour and pencil on paper, 274 x 178 mm, stamp PG.
- 5 ‘Stockholm Sketchbook’, made up of a variety of laid papers measuring 234 x 297mm.; ‘Armand Hammer Sketchbook’, machine made wove ledger paper, 165 x 110mm; Jerusalem, ‘Carnet Huyghe’, again a ledger book, (includes the studies of animals in the Arles Menagerie, made in 1888), 170 x 105mm; Musée du Louvre (on deposit from Musée d’Orsay), ‘Album Briant (RF 30 273, 340 x 224mm.) and ‘Album Walter’ 153 x 94mm), both poor quality ledger books; another album in the Louvre (Inv.RF 29877) is made up of an unbound assortment of loose skeets from a variety of different sketchbooks. Two of the identified dismantled sketchbooks are the so-called ‘Martinique Sketchbook’ a number of sheets from which were with Paco Durrio, measuring 269 x 204mm, and the small ‘Carnet de Tahiti’ which was disbound and scattered in 1954, the pages from which measure 107 x 67mm.
- 6 Extract from Martin Gayford, *The Yellow House, Van Gogh, Gauguin and Nine Turbulent Weeks in Arles*, London 2006, p.219-220: ‘Among the attractions were ‘lions, lionesses, lion cubs, tigers, leopards, panthers, cougars, pumas, polar bears, hyenas, lamas, zebras, snakes, elephants and monkeys’ [...] Gauguin filled twelve pages of his sketchbook with drawings of lions, lionesses and elephants presumably during the day, when the animals were not being put through these preposterous routines. But the evening performances also left a deep impression on his memory. He wrote of the circus three times - in his memoirs, *Avant et après*; in a newspaper he produced and wrote in Tahiti in 1899 (it never had more than 309 readers); and in a short story which mingled, as in a dream, all manner of events and people from Gauguin’s live in Arles.’ The leopards on the present sheet have large heads and powerfully built legs, and these features more resemble lions. Perhaps Gauguin drew lionesses but turned them into leopards for their greater decorative qualities?
- 7 Gauguin offered this study to Octave Mirabeau. It is now in a private collection (316 x 332 mm, coloured chalk on paper).
- 8 Juliette Huet (Huais) became pregnant but was abandoned by Gauguin on his departure for Tahiti in April 1891. Her daughter, born in August, was christened Germaine.
- 9 See academic studies published online by the Art Institute of Chicago *Gauguin’s Paintings, Sculpture and Graphic Works*, under cat. 38, note 14 and under cat. 29 to cat. 38, Part Three - *A Case Study: the So-Called Martinique Sketchbook*, section 22.



### 35 SIR WILLIAM ORPEN, R.H.A., R.A.

- 1 P.G. Konody and Sidney Dark, *Sir William Orpen, Artist and Man*, London 1932, p.169.
- 2 London, Chenil Gallery, *Drawings by William Orpen, A.R.A.*, 1915, pp. 9-10.
- 3 "A letter of Sean Keating to James White, cited in the exhibition catalogue *William Orpen: A Centenary Exhibition*, National Gallery of Ireland, 1978, p. 53.

### 36 AMEDEO MODIGLIANI

- 1 Vlaminck, *Portraits avant décès*, Versailles, SVO Art éditions, 2008, p. 253.
- 2 Idem.
- 3 Gustave Coquirot, *Des peintres maudits*, Paris, André Delpeuch, 1924, p. 107.
- 4 Ambrogio Ceroni, quoted by Brigitte Léal, online excerpt of catalogue *Collection art graphique – La collection du Centre Pompidou*, Musée national d'art moderne, edited by Agnès de La Beaumelle, Paris, Centre Pompidou, 2008.
- 5 Modigliani, letter to Paul Alexandre, 23 April 1913.
- 6 Modigliani, letter to Paul Alexandre, 6 May 1913.
- 7 Christian Parisot, *Modigliani Biographie*, Turin, Canale Arte, 2000, p. 228-229

### 37 AMEDEO MODIGLIANI

- 1 Ambrogio Ceroni, quoted by Brigitte Léal, online excerpt of catalogue *Collection art graphique – La collection du Centre Pompidou*, Musée national d'art moderne, edited by Agnès de La Beaumelle, Paris, Centre Pompidou, 2008

### 38 ILYA REPIN

- 1 And in the meantime I have become terribly interested in Paris: its tastes, grace, lightness, tempo and that deep simple finesse. Especially the costumes of the Parisian girls! They are simply impossible to describe!" (letter to Stasov, 4th March 1874.); or, How wonderful Paris is! There is life everywhere, novelty, forward movement, effect after effect. I fear I will become very used to Paris, wonderful city!" (letter to Stasov, 15th of September 1874).
- 2 "No, I will not last long here, I feel myself like an exile, I don't like their art, they are a different type of people" (Letter to Stasov, 20th January 1874; or "Ah, how stupid is Academic exile abroad; they send a person not to learn, but just to go. And even more stupid that I went! In Russia now I could be working, without any needs, without hurrying, and here I don't know what will become of me. (letter to Stasov, 4th March 1874)
- 3 "My models have a very high opinion of my work:. They say that my heads would be the best in the Salon. In my little painting of street types (*he probably is referring to the Newspaper seller*, I.S.) they recognised everyone. One very clever but naive model told Polenov that I must be a very clever person, because every one of my characters has a sense....and they do not have this genre of painting here at all". (letter to Stasov, 4th March 1874.)
- 4 See figure 1



*Study for A Paris Café : A Seated Woman at a Café Table, actual size, p. 129.*

## INDEX

Bossoli, C.	29
Boucher, F.	18
Canaletto, A.	14
Carriera, R.	16
Cochin, C-N.	19
Degas, E.	33
Domenichino	6
Gandolfi, G.	22
Gandolfi, M.	24
Gauguin, P.	34
Gellée, C.	9
Géricault, T	26
Hayez, F..	25
Hesse, A.	27
Etty, W.	30
Italian School 15 <sup>th</sup> century	1
Jordaens, J.	7
Lanino, B.	2
Le Lorrain.	9
Le Sueur, E.	10
Ligozzi, J.	4
Liotard, J.E.	20
Manet, E.	31-32
Manetti R.	5
Modigliani, A.	36-37
Orpen, W.	35
Palmieri, P.G.	23
Repin I.	38
Ricci, M.	13
Rolli, G.M.	12
Sevin, P.P.	11
Tiepolo, G.B.	15
Tiepolo, G.D.	21
Vouet, S.	8
Watteau, A.	17
Zampieri, D.	6
Zeller, J.C.	28
Zuccaro, F.	3

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