



Drawings & Oil Sketches

MARTY DE CAMBIAIRE



J. Robins. Del.

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MARTY DE CAMBIAIRE

Polidoro da Caravaggio

Caravaggio, circa 1490-92 or 1499
— Messina circa 1543

Study for the Resurrection (recto); architectural study (verso)

Red chalk, pen and brown ink framing lines (recto); pen and brown ink (verso). Indiscernible stamp placed half way across the drawing and the mount. Inscribed 44 in pen on the back of the mount.

131 x 174 mm (5 ³/₁₆ x 6 ¹⁵/₁₆ in.)

Originally from Caravaggio in Lombardy, Polidoro Caldara, known as Polidoro da Caravaggio arrived in Rome around 1515. Although we are unsure of his proximity with Raphael, we do know that he joined the master's circle of artists – Giulio Romano, Gianfrancesco Penni, Giovanni da Udine, and Perino del Vaga and Pellegrino da Modena – two artists with whom he collaborated on certain projects before 1520. Polidoro participated in the construction of the Vatican Lodges designed by Bramante under Pope Julius II and executed during the reign of Pope Leo X. From this moment, Polidoro and his partner Maturino worked as facade painters, of which almost no trace remains today, apart from various copies and reproductions made in engraving. Between 1523 and 1524, he stayed in Naples briefly, where he painted facades as well as decors for the poet Bernardino Rota. In 1524, he worked on the decoration of the Villa Lante in Rome under the direction of Giulio Romano. The Sack of Rome in 1527 interrupted this project and he left once more for Naples where he worked in the churches of Santa Maria delle Grazie a Caponapoli and Santa Maria delle Grazie alla Pescheria. In October 1529, Polidoro was in Messina where in 1535, on the occasion of Charles V's entry into the city after the conquest of Tunis, he worked on projects for *apparati* and triumphal arches. Polidoro was murdered by a student who coveted his possessions.

Polidoro's drawings were admired and sought after very early on by the greatest 17th and 18th century collectors: Francesco de Hollanda, Everhard Jabach, Agostino Scilla, Pierre Crozat, Jacques Lenglier, Pierre-Jean Mariette and the Marquess of Calvières among many others. The Louvre Museum owns 48 of his drawings, the most important group in both public and private collections. The artist had developed a fairly pictorial

graphic technique, using pen and wash freely on coloured paper, accented with strong white highlights, but he also uses red chalk, showing an unquestionable appreciation for colour and texture that allows him to treat flesh with realism. Polidoro uses this for his figure studies, observational drawings and minor projects rather than for his drawings of finished compositions.

In our study – where the graphic style, composition, motif of the twisted tree growing on the side of a rock and the morphology of the figures and their gestures are characteristic of the artist – the recto presents the resurrection of Christ and the verso an architectural study of a triumphal arch. The verso may be linked to the projects concerning Charles V's entry into Messina. The Kupferstichkabinett of the Berlin State Museums of the Prussian Cultural Heritage Foundation owns a group of architectural studies – fountains, apparati, triumphal arches – that record the artist's research around this event. Drawing Inv. 2649 can be usefully compared to ours: Its recto comprises multiple studies of seated or reclining silhouettes traced according to the artist's flow of thought and mixed with studies of architecture and geometric patterns, while the verso presents several silhouettes of the resurrected Christ as well as faint traces of triumphal arches, thus comparable to both sides of our drawing. According to Pierluigi Leone de Castris, the Berlin sheet is preparation for Polidoro's setting designs for Charles V's triumphal entry into Messina in 1535, returning from his campaign against Barbarossa in Tunis¹. Another sheet from the same period reveals a study of an arch reminiscent of that on the verso of our drawing (Berlin, Inv. HdZ 1239 v). A sheet kept at the Condé Museum in Chantilly (Inv. 106) shows that in Rome, around 1525-1526, Polidoro had intended to inscribe a scene of the Resurrection into the lunette of an architectural altarpiece intended for the Chapel of Fra' Mariano at San Silvestro al Quirinale. Once in Messina, the artist returned to this project, wanting to use it for the entry of Charles V. Our sheet could therefore be a more accomplished study for the Resurrection scene intended for insertion into a lunette in one of the arches erected temporarily for the emperor's entrance.

Unfortunately, the collector's stamp printed across the drawing and its mount is difficult to read and cannot be identified with certainty. At most, we can attempt risky comparisons, for example with the anonymous Lugt 2708 stamp.

1. P. Leone de Castris, *Polidoro da Caravaggio, L'opera completa*, Electa Naples, 2001, p. 385, n° 448 and 449, illustrated, p. 471, n° 44.



Actual size

Camillo Boccaccino

Cremona 1504 — 1546

Study of a Woman's Head (recto); Mars and Venus (verso)

Red chalk (recto); black chalk and red chalk (verso).
Inscribed *E 97* in red chalk (verso).
112 x 82 mm (4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in.)

Provenance

Étienne-Auguste Desperet (Collector's stamp, Lugt 721), not included in his sale of June 7th-13th, 1865; Galerie de Vries, 1929; Amsterdam, collection of Professor I.Q. van Regteren Altena; sale of part of his collection, Sotheby's London, July 11th, 2001, Lot 11, identified as Camillo Boccaccino; private collection.

Literature

R. W. P. de Vries, *Dessins de maîtres*, 1929, p. 158; Karel G. Boon, *Italiaanse Tekeningen uit een Amsterdamse Collectie*, Amsterdam, Rijksmuseum, 1970, no. 32, identified as "in the style of Parmigianino".

Camillo Boccaccino received his early education from his father, the painter Boccaccio Boccaccino, who introduced him to the art of Giorgione and Raphael, after which Camillo appeared to settle in Venice. Some of his works are obviously inspired by Titian, which supports the argument that Camillo passed through the master's workshop. This is the case for the *Virgin with Saints* from the Prague Museum (painted for the church of Santa Maria del Cistello in Cremona), which shows the influence of the Madonna di Ca' Pesaro (Basilica of Santa Maria Gloriosa dei Frari) that Camillo could have seen in Titian's workshop. In 1925¹, Roberto Longhi attributed the *Annunciation* painted by Camillo in 1530 on the church of S. Maria di Campagna in Piacenza's organ panels (today housed in the church of S. Vincenzo) with the prophets David and Isaiah, to Titian – in effect an additional testimony to the Venetian master's influence. Some of Camillo's drawings executed with black charcoal on blue paper also suggest a Venetian experience. But Camillo was equally inspired by Giovanni Antonio de' Sacchis, known as Il Pordenone who was active between Piacenza and

Cortemaggiore at the same time, and by Raphael and Dosso Dossi. This is evidenced in the *Virgin and Child in Glory with Saints Bartholomew, John the Baptist, Albert and Jerome*, signed and dated 1532, that was formerly in the church of San Bartolomeo in Cremona and today held in the Pinacoteca di Brera – a painting that contains references to all three of these artists.

Boccaccino also introduced a precious and elegant Mannerism inspired by the works of Parmigianino to Cremona, as is demonstrated in some of his drawings and also in *The Virgin and Child with Saint Michael the Archangel and Blessed Ambrogio Sansedoni*, a signed work from the now demolished church of San Domenico, which is now held at the Museo Civico in Cremona. In 1537, Boccaccino executed numerous frescoes for the San Sigismondo church where he developed a personal style that played with spectacular illusionist effects and a rich chromatic range. By their audacity and strength, these frescoes had a lasting impact on the Campi, initially for Giulio who was active at the same time as Boccaccino, while a few decades later for his brothers, Antonio and Vincenzo.

The *Study of a Woman's Head* that appears on what we arbitrarily call the recto of this sheet can be compared advantageously to the Virgin's face on the altarpiece in the Museo Civico, Cremona. Both are reminiscent of Parmigianino's models in this field. In his 1970 exhibition catalogue (see Literature), Karel G. Boon compared our study to a *Bust of a Young Woman* drawn in red chalk by Parmigianino that belongs to the Louvre (Inv. INV 6445, recto), but noted that Arthur E. Popham did not include it in his catalogue. If today it is completely clear that the graphism is not Parmigianino's, on the other hand it is certain that the subject and aesthetic implemented here do indeed derive from his models. Likewise, the representation of *Mars and Venus* entwined on the verso is reminiscent of the *Two Lovers* engraved² and drawn³ by Parmigianino in a composition which itself probably derives, if only distantly, from position 8 of Marcantonio Raimondi's *Modi*. Despite the difference in postures, the search for an effect of twisting, interweaving bodies is similar. Boccaccino, however, is neither as daring nor as radical as Parmigianino; the effect produced by his figure grouping is more stable and more conventional. The drawing can be dated to the second part of the 1530s when the artist moved away from Venetian models to align himself with Parmigianino and Romano's innovations. Most drawings by Camillo Boccaccino that have come down to us are, like this one, small – as are the compositions by Parmigianino cited for reference.

1. R. Longhi, *Saggi e Ricerche*, 1925-1928, Florence 1967, p. 12, 18, note 13.
2. *The Illustrated Bartsch*, Abaris Book, Volume 32, formerly Volume 16, Part 1, p. 20, n° 14.
3. Vienna, Graphische Sammlung Albertina, 116 x 82 mm (Inv. 2680).



Recto



Verso

Actual size

Biaggio Pupini delle Lame

Bologna, documented from 1511 to 1575

Mars and Venus Captured by Vulcan

Pen and brown ink, brown wash, heightened with white on prepared yellow paper. Nourri collection mounting. 300 x 213 mm (11 ¹³/₁₆ x 8 ³/₈ in.)

Provenance

Probably Jean-Baptiste-François Nourri, his sale, Paris, February 24th, 1785, Lot 431, attributed to Parmigianino: "Mars and Venus Surprised by Vulcan, a composition comprising thirteen figures, drawn in bistre with white highlights. Height 12 inches, 3 lines; width 8 inches"; private collection.

Biagio Puppini trained with the Bolognese Francesco Francia (1450-1517) and collaborated with Bartolomeo Bagnacavallo on frescoes for the church of San Pietro in Vincoli (now destroyed). In 1519, he created the stained glass windows for the Chapel of Peace at San Petronio in Bologna, a church for which he also painted the altarpiece *Madonna and Child with Saints* in 1524. In 1525, Puppini collaborated with Girolamo da Carpi on the decorations for San Michele in Bosco. Continuing to work with Carpi as well as Garofalo, Battista Dossi and Camillo Filippi, he contributed to the decoration of the Villa d'Este in Belriguardo. Few of his painted works survive today and they are difficult to identify due to his numerous collaborations with other painters.

A prolific draftsman, Puppini favoured a fairly pictorial technique, consisting of washes and abundant white highlights on prepared coloured papers, a technique adopted in the 15th century by artists from northern Italy that remained fashionable in this region until the end of the 16th century. His style is strongly influenced by that of his contemporaries – Raphael, Perino del Vaga, Giulio Romano, Pedro Machuca, Baldassare Peruzzi and Michelangelo, whose works he was familiar with through drawings and painted works, but also through engravings. Polidoro da Caravaggio and Parmigianino in particular are a strong influence – the former through the use of filamentary white highlights and an almost geometric stylization of the figures; the latter through the elegance and suppleness of line.

The episode depicted here concerns Vulcan, blacksmith and god of fire, surprising Venus and Mars in their adulterous antics. Warned by Apollo, Vulcan has prepared a net that we see thrown over the entwined lovers in order to imprison them before the assembly of the gods of Olympus. Vulcan's jealousy and Mars and Venus' secret love, recounted by Homer (*Odyssey* VIII, 266-366) and then by various Latin sources including Ovid (*The Art of Loving*, II, 561-600), was a popular subject in painting, particularly in the Northern schools, giving rise to somewhat comical representations. This is the case for our drawing, which in an explicit manner, places the carnal union of strength and beauty in the foreground, interrupted by the irruption of Vulcan. About to capture the couple in the net, the lanky, shaggy god frightens the winged cupids who scatter before him; the gods of Olympus gather behind, summoned by Vulcan as witnesses to the scene. The moral conveyed in Ovid's text does not condemn the lovers but rather Vulcan's indiscretion: "Tell me, Vulcan, what have you gained by this! Previously they hid their love; now they engage in it in complete freedom; they have banished all shame. Insane! You will often reproach yourself for your stupid indiscretion! They even say that you already repent having listened to your anger."

Puppini treated the episode preceding this one, when Mars and Venus are surprised by Apollo, in a drawing kept in the Louvre (Fig. 1). It is executed on yellow-brown prepared paper in a tone similar to our sheet and shares equally close dimensions, but these similarities do not necessarily make the two drawings a pair or part of a series. The Louvre drawing was formerly in the collection of Charles Paul Jean Baptiste Bourgevin Vialart de Saint-Morys who believed it was drawn by Giulio Romano, a common attribution error at that time when Puppini was not very well known.



Fig. 1
B. Puppini delle Lame, *Mars and Venus surprised by Apollo*, Paris, Louvre Museum (Inv. INV 3481).



Our drawing's montage is comparable to the characteristic montage of the Jean-Baptiste-François Nourri collection, although its green is a little less intense. Advisor to the King's Grand Council and a great collector, Nourri owned more than 9,000 drawings and 600 paintings, not all of which were part of his sale. This drawing seems to appear in lot 431, under an attribution to Parmesan. The description of technique and subject (see provenance) leaves little doubt: there are thirteen characters on Puppini's sheet, which is made in bistre and enhanced with white. Among the 84 sheets attributed to Parmigianino presented in his sale, not all are described with so much detail, which proves how much the quality of the drawing was appreciated by collectors of the time.





Enlarged

Antonio Campi

Cremona 1523 — 1587

Jesus Handing the Keys to Saint Peter

Black chalk with white highlights on blue paper.
264 x 149 mm (10 ³/₈ x 5 ¹³/₁₆ in.)

Provenance

Yvonne Tan Bunzl, London, 1987; Private collection.

Literature

Yvonne Tan Bunzl, *Old Master Drawings*, London, 1987;
Bram de Klerck, *The Brothers Campi Images and devotion, Religious painting in Sixteenth century Lombardy*, Amsterdam University Press, 1999, p. 39, note 25.

Son of Galeazzo Campi (1475 – 1536), Antonio and his brothers Giulio (1502-1572) and Vincenzo (1536 – 1591) were the main protagonists of painting in 16th century Cremona. After several projects carried out under Giulio's aegis at the Torre Pallavicina Palace between 1555 and 1557 and the Palace della Loggia in Brescia, Antonio stayed in Milan producing a cycle on the life of Saint Paul for the presbytery of San Paolo Converso (1564), which attracted the attention of Cardinal Carlo Borromeo, one of the main theorists of the Counter-Reformation. In the following years, Antonio worked at the Cathedral in Lodi and the chapel of the Virgin at Santa Maria di Campagna in Piacenza, gradually freeing himself from Giulio's Mannerist influence to achieve more naturalism. Some of his works, such as his Pieta (Cremona, Duomo di Santa Maria Assunta, 1566) anticipate future innovations in chiaroscuro and realism that will be developed under the Caravaggisti movement. Mainly a painter of religious decorations, Antonio Campi was also a cartographer, designer of ephemeral decors, sculptor and historian.

Mario di Giampaolo attributed this drawing to Antonio Campi. He was the first to connect it to the painting of the same subject (Fig. 1) belonging to the chapel of Saint Peter, second chapel on the left in the church of San Paolo di Converso, Milan, created in 1575. All three Campi brothers participated substan-

tially in the church's decoration (built between 1549 and 1631), so it is not always easy to distinguish their respective contributions throughout the decade of 1570. The painting has a long been considered the work of either Vincenzo or Bernardino. Giulio Bora reattributed it to Antonio – dating it to around 1575¹ – an attribution widely accepted today although some historians have suggested a somewhat later dating². There are several differences between the drawing and the painting: The figures of Christ and a kneeling Saint Peter are positioned similarly, but in opposite directions; instead of placing Saint Paul holding his sword on the right side of the composition, Campi placed a group of four figures on the left side. These differences show that the drawing, although very refined and well composed, is an inceptive thought and still belongs to the early stage of the creative process. A drawing kept at the Museo Civico in Bassano has also been compared to this painting, but the composition is too different to really be seen as a preparatory project.



Fig. 1

A. Campi, *Jesus Handing the Keys to Saint Peter*, San Paolo di Converso, Milan.

1. G. Bora, "Note cremonesi II : L'eredita di Camillo e i Campi (continuazione)", *Paragone* XXVIII, 1977, n° 327, p. 54-88, p. 80, note 29; Bram de Klerck, 1999, cited in Literature, p. 39, fig. II.
2. Cirillo/Godi, "Fra Parma e Piacenza ; un itinerario di pittura cremonese nel territorio Pallavicino", *Parma nell'arte I-II*, (1985), p13-82 cited in Bram de Klerck, *The Brothers Campi Images and Devotion, Religious Painting in Sixteenth century Lombardy*, Amsterdam University Press, 1999, p. 39.



Ludovico Carracci

Bologna 1555 — 1619

The Mystic Marriage of Saint Catherine of Alexandria

Pen and brown ink, brown wash on beige paper.
Squared with red chalk.

Laid down on antique paper, in its 18th century mount.
200 x 160 mm (7 ⁷/₈ x 6 ⁵/₁₆ in.)

Alessandro Brogi, on whose research this text is largely based, studied this drawing that was recently rediscovered'. Dating from the early years of Ludovico Carracci's career, c.1580, it takes as its subject the mystic marriage of Saint Catherine of Alexandria in the presence of Saint Joseph and two angels, one of whom is holding a musical instrument. The iconography of the mystic marriage has its roots in the Bible where God in the Old Testament and Jesus in the New Testament are both occasionally referred to as "the spouse". John of the Cross developed the theme in his *Spiritual Canticle* (1578-1585) that no doubt explains the success of this iconography from the 17th century onwards. References to the mystic marriage of Saint Catherine in particular appear as early as 1438, in John de Bungay's English translation of Jacques de Voragine's *The Golden Legend*. We can recognise Catherine here by her crown (from which she derives her first name) and by what appears to be, in the right-hand corner, a piece of the wheel that would have been the instrument of her martyrdom, but which, according to *The Golden Legend*, was destroyed by the strength of her prayer.

The fact that the drawing is set on a grid suggests that the composition might have been transferred to a larger support and, together with the subject that was so popular from the Counter-Reformation onwards, indicates that it was intended as a preparatory work for a devotional work, for a private chapel for example. Unfortunately, there is no, or is no longer any, painting in existence in Ludovico's oeuvre that corresponds to our drawing, although he did treat the subject on two occasions early on in his career: the first in a painting belonging to a private collection dated 1580 that features only the Virgin, the Child and the saint (Fig. 1), and the second in a painting executed around three years later and preserved in Gothenburg that includes St

Joseph, St Francis of Assisi and two angels (Fig. 2). Although the compositions differ, these two works share a common atmosphere and culture with our drawing. The 1580 painting is particularly close and despite a difference in the number of figures, we can identify the same awkward quest for elegance, particularly in the female figures whose heads are elongated and attached to their bodies in an odd manner. There is also the detail of small eyebrows set high above the eyelids, slightly puffy eyes and long-fingered hands, etc. The saint wears a similar dress with pleated drapery that fastens above the shoulders with a multi-strand necklace, simply sketched in the drawing. The same slightly melancholic atmosphere emanates from both our drawing and this painting. Lastly, despite very different subject matter, several works painted in the early 1580s contain many points of comparison particularly in the physique and expression of the figures: *a Lamentation Over the Dead Christ* (New York, Metropolitan Museum) and *St Vincent Martyr in Adoration of the Virgin* (Bologna, Palazzo Magnani, Quadreria), both of them dated to 1582; the small panels representing musicians painted for Palazzo Fava between 1582 and 1584, especially the *Harp player* (Bologna, Hercolani collection); a *Marriage of the Virgin* (London, National Gallery) dated to 1585.



Fig. 1
L. Carracci, *The Mystic Marriage of St Catherine of Alexandria*, 1580, private collection.



Actual size

The presence of the angels in our drawing is a reminder that this is a religious scene, though the figures are not characteristically pious: they have no halos; Saint Joseph wears a large, floppy hat that is contemporary with the artist's own headwear and the Virgin sports a sophisticated headdress with a piece of cloth that passes under her chin instead of her usual veil. This is probably the only Mannerist element in our drawing: Earlier Bolognese artists such as Orazio Samachini produced images of the Virgin with similar elaborately styled hair where ribbons or strings of pearls are threaded throughout the strands. Finally, the gesture of the Virgin guiding the child's hand to offer the wedding ring whilst holding Saint Catherine's hand at the same time, bears witness to a new conception of human representation in which the observation of the natural takes precedence. Until now, the Virgin's intervention in this spiritual union was more discreet – previously she only held the saint's hand or pressed the child's arm gently. Here, she is essential to the event, in keeping with the reality that a child of this age cannot perform such complex gestures unaided. The insertion of this realistic detail into traditional iconography signals the profound change initiated by the "Carracci reform" – a veritable revolution in naturalism based on the daily observation of the world through drawing. In both of the paintings however, Ludovico returned to a more classical representation by depicting his figures with their halos while the child passes his ring to the saint by himself. The pentimenti in evidence around the positioning of the angel on the left's face show that at this stage the artist is still searching for the strongest composition. He uses the classic motif of an aperture giving out to a landscape, but does not dwell on either architectural or descriptive details: the room in which the protagonists are standing is of no interest to him; Saint Joseph is leaning on a table, the presence of which we understand rather than see. Situating the protagonists in an everyday, terrestrial space that has no symbolic value, Ludovico concentrates on the characters' expressions and gestures. By doing as such, he is already moving away from the late Mannerist tradition.

Only a few graphic works from the artist's early career remain. *The Mystic Marriage of Saint Catherine*, a drawing enhanced with oil paint that is kept in the Louvre (Inv. INV 6773), does not have the uniform support of experts. Alessandro Brogi compares our drawing to a sheet presenting *Judith and Holofernes*² dated to the early 1580s that was once in the Alfred Moir collection, for its "fine and effervescent" pen stroke, and with a compositional study for a *Deposition*³ in the Christ Church Picture Gallery, Oxford (c. 1585-1588), for physiognomies that are very similar to those in our drawing. On this last point, we can add a sheet of a *Lamentation over the Dead Christ*⁴ (c. 1585-1587) held in Copenhagen, in which the kneeling angels and saint are indeed very similar. Finally, on a sheet belonging to the British Museum – *Salome Receiving the Head of Saint John the Baptist*⁵ (dated by Catherine Loisel-Legrand and Babette Bohn

to the early 1580s, but not accepted by Brogi), the female figures share the same clumsy elegance with their oval-shaped faces exaggerated by the height of the forehead and headdress whilst wearing similar outfits – long dresses with pleated sleeves and tight cuffs that show at least a great proximity in terms of atmosphere. This last sartorial detail can be seen again on the two female figures in the *Mystic Marriage* of 1580 (Fig. 1). Alessandro Brogi also points to a familiarity between our drawing and studies made by Annibale Carracci for the Palazzo Fava, which was normal at the time since Ludovico was working closely with his younger cousins, Annibale and Agostino.

There are undeniable points of comparison with the drawings cited above, but our study is undoubtedly earlier, which is apparent by its touching clumsiness and a perceptible faltering. Thus it remains without doubt the earliest known drawing by Ludovico to date: "a precious incunabulum of notable historical and philological importance for the reconstruction of Ludovico's beginnings and of the Carracci adventure in general," in the words of Brogi. The artist was already displaying the particular poetic and sensitive spirit that he would continue to demonstrate throughout his career.



Fig. 2
L. Carracci, *The Mystic Marriage of St Catherine of Alexandria*, c. 1583, Gothenburg, Sweden.

1. Alessandro Brogi's research (February 2023) is available on request.
2. B. Bohn, *Ludovico Carracci and the Art of Drawings*, Turnhout 2004, p. 99, cat.
3. *Ibid.*, p. 129, n° 26.
4. *Ibid.*, p. 128, n° 25.
5. *Ibid.*, p. 100, n° 5, recto, and Catherine Loisel-Legrand, "Dessins de jeunesse des Carracci: Ludovico, Annibale ou Agostino", *Paragone*, 549 (4), 1995, p. 3-19; A. Brogi, *Ludovico Carracci (1555-1619)*, Ozzano Emilia, Bologna, Tipoparte, 2001, p. 296, n° P94.



Niccolò Circignani

Pomarancio c.1530 — c.1597

Deposition

Red chalk. Framing lines in pen and brown ink.

Recently inscribed on the back *Rosso and S. del Piombo*

(*même tête de femme au Louvre*).

224 x 137 mm (8 13/16 x 5 5/16 in.)

Provenance

Pierre Olivier Dubaut (Lugt 2103b, on the verso); Alfred Normand (Lugt 153c, lower left); Christie's South Kensington, December 13th, 2002, Lot 280; private collection, Paris.

This magnificent drawing of the Virgin holding the dead Christ is a preparatory study with interesting variations for the main figures in *The Deposition* (Fig. 1) painted by Niccolò Circignani with the help of his son Antonio, for the Valvisciolo Abbey near Sermoneta, around 1589-1590. The Circignani father and son are better known for pen and ink studies inspired by Federico Zuccaro and executed in a late Mannerist style. A compositional study for the painting that went on sale at Christie's, London on April 14th, 1992, Lot 92 (Fig. 2) was attributed to Zuccaro's entourage. The recent publication of the painting¹ allowed us to reattribute both our drawing and the Christie's work while shedding light on the working methods of an artist who still remains relatively unknown.

Born in Pomarancio near Pisa, Circignani would have trained with Daniele da Volterra and then in Florence with Santo di Tito with whom he collaborated on the frescoes for the Sala Grande in the Vatican Belvedere, 1562-1563. He joined forces with Hendrick van den Broeck, replacing him for decorative frescoes and an altarpiece, *The Healing of the Gout Patient* (currently kept in the Duomo Museum) for a chapel in the Orvieto Duomo. Circignani worked actively in Citta delle Pieve, Perugia, Citta di Castello and other towns in Umbria. In the 1580s, he was most active in Rome, particularly in the Vatican during Gregory XIII's pontificate. He was admitted to the Academy of Saint Luke and received commissions for numerous churches including Santo Stefano della Rotonde, San Marcello, Santa Maria

di Loreto, San Giovanni dei Fiorentini, Church of the Gesù etc. He occasionally collaborated with other artists like Matteo da Siena (for perspective and landscape), Giovanni de Vecchi, Cesare Nebbia, Paris Nogari and Cristofano Roncalli. During this Roman period, Circignani fully absorbed the late Mannerist style promoted by important artists such as Girolamo Muziano and Federico Zuccaro. Federico Barocci was also a significant source of inspiration. In 1589, he worked on a cycle of frescoes in the Valvisciolo Abbey with his son Antonio and two collaborators, Francesco Fazzuoli and Camillo Campani. Circignani's last works were an *Annunciation* for Citta di Castello and an *Ascension* for San Francesco a Cascia that date from 1596. The reconstruction of his corpus is incomplete because many works that were once documented by ancient Roman guides are now lost. Others remain unidentified, wrongly attributed or confused with the works of his son or other artists.

The vast majority of Circignani's known drawings are compositional pen and ink studies, but some studies of figures in red chalk do exist. This technique was a working habit practiced by his masters and collaborators Daniele da Volterra and Santi di Tito, and also by great artists of his time like Girolamo Muziano. The Louvre owns an example – *Male nude, half-reclining with hands clasped, facing backwards* (Inv. INV 13827). Another example is on the art market – a preparatory study for Christ carrying the cross. Both bear an old pen inscription attributing them to Circignani.



Fig. 1

N. and A. Circignani, *The Deposition*, Valvisciolo Abbey near Sermoneta.



Actual size



Fig. 2
Here attributed to N. Circignani, *The Deposition*, Christie's, London, April 14th, 1992, Lot 92, (as circle of F. Zuccaro).

The scene represented in the painting hovers between a Deposition, a Lamentation and an Entombment. Joseph of Arimathea and Nicodemus have taken Christ down from the cross (which is no longer part of the composition) and placed him on the ground to prepare his burial on the day of his death, according to Jewish law. The tomb is in the background on the right, easier seen in the compositional drawing where it is lit by the large candle held by one of the figures on the right. The weeping women are present in the painting, though they are not the principal characters. Our drawing shows the artist's probable hesitation: by placing what appears to be a weeping female figure strewn at the feet of Christ that must be one of the three Marys, Circignani shifted his iconography towards the Lamentation. This was not the solution he ultimately chose, but Circignani did replace the male character that stands behind the Virgin in the compositional drawing with a female character in order to reinforce a feeling of affliction and confirm the Holy Women's presence. These iconographic distinctions between different stages of the end of the Passion are artificial in respect to the Gospel texts². In fact they demonstrate the problems of iconographic choices: iconography is sometimes confused in order to bring further intensity to representations, as is the case here.

In this study of a harrowing scene, the artist focused on Christ's body and the Virgin's expression. The sheet dates from Circignani's mature period where he appears free of certain graphic Mannerist traits such as the strong outline and shapes modelled with small hatchings etc., abandoning himself to a more spontaneous and indeed moving way of drawing. The modelling on Christ's idealised body is achieved by blending red chalk, while the softness of his expression in death contrasts with the intensity of the Virgin's dramatic expression. The resulting ensemble constitutes one of this artist's most beautiful drawings.

1. S. Testa, *Antonio e Niccolò Circignani, La Deposizione di Cristo*, 2022, Youcanprint.
2. Luke, 23; 46-56 ; Matthew, 27; 50-61 ; Mark, 15; 37-47; John 19; 30-42.



Enlarged

Agostino Carracci

Bologna 1557 — Parma 1602

Study of a Man With Drapery holding a Scroll in his Hand

Pen and brown ink.

270 x 149 mm (10 $\frac{5}{8}$ x 5 $\frac{13}{16}$ in.)

Aguably the least studied of the three Carracci, Agostino is nevertheless a most interesting artist, whose experiences and travels fuelled the innovations of his younger brother Annibale and his cousin Ludovico. Agostino began his training as an engraver then worked with Prospero Fontana, perfecting his skills with Bartolomeo Passarotti and Domenico Tibaldi. He spent time in Venice in 1582, where he studied and engraved works after Titian and Tintoretto. In 1583 in Milan and Cremona, Agostino engraved several portraits after designs by Antonio Campi for *Cremona Fedelissima* (published in Cremona in 1585). In 1584, he joined Annibale and Ludovico on site for the decoration of the Palazzo Fava in Bologna (1584). A trip to Parma and a second long stay in Venice from 1587-1589 exposed him to new techniques that he brought back to Bologna to help his brother and cousin with the decoration of the Palazzo Magnani. He received several commissions for altarpieces, notably his celebrated *The Last Communion of Saint Jerome* now at the Pinacoteca in Bologna. In the 1590s, Agostino worked chiefly as an engraver before joining Annibale in Rome in 1597 to participate in the decoration of the Farnese Gallery with two large frescoes, *Aurora and Cephalus* and *Glaucus and Scylla*. In 1600, he left for Parma where Ranuccio I Farnese awarded him with a request to decorate the Palazzo del Giardino, a prestigious commission unfortunately interrupted by his death.

This unpublished sheet is a rediscovery that adds to Agostino's vast graphic corpus, a body of work whose boundaries are sometime blurred with that of his brother Annibale. If our sheet evokes (by the character's physiognomy) certain works by Annibale, it must be attributed to Agostino. Aidan Weston-Lewis places it in the artist's Roman period¹. Although our drawing is not linked to any of Agostino's specific projects – neither engraving nor painting – it is comparable graphically to many of the artist's studies made during his stay in the Eternal City: the schematic, symmetrical face drawn using a few short straight lines for the

nose and curves for the cheeks, eyebrows, and mouth is found in many quickly sketched sheets and projects, such as *Kneeling Figure Holding a Child* (Inv. INV 7298 and *The Last Supper* from the Louvre (Inv. INV 8418), a preparatory study for the painting of the same subject now in the Prado Museum, Madrid. Through its dynamic and free use of the pen, our sheet is particularly close to certain sheets where inspiration from Raphael is clear. This is the case, for example, for the sheet in the Louvre representing *The Prophet Isaiah, A Woman and Children* (Fig. 1) and *Two Putti* (inv 7304) – the first made after the fresco by the master of the church of San Agostino and the second after a detail from the *Triumph of Galatea* from Villa Farnesina. The feet, drawn with the help of a few clawed lines, are also characteristic of the artist's rapid and efficient mark making.

The standing man is holding a scroll. He is certainly a philosopher or a prophet. Agostino succeeds, through his sense of volume, to breathe an impression of monumentality into the silhouette despite the ordinary dimensions of the sheet. Almost like a sculptor's drawing, the artist knows how to use the contrast between white areas and pen hatchings to create volume beneath drapery. This sense of balance, this amplitude of forms clearly shows the influence of Renaissance models, in particular the figures created by Raphaël for the Stanza della Segnatura.



Fig. 1

A. Carracci, *Prophet Isaiah, a Woman and Children*, after Raphael, Louvre Museum (Inv. INV 718).

1. By e-mail, on February 23, 2023.



Pietro Faccini

Bologna 1562 — 1602

Christ Preaching

Black chalk, red chalk, grey and sanguine wash on vellum.
326 x 347 mm (12 13/16 x 13 5/8 in.)

Pietro Faccini came to painting late and has long been considered, to use the words of Matteo Marangoni (one of the first art historians to be interested in his work), as «a near dilettante relying entirely on his natural gifts¹». Carlo Cesare Malvasia too, describes these gifts in his work *Felsina Pittrice*², where he recounts the artist's early career. Based on documentary sources, the reconstruction of a coherent corpus of work revealed a personality active in the wake of the Carracci, but possessing his own, very autonomous aesthetic sense. Working in the Incamminati academy between 1593 and 1594, Faccini remained strongly influenced by his first masters for a long time despite a pronounced penchant for the Venetian and Parma schools, which he cultivated independently. In particular, he developed a personal style identifiable by an elongated, elegant silhouette; bold chromatic proposals and intense luminist effects. After an argument with the Carracci, he opened his own workshop, which was also very busy. The influences between Faccini and the Carracci are bilateral: if Faccini often copied or borrowed from the Carracci, the reverse is also true³.

The quality of the drawings that were reattributed to Faccini over time clearly shows that he was far from a dilettante artist and possessed real talent as a draftsman. This previously unpublished sheet shows Christ preaching at the edge of a lake or river (as emphasized by the motif of the old man holding an amphora). The drawing can be unquestionably linked to the Bolognese school. The preacher and his audience stand in front of a landscape inspired by the Carracci's culture and what it had itself absorbed from the Venetian school around Titian and Campagnola: trees with gnarled trunks and small leaves, hilly countryside and the boat on the river recall landscapes painted and engraved by Annibale and later developed by his students, such as Giovanni Francesco Grimaldi. Certain stylistic elements allow us to link the work more precisely to Faccini: the draped silhouettes, facial features that are clustered slightly, particularly the profile of the main character; women wearing turbans;

hands with long, somewhat clumsy fingers. Some motifs are recurring - thus the pensive old man sitting at the foot of the tree, his head resting on his hand; the rower upright in the boat and the figure in the foreground on the right, shirtless and very vigorous. They all belong to a physical type undoubtedly inherited from the Saint Jeromes engraved by Agostino Carracci, and interpreted equally well by Faccini in *The Mystical Marriage of Saint Catherine with St Jerome*, for example (Rome, Capitoline Museums, circa 1595; Fig. 1). The motif of the pensive old man resting his head on his hand is repeated very closely in a *Holy Family* (Christie's, June 7th, 2002, Lot 30). The exaggeration of the musculature of the thighs is typical and recalls the artist's anatomical studies in which the legs in particular are often exaggeratedly curved (see for example a *Study for the Crucified Christ*, preserved in Modena, Galleria Estense, Inv. 767 B)⁴.

On a technical level, we recognize his way of tracing contours with a very fine brush. This is particularly evident in the Christ figure in our drawing, comparable in this respect to a *Reclining Madeleine* in the Louvre (Inv. INV 8228 ter) and to two *Allegorical Figures* in the Gabinetto Nazionale delle Stampe in Rome (Inv. FC 124181 recto and verso). The use of vellum as a support and the refined combination of sanguine wash and grey wash are rare for Faccini, but his fluid and evanescent style is evident. This suggests that the drawing was an independent work intended to be sold or gifted and probably framed like a small painting. This is confirmed by the care taken by the artist in creating the landscape, clothes and the expressions, which is quite unusual in his rare graphic work.



Fig. 1

P. Faccini, *The Mystical Marriage of Saint Catherine with St Jerome*, Rome, Capitoline Museums, circa 1595.

1. M. Marangoni, "Pietro Faccini pittore bolognese", *L'Arte*, 1910, p. 461-466, from treccani.it.
2. Carlo Cesare Malvasia, *Felsina Pittrice. Vite dei pittori bolognesi*, 1678, G. Zanotti, Bologna, 1841, p. 397-401.
3. D. Posner, "Pietro Faccini and the Carracci; Notes on some Drawings in the Louvre", *Paragone*, XI, 1960, 131, p. 54.
4. E. Negro, N. Roio, *Pietro Faccini, 1575-/76-1602*, Modena, Artioli editore, 1997, p. 121, cat. n° 42, illustrated p. 122, Cat n° 42a.







Ventura Salimbeni

Siena 1568 — 1613

The Vision of the Seven Candlesticks

Pen and brown ink with brown wash. Framing lines with pen and brown ink (recto). Pen and brown ink sketch (verso).

163 x 131 mm (6 2/4 x 5 1/2 in.)

Trained as a painter in Siena by his father, Ventura Salimbeni lived in Rome in the 1580s where he was involved in pontificate Gregory XIII's construction projects. Returning to Siena in 1595, he quickly established himself as one of the best fresco artists around, producing numerous decors and occasionally collaborating with his half-brother Francesco Vanni. Salimbeni brought back a modern pictorial language from the Eternal City, influenced by leading Roman artists such as Giovanni Baglione and Giuseppe Cesari known as the Cavalier d'Arpin, which earned him important commissions including the cycle of images painted for the oratory of Santissima Trinita in 1595 (the cycle to which our drawing is linked) and three lunettes with their pendants for the Sala del Capitano del Popolo in the Palazzo Pubblico in Siena, circa 1597-1598. Heavily influenced by Federico Barocci's art (1535-1612), Salimbeni also worked in Perugia for Cardinal Bevilacqua in 1602. From 1605 onwards, he worked in Florence, Lucca, Pisa and Genoa in direct competition with established Tuscan artists, after which in 1611, he secured the prestigious commission of four canvases for the sidewalls of the apse in the Siena Duomo choir. His soft style, fluid line and fresh colours would be admired by Gianlorenzo Bernini a few decades later¹.

Our drawing represents an episode from the Apocalypse (1, 12-16). The subject deals with the first appearance of the Apocalypse, which initiates the mission of Saint John: to write what will be revealed to him and transmit it to the seven churches manifested in the form of candlesticks: "I turned around to see the voice that was speaking to me. And when I turned, I saw seven golden candlesticks, and in the middle of the candlesticks a being who appeared to be the Son of Man dressed in a long tunic with a golden girdle around his chest; his head and his hair were white like white wool, as white as snow and his eyes like a burning flame; his feet seemed to be of precious bronze glowing in a furnace, and his voice was like the sound of rushing water. In

his right hand, he held seven stars; from his mouth protruded a sharp double-edged sword. His face shone like the sun shines in all its brilliance."

Our drawing is a reprise of a famous plate from Albrecht Dürer's *The Apocalypse* published in 1498 and 1511 (Fig. 1) and highlights the importance of the German artist's influence on Salimbeni. This reprise is not a mere study, but part of the artist's preparatory work for the cycle of frescoes produced in collaboration with Alessandro Casolani for the oratory of the Santissima Trinita church behind the Basilica Santa Maria dei Servi in Siena. As early as 1978, Pieter Anselm Riedl comprehended and studied the major influence exerted by Dürer's *The Apocalypse* on Salimbeni in this fresco cycle², noting numerous correspondences between the two works. In order to reinvent *The Vision of the Seven Candlesticks*, Salimbeni copied Dürer's composition and considered how to adapt it to his own criteria. For example, he abandoned the striking foreground elements that Dürer had himself borrowed from Schongauer's *The Death of the Virgin*: the kneeling figure's bare feet and the monumentality of the candlesticks, examples of sophisticated goldsmithing that are often remarked upon. The Vision finally materialises, barely transformed, on the eastern wall in the south bay of the oratory (Fig. 2). Only the candlesticks, which are less adorned, are positioned differently behind the evangelist, who is represented writing, admiring the Son of Man and not in the position of humility shown in the engraving.



Fig. 1
A. Dürer, *The Vision of the Seven Candlesticks*, engraving.



Actual size



Fig. 2
V. Salimbeni, *The Vision of the Seven Candlesticks*,
fresco, Oratorio of Santissima Trinita, Siena.

Salimbeni not only seems to seek out interesting iconographic motifs from Dürer, but also to learn from the master's great sense of composition despite a profusion of characters and accessories. Dürer achieves a balance that rests on a harmonious and intimate mastery of symmetry, the study of which is evident throughout Salimbeni's oeuvre, in particular in his religious compositions where groups of figures belonging to the celestial realm are always arranged symmetrically. Salimbeni's concern for balance is to be found even in works where the subject does not necessarily call for symmetry, such as the small, refined painting in the Fitzwilliam Museum in Cambridge, *The Death of Saint Cecilia in the Sepulchre with the Virgin and Child*. Dürer's influence seems also to have reached Francesco Vanni since, as Françoise Viatte has pointed out, the grouping of father and son in the Louvre drawing (Inv. INV 1983), a preparatory study for the painting in the church of Sant'Antimo in Piombino (1592)³, quotes directly from the master engraver's *Holy Trinity* plate (1511). Finally, the Louvre owns a drawing by Salimbeni (Inv. INV 1609), which Riedl identified as a copy after an engraving by Hans Sebald Beham, demonstrating that the influence of northern engravers on Salimbeni is not limited to Dürer. Writing on this work, the art historian notes that, "the deviations from the original are minor [...] However, the differences in the text are considerable: in the Salimbeni, the resolute and graphic language of the model appears transformed into a nervous style; hasty, sometimes floating pen strokes and a light, summary wash create an impression of improvisation which eclipses the character of the copy⁴." The same can be said of our drawing.

1. M. Ciampolini, *Pittori Sienesi del Seicento*, Siena, Nuova Immagine, 2010, Tome 2, 2012, p. 727.
2. P. A. Riedl, *Die Fresken der Gewölbezzone des Oratorio della Santissima Trinità in Siena : ein Beitrag zum Problem der Dürer-Rezeption in Italien*, Heidelberg, Carl Winter Universitätsverlag, 1978.
3. F. Viatte, *The Louvre. General Inventory of Italian Drawings. III: Tuscan Drawings XVIe-XVIIIe centuries, T. I:1560-1640*, Paris, 1988, n° 515.
4. P. A. Riedl, *op. cit.*, p. 49.



Enlarged

Giuseppe Cesari, Il Cavalier d'Arpino

Arpino 1568 — Rome 1640

Virgin and Child

Red chalk.

162 x 118 mm (6 3/8 x 4 1/16 in.)

Literature

Marco Simone Bolzoni, “The Drawings of Cavalier Giuseppe Cesari d’Arpino: a Supplement”, *Master Drawings*, 2023, p. 336, fig. 13, illustrated.

Son of an ex-voto painter, Giuseppe Cesari was trained in Rome where he immersed himself in Raphael and Michelangelo’s frescoes and all the artistic riches the Eternal City had to offer. He collaborated with Niccolò Circignani on significant decor projects from 1530 onwards and his career was almost exclusively based in Rome. Under the protection of Popes Gregory XIII then Clement VIII, Cesari became one of the city’s most prominent painters and decorated a multitude of Roman churches and palaces throughout his career, among which we can list Trinità dei Monti, San Athanasio dei Greci, San Lorenzo in Damaso, San Luigi dei Francesi, Santa Maria in Via, Santa Maria in Traspontina, the transept of San Giovanni in Laterano and even the Palazzo dei Conservatori and Palazzo del Belvedere etc. In Naples, Cesari began decorating the choir vault in the Certosa di San Martino monastery in 1589, which was completed by his brother Bernardino. He decorated the sacristy ceiling during a second trip between 1596 and 1597.

Clement VIII Aldobrandini appointed Cesari *Cavalier di Cristo* in 1599 and charged him with designing the mosaic decoration for the dome of Saint Peter’s Basilica, the apogee of the artist’s career. However, after the accession of Borghese pope Paul V to the papal throne in 1605, Cesari was unjustly accused and subsequently imprisoned by Cardinal Scipio Borghese who confiscated his collection of 105 paintings including several works by Caravaggio who had been his student in 1593. In Cesari’s late paintings, faces and expressions are frozen and his touch becomes rigid. This has often been attributed to the excessive participation of the workshop in commissions awarded

to the aging artist. But we can also detect a particular aesthetic approach inspired by Byzantine art in these late, hieratic and synthetic works. Few commentators of the time mention Cesari’s intense graphic activity, but all present him as a precocious draftsman. Karel Van Mander even goes as far as to say that as a child Cesari drew with coals from the stove. Herwarth Röttgen, and more recently, Marco Simone Bolzoni’s studies have revealed Cesari’s immense talent as a draftsman more successfully!

This delightful drawing of the Virgin and Child is a characteristic example of Cavalier d’Arpino’s talent: as the experienced draftsman he was at the beginning of the 1600s, it only took a few synthetic, elegant lines to evoke the mother’s gentleness, whose quiet pose and pensive look contrast with the liveliness of the child in her arms. If the drawing is, as Bolzoni notes, inspired by the *Salus Populi Romani* – a sacred and timeless 6th century image inspired by Byzantine icons and preserved in the Pauline chapel of the Basilica of Santa Maria Maggiore in Rome (Fig. 1) – the artist knew how to adapt his model into an image of emotion and life; the Child makes the serious sign of blessing while the curls in his hair bounce freely around his head. With his subtle knowledge of iconography and mastery of technique, Cesari also knew, despite the real tenderness of the scene, to leave a certain gravity hovering in the Virgin’s gaze – a shadow of the crucifixion to come. According to Marco Simone Bolzoni – and despite the frequent occurrence of the Virgin and Child motif in Italian painting in the 16th and 17th centuries – it is possible that this drawing study served as the artist’s first thought for the grouping of the Virgin and Child in painted works produced at this time, such as *The Virgin and Child with St. Peter and St. Paul* in the Nelson-Atkins Museum, Kansas City, or *The Virgin and Child* of Santa Maria delle Grazie, Calascio (L’Aquila), signed and dated 1600.



Fig. 1

Anonymous 6th-century artist,
Salus Populi Romani, Rome,
Santa Maria Maggiore.

1. H. Röttgen, *Cavalier Giuseppe Cesari d’Arpino: Die Zeichnungen*, Stuttgart, Opus Magnum, 2012-2013, 3 volumes ; M.S. Bolzoni, *Il cavalier Giuseppe Cesari d’Arpino: Maestro del disegno : catalogo ragionato dell’opera grafica*, Rome, Bozzi, 2013.



Actual size

Willem van Nieulandt

Antwerp 1584 — Amsterdam 1635

View of the Quirinal Palace, Rome

Pen and brown ink, brown, grey and blue wash, framing lines marked in pen and brown ink. Located and dated *Roma 1602* in pen and brown ink and inscribed *G. Batta* in black chalk, crowned eagle watermark.
226 x 150 mm (8 1/16 x 5 15/16 in.)

This unpublished drawing by Willem van Nieulandt the Younger represents a *View of the Quirinal Palace in Rome* from a street surrounded by vegetation on the left and right-hand sides. The drawing, dated on the lower left *Roma 1602*, comprises pen and brown ink with a brown and light blue wash¹. It presents an identical view (though with some differences and seen from a slightly more advanced point of view) to the drawing by Sebastien Vrancx² that today belongs to the collection of the Duke of Devonshire at Chatsworth, which also bears the date 1602.

Willem van Nieulandt II, a painter originally from Antwerp but brought up in Amsterdam where his family probably settled for religious reasons, seems to have trained with Jacob Savery and then Roland Savery before leaving for Rome in autumn 1601. He joined his uncle Willem Nieulandt the Elder (1569-1626) before entering the studio of Paul Bril (1553/1554 - 1626), himself established in Rome with his older brother Matthijs (1550 - 1583)³ since 1574. During his stay in Rome, Van Nieulandt produced many views and landscapes in the manner of his compatriots. After a short stay in Amsterdam, he settled in Antwerp where he was admitted to the Guild of Saint Luke in 1606 but also worked as an engraver, writer, poet and playwright and became a member of several literary and artistic societies. He moved to Amsterdam in 1629 where he remained until his death.

In Rome, his observation of Roman monuments and ruins overgrown with vegetation and mixed in with modern architecture inspired Van Nieulandt to draw and paint multiple landscapes, which became his speciality, even after his return to Antwerp. His drawings of Roman motifs constitute a useful repertoire from which he composed paintings that feature

contemporary characters placed in more or less imaginary views of Rome. Van Nieulandt organises his compositions through several successive and oblique planes, placing a repoussoir motif on the side – often a ruined wall overgrown with rocks and vegetation as is the case in our drawing. The perspective that is more empirical than mathematical gives a graceful impression of artificiality and theatricality, an impression reinforced here by the surreal aspect of the two quickly sketched figures. The mixture of pen and brown wash with an elegantly fluid grey-blue wash and the freedom of the pen rendering the vegetation are typical of Van Nieulandt's hand and found in many of his drawings.



Fig. 1
S. Vrancx, *View of the Quirinal Palace, Rome*,
Duke of Devonshire, Chatsworth.



Actual size

In Rome, Van Nieulandt was one of Paul Bril's most faithful pupils and he certainly met Sebastian Vrancx (his elder by eleven years and working in Rome since 1596) in Bril's studio. Like Vrancx, Van Nieulandt was often inspired by Bril's models and engraved a series of 18 images of *Roman Ruins* in which he propagates the manner of his master. But some of his works can be more precisely compared to those of Vrancx – the two artists seem to have worked if not together at least in succession. Van Nieulandt frequently quotes Vrancx in his engraved work and several views of the same places exist by these two artists, sometimes with slight differences in the characters presented in the compositions or with occasional additions, but always clearly made from the same point of view. Our drawing and the Chatsworth drawing are proof of their relationship, which was studied by Michael Jaffé in the context of Vrancx's drawings⁴. Jaffé also remarks that this *View of the Quirinal Palace* differs from Vrancx's usual views and, we might add – from Bril's entourage too – by the absence of Roman ruins. It is almost a view of modern Rome. We are very grateful to Peter Schatborn for his help in writing this entry.

1. The eagle watermark with the Crosse de Bâle is close to those found in Briquet 198 and Tschudin 282, Briquet 1370.
2. M. Jaffé, *The Devonshire collection of Northern European Drawings, vol. II, Flemish artists*, Umberto Allemandi, Turin, London, Venice, 2002, p. 289. Location identified by Dr Arnold Nesselrath.
3. Peter Schatborn, *Drawn to Warmth, 17th-century Dutch artists in Italy*, Amsterdam/Zwolle 2001, p.38-43.
4. M. Jaffé, op. cit., p. 250-255.



Roma 1602

C. Battia

Camillo Procaccini

Parma 1561 — Milan 1629

A study for the figure of Zechariah

Black chalk with white highlights on blue paper.
244 x 178 mm (9 5/8 x 7 in.)

Literature

Jean-Luc Baroni, *Paintings, Drawings, Sculpture*, London, 2016, n° 26, p.112-113, illustrated.

Originally from Bologna, Camillo Procaccini was the son of Ercole II the Elder (1515-1595) and elder brother to Carlo Antonio (1571-1630) and Giulio Cesare (1574-1625). The young Procaccini brothers trained in their father's workshop where the influence of late Mannerism is significant and emerges strongly in Camillo's early works. In 1587, at the invitation of Count Pirro Visconti Borromeo, the Procaccini settled in Milan where they opened an academy modelled on that of the Carracci in Bologna. With their students, they would tirelessly put drawing into practice as a prolific and regular exercise, as a useful preparatory tool for painting and as an independent work of art in itself. Thanks to the protection of the Borromeo family, Camillo quickly received numerous commissions in Milan and its environs. His notoriety is sealed with two commissions for the Duomo's organ shutters in 1592 and 1600. Of great expressiveness and narrative clarity, Camillo's religious subjects follow Counter-Reformation recommendations and he quickly established himself as a leading artist in the late 16th and early 17th centuries throughout Lombardy and its vicinity, including the region of Venice and the court of Savoy. Among the major projects of his career are the decorations for the apse and nave of the Piacenza Duomo, painted in collaboration with Ludovico Carracci between 1605 and 1609, and the frescoes for the choir vault of Santi Paolo e Barnaba in Milan, completed in 1625. Towards the end of his career, the artist was overtaken by the successes of younger painters such as Giovanni Battista Crespi, il Cerano, Pier Francesco Mazzuchelli, il Morazzone as well as his brother Giulio Cesare.

This study of a man dressed in a coat tied at the waist with his left hand resting on a ledge is a preparatory study for the character of Elizabeth's husband, Zechariah, who appears in

the *Visitation* that Camillo painted onto one of the organ shutters in 1600-1602 for the Milan Duomo with an *Annunciation* as its pendant. At the entrance to their house, Zechariah and his wife Elizabeth (who herself was expecting John the Baptist) welcomed Mary and Joseph. The latter is represented at the bottom of the composition, holding the donkey by its halter, while Marie mounts the steps to greet her cousin. Freer than most of the artist's figure drawings, this study demonstrates a more naturalistic impulse that is certainly driven by the artist's assiduous graphic practice. The use of coloured paper, the hatching in black chalk and the search for a greater naturalism show that at this point, Camillo has incorporated the graphic lessons of Lombard artists such as Antonio Campi, into the Bolognese tradition. To date, our study seems to be the only one in existence for this decisive commission in the artist's career, although Catherine Monbeig-Goguel has highlighted the possibility that certain sheets from the Louvre (although not directly preparatory) are also related¹. The compositional drawing of the same subject belonging to the Biblioteca Ambrosiana in Milan (Inv. F235 Inf. No. 981) that was previously linked to the Duomo Visitation, is in fact a preparatory study for the painting at the Blanton Museum of Art in Austin, Texas².



Fig. 1
Camillo Procaccini,
The Visitation,
Milan, Duomo.

1. Catherine Monbeig-Goguel, "Four drawings in the Louvre for a Visitation by Camillo Procaccini", *Master drawings*, 1993, vol. 31, n° 4, p. 399-403.
2. Angelo Lo Conte, *The Procaccini and the Business of Painting in Early Modern Milan*, p. 134 and note 102.



Camillo Procaccini

Parma 1561 — Milan 1629

Standing Figure, right arm raised

Red chalk with white highlights.
212 x 152 mm (8 5/8 x 6 in.)

Provenance

Paris, étude Millon, sale of June 25th, 2010, Lot 20;
Jean-François Baroni, Paris, March 2012; private collection.

Camillo executed this drawing slightly later than the previous one, employing one of his favourite techniques – red chalk and white highlights. It is a study for the figure standing on the far right of the *Dispute of Saint Ambrose and Saint Augustine*, an immense painting preserved in the presbytery of the San Marco church in Milan (Fig. 1)¹ and painted around 1618-1619. The work – a perfect example of Counter-Reformation painting – is situated opposite the *Baptism of Saint Augustine* by Giovanni Battista Crespi known as *il Cerano* (1573 – 1632), a younger artist who was enjoying growing success at the time.

The subject of the painting is quite complex and represents the long discussions between Saint Ambrose and Saint Augustine about the interpretation of the Holy Scriptures, the former preferring an allegorical reading to the literal approach advanced by the latter who was under the influence of the Manichaeans at the time. In his *Confessions* (Books 5 and 6), Saint Augustine recounts how Ambrose's spiritual interpretations reassured and seduced him, pushing him away from Manichaeism towards Catholicism. Augustine also writes in Book 6 chapter 3: "It was impossible for me to talk to him about what I wanted, as I wanted; an army of needy people robbed me of this audience and this interview, he was the servant of their infirmities." The painting represents these sermons and discussions attended by a crowd of people, "needy" on both a physical and moral level. The artist positioned Saint Ambrose in the centre of the composition in the background, in full discussion with the young Augustine who stands to his right. Our drawing prepares the figure on the far right of the composition, depicted in profile in an animated discussion with a bearded man.

Another study exists for this same character in the Staatsgalerie in Stuttgart², also executed in red chalk. The figure in the painting is a mixture of the two studies, borrowing its draping from the Stuttgart drawing and the position of the right foot and the double fold on the left calf from ours. Although he experimented with a more developed naturalism on some of his sheets - this is the case for the previous work in this catalogue - Camillo always retained the forms and graphic language of his Bolognese origins: indeed, on this sheet and on others dating from the 1610s, the roundedness of forms, almost soft though circumscribed by strong contours, preserves the memory of the manner of Bolognese artists, Denis Calvaert, Orazio Samachini or Lorenzo Sabatini for example.



Fig. 1
C. Procaccini, *Dispute of Saint Ambrose and Saint Augustine*,
Milan, San Marco.

1. Nancy Ward Neilson, *Camillo Procaccini, Paintings and Drawings*, New York and London, 1979, pp. 37-38, n° 48, n° 242, ill.
2. Nancy Ward Neilson, *op.cit.*, p. 166, n° 6285, n° 243, ill. The study is in sanguine and measures 207 x 84 mm.



Actual size

Giovanni Francesco Barbieri, Il Guercino

Cento 1591 — Bologna 1661

Study of a Seated putto

Red chalk. Numbered *N° 98* (verso)
213 x 270 mm (8 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in.)

Provenance

Presumably inherited by the artist's nephews, Benedetto and Cesare Gennari, Casa Gennari, Bologna (judging by the number on the verso and the existence of a counterproof); inherited by descent to Carlo Gennari; sold before 1758-1759; Vienna, private collection (where it was seen and engraved by Adam Bartsch in 1805); private collection.

Initially trained almost entirely on his own in his hometown of Cento, Guercino went to Bologna to study with Benedetto Gennari and then with Giovanni Battista Cremonini, through whom he discovered the works of the Carracci. He was immediately attracted to their modern manner and, under their influence, neglected to study the late Mannerist Bolognese masters and turned directly to realism. Supported and admired by Lodovico Carracci but also by prestigious sponsors such as Canon Mirandola and Alessandro Ludovisi (the future Gregory XV), Guercino opened a studio and a nude academy in Cento where he welcomed numerous students. Drawing played a very important role for him and his graphic work is abundant: he uses a charcoaled black chalk for his academies of men as well as sanguine, pen and brown ink. In 1618, he embarked on a trip to Venice that would reinforce his penchant for a warm and luminous chromaticism as can be seen in *Saint William Receiving the Monastic Habit* painted in 1620 for the San Gregorio church and now in the Pinacoteca di Bologna. Gregory XV summoned Guercino to Rome where he worked for the pope and his entourage; Cardinal Ludovico Ludovisi employed him in his villa where he produced his grandest decors – *Dawn*, *Night* and *Glory* – dedicated to the glory of the Ludovisi family. In 1623, he painted *The Burial of Saint Petronilla* for an altar in Saint Peter's Basilica. Back in Cento, his works now bore traces of a Roman education – an encounter with the works of Raphael, Domenichino and Reni had led him towards a softening of form. In 1627, Guercino completed Pier Francesco Mazzucchelli, known as Il

Morazzone's (1573-1626) decorations for the Piacenza Duomo that were left unfinished after his death. In response to requests from England and France, he occasionally accepted international commissions but refused invitations, preferring to stay at home and devote himself entirely to his art.

After his death, Guercino's nephews Benedetto (1633-1715) and Cesare Gennari (1637-1688) inherited his drawing collection. Their own heirs (including Carlo Gennari (1712-1790) appear to have commissioned heavily retouched counter-proofs from the drawings before putting them on the market. This was either for commercial purposes or to safeguard a memory of the drawings. Richard Dalton (1715-1791) acting for George III probably purchased the remaining drawings and counter-proofs during his trip to Bologna c.1758-1759, which explains the importance of the Guercino collection held at Windsor Castle. Few of the original drawings transferred into counter-proofs have survived.

According to Nicholas Turner, whom we would like to warmly thank for his expert report on which this text is largely based, our drawing can be linked to part of Guercino's decorations created c.1630 for the Villa Giovannina, an old medieval castle not far from Cento that became the Aldrovandi family's second home. The decor comprises a series of frescoes with idyllic overtones based on the literary themes of Tasso's *Jerusalem Delivered*, Guarino's *Il Pastor Fido* and Ariosto's *Orlando Furioso*, as well as a number of decorative friezes featuring landscapes, playful putti and horses¹. The decorations, commissioned from Guercino by his patron Count Filippo Aldrovandi, were spread across eight salons on the Villa's first floor. Six of them have survived, but were repainted extensively in the 19th century. Some specialists have suggested that the decorations date from around 1617² when Guercino was at the height of his fame in his hometown. For Turner, the style of the drawings preserved at Windsor Castle, which can be related to the frescoes³, would suggest the early 1630s.



Fig. 1
Guercino, *Putti playing card*, Villa Giovannina, Cento (detail).



Our drawing could be a fledgling idea for a group of putti in the running frieze high up on the walls of the room known as the *Putti Playing* room, which depicts putti frolicking on a mock parapet and engaging in all sorts of joyous and disorderly activities that parody war, hunting, drunkenness, play and love in the adult world. This type of subject, particularly the bacchanal of putti, was very much in vogue in Rome in the second half of the 1620s, as seen in two works painted by Nicolas Poussin in 1626 (one held in the Galerie Barberini and the other belonging to the Gallerie Nazionale d'Arte Antica) and also in François Duquesnoy's marble reliefs. This iconographic success tends to confirm the later dating of the Villa Giovannina decorations. Turner linked our putti to a group in the right-hand section of the frieze on the fourth wall of the room: each of the putti at the end of this section pulls on a drapery as if it were blown by the wind – a motif that is very similar to the one in our drawing. Although relatively similar to all the putti in the frieze, ours is particularly close in expression and angle of position to the putti second from the left.

There are several surviving drawings and counter-proofs in the Windsor Castle collection that depict putti playing with draperies. One of them – a drawing showing two standing putti playing with a drapery (Fig. 2) and unusually preserved together with its counter-proof (Inv. RCIN 902996) – can be connected to ours. It has also been linked to a group of putti holding out a towel to Venus in the *Toilet of Venus*⁴, 1623, (Goethe Academy, Renaissance, California), but the motif is in fact quite different and is as close, if not closer, to the Villa Giovannina model. The RCIN 902972 and 902973 counter-proofs⁵ that also explore this same motif are related to the fresco painted on the dome of the Piacenza Duomo c.1626-1627. All this proves that between 1620 and 1630, Guercino worked this motif extensively in several variations. Another counter-proof, the drawing for which the drawing has not reappeared, should be mentioned for comparison: like our drawing, it depicts a putto seated on a block of stone playing with a drapery (Inv. RCIN 903000)⁶.



Fig. 2
Guercino, *Two standing putti*,
Windsor Castle (Inv. RCIN 902385).

A counter-proof was also taken from our drawing⁷, which was sold before Richard Dalton's arrival in Bologna. We can locate it in Vienna in 1805 where the great engraving connoisseur, Adam von Bartsch (1757-1821)⁸ engraved it (Fig. 3) in the same direction, and then included it in the second volume of the *Suite d'Estampes d'après les desseins de Fr. Barbieri dit Guercino qui n'ont pas encore été gravées, tirées de la Collection de S.A.R. Monseigneur Prince Albert de Pologne Duc de Saxe-Teschén, de celle de Monsieur le Comte Maurice de Fries, et autres* (Manheim: Dominic Artaria, 1803 and 1807)⁹. Of the 500 or so pieces engraved by Bartsch (catalogued in 1818 by his nephew, Friedrich von Bartsch), 420 were made after the masters and more than fifty after Guercino. The fact that our drawing was engraved by Bartsch and included in his *Suite d'Estampes* testifies to the interest shown in it in the 18th and 19th centuries and to its undoubtedly prestigious provenance, although this remains unknown to us. Future searches of auction catalogues may enable us to trace this further.



Fig. 3
A. Bartsch, *A Seated putto playing with a drapery*, print from
Suite d'estampes (...), 1807.

1. The decorations are detailed one by one in N. Turner, *The Paintings of Guercino, a Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 481.
2. N. B. Grimaldi, *Il Guercino*, Bologna, 1968, figs. 64–81.
3. D. Mahon et N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 15–16, n° 26–27, p. 89, n° 172–173 (fig. 175–176).
4. N. Turner, *op.cit.*, 2017, p. 382–338, n° 118 I–II.
5. The original drawing is in the British Museum, London, and another counter-proof of the same drawing that was not retouched, belongs to the Kunstmuseum in Dusseldorf (Inv. FP 10415).
6. Windsor Castle, Inv. RCIN 903000.
7. Windsor Castle, Inv. RCIN 902994.
8. Frédéric de Bartsch, *Catalogue des estampes de J. Adam de Bartsch*, Vienna, 1818, n° 255 to 307. Our drawing is n° 296.
9. We would like to thank Rena Hoisington for verifying this information in the copy of the work held at the National Gallery in Washington.



Enlarged

Neptune Transformed into a Horse, in Love with Ceres

Black chalk, pen and brown ink with white highlights on paper.
220 x 320 mm (8 5/8 x 12 5/8 in.)

Provenance

Beaune, Hôtel Boussard de la Chapelle
(Formerly Bank of France).

François Verdier worked for a long time as a student in Charles Lebrun's workshop and married one of his relatives. Received at the Royal Academy of Painting and Sculpture in 1678, he participated in major projects at Versailles and in the preparation of tapestry cartoons based on Lebrun's compositions for the Gobelins. Between 1688 and 1698, Verdier worked on paintings intended for interior decoration in the Trianon de marbre. The disgrace and subsequent death of Lebrun led to his being sidelined. With his paintings no longer in demand, he began to produce copious drawings that "he was going to sell every day [...] under the table¹," according to Antoine Joseph Dezallier d'Argenville, who continues: "nobody drew as much as he did²." Verdier's countless drawings in black or red chalk usually on blue paper tirelessly depict forms borrowed from Lebrun's repertoire using geometric strokes. This prompted Mariette's comment that, «his rich genius, which seemed inexhaustible» was in fact only "a borrowed genius³", a quote that laid the building block for a bad reputation that would never fade away.

A group of drawings, however, obliges us to disavow this judgment. All executed in pen and brown ink and of similar dimensions (a little over 200 x 300 mm), they are distinguished by their graphic quality, elegance and balance. The Louvre owns several⁴, two of which Mariette had already attributed to Verdier (Inv. INV 33217 and INV 33213). The Fabre museum in Montpellier owns a very fine example, *Daedalus and Icarus* (Inv. 895.7.93). Other examples can be found in the museums of Weimar, Worms and Darmstadt. Some, like those that appeared

on the market including *The Rape of Europa*⁵ and *Mercury and Herse*⁶, bear an old inscription or the signature *Verdier*. Others, such as *Neptune Transformed into a River, with Iphimedia*⁷ (Fig. 1), have been attributed to Louis Chéron (1655-1725).

François Marandet recently explained that since 1993 these drawings have often been wrongly attributed to Louis Chéron because of their stylistic and technical proximity to Chéron's large drawings in one of the British Museum's "Derby albums"⁸. Verdier's works are in reality of more modest dimensions and a more rounded style; they form a homogeneous whole and there is no real reason to question their traditional attribution based on Mariette's judgment and the existing signatures or old inscriptions.

Most of these drawings illustrate Ovid's *Metamorphoses* and while many are Verdier's own inventions, others are inspired by earlier sources including Salomon Bernard's woodcuts for his version of *Metamorphoses* published in 1557, Antonio Tempesta's engravings from 1606 and illustrations by Briot, Firens and Matheus for Nicolas Renouard's edition translated in 1619. Verdier's *Mercury and Herse* is thus strongly inspired by Antonio Tempesta's illustration of the same episode. The scene represented in our drawing, however, as well as *Neptune Transformed into a River with Iphimedia*, are not illustrated by either Tempesta or in the 1619 Renouard edition.



Fig. 1

F. Verdier, *Neptune Transformed into a River with Iphimedia*, art market.

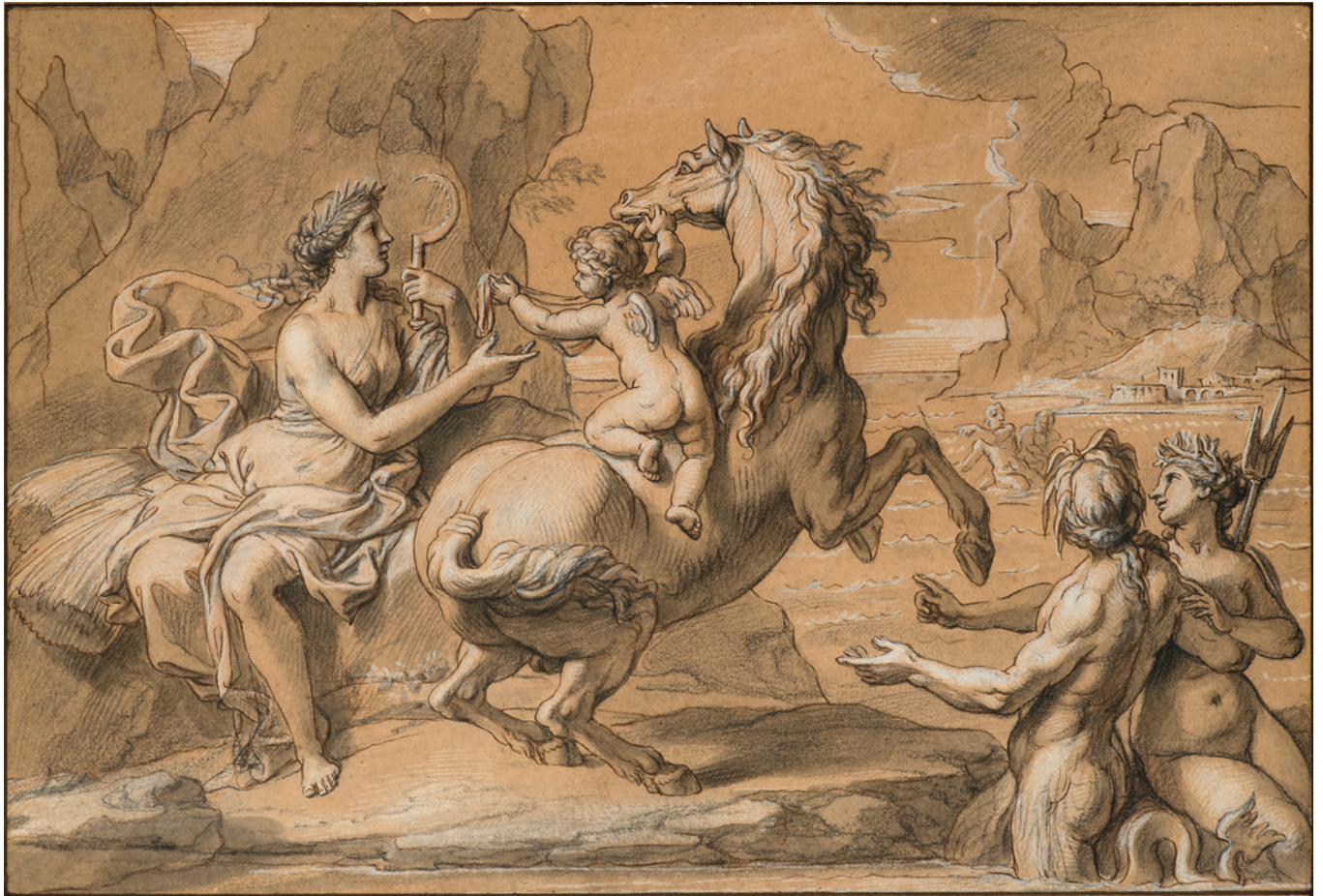




Fig. 2
F. Chauveau, *Neptune Transformed into a Horse, in love with Ceres*, in Isaac de Benserade, *Métamorphoses d'Ovide en rondeaux* [...], 1676, p. 184.



Fig. 3
F. Chauveau, *Neptune Transformed into a River, with Iphimedia*, in Isaac de Benserade, *Métamorphoses d'Ovide en rondeaux* [...], 1676, p. 188.

Verdier therefore found his inspiration in a later edition, the *Métamorphoses d'Ovide en rondeaux imprimez et enrichis de figures par ordre de sa majesté et dédiés à Monseigneur le dauphin* by Isaac de Benserade (Paris, 1676). Between 1673 and 1676, François Chauveau and, under his direction, Sébastien Leclerc and Jean Lepeautre devoted themselves to illustrating this work for which Charles Lebrun produced the frontispiece⁹. "Like Benserade, its interpreters multiply the sentimental scenes and avoid certain dramatic episodes retained by Tempesta and the engravers of the 1619 edition. Nothing appears from Neptune's tumultuous love life, nor Jupiter's dramas," writes Véronique Meyer¹⁰. In fact, Verdier worked from compositions taken from two gallant and tender scenes adapted by Benserade and his illustrator Chauveau on pages 184 and 188 (Fig. 2 and 3). We can also cite the Louvre's *Abduction of a Nymph by Neptune* (Inv. INV 30417), in reality *The Naiad Perimele Transformed into an Island by Neptune*, which is itself inspired by the plate on page 280, but with more distance. Lebrun's young, talented student knew how to skilfully adapt Chauveau's vignettes into a larger format, adding characters and changing positions to avoid empty areas. If not all of the Verdier drawings relating to *Metamorphoses* demonstrate the same quality of execution, some, like this one, are remarkable for their sense of balance and strength of image.

1. A.J. Dezallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris, Chez de Bure, 1762, Tome IV, p. 139.
2. *Idem*, p. 138.
3. Pierre-Jean Mariette, *Abecedario*, Paris, J. B. Dumoulin, 1853-1862, Tome VI, p. 44.
4. Paris, Louvre, Inv. INV 30417, 33213, 33215, 33217, 33219.
5. Sotheby's Olympia London, 13th December 2001, Lot 191, 21 x 31 cm.
6. Sotheby's London, 8th July 1998, Lot 100, 23 x 32 cm
7. Vente Million, 8th December 2010, Lot 90, attributed to Louis Chéron.
8. François Marandet, *Louis Chéron (Paris 1655-London 1725), L'ambition du dessin parfait*, Musée des Beaux-arts de Caen, 2021, p. 98-99.
9. We thank Véronique Meyer and Philippe Cornuaille warmly for their kind help in enlightening us on François Chauveau's working methods.
10. V. Meyer, *Les Illustrations de Chauveau, Lepautre et Leclerc pour Les Métamorphoses d'Ovide (1676) de Benserade*, IFJRS 16 (2016), p. 133 – 164.



Jan Augustyn Van der Goes

Antwerp 1671 — ?

Still Life with Hazelnuts and Bread

Gouache on vellum. Signed lower left *Ag. van der Goes F.*
70 x 100 mm (2 $\frac{3}{4}$ x 3 $\frac{1}{16}$ in)

Little is known about this miniaturist from the end of the 17th century except that he belonged to a family of artists, at least on his mother's side. Jan Augustyn van der Goes was the son of Jan-Paulo van der Goes (? – 1696) whose activity we are unaware of, and of Maria Magdalena de Coninck (? – 1673), herself the daughter of Andries de Coninck. Coninck, an artist from Antwerp and painter of *pronkstilllevens* – sumptuous still lives in the style of Jan Davidszoon de Heem – stopped painting to try his hand as a painting dealer. His wife's brother, Andries Benedetti was, moreover, a painter of still lives and his son Gregorius de Coninck also made a career as a painter. His grandson, Jan Augustyn, appears in the accounts and registers of the Antwerp Guild of Saint Luke from 1694 to 1698 as a master providing lessons in illumination to some of the students¹.

Van der Goes is only known today for his miniatures of insects or small animals, such as those kept in the Rijksmuseum, Amsterdam and the Fondation Custodia in Paris. The Rijksmuseum owns eight insect miniatures, all on vellum: a beetle (Inv. RP-T-1884-A-330E); a blue stag beetle (Inv. RP-T-1884-A-330H); a moth (Fig. 1; Inv. RP-T-1884-A-330B); a grasshopper (Inv. RP-T-1884-A-330A); a shrimp (Inv. RP-T-1884-A-330D); a spider (Inv. RP-T-1884-A-330F); a crab (Inv. RP-T-1884-A-330G) and a caterpillar with other insects i.e. woodlouse, ladybird, etc. (Inv. RP-T-1884-A-330C), all purchased in 1884. The Fondation Custodia owns four examples – two butterflies, one of which may be *Catocala Nymphagoga* (Inv. 2020 T.54) and the other *Deilephila porcellus* (Inv. 2020 T.55), a hermit crab (Inv. 2020 T.56) and a composition of three insects (Inv. 2020 T.53) including a beetle (*Cetonia*), a ladybird and what looks like a caterpillar but could in fact be a carpet beetle (*Anthrenus*) – the artist may have wanted to assemble three insects from the Coleoptera order in the same composition.

In our example, van der Goes uses a black background, but arranges the morsel of bread and the hazelnuts – whose

rendering is extraordinarily fine – on a grey-blue support. He used extremely fine pen strokes with brown ink to conjure darker areas of shadow in the same technique evidenced on the Rijksmuseum's shrimp, crab and moth. Van der Goes' execution is virtuosic and though he is only known today for his depictions of insects and crustaceans, an examination of auction results from the end of the 18th century reveals a strong recognition and appreciation for the finesse of his still life miniatures. Examples are, among many others, “two very pretty miniatures of which the first represents a covered table on which we see a ham, sheep's trotters, a herring, butter etc.; the other offers peaches, lemons, oranges, grapes, plums, crayfish and shrimps – all placed on a table covered with a carpet”² or «a very beautiful miniature representing three pieces of buttered rye bread, two pieces of cod and a piece of herring”³. Our *Still Life with Hazelnuts and Bread* comprises a unique testimony to this side of van der Goes' activity as a miniaturist and constitutes a crucial addition this extremely talented artist's corpus.



Fig. 1

J.A. van der Goes, *A Moth*, Amsterdam, Rijksmuseum.

1. P. Rombouts and T. Van Lierus, *De Liggeren en andere historische archieven der Antwerpsche Sint Lucasgilde onder de zinspreuk: Wt ionsten versaemt* (2 vols.), Antwerp, The Hague, Martinus Nijhoff (1864-1876), Volume 2, 573, 576, 598 and 607.
2. De Pester sale, Antwerp, 20th August 1800 (n° 105 and 106).
3. Van Schorel sale, Antwerp, 7th June 1774 (Lot 66). There were nine drawings in this lot, all table still lives except two: one depicting bird eggs, the other beetles.



Actual size

Bernard Picart

Paris 1673 — Amsterdam 1736

The Cello Player

Sanguine on buff paper. Signed and dated lower right
B. Picart f. 1707.

229 x 161 mm (9 x 6 5/16 in.)

The grandson of a bookseller and son of the engraver Étienne Picart (member of the Royal Academy), Bernard Picart benefited from an extensive artistic and cultural education. In 1689, he in turn joined the Academy and worked alongside Sébastien Leclerc who introduced him to medal design. Although attracted to drawing and painting, Picart joined the family business based on rue Saint-Jacques and decided to devote himself to inventive rather than interpretative engraving in order to satisfy his creativity. An abundant designer, he provided Mariette with numerous plates for *Modes françoises* and *Modes du théâtre italien*, projects that nourished his interest in observing everyday details, costumes and accessories. In 1696, he travelled to Antwerp and received the city's Academy prize, then continued on to Holland and probably the United Kingdom. Returning to Paris in 1699, he worked in the capital until 1710. During this period, he married and started a family, losing them entirely in 1708. Picart worked on various projects: illustrating the Bible known as 'Mortiers'; engraving plates after the Marie de Médicis gallery in Luxembourg and plates made for the Iliad published by Anne Dacier in 1712. Having perfected his drawing and engraving technique during this period, Picart pursued his own experimentation.

In 1710, Picart departed for Holland with his father. This change coincides with his conversion to Protestantism along with a desire to seize new economic opportunities: a stronghold of publishing, Amsterdam offered the prospect of numerous projects, particularly after the deaths of several great Dutch engravers left a prime place for newcomers. He found his place with ease in the French milieu of the Republic of Letters and established himself equally well within the Dutch milieu, notably through his marriage to Anne Vincent, daughter of an Amsterdam paper merchant. Between 1711 and 1720, Picart worked on numerous publication and medal projects. In 1720, he undertook the *Cérémonies et coutumes religieuses de tous les peuples du monde* project (*Religious Ceremonies and Customs of All the Peoples of the*

World). From 1719, he unofficially directed a drawing school, resulting in an increase in the production of *académies d'hommes* (paintings or drawings of nudes), impressive in their size and strength.

In the latter part of his life, Picart left the engraving to others but remained a prolific draftsman continuing to experiment with every technique. He produced beautiful red chalk works for Baron Philipp von Stosch's *Gemmae antiquae caerlatae* (1724) with meticulous attention, blurring the fine hatching with his finger; witty decorative vignettes in pen and grey wash (Amsterdam, Rijksmuseum, Inv. RP T 191 101); portraits in pen and wash, others in sanguine wash. He also copied numerous drawings by old masters belonging to the great collections of Parisian or Dutch amateurs, and assembled these engravings together in a work he called *Impostures innocentes ou Recueil d'estampes d'après divers peintres illustres*.



Fig. 1

B. Picart, *A Man and Woman seated on the ground, sharing a book of music*, drawing, Oxford, Ashmolean Museum (Inv. WA1934.276)



Fig. 2

B. Picart, *Concert in a Garden*, 1709, engraving.



Actual size

Although unanimously admired and celebrated during his lifetime, Picart was quickly forgotten and considered a minor master, no more than a careful but unimaginative performer. In 2019, the Musée de Port-Royal exhibition of drawings loaned from numerous public collections made it possible to do justice to his visual culture, his impeccable technique and his great creativity.

Like *A Man and Woman seated on the ground, sharing a book of music* belonging to the Ashmolean Museum, Oxford (Fig. 1), this delightful study of a cellist drawn in red chalk, anticipates a corresponding figure on a famous engraving of its time, *Concert in a Garden*, dated from 1709 (Fig. 2) – the year preceding Picart’s departure for Amsterdam. The Albertina in Vienna owns a large preparatory drawing dated 1707 (Fig. 3). The 1709 engraving is accompanied by a poem by François Gacon:

*À l'ombre des bosquets dans un beau jour d'été,
Cette agréable compagnie,
Goute le doux plaisir que donne l'harmonie
Lorsque tout est bien concerté
Mais parmi les attraits d'une belle musique
Ou de Baptiste ou de Lambert
L'Amour tient sa partie et très souvent se pique
De faire que deux cœurs soupirent de concert¹.*



Fig. 3
B. Picart, *Concert in a Garden*, drawing, Wien, Albertina (Inv. 11956).

In 1711, after receiving a proof, Nicodème Tessin the Younger expressed his admiration: “You gave me the pleasure of sending me an engraved piece by Monsieur Picart, which depicts a musical concert, where among other things, a woman plays the harpsichord; I have commissioned a painting to be made of it, three feet long, it will be successful beyond imagination [...] The print is marvellous in its type – is it made after a painting or not? It is too resolved not to be, and yet I believe in the genius of the engraver; if we could only find one more work by him made in such good taste to make a pendant piece?” When faced with the quality of the composition, Tessin finds it difficult to believe this to be the work of a simple engraver – the composition, the beauty of the surrounding park, refined details in the costumes... everything combines to highlight Picard’s true narrative and graphic talent and whose training as a painter is evident.

In our study too, Picard’s sense of detail and costume shines through, and also in the Oxford sheet: the numerous fashion plates he produced for Mariette fuelled his interest in fashion, costume and accessories. The Oxford drawing of a singing couple is dated 1708, which led Axel Moulinier to consider it a possible isolated revival from the group in the Albertina’s great compositional study, with the aim of creating an independent work intended for sale or as a gift². Although drawn in 1707, our study may also be subjected to the same questions, but the figure is shown alone without his violinist companion (the group of two would have formed a more interesting image). He is not wearing the outdoor hat he dons in the engraving and he is seated on a chair instead of on the ground. These details lead us to believe that it is rather a study from life - whether the musician is a real musician playing or a friend posing for the artist as was the practice of Watteau, remains to be determined - that Picart used later on for his engraving. The draughtsmanship is masterful while remaining spontaneous; the attitude and expression are lively and natural; the drawing is extremely evocative of the regency period’s taste for a light, graceful way of drawing and more generally for the art of living. The engraving and its preparatory drawings are undoubtedly among the most significant works of the artist before his departure for Holland.

1. *In the shade of the groves on a beautiful summer day, This pleasant company, Taste the sweet pleasure that harmony gives, When everything is well tuned, But among the attractions of beautiful music, Baptiste’s or Lambert’s, Love holds its part and very often takes pride, To make two hearts sigh together.*
2. Axel Moulinier, “Des cris des rues à l’intimité de l’atelier : chronique de modes”, in *Bernart Picard 1673-1733 dessinateur de Paris à Amsterdam*, under the direction of Corentin Dury, Snoeck Publishers, Beaux-arts, 2019, p. 38.



Enlarged

Bernard Picart

Paris 1673 — Amsterdam 1736

The Healing of the Paralytic

Pen and black ink, grey wash, heightened with white gouache on blue paper, contours incised for transfer. Signed and dated lower right *B. Picart inv. fe 1713*. Black framing lines. 326 x 214 mm (12 15/16 x 8 7/16 in.)

This drawing was produced three years after Bernard Picart moved to Holland. After losing his entire family in Paris and converting to Protestantism, Picart set off for Sweden, undoubtedly feeling a need for change. Pausing along the route in The Hague, he quickly saw the opportunities that Holland could offer to an engraver of his talent and settled permanently in Amsterdam. He rebuilt his life, marrying the daughter of a paper merchant, Anne Vincent, which opened many doors for him and placed him at the heart of the city's cultural life. Between 1711 and 1720, Picart worked on Pieter de Hondt's edition of the Bible, to which our drawing is linked. In 1713, 1714 and 1715, he produced three spectacular compositions relating to the Peace of Utrecht and intended to serve as title pages for manuscripts by the Portuguese Ambassador. In 1718, he produced large illustrations for the *Œuvres* of Nicolas Boileau Despéreaux (known as Boileau-Despéreaux), published by David Mortier. He also created numerous medal designs, many of which are kept at the Teylers Museum in Haarlem. In 1720, Picart undertook one of his most important publishing projects: *Cérémonies et coutumes religieuses de tous les peuples du monde* (*Religious Ceremonies and Customs of All the Peoples of the World*). From 1719, Picart unofficially directed a drawing school and increased his production of *académies d'hommes* (drawings and paintings of the nude), impressive in their size and strength.

The sheet presented here, representing the Healing of the Paralytic, is a preparatory study for a plate from The Hague publisher, Pieter de Hondt's Bible. From 1711 onwards, shortly after his arrival in Holland, Picart was responsible for completing 214 illustration plates for this project – the *History of the Bible* undertaken in 1705 by the bookseller François Halma and financed by the bibliophile Henrik Adriaen van der Markt. Gerald Hoet and Arnold Houbrakken had already executed 150 and 25 plates respectively; according to two contracts signed subsequently, it was up to Picart to retouch these plates and execute the missing 79.

Picart drew them all, including 9 after the masters, and entrusted the engraving to his students including Henri Thomassin, Louis Surugue and Nicolas Pigné. The episode represented in our drawing, *The Healing of the Paralytic* or more exactly *The Sick of the palsy let down through the tiling* (Luke 5:19) as inscribed on the print, was engraved by Willem or Gerrit de Broen. In 1720, the finished work was published by Picart in Amsterdam under the title *Figures de la Bible* and in The Hague by Pieter de Hondt. It was an ambitious publishing project with one engraving per page and translations of the engraving texts into six languages. Some images are drawn on white paper, others like ours, on blue paper, but all are drawn in grey wash heavily enhanced with white, producing a grisaille effect, most likely in anticipation of future engraving projects. According to Corentin Dury, their vertical, ambitious format (all measure 32 x 21 cm) and their neat, finished appearance also made them ideal works for experienced amateurs to frame¹. Our drawing, however, given the excellent condition and intact tint of its blue paper, was probably kept in a portfolio, protected from light. Like most of Pieter de Hondt's Bible illustrations, ours is a work characteristic of the perfect execution and know-how imported by Picart to Holland that made him an extremely sought-after draftsman and an admired master.



Fig. 1
The Healing of the paralytic,
engraved by Willem or Gerrit de Broen
after B. Picart, *Figures de la Bible*, 1711,
pl. 164.

1. Corentin Dury, "Bernard Picart, un dessinateur devenu graveur", in Bernart Picart 1673-1733 *dessinateur de Paris à Amsterdam*, under the direction of Corentin Dury, Snoeck Publishers, Beaux-arts, 2019, p. 19-20.



Giovanni Battista Tiepolo

Venice 1696 — Madrid 1770

Saint James of the Marches and Saint Francis Solano preaching to or baptizing the crowds

Black chalk; watermark of a standing lion.
295 x 230 mm (11 5/8 x 9 1/16 in.)

Giovanni Battista Tiepolo is unquestionably the most outstanding representative of 18th century Venetian painting. Trained by Gregorio Lazzarini, he began to paint independently around 1715 and swiftly developed a decorative technique – exceptional and brilliant – that earned him multiple commissions throughout his career from the palaces of Venice, Padua, Vicenza and Milan to the residence of Prince Bishop Charles Philippe de Greiffenclau in Würzburg where he was invited with his two sons to decorate the salon and the ceiling of the Treppenhaus (or Stairway Hall) above the entrance stairway. Tiepolo's reputation as a great frieze painter took him further, to Madrid, where Charles III of Spain commissioned him to paint an *Apotheosis of Spain* at the Royal Palace. He died in Madrid in 1770, leaving a deep impression on Goya.

As a prolific draftsman, Tiepolo produced a graphic corpus of more than 2000 sheets comprising preparatory and independent drawings, studies of characters or of heads and caricatures. Letting his fertile imagination run free, he used various techniques – most often pen and brown ink embellished with brown wash, black chalk or red chalk – and treated his profane and sometimes hermetic subjects poetically.

This sheet belongs to the artist's early period where his style, which is rarely identified, is more applied and illustrative than in his more famous drawings. The young Tiepolo's attentive draughtsmanship does not immediately evoke the fluidity and virtuosity of his mature works, but it already displays an impressive talent. In a 1998 article, Bernard Aikema reattributed several works from this period to Tiepolo¹. His expertise has brought together different groups of sheets mainly scattered between the Metropolitan Museum and the British Museum, but also the Louvre, the Kupferstichkabinett in Dresden, the Fogg Art Museum in Cambridge and private collections. Within these groups are two series of vignettes intended for book illus-

tration², but also frontispieces and portraits. Among the works similar to ours, we can cite *Saint Luke with an allegory of Truth and Justice*³ engraved by Francesco Zucchi and published in 2005 by Slaven Perovic who identified the link with the frontispiece of a book by Ignjat Durdevic (Ignatio Georgio), *Divus Paulus apostolus in mari quod nunc Venetus sinus dicitur naufragus [...]*, Venice 1730⁴. Two other frontispiece studies are also part of this group of works intended for engraving and resemble our sheet: *Frontispiece with a Female Allegory (Religion ?)* and a *Putto*⁵ and *Two Putti Holding the Papal Keys and Tiara Flanking a Blank Oval*⁶. Portraits, such as that of Domenico Zugno, engraved by Zucchi⁷, and Sperone Speroni⁸, also offer very interesting points of comparison.

Within this body of work, the frontispieces and portraits are the closest to our drawing, sharing closely related characteristics. These works, defined by a roundness and precision with a meticulous and extremely refined graphic quality, display areas of shadow built through passages of small, clean hatching; eyes are hollowed out and outlined with a small black circle; the hands are rounded and sinuous, accentuated with pencil strokes.



Fig. 1
F. Zucchi, *Effigy of Saint James of the Marches and Saint Francis Solano from the order of the Minor Observants canonized by the reigning Supreme Pontificate Benedict XIII of the order of the preachers in the year 1726*, Venice, Biblioteca dell'Accademia di Belle Arti (SBN: VEA 1011228).



Our drawing represents Saint James of the Marches and Saint Francis Solano, two preachers and Franciscans of the Order of Friars Minors who were canonized in 1726. Tiepolo produced this preparatory drawing for an engraving belonging to the Venice Accademia Library (Fig. 1) that was executed by Francesco Zucchi (1692-1770) on the occasion of their canonization. We would like to extend our warm thanks to Professor Andrea Tomezzoli and Mr. Andrea Piai who brought the engraving to our attention. Saint James of the Marches (1393-1476), travelling preacher and great friend of Saint Bernardine of Siena (1380-1444), fought against heretical movements as far away as Hungary, the Czech Republic and Bosnia. A chalice lying on the ground containing a snake is his main attribute. The sign bearing an I.H.S. trigram inscribed in a luminous circle is usually the prerogative of Saint Bernardine of Siena, together with three mitres thrown on the ground that symbolise the three bishoprics of Siena, Ferrara and Urbino that he had rejected. In addition to a book (the edge of which is represented on the lower left), Saint James of the Marches normally has his own single mitre thrown on the ground to symbolise his renunciation of the archbishopric of Milan⁹. Like Saint James of the Marches, Saint Bernardine is endowed with a star above his forehead. Saint Francis Solano, a Spanish missionary of the Order of Friars Minor, spent more than twenty years in Peru where he evangelized the populations and maintained good relations with them. His pose is close to Francisco de Zurbaran's depiction of Saint James of the Marches, painted holding a chalice in his hand instead of a crucifix in his work produced around 1659-1660 for the chapel of Saint Diego d'Alcala, in Alcala de Henares.

It is important to emphasize the strange tangle of iconographic references in evidence: Saint James of the Marches looks similar to Saint Bernardine and is awarded several of his attributes, while Saint Francesco Solano could be confused with Saint James of the Marches. Perhaps Tiepolo seeks to underline the friendly relationship between Saint Bernardine and Saint James of the Marches and more generally to create a sort of filiation between these two Franciscans, both from the same Order of Friars Minors. Representations of the two friars show variations in physical types over time, but seem to be fixed by the time of their canonization, witnessed in an engraving by Lodovico Mattioli after Domenico Maria Fratta, dated 1727 (Fig. 2), that represents them as very close to the models in our drawing, but without the attributes that do not normally belong to them. Hence the rediscovery of this sheet constitutes an interesting addition to the young Tiepolo's corpus.



Fig. 2
L. Mattioli, *Saint James of the Marches and Saint Francisco Solano*, 1727, Bologna, Pinacoteca Nazionale (Inv. D. Bol. XII, 49).

1. *Master Drawings*, volume 36, n° 3, 1998, pp. 251-74.
2. Aikema was aware of a first series comprising historical vignettes related to Zucchi's engravings, though he was uncertain of their destination. In 2007, Antje Middeldrof Kosegarten connected this series to Muratori's work, *Rerum italicarum scriptores* (1723-1751) in his article 'E guerra e morte' Giambattista Tiepolos Entwürfe für Illustrationen der 'Rerum italicarum scriptores', ediert von Lodovico Antonio Muratori', *Münchner Jahrbuch der bildenden Kunst*, 58, 2007, p. 93-139). Subsequently published by Catherine Whistler. A second series of twenty historiated initials belong to the Fogg Art Museum, only one of which can be linked to a specific work – the works of Saint Augustine published in Venice by Giovanni Battista Albrizzi between 1729 and 1753 (Operum).
3. Metropolitan Museum, Inv. 59.600.203, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959.
4. *Master Drawings*, volume 43, n°2, 2005.
5. Metropolitan Museum, Inv. 59.600.205, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959.
6. British Museum, Inv. 1872,1012.3316.
7. British Museum, Inv. 1872,1012.3319 and 1872,1012.3318.
8. Location unknown.
9. G. Nicolai, *Vita Storica di San Giacomo della Marca dei Minori*, Bologne, Tipografia Pontificia Mareggiani, 1876, p. 297.



Actual size

Charles-Joseph Natoire

Nîmes 1700 — Castel Gandolfo 1777

The Virgin and Child before God the Father with Saint George Killing a Dragon

Pen and brown ink with watercolour over black chalk drawing. Reprises by Natoire in pen and brown ink over watercolour and gouache. Inscribed on the lower right in pen and brown ink *Baciccio invenit Roma 165 (?)*. Numbered on the verso in pen and brown ink 7 (?) 3. Black Framing lines.

488 x 358 mm (19 3/16 x 14 1/16 in.)

Provenance

Paris, Louis Galichon collection (collector's stamp, Lugt 1061); his sale March 4th-9th, 1895, Lot 69, as Giovanni Battista Gaulli known as il Baciccio; London Jean-Luc Baroni Ltd, 2004.

Literature

Susanna Caviglia-Brunel, *Charles Joseph Natoire*, Paris, Arthena, 2012, p. 138, illustrated; p. 503, R 57, illustrated.

Despite its inscription naming Giovanni Battista Gaulli, known as Il Baciccio (1639-1709) as the artist, the sheet presented here was originally a project carried out within Pietro da Cortona's (1596-1669) circle. It is inspired by two famous compositions by Cortona from which it borrows diverse elements. One of the compositions represents *Saint Michael the Archangel and the Holy Trinity* and appears to have been painted by Cortona around 1656 for Saint Peter's Basilica on the order of Pope Alexander VII who was enthroned the previous year. The painting is now lost but is known from several engravings and a drawing belonging to the Art Institute of Chicago (Fig. 1). The second composition depicting *The Immaculate Conception before God the Father* was painted for an altarpiece in San Filippo Neri church, Perugia, and was copied several times¹. François Spierre's (1639-1681) engravings after these two compositions (Fig. 2 and 3) were undoubtedly based on preparatory drawings such as the Art Institute of Chicago's example, for insertion into Alexander VII's luxurious *Missale Romanum* published in 1662.

The composition of this large drawing and its figures are typically Cortonesque and its dimensions are similar to the Chicago sheet. It could be a compositional proposal produced on the occasion of the *Missale Romanum* publication by a student of Cortona involved in the project – Ciro Ferri or Lazzaro Baldi or perhaps Carlo Cesi, Guglielmo Cortese, Jan Miel and the engraver François Spierre. Precise identification of the author is impossible because Natoire retouched the drawing, working over its contours with a pen and adding additional watercolour. Ciro Ferri was the Cortona student most involved in the missal project. His style is often softer than Cortona's and it would not be unreasonable to designate him as the presumed author of our work. Lazzaro Baldi is another logical choice: having copied the Immaculate Conception composition for the church of San Filippo in Ripanransone, he was very familiar with this type of composition and subject.



Fig. 1

P. da Cortona, *Saint Michael the Archangel Fighting the Dragon and the Holy Trinity*, Chicago, Art Institute (Inv. 1965.860, Margaret Day Blake Collection).





Fig. 2
 F. Spierre, *Saint Michael the Archangel Fighting the Dragon and the Holy Trinity*, engraving after P. da Cortona, *Messale Romanum*, 1662.



Fig. 3
 F. Spierre, *The Immaculate Conception before God the Father*, engraving after P. da Cortona, *Messale Romanum*, 1662.

Director of the French Academy in Rome from 1751 to 1777, Natoire was deeply involved with his students who he took to draw in the countryside and provided with numerous drawings for use as working models. He practiced copying after the Italian masters extensively and also drawing retouching. Susanna Caviglia-Brunel observed that Natoire's practice of retouching (which was intended above all to be educational) developed in three directions: he retouched either drawings by artists who were his contemporaries, most often his students; counterproofs of drawings made after Italian masters by residents of the French Academy in Rome; or finally older drawings made by French or Italian artists as is the case of the drawing we present here. In addition to the educational purpose of this practice, Natoire was doubtless searching for an engagement with the style of the 17th century Italian masters – a style he then absorbs into his own graphic and pictorial technique. In addition to its undeniable aesthetic qualities, large dimensions and a spectacular visual effect, our sheet is also of interest in terms of understanding the construction of Natoire's own style and its evolution towards a calm rococo and sentimental religiosity, which derived from his study of artists such as *Ciro Ferri*.

The provenance of this drawing should be pointed out: Louis Galichon was *Émile Galichon's* brother, an art historian and specialist in German engravings who was also the owner of the *Gazette des Beaux-arts* from 1863 onwards and the founder of the *Société française de gravure*. *Émile Galichon* assembled a collection of drawings and engravings that was greatly admired by his contemporaries and from which 39 drawings were bequeathed to the Louvre by his son. Louis, a member of the Academy of Mâcon and a collector himself, bought abundantly from his brother's sale.

1. According to documentary sources, a version in the church of San Filippo de Neri in Ripatransone was commissioned by Damiano Bonomi and the Duchess of Strozzi for, "un allievo di Pietro da Cortona, su disegno del maestro, simile a quello della Congregazione di Perugia e da lui stesso rivito e ritocato" (see Carlo Grigioni, *La congregazione dell'oratorio e la Chiesa di S. Filippo in Ripatransone*, Tipografia Bagalini, 1904). The work is attributed to Lazzaro Baldi. Luca Giordano also appears to have been very strongly inspired by this composition, which he reproduced to within a few details and orientated in the same direction as the engraving while borrowing the hydra from Cortona's composition in St. Peter, for his painting in the Cosenza Duomo (Scavizzi, *Luca Giordano*, p. 277-278, A 172, fig. 251, illustrated).



21
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25

Thomas Robins

Cheltenham 1716 — Bath 1770

The five drawings that we present here, of spectacular quality and in excellent condition, are rare works from the mid-18th century by the British artist Thomas Robins. Robins was mainly active in Gloucestershire and Somerset, though not exclusively, and was the author of extraordinary views of English gardens and botanical, entomological drawings. These sheets reveal that Robins was an excellent painter of birds too. Overall, his works demonstrate both the deep feeling for nature in the Georgian era, the development of curiosity and the scientific spirit of the Enlightenment.



21

Oak Jay with Karmazyn Beans

Gouache, watercolour, pen and brown ink over traces of black chalk. Signed and dated *T. Robins 1757* lower centre. 389 x 277 mm (14 x 10 5/8 in.)

Literature

C. Spence, 2021, p. 153-154, ill. p. 9, n°1.

The jay is easily identifiable here. The association with karmazyn beans of Polish origin is surprising but highly decorative.

22

Barn Owl on an Ivy-covered Stump with a Mouse

Gouache, watercolour, pen and brown ink over traces of black chalk. Signed *T. Robins Pix* on the trunk. 390 x 271 mm (15 x 10 5/8 in.)

Literature

C. Spence, 2021, p. 153-154, 166, ill. p. 66, n°51.

The barn owl is immediately recognisable. Although nocturnal, it is represented here in the daytime with its prey.

23

Nightjar with an Arctia caja moth (garden tiger moth) on a Stump Overgrown with Mushrooms and Ferns

Gouache, watercolour, pen and black ink over traces of black chalk. Signed and dated *T. Robins Pix 1757* lower centre. 385 x 272 mm (14 x 10 5/8 in.)

Literature

C. Spence, 2021, p. 153-154, ill. on back cover, identified as a kestrel with a scarlet tiger moth.

It is difficult to identify the bird. Cathryn Spence sees a kestrel, but we are more inclined to see a nightjar, though without firm conviction. The legs, the area around the eye and the base of the beak are not yellow like a kestrel's and neither is the beak sufficiently rounded. The *Arctia caja* or garden tiger moth (not the scarlet tiger moth that has yellow spots) is a nocturnal species like the nightjar and unlike the kestrel, thus it would be logical that the predator and its prey are both nocturnal animals.

24

Mergus Merganser Duck with two Butterflies: Agraulis vanillae (Gulf fritillary) – one with wings open, one with wings closed – and Junonia hierta (yellow pansy) with stems of Sagittaria sagittifolia (arrowhead) and Sparganium erectum (branched bur-reed)

Gouache, watercolour, pen and black ink over traces of black chalk. Handwritten annotations at the bottom in pen and grey ink, over-written in red, not always legible or exact: *1. Burrwort/ 2. Foreign Plated Frittilarii (illegible) ?/ male Ashcoloured DIVER with a tufted head/ arrow head...* Bush/Foreign (illegible). 418 x 286 mm (16 x 11 1/32 in.)

Literature

C. Spence, 2021, p. 153-154, 166, ill. p. 161, n° 148.

The duck appears to be a female rather than a male goosander (*Mergus merganser*) despite the inscriptions. The butterfly *Junonia hierta* (yellow pansy) appears to be faded or unfinished because it is white instead of yellow. It is either an Asian or African species.



21



22



23



24

Quail with butterflies, an Arca caja (tiger moth), a Papilio Paris (Paris peacock), a small Limenitis camilla (white admiral), a species wrongly designated as an Argynnis paphia (Silver-washed fritillary) and mushrooms

Gouache, watercolour, pen and black ink over traces of black chalk. Handwritten annotations at the bottom in pen and grey ink worked over in red, not always legible: 1. Scarlet Tyger moth England / 2. Heightened green swallow tail Foreign / 3. Silverwash Fritillary Wst Indian / 4. White admiral D° from D°. 428 x 293 mm (16 ¼ / x 11 7/16 in.)

Literature

T. Mowl, 2021, p. 94-98; C. Spence, 2021, p. 153-154, ill. p. 155, n° 142, incorrectly identified as a partridge or grouse.

Published as a partridge or grouse, this small bird is more likely a common quail as indicated by its small size, the lack of pattern on its throat and the blondness of its belly feathers. It is also shown in its natural habitat placed in front of several ears of wheat. The inscription *Silverwash fritillary* does not seem to correspond to the species shown. The Paris peacock should be highlighted in green according to the inscription. This work is possibly unfinished.

Bibliography

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25



Long forgotten and with little representation in public collections, it was primarily for his delightful images of mid-18th century rococo homes and gardens that Thomas Robins was rediscovered. John Harris, a specialist in gardens and architecture, first brought him to public attention with an article written in 1972 followed by an exhibition at the Royal Institute of British Architects in 1975 and a further publication in 1978. In addition to the magnificent garden views published by Harris in his article, Robins' superb plant studies also drew attention, especially the 109 works held in the Fitzwilliam Museum¹ and other works belonging to his sons Thomas Junior and Luke John. Some twenty years later, this research resulted in the bequest of a rich sketchbook of Robins' drawings to the Victoria & Albert Museum in London (V&A)². Since then, Dr Cathryn Spence, a specialist in architecture, historic gardens and the history of Bath, has supplemented the study with articles and a book devoted to Robins' work. Dr Spence shows that Robins' work is an accurate documentation of mid-18th century garden design mainly around Cheltenham and Bath, and explains the economic, social and cultural context in which he worked: a time of peace and economic prosperity in England when the enrichment of the gentry worked to the favour of craftsmen such as Robins. Most of his customers were from the third social class, defined by Daniel Defoe in 1709 as, "the middle sort who lives well", and a smaller proportion from the second, "the rich who live plentifully". Robins' drawings and sketches are an equally important contribution to our understanding of the geography and town planning of Bath and Cheltenham, which emerged as important 18th century spa towns and centres of tourism. Dr Spence has also published new works that have been added to Robins' corpus of work, including a group of gouaches of birds to which our five extraordinary examples belong. These works highlight the virtuosity of this artist who was not known as a specialist in depictions of birds, but who proved capable of producing works of a spontaneity and presence rarely equalled, even by artists specialising in ornithological painting.

Born in Charlton Kings, a district of the town of Cheltenham in Gloucestershire, Robins came from a family of maltsters. His brothers were blacksmiths and carpenters. He worked with and received a simple training as a fan painter from Jacob Portret, a Protestant from Rouen who had come to England to escape persecution. Robins married Margaret Holder early in 1735 and their first son, Luke John, was born in 1740. Portret died in 1743 and bequeathed Robins his house in Charlton Kings.

Robins moved in and developed his business. His second son Thomas junior was born in 1748 and both sons became painters. Benefiting from the favourable economic climate, Bath and then Cheltenham grew into attractive spa towns. The number of tourists visiting the towns increased steadily, not only for rest cures, but also to admire the beautiful views and luxurious residences in the surrounding area. These visitors were Robins' first clients – they took home perspective views and other small souvenirs such as tobacco tins, teapots and fans decorated with painted views of the town: examples in the Cheltenham Museum show different views of the city including the Well Walk (Fig. 1). Robins gradually gained a reputation among the county's influential families and began to paint the surrounding houses, probably at their request. For example, in the early 1740s he painted several views of the Prinn (or Prynne) family home, *The Forden*, one of which is in the Cheltenham Museum, as well as views of Lady Stapleton's estate, *The Great House* (private collection). Robins also worked at Painswick House, where he produced several views for its owner Benjamin Hyett between 1748 and 1758. He worked for the Townsends a little further north in Warwickshire, and even depicted himself drawing with Mrs Townsend in one of his works, attesting to the friendly, even familiar relationship he maintained with his clients. Perhaps it was through the intermediary of Thomas Wright³ the landscape designer, that Robins had the opportunity to draw some views of the Badminton⁴ gardens owned by the Dukes of Beaufort (still in Gloucestershire but closer to Bath) and may well have seen the immense collection of plant species and butterflies assembled by Mary Somerset Duchess of Beaufort (1630-1715).

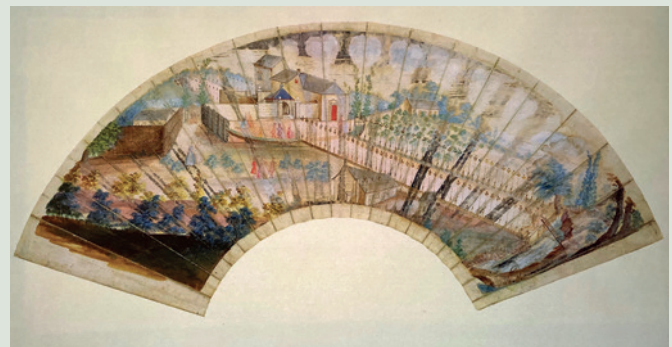


Fig. 1
T. Robins, *Fan depicting the Cheltenham Spa Well and Well Walk*,
The Cheltenham Trust and Cheltenham Borough council.



Although Robins undoubtedly benefited from excellent patrons and sponsors in Cheltenham, he could not ignore the relational and financial contribution represented by the influx of wealthy clients visiting Bath in the county of Somerset. His regular presence in the city is attested to from at least 1747 by views of its houses and streets found in the V&A album, all dated between 1747 and 1765. An advert for painting and drawing lessons with Robins at the shop and gallery owner Mr Sperin's home in Bath was published in 1752, giving further evidence of his activity in the city. Thanks to his connections, Robins was soon producing views of residences and their gardens for the region's influential families, painting Liliput Castle for the surgeon Jerry Peirce at Lansdown, for example. In Bath he met the flourishing, cultured society he would later frequent in other parts of England, travelling to Severn in the Midlands and the abbeys of Wenlock and Buildwas from which he brought back drawings that would later translate into engraved views made for commercial purposes. Robins also visited houses along the Thames before arriving in London, painting several views of Dickie Bateman's gardens at Grove House and Hugh Hammersley's at Woodside (both in Old Windsor, Berkshire) among others. A little further along the Thames towards London, he painted two views of Dorchester House that belonged to Lord Portmore at the time. The V&A album also contains studies of at least four properties in Dorset much further south on the English Channel coast: Hanford House, which belonged to the natural history painter Henry Seymer; Bryanston for the Rogers family, Eastbury for the Dodington family (all three not far from Blandford Forum) and Smedmore House for the Clavell family. No paintings or finished gouaches from any of these four properties are known to exist. In this circle, scientific research in natural history and exotic specimens seemed to outweigh an interest in gardens⁵. Finally, it is possible that Robins made a trip to Jamaica where his son Luke John was working in 1766, although it has not been proven. In 1757, Robins sold his house and possibly moved to Bath, although his firm and definitive presence there is not documented until 1767. He died three years later of a stroke on 12th January 1770. Some ten days later, Thomas Robins Junior published a notice to declare his intention to take over his father's activities, hoping that "the nobility, the aristocracy, and the public in general would continue to bestow on him the favours they had bestowed on his father".

Our five drawings are mainly of birds. Three of the compositions are fairly simple: a jay with karmazyn beans (21), an owl holding a mouse (22) and a nightjar with a butterfly (23). Two are more complex: one of a duck (24) and another of a quail (25); each accompanied by plants, mushrooms and butterflies. The jay and nightjar are signed and dated 1757. The owl is probably from the same period, while the duck and quail may date from the 1760s. These works, through their style and their links to other works by Robins, allow us to examine the three main themes in the work of this poetic and joyful artist – those of garden

painting, rococo and chinoiserie – and above all natural history painting, in the history of which he occupies a special place.

Robins was quickly remarked upon for his talent as a landscape painter. Many local landowners had benefited from economic prosperity and commissioned him to paint views of their houses and gardens, many of which were redesigned to reflect modern tastes. Gardens underwent major transformations: conceived as havens of peace for their owners, they were equipped with various structures, shelters and resting places for walkers. These small constructions developed in increasingly picturesque forms and Robins took great pleasure in putting them down on paper throughout his career. He initially produced beautiful watercolour perspective views on vellum for commercial purposes, sometimes captioned on the lower frame in the manner of engraving, but gradually advanced a more sophisticated formula that proved highly successful. His first idea, mainly for works commissioned by Benjamin Hyett, was to produce views in a painted rectangular frame decorated with animals, plants or shells (Fig. 2). This framing device, which originated in the world of miniature painting and illumination in which Robins had been trained would be transformed, becoming more and more organically linked to the view itself. In the 1750s, Robins imagined framing the view with painted flower stems that seemed to grow out of the landscape itself and around which butterflies fluttered – a perfect demonstration of the rococo aesthetic (Fig. 3).



Fig. 2

T. Robins, *View of Pan's Lodge at Coldbourn Grove near Painswick in Gloucestershire*, private collection.



One of the views painted for Benjamin Hyett in 1757, *View of Pan's Lodge at Coldbourn Grove near Painswick in Gloucestershire* (Fig. 2), bears a particular relationship to two of our works, the owl and the nightjar. The reference to Pan indicates that this lodge was intended for festivities. Robins made preparatory studies for the view with several drawings that belong to the V&A album – a study of the lodge itself (Inv. E.1308 :71-2001) and also a draft composition with the view's iconography (Inv. E.1308 :64-2001), which includes scenes from the story of Pan: Pan chasing Syrinx through the reeds; Pan and Silenus with a group of satyrs and maenads dancing and celebrating. The latter reappear in the final work, which is framed by a garland of plants and birds whose species appear linked to the broader symbolism of Pan, the god of sexuality and fertility and the god of flocks (who graze peacefully in front of the Lodge) often associated with Silenus and Dionysus. The garland features our two nocturnal birds, the owl and the nightjar. The magpie on the left symbolises Dionysian celebrations as wine loosens the tongue. The oak and pine trees are also symbols of Pan and Dionysus, while the hazel tree is a tree of wisdom but also of magical and divinatory practices and a symbol of fertility. It even holds a nest full of chicks on one of its branches. The title, inscribed on an oak leaf in the V&A album drawing, is transferred to a vine leaf, another plant in keeping with the subject in the painting. Are these sylvan species the ones that were planted around Pan's Lodge out of a desire to match vegetation to theme? Or are they symbolic devices devised by the artist and his commissioner for the painting? Whatever the case, this work bears witness not only to the importance of Greek and Roman antiquity references to its commissioner, but also to Robins' talent for drawing plants and birds.

Robins appears to make reference to our two studies of the nightjar and the owl when drawing the birds in the frame. The nightjar is dated the same year, 1757 while the owl is signed though not dated, but the link seems obvious. In our gouache, the night owl is standing on a stump overgrown with ivy, a plant that does not appear in the view of Pan's Lodge, but that was traditionally attached to both Silenus and satyrs, either woven into a crown or winding around their thyrsi. The owl's posture and expression are extraordinarily elegant and self-assured, reminiscent of aristocratic portraits from the same period. The quality of the rendering of feathers and plants is astonishing. As far as natural history drawings are concerned, Robins is not known to have made any studies, practice sketches or preparatory drawings, although this does not mean that he did not do so. In the nightjar gouache, it is worth noting the care he took in rendering the plants, the fungi that live off the stump and the ferns that curl around it. Robins carefully drew the spores for the sake of scientific observation.



Fig. 3

T. Robins, *The Chinese Kiosk at Woodside*, late 1750s/60's, private collection

Robins' career began in the 1730's at the same time as the fashion for chinoiserie. His patrons and sponsors were all more or less enthused by this notoriously eclectic fashion, which in fact mixed many Asian cultures and inspired garden design. This fashion is also credited with prompting the taste for the sinuous and picturesque that forged the foundations of the English garden's natural aesthetic. Robins' training as a fan painter may have awakened him to this taste, but the fashion itself quickly became pervasive. In Bath, he had the opportunity to observe exotic objects and paintings in certain specialist shops. He also knew Richard Bateman whose garden that he painted at Grove House, Old Windsor (Berkshire), was a forerunner in this style. Chinese-style fashion began on the outside of the house and then spread inside. For example in Badminton in 1752, where Robins worked at the time, the fourth Duchess of Beaufort had Chinese furniture made for a bedroom, which was a complete novelty at the time. Now on display at the V&A, the furniture, which had no antecedents, was probably made by John Linnell and inspired by the pagoda-like structures that were fashionable in gardens at the time. Robins' canvases are filled with small Chinese-style figures and two of our gouaches – the jay and the crested duck – show the influence of this Asiatic taste in their layout. This type of motif and compositional arrangement involving birds, butterflies, flowers and characters would spread to all areas of the decorative arts and can be seen on furniture, wallpaper and fabrics as well as on the table in porcelain services and sculptures.

Eleazar Albin, Georges Edwards, and Thomas Pennant (whose main illustrator was Peter Paillou 1712-1784) were all publishing books on English birds at exactly the moment when Robins produced these works. Robins was not involved in any such projects and neither were his gouaches intended for en-



Fig. 4
T. Robins, *Agaricus habitat scene featuring butterflies and insects*,
London, Royal Horticultural Society Lindley Library.

graving, which no doubt explains the oblivion into which he subsequently fell. Instead, he seems to have responded to commissions from collectors wishing to own natural history drawings. From the late 1750s and throughout the 1760s, he was in close contact with a community of natural history enthusiasts who were avid collectors exchanging specimens, financing the publication of works and collecting everything to do with natural history. Dr Spence has studied the ramifications of Robins' knowledge and connections in depth, which are manifold and develop at different levels.

The painter and naturalist Henry Seymer (and his son Henry) were probably the most important natural history figures associated with Robins' career in this field. Their relationship is documented from 1765 onwards in Seymer's diary, but unfortunately there is no reference to any earlier contact. Seymer visited Bath like everyone else, but without really enjoying it⁶, and it is likely that they met several years before. He collected butterflies and grew all sorts of plants, fruits and vegetables in his garden at Hanford House where Robins could find examples of the plants and butterflies seen in the Fitzwilliam Museum gouaches and also in our own. A friend of Henry Seymer's, John Ellis, wanted to assemble a collection of natural history drawings and sent Robins' eldest son, Luke John Robins, to Jamaica. Luke John regularly sent home specimens from the island, both to his father and to the Seymer father and son, and

was well placed for a relative understanding of the island's flora and fauna. Unfortunately most of Luke John's work was lost with the shipwreck of the *British Queen*, the vessel on which he would return to England in 1782. Henry Seymer was in regular contact with many natural history enthusiasts, and through him, Robins was perhaps able to meet Richard Pulteney who moved to Blandford, Dorset in 1764. Thanks to Pulteney, Robins went on to meet the Duchess of Portland whose important natural history collection was sold in 1786⁷.

To paint his birds, Robins had to have known and studied earlier models by painters who specialised in avian painting. Concerning the barn owl, jay and nightjar, he continues the compositional standard of presenting the bird resting on a flowering branch or a piece of vegetation, with little innovation. He also introduces the bird's prey in the occasional manner of Albin. However, the naturalness with which the birds blend into the vegetation and the suppleness of representation are unique to Robins and no doubt stem from his profession as landscape painter, but also from the fact that these works were not intended for engraving. The precision with which the feathers and other details are rendered is far more spectacular than the work of other avian painters of the period and sacrifices nothing of the artist's deep aesthetic sense: with his joyful, lively temperament, he knows how to convey his love of nature and its beauty. The time Robins spent studying and contemplating – both outdoors in the fields, meadows and gardens and indoors in front of the great naturalist collections of his time – comes through strongly in his works. If the artificiality of his compositions is typical of avian painting – how does the jay balance on this branch of karmazyn beans, cut and placed somewhat haphazardly in front of a vegetable garden fence? – it is completely forgotten by the flexibility of the artist's pen and brush, the fluidity of his watercolour and the intelligence of forms. Whoever commissioned these drawings, or whatever project they belong to, they attest to the artist's curious and admiring eye for species considered ordinary. He succeeds in making common species just as captivating and spectacular as more exotic birds by highlighting the beauty of their plumage, intensity of gaze and elegance of pose. Lovers of natural history such as the Duchess of Portland possessed numerous representations of birds. Among other examples, Lots 2821, 2828 and 2829 of her sale⁸ contained anonymous colour drawings of birds made from life that were probably close in conception to Robins' own examples.

The duck and quail gouache compositions are quite astonishing in their unusual combination of a bird mixed with mushrooms, vegetation and butterflies. A similar composition presenting a bearded tit with flowers (yellow horned poppy and earthnut pea), butterflies and a lizard⁹ exists in the Earl of Derby's collection, but with neither mushrooms nor inscriptions. Representations of mushrooms are generally more rare as they have long posed a problem for naturalists. The Royal

Horticultural Society Lindley Library (RHS) owns three of Robins' compositions that combine fungi with butterflies, one of which also includes insects (Fig. 4)¹⁰. All three were formerly in the Duchess of Portland's collection and recorded in her sale, bearing inscriptions in a red ink similar to that with which the inscriptions on our drawings have been either reworked or completed¹¹. The inscriptions show that all these sheets were part of a project with a certain scientific ambition. The three RHS sheets are numbered in Roman numerals unlike our sheets. A number of drawings of mushrooms by Robins described as 'highly finished' appeared in the Duchess of Portland's collection sale (but were they by Robins or his son?): Lot 2638 explicitly includes 6 examples and subsequent lots appear to have contained their own mushroom sheets if the expression *ditto*¹² is to be believed. Could our drawings have been part of this group of roughly fifty works? Is the artist attempting to place the bird in its natural environment here as Maria Sibylla Meria did in her work *Der Raupen wunderbare Verwandlung und sonderbare Blumennahrung (The Marvellous Transformation and Strange Floral Food of the Caterpillar)*? The presence of wheat around the quail and water plants around the duck would seem to indicate as such, but Robins also mixes indigenous species with exotic ones as the word "Foreign" placed in front of certain species makes clear. Behind the duck, he inserted the arrow-leaved sagittaria and the water ribbon plant that we find painted together on one of the Fitzwilliam Museum's gouaches (Fig. 5; Inv. PD.115.1973.24) – an example of Robins' intent to use his botanical studies for more complex compositions.

Certain butterflies like the Gulf fritillary and the Junonia hierta (yellow pansy) on the duck gouache or the Paris peacock painted with the quail, are found on works by Henry Seymer¹³ – confirmation that it was indeed in Seymer's home that Robins observed them. The slight differences between the two interpretations show that Robins and Seymer did not always copy each other but perhaps began working from real specimens that they might have observed together on occasion. Robins' studies of plants appear to be the source for Seymer's works¹⁴. Sometimes the author of the inscriptions on our sheets makes errors and the species described are incorrect. It is difficult for us today to fully understand the precise context of this project of which only two examples remain. Do these sheets come from a scientific project made in association with Seymer from a now dispersed set of gouaches intended for a particular collector? Despite his ambition for scientific precision, Robins retained a strong aesthetic sense and cultivated the art of composition with care. Other examples from this series may reappear and allow us to better understand for who or what such compositions were intended. In some of the works preserved in the Fitzwilliam Museum, Robins uses his botanical and entomological knowledge to compose real small rococo paintings, placing beautiful compositions of flowers and butterflies in front of a landscape with architecture in the manner of *Landscape of*

*Gothic Ruins with Honeysuckle, Yellow roses, Convolvulus and Red admiral Butterfly*¹⁵ (Fig. 6). Perhaps Robins' ultimate ambition in natural history painting was to master the genre in order to create works that combined science with beauty and poetry.

The eclectic, ornate, undulating and joyful rococo characteristics in Thomas Robins' works remind us of the fantasy of gardens populated with playful and picturesque structures. Dedicated to the joy of living and intended to informally receive joyful and friendly companies, the Chinese pagodas, Greek temples, tea houses, Gothic pavilions, Turkish tents and obelisks which animate the grounds offer intimate retreats to the owners and their friends outside the solemnity of the principal residence. The gouaches that we present here reveal a whole hitherto unknown part of Robins' talent – that of painting birds – a field in which he proves masterful. They constitute an important addition to the corpus of this emblematic artist of the Georgian era. There is still much to understand, to elucidate and undoubtedly find about Thomas Robins and his entourage, an exciting environment of prosperous amateurs, cultured and original in their tastes.



Fig. 5
T. Robins, *Study of Sagittaria and Sparganium*, Cambridge, Fitzwilliam Museum.



2. *Duck with*
Foreign Plate of Testicles of the same

Acridulae, ferns
and other insects of the same



Fig. 6
T. Robins, *Landscape of Gothic Ruins with Honeysuckle, Yellow roses, Convolvulus and Red admiral Butterfly*, Cambridge, Fitzwilliam Museum.

1. Donated by Henry Roger Broughton, the Inv. PD 115-1973).
2. Bequeathed by Jacqueline Hohler of Wolverton.
3. All that remains of Thomas Wright's work today is the garden at Stoke Park near Bristol owned by Norborne Berkeley whose sister Elizabeth Berkeley was the wife of Charles Somerset (1709-1756), 4th Duke of Beaufort in 1745.
4. In particular Inv. E 1308:59-2001 that records the memory of the hermitage (or Urganda refuge) built by Thomas Wright in the garden – a structure no longer in existence today that testifies to the taste for the picturesque in rococo gardens.
5. See C. Spence, 2013.
6. C. Spence, 2013, p. 36 et p. 45 note 22.
7. *A Catalogue of the Portland Museum, lately the property of the Duchess Dowager of Portland, deceased, which will be sold by auction, by Mr. Skinner and Co on Monday the 24th April, 1786, and the thirty-seven following days at twelve o'clock, Sundays, and the 5th of June [...] at her late Dwelling-house, in privy-garden, Whitehall.*
8. *Ibid.*
9. C. Spence, p. 162, n° 150.
10. Royal Horticultural Society Lindley Library: *Boletus and Agaricus habitat scene featuring a moth and butterfly* (Inv. A/TR(E)/2), *Agaricus habitat scene featuring butterflies and insects* (Inv. A/TR(E)/3), *Agaricus, fungi and truffle habitat scene featuring a moth and butterfly* (Inv. A/TR(E)/1).
11. Portland sale, *op. cit.* Lot 2638. They subsequently belonged to Reginald Cory (1871-1934).
12. The lots concerning Robins are stated as follows: *Lot 2638 Six various drawings of Funggi, very highly finished, by Robins, Nos, 1, 2, 3, 4, 5 and 6 / 2639 Six ditto, by Robins (numbering)/ 2640 Six ditto, by ditto (numbering)/ 2641 Six ditto by ditto (numbering) and so on until 2646: Three ditto, by ditto, No's 49, 50, 51 and two others.* If the description is correct then there seem to have been 51 mushroom designs in this collection.
13. C. Spence, p. 154, n°140 and p. 161, n° 149.
14. R. Vane Wright and H. Hughes, 2005, p. 85.
15. C. Spence, p. 189, n° 180 (Fitzwilliam Museum Inv. PD.911-1973).



Barbara Regina Dietzsch

Nuremberg 1706 — 1783

*A Tulip, a Butterfly of the species *Arctia Caja* (marten tortoiseshell) and a Beetle (possibly a Longhorn)*

Watercolour and gouache on vellum, edged with gold.
290 x 210 mm (11 7/16 x 8 1/4 in.)

During the 16th and 17th centuries, considerable progress in optics and the discovery of numerous new animal and plant species prompted a revival in interest in the living world. The medieval tradition of anthologies, which brought together images of plants that were sometimes more artistic than realistic, crept back into fashion. But in accordance with the rationalist spirit that culminated in the 18th century, precise description and systematic classification begin to compete with aesthetic vision. Thanks to the travels of naturalists, collections developed in tandem with publications describing animals, minerals and plants. The city of Nuremberg holds such a special place in this domain that in 1841, in his *History of the Natural Sciences*, Georges Cuvier wrote that the city – often celebrated for its engravers – “constantly produces figures of natural history.”¹ The naturalist also confessed that he held in high esteem the books published in the 18th century, particularly those of Georg Wolfgang Knorr.

A veritable school of painting specialising in the natural sciences developed in Nuremberg to provide illustrations for these works. The best examples were the painter August Joseph Rösel von Rosenhof and several members of the Dietzsch family, Barbara Regina, her sister Margaretha Barbara and her brother Johann Christoph. Among them, Barbara Regina stood out not only for her independent personality - she refused the title of court painter and never married - but above all for the exceptional quality of her works. Even though her work was occasionally used by publishers, for example the bird paintings reproduced in Adam Ludwig Wirsing's *Sammlung leistens deutscher Vögel* (Collection of German Birds, Nuremberg, 1772-1777, 2 vols., 50 illustrations) or some of her flower paintings published in Jacob Trew's *Hortus Nitidissimis*. (The Neatest Garden, Nuremberg, 1750-1786), her gouaches stand on the margins of illustration.

Produced to a standard size of either 29 x 21 or 35 x 27 cm and executed in gouache on vellum, these works display plants accompanied by insects on a black background, framed by a fine gold line – intended principally for amateur botanical collectors and purchased in pairs or groups to cluster on walls in the effect of an indoor garden. The most passionate collectors most likely presented them together with minerals, animals and insects from their collections. Others eventually preferred to amass and bind the drawings in book form, thus creating their own anthologies, which also helped with their conservation.

These gouaches that were particularly sought after and esteemed in their time highlight the beauty of the subjects without sacrificing scientific precision. The black background helps focus the eye and encourage observation of the plant itself, while exalting in the velvety leaves, silkiness of the petals and brilliance of colour. It also seems to shelter and protect the flower like a black velvet case guarding its jewels. Glorifying the beauty of creation, these works were compared by Heindrun Ludwig to physico-theology, then widespread among Protestants in Germany². This thought – so present in philosophical discussions of the time – assimilates the world to a work of art whose perfection and harmony provide proof of the existence of a divine creator. Through their technical perfection, Barbara Regina Dietzsch's works are intended to celebrate the work of creation and divine design.

1. Georges Cuvier, *Histoire des sciences naturelles depuis leur origine jusqu'à nos jours*, Paris, Fortin, Masson et Cie, 1841, Tome II, p. 207.
2. Heindrun Ludwig in Delia Gaze, *Dictionary of Women Artists*, London, Chicago, Fitzroy Deaborn, 1997, Vol. 1, p. 459.



Hubert Robert

Paris 1733 — 1808

Caravan in a Tivoli-inspired landscape

Oil on wood. On the back of the panel: wax seal with the Sabran family arms; stencil inscription 356W that could correspond with a register of property seized from emigrants (the work does not appear among the paintings in the Countess of Sabran's posthumous inventory).

270 x 190 mm (10 5/8 x 7 5/16 in.)

Provenance

Françoise Éléonore Dejean de Manville (1749-1827), Countess of Sabran (wax seal bearing her arms on the verso); Léon Michel-Lévy collection; his sale in Paris, Georges Petit gallery, June 17th-18th, 1925, Lot 149; acquired by Louis Boistel; private collection.

Literature

Joseph Baillio, *The Arts of France, from François I to Napoleon I*, cat. exp. New York, Wildenstein & co, 2005, p. 274, note 1.

This panel, found in a remarkable state of preservation, is a rare object that made it possible to identify an important painting commission given to Robert by Countess Éléonore de Sabran around 1776, to decorate her hotel on rue du Faubourg Saint-Honoré. This small painting also embodies the taste for Robert's art developed by collectors such as Edmond de Rothschild, Camille Groult, Jacques Doucet, Arthur Veil-Picard and Léon Michel-Lévy towards the end of the 19th century. As a matter of fact, the painting was acquired by Michel-Lévy and reproduced in his posthumous sale catalogue. However, there was no mention of the presence of an intact wax seal bearing the female Sabran family arms. As for the reproduction, it did not do justice to the vigour of touch.

The recent identification of the seal¹ allowed to eliminate the salonnière personality, Marie-Antoinette Elisabeth Coste de Champeron, Countess of Sabran, to favour her contemporary, Françoise Éléonore Dejean de Manville (1749-

1827), Countess of Sabran in 1768. Widowed at the age of 26, Éléonore de Sabran met the Chevalier de Boufflers in 1777. Both sides maintained this long relationship formalised by marriage in 1797 and the posthumous publication of their correspondence in 1875. The Chevalier de Boufflers was a prominent public figure, one of a group close to the Duke of Choiseul who made up Robert's loyal clientele. Indeed, many people owned suites of Robert's paintings, such as the Duke of Noailles, the Marquis of Langeac, the Duke of Nivernais and the Count of Artois. The Countess of Sabran fits perfectly into the taste of this clientele since she owned ten large paintings by Robert to which this small panel is now an addition. Vincent Droguet's research on the Hôtel de Sabran revealed that the countess acquired the hotel, built by the architect Mathurin Cherpitel (1736-1809) and located on rue du Faubourg Saint-Honoré,² in 1776. The building was decorated with four large paintings and two overdoor panels painted by Robert for the drawing room located on the ground floor³ and facing the garden, while upstairs, the existence of four other Robert's paintings adorning a room was recently discovered.⁴



Fig. 1

H. Robert, *Shepherds Leading their Flock over a Footbridge in a Tivoli-inspired landscape*, circa 1776-1780, oil on canvas, 258,5 x 173 cm, private collection.



On our panel, the speed of the touch is striking to the eye, especially since the absence of Robert's own glaze makes it easier to follow the artist's gesture. We can see that he constructed his composition on a light background using ochre tones ranging from dark brown to golden yellow. With equal confidence, he added touches of green and white and finally blues and pinks with one brushstroke, loaded with material. This sketch work recalls Diderot's commentary on the first paintings Robert exhibited at the Salon of 1767: "*Why do we like a beautiful sketch more than a painting? It's because there is more life and fewer forms. As we introduce form, life disappears. (...) the sketch is the work of warmth and genius; and the painting the work of labour and patience, lengthy study and a consummate experience of art.*" However, if Robert employs a sketchy manner here, it is not only to attract collectors' attention, but an adaptation of his style to the function of the executed work: the panel is in fact a *modello* submitted for the Countess of Sabran's approval in order to be translated up into a work forming part of "four large paintings by Robert decorating the panels of the bedroom on the first floor"⁵. We recognised one of these paintings among works published by Wildenstein & co in 2005⁶ (Fig. 1). Like our panel, this large painting depicts a couple of shepherds with a child, leading a cow and followed by travellers riding mules. Its counterpart – also free of reference to ancient history – represents a mill constructed next to a medieval castle (Fig. 2). Finally, we identified a third composition from the four decorating the room, which represents a pier (Fig. 3): it is painted on a wooden panel of the same dimensions with an identical margin to the painting studied here. These works demonstrate conclusively for the first time, that in Robert's work certain sketches are *modelli* and not simply variations intended for less wealthy collectors. They refine our knowledge of his working methods that favour the reformulation of compositions. Here, the mineral site represented on the panel derives from a bridge surrounded by rocks drawn on a counter-proof pulled from a red chalk drawing belonging to the Valence museum (Fig. 4). Robert went on to create a variation of the Countess of Sabran's painting for a suite of works executed for the banker Théodore François Gaillard⁷. Around 1790, he developed his potential for sensory immersion prompted by the beauty of landscape on a large scale, for one of the panels that decorated the billiard room at the Château de Méréville for the Marquis de Laborde, by resurrecting a composition intended for Eléonore de Sabran⁸. By studying the creation of series of variations, we understand that Robert worked from drawings kept in his workshop, which he constantly reformulated according to commissions⁹. This approach, probably observed in the workshops of Giovanni Paolo Panini, Joseph Vernet and François Boucher, explains his productivity on large formats.

Because the countess's property was seized in 1791 during her flight abroad, it is difficult to comment on the fate of Robert's *modelli*: were they included in the commission or gifted by the artist? What place did they have in the hotel? Were they part of a discussion with the hosts about the invention? Whatever the case, the Countess of Sabran gave sure value to the small panel by affixing her wax seal to it before the fall of the Ancien Régime. Perhaps this was also the case for a painting currently held in San Francisco, but its passage through Lord Sackville's collection¹⁰ in the 19th century caused it to be mounted on a sliding parquet frame, removing any previous clues. To our knowledge, these two paintings are the only extant *modelli* identified for large-scale decorative commissions. They also remind us of the importance of Robert's female clientele, which included Madame Geoffrin, Madame de Chabot, the Marquise de Langeac and the Princess of Monaco in particular.

Sarah Catala

1. The identification was simultaneously conducted by Gerald Lefebvre and Bruno Marty.
2. Vincent Droguet, "Hôtel de Sabran" in Béatrice de Andia and Dominique Fernandès (dir.), *La rue du Faubourg-Saint-Honoré*, Paris: Délégation à l'action artistique de la Ville de Paris, 1994.
3. The lease for the hôtel de Sabran granted by the countess to Marquis Claude François Jean de Bellanger des Boulets (A.N. T/1106/13 12th March 1791) specifies the dimensions of the four canvases, approaching a height of 4 metres and width of 2.5 metres; see op. cit., p. 171.
4. I warmly thank Gérald Lefebvre who sent me his research, in particular the consultation on the deed of sale of the hotel in 1836, by Baron Etienne Martin de Beurnonville to Messieurs Crapez et Borniche: A.N., MC/ET/XII/970, 22nd June 1836
5. See document in previous footnote.
6. Joseph Baillio examined this hypothesis; see Literature.
7. The canvas reproduced in Pierre de Nolhac, *Hubert Robert, 1733-1808*, Paris 1910, p. 30-31, was then in the possession of Octavie Lefebvre, née Gaillard. Marguerite Beau was the first to make this connection in M. Beau, *La collection de dessins d'Hubert Robert au musée de Valence*, Lyon: Audin, 1968, cat. 45.
8. *La Grande cascade*, vers 1790, huile sur toile, 205 x 220 cm, Paris, galerie Eric Coatalem.
9. For *The Pier*, Robert relies on his reception piece, whereas for *The Mill*, he interprets the castle drawn on a page of a sketchbook in the Louvre museum, inv. RF 11520.
10. See Louis Hautecœur's description in, *Hubert Robert 1733-1808*, cat. exh. Paris, Orangerie, 1933, n° 91.



Fig. 2
H. Robert, *The Mill Near a Fortified Castle*, circa 1776-1780, oil on canvas, 258 x 173,5 cm, private collection.



Fig. 3
H. Robert, *The Pier*, circa 1775-1785, oil on wood, 29,2 x 23,2 cm, San Francisco, The Legion of Honour Museum, Mildred Anna Williams Collection (Inv. 1953.40).



Fig. 4
H. Robert, *Shepherd and Nymphs under a Stone Bridge*, circa 1775, black chalk on laid paper, 36,5 x 29 cm, Valence, museum (Inv. D.59).

Gaetano Gandolfi

Bologna 1734 — 1802

The Education of Love

Red chalk.

310 x 20 mm (12 $\frac{13}{64}$ x 7 $\frac{7}{8}$ in.)

Together with his older brother Ubaldo, Gaetano Gandolfi is undoubtedly the most important Bolognese painter of the 18th century, as well as a prolific and varied draughtsman. Gaetano was highly appreciated during his lifetime for the solidity of his practice – nourished by long academic study, but always elegant, lively and full of imagination. Collected from the Settecento onwards, his drawings, quick sketches in red chalk or richly contrasting compositions in wash, helped to train his students and were sought after throughout Europe.

The graphic technique of this beautiful unpublished sheet, drawn rather swiftly in red chalk, recalls Gandolfi's drawings from the end of the 1780s, such as the preparatory drawings for Prince Youssouppoff's *Bath of Diana* (or *Diana and Callisto*) and *Triumph of Venus* (Kromer, Lithuania), two paintings commissioned during the Prince's diplomatic mission to Turin (between 1784 and 1789)¹. Although of a simpler composition, it shows the same rapid, rounded style based on a clear sanguine line and open areas of bare paper and can therefore be dated to the same years. An etching made in 1814 by Pietro Jacopo Palmieri the younger under the direction of Carlo Antonio Porporati², displays a similar composition (Fig. 1). Titled *The Education of Love*³, it was realised (as noted in the inscription) after a 1787 painting by Gaetano, which confirms the dating of the drawing on a stylistic basis. Gaetano's work was itself inspired by a «sketch» by Parmigianino, again indicated by the engraving's inscription. The third state of the engraving has an additional inscription noting that Gaetano's painting belonged to the cabinet of Marquis Giuseppe Maurizio Turinetti de Cambiano, a collector from Turin⁴. Such a painting does not, however, appear in the sale of de Cambiano's collection, organized by the expert Horsin-Déon in Turin on June 25th-27th, 1857, or in his inventory drawn up in 1840⁵. It appears that the marquis' heirs sold several works from the collection immediately after his death in 1839⁶. It is also possible that the work was sold during the marquis' lifetime. Our drawing corroborates the

existence of a painted composition of this subject by Gaetano, but the reference to a "sketch" by Parmigianino needs better understanding.

In fact, Parmigianino's drawings consist mainly of images representing Venus disarming Cupid, an episode somewhat contrary to that of our drawing. Among these various sheets, some are quite close to Gaetano's as far as composition is concerned, in particular the posture of Cupid: for example, the sheets in the Galleria Nazionale di Parma (Inv. 510/12), Musée des Beaux-Arts, Rennes (Inv. DMF 2004.1.67) and the Szépművészeti Múzeum, Budapest (Inv. 1890), but it is difficult to say how Gaetano could have been in contact with any of these works. Not to mention that the painter may very well have been inspired by other unknown works by Parmigianino, or even by copies or sheets previously attributed to the artist but now reasigned to other artists. Although at this stage it remains difficult to identify the work that would have inspired Gaetano's undiscovered painting, our drawing provides valuable testimony to it.



Fig. 1
P.J. Palmieri, *The Education of Love*,
engraving after G. Gandolfi.

1. For preparatory drawings, see Washington National Gallery of Art, Inv. 2016.131.2 (gift of David H. McDonnell) and Sotheby's New York, 27 January 2021, lot 57.
2. Carlo Antonio Porporati, an engraver trained in France but appointed engraver and guardian of the King of Sardinia's drawings in 1774 and 1777. He founded Turin's and Naples's school of print.
3. A copy is in the Certosa e Museo di San Martino in Naples. Palmieri and Porporati designed it as a counterpart to another engraving representing *Venus caressing Cupid* made after a painting by Pompeo Batoni belonging to Prince Nicolas Borrisovitch Youssouppoff.
4. A. de Vesme, *Le peintre-graveur italien*, Milan, Ulrico Hoepli, 1905, p. 536, n° 34.
5. *Catalogue des principaux tableaux de la galerie du marquis Turinetti de Cambiano*, Turin, printed by Joseph Fodratti, 1840, copy held at the National Gallery.
6. G. Perusini, *Simon Horsin-Déon e il restauro in Francia alla metà del XIX secolo*, Florence, Edifir 2013, p. 114.



Jean-Baptiste Le Prince

Metz 1734 — Lagny-sur-Marne 1781

A Little Girl in a Garden

Red chalk. Inscribed on the back *Apolline de Guibert (comtesse René de Villeneuve) sanguine de Lemoine (laissé par testament par mon père en 1875)*.
284 x 240 mm (11 $\frac{3}{16}$ x 9 $\frac{7}{16}$ in.)

Provenance

According to the inscription on the back, Apolline de Guibert (1776 – 1852, Dame du Palais for Princess Hortense, married to François René Vallet de Villeneuve); probably inherited by her son Septime Vallet de Villeneuve (1799-1875); probably inherited by or given to one of his children, Arthur, Gaston or Marie-Clothilde; private collection.

Born into a family of master sculptors and gilders, Jean-Baptiste Le Prince initially trained in Metz and then in Paris in François Boucher's workshop. In 1754, he left for Italy and returned with drawings of ruins, which were subsequently engraved by the Abbot of Saint-Non. He also visited Holland where he discovered Rembrandt, whose etchings he studied. In 1758, Le Prince embarked on a long journey to Russia to find his brother and one of his sisters. Arriving in Saint Petersburg after an adventurous journey, he received several commissions to decorate ceilings at the Winter Palace and then continued exploring in Livonia, Finland and Siberia as far as Kamchatka. Back in Paris, equipped with multiple souvenirs, objects, costumes, drawings and studies made on site, he published a series of etchings, *Divers habillements des femmes de Moscovie* (Assorted Clothing for Muscovite Women) – the first of several engraving suites made on the theme of Russia, its inhabitants and the artist's travels. The following year, he was elected to the Royal Academy and received in 1765 with *The Russian Baptism*, a painting with which he initiated a new trend of exotic genre scenes – *russeries* – on the same principle as the *chinoiserises* or *turqueries* already made fashionable by François Boucher and Carle Van Loo. According to Pierre-Jean Mariette¹, in 1768, Le Prince invented an engraving process that Diderot described the results of as, "...creating an illusion, one would never take it for an effect of engraving and a particular process."² From then

on, Le Prince's painted production slowed down, but his works remained highly appreciated and positively reviewed by critics. He devotes himself chiefly to engraving. For health reasons, he moved to the countryside around 1775.

This delightful study of a little girl standing in a garden is comparable to Le Prince's graphic works despite its previous attribution to a certain Lemoine. Does the author of the inscription mean Jacques Antoine Marie Lemoine (1751-1824), whose drawings are very different and executed mainly in black chalk? Or Marie-Victoire Lemoine (1754-1820) of whom no drawings exist aside for a few pastels attributed to her? This sheet bears no resemblance to the work of either of these artists, but presents many points of comparison with that of Le Prince. First and foremost, the little girl's position – placed in the middle of the sheet in an outdoor setting, holding her hands crossed against her stomach, her head slightly tilted and her feet sensibly placed one next to the other – clearly evokes the figures the artist draws in his series of engravings on Russian women's clothing, in particular *Winter, The Muscovite Woman* and *The Servant in Winter Clothes*. The refined and subtle use of red chalk, placed gently on the face to create its contours is as characteristic of the artist as the type of facial physiognomy in a large number of his drawings of female figures, such as *Russian Woman standing in a landscape* (Fig. 1) round, with small almond-shaped eyes. Finally, the landscape in the background is drawn with a liveliness and talent that suggest it is indeed a drawing inspired from life and not one of Le Prince's compositional drawings that are occasionally more rigid.



Fig. 1
J.B. Le Prince,
*Russian Woman standing in
a landscape*, art market.

1. P. de Chennevières et A. de Montaignon, *Abecedario de P. J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes*, F. de Nobele, Paris, 1854-1856, tome 3, p. 193.
2. D. Diderot, *Salons IV Héros et martyrs, Salons de 1769, 1771, 1775, 1781*, Paris, Hermann, 1995, p. 72.



Jean-Jacques de Boissieu

Lyon 1736 — 1810

Portrait of Old Girard

Counterproof in sanguine.
197 x 171 mm (7 ¾ x 6 ⅞ in.)

Provenance

Jean Cantacuzène, collector's stamp on the verso (Lugt 4030), not listed in his sale of June 4th-6th, 1969.

A precocious draftsman, Boissieu trained with Jean-Charles Frontier (1701-1763), a Parisian history painter based in Lyon. Boissieu was particularly interested in Dutch and Flemish painters who were very popular among collectors at the time. In 1759, he lived in Paris where he quickly became friends with Joseph Vernet, Claude-Henri Watelet, Jean-Baptiste Greuze, Jacques-Germain Soufflot and the Duke of La Rochefoucauld. Of fragile health, Boissieu devoted himself to drawing and engraving but rarely painted. From this period onwards, his portraits – particularly those he produced using red chalk or a mixture of very finely-sharpened chinks – were widely remarked upon for their impressive psychological acuity and finesse. In 1765, the Duke of La Rochefoucauld asked Boissieu to follow him to Italy, travelling through Geneva, Florence, Rome and Naples where the artist could admire important painting collections, ancient sites and beautiful landscapes, returning home with multiple drawing studies. On his return, Boissieu's works enjoyed renewed success and his reputation grew. French and foreign enthusiasts were interested in his landscapes and portraits made in drawing and engraving. In 1772, the year of his marriage, Boissieu settled permanently in Lyon. His talent spared him from the violence of the Revolution, after which he joined the Lyon Academy, influencing many artists from the Lyon school including Fleury François Richard and Pierre Révoil. His engraved oeuvre that comprises 142 works inspired the etchers of the 1850s, Charles Meryon, Félix Bracquemond and Eugène Bléry. For critics such as Philippe Burty and Théophile Gautier, Boissieu was one of the last representatives of an engraving tradition dating back to the 16th century. In the words of Kurt Glaser in 1923, he was «the last master of the art of engraving».

This magnificent portrait is a counterproof – the transferred image of a red or black chalk drawing obtained by pressing the original work against a moistened sheet of clean paper and running it through a printing press. The reproduced drawing can sometimes lose intensity, as not all the original drawing will transfer successfully, so the artist might retouch the counterproof to give it more force. However, this does not seem to be the case with our drawing: Boissieu's technique was solid and his drawing precise and easy to transfer. Our counterproof is very fresh and dense in colour. The original drawing seems to have disappeared since it is not listed in catalogues of the artist's works. The features of the old man portrayed, however, correspond to those of old Girard, a beggar who sold Boissieu charcoals and occasionally served as his model. He appears in a famous etching from 1772, *Seated Beggar, Hands in his Hat, Portrait of old Girard, Peasant from Chasselay* (Fig. 1) of which the Staedelsches Kunstinstitut in Frankfurt owns three states. The beggar's weathered face is particularly suitable for reproduction by the engraver who knows how to restore the humility of his expression with great psychological sense and much humanity. A red chalk preparatory drawing was exhibited in 1967 in a private collection. The drawing is also close to the model for *Melancholy*, a drawing from the Vivant-Denon collection known by two engravings after Boissieu¹. The Louvre owns several red chalk portraits by Boissieu as well as two counterproofs, made in exactly the same spirit as ours (Paris, Louvre museum, Inv. INV 23823 and 23824).

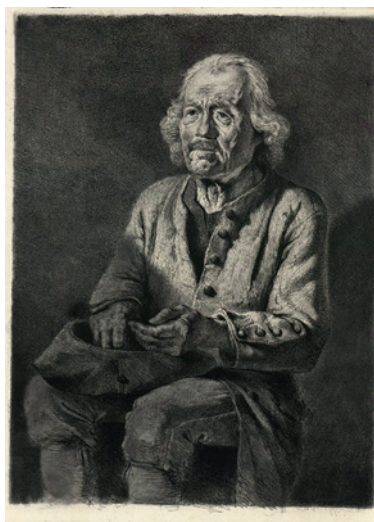
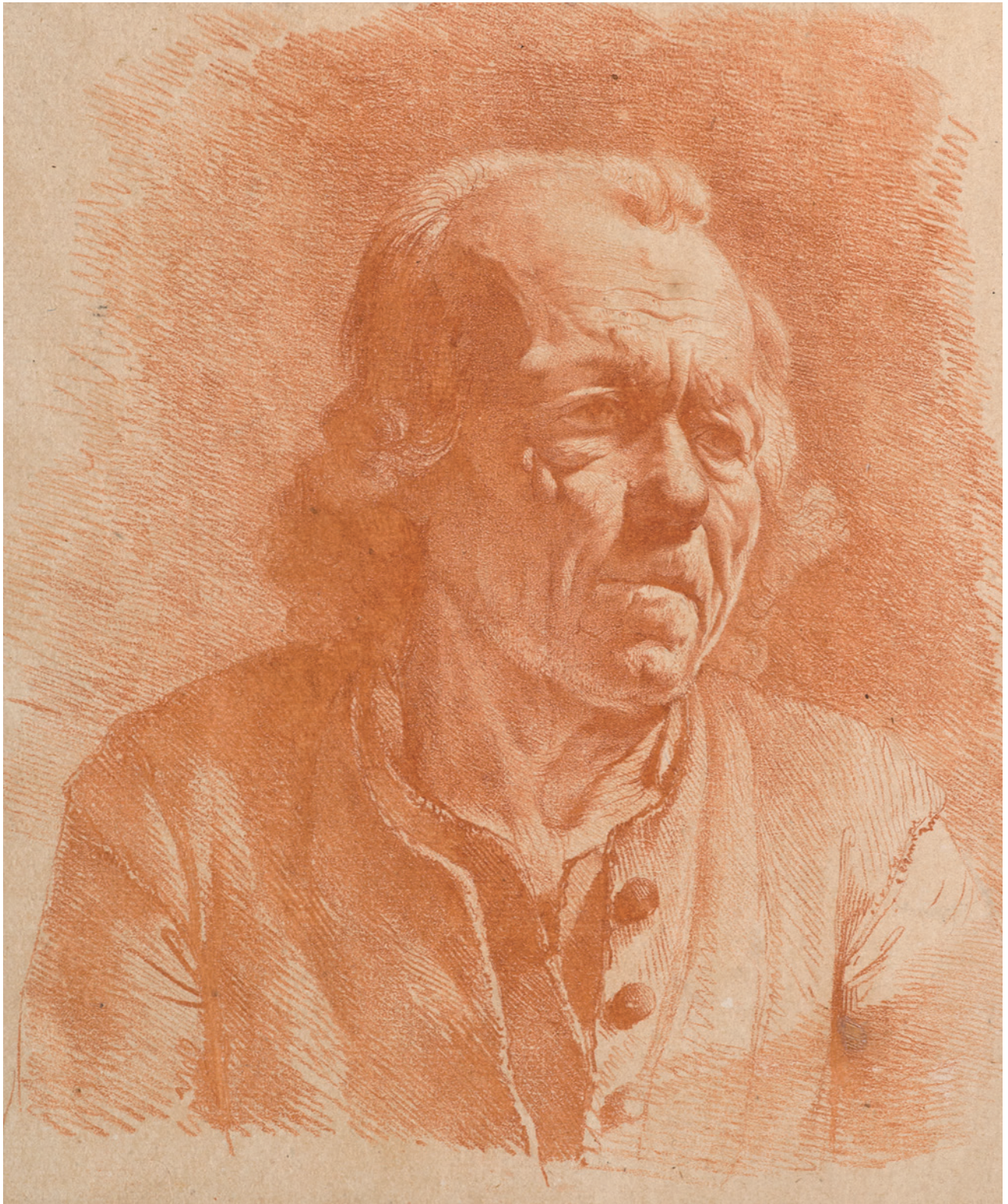


Fig. 1

J.J. de Boissieu, *Seated beggar, Hands in his Hat. Portrait of old Girard, Peasant from Chasselay*, Geneva, Musée d'art et d'histoire (1772, Inv. E 2003-0493).

1. M-F Pérez, *L'œuvre gravé de Jean-Jacques de Boissieu 1736 – 1810*, Geneva, Cabinet des estampes, Tricorné editions, 1994, p. 349, 197d et 198d.



Actual size

Jean-Pierre Norblin de la Gourdaine

Misy sur Yonne 1745 — Paris 1830

A Seated Soldier, Hand Resting on a Spear and A Standing Soldier, Sword at his Side

Black chalk, red chalk, grey and brown wash with white gouache highlights on buff paper, a pair.
197 x 152 mm (7 ¾ x 5 15/16 in.)

Literature

These drawings will be reproduced in the forthcoming *catalogue raisonné* by Konrad Niemira, *Jean-Pierre Norblin de la Gourdaine (1745-1830). Catalogue of Paintings*, translated by A.-M. Fabianowska, Varsovie [Museum of Literature] 2023, fig. 15-16.

Engraver, painter and draftsman, Norblin de la Gourdaine apprenticed with Jacques Philippe Caresme and trained in the workshop of Francesco Casanova from 1763 to 1771. He probably replaced Philippe Jacques Lautherbourg who had just left his master in uproar to form a cabal against him. Either as a student or collaborator with Casanova, Norblin also took courses at the Royal Academy of Painting and Sculpture and submitted sketches in 1769. It was no doubt because he found himself with few prospects in Paris and little support in a competitive academic environment, that he decided to go to London and then to Spa around 1771-1772¹. In 1774, he moved to Poland on the invitation of Adam Kazimir Czartoryski and his wife, whom he had met during their trip to Paris and for whom he worked regularly. Norblin married in Poland and pursued his career, working for different families, notably the Radziwills, executing a painting in the style of Watteau and some genre scenes for King Stanislas Auguste. Norblin enjoyed some success with his scenes of fêtes galantes (romantic celebrations) inspired by Watteau and Hubert Robert, as well as with representations of Polish historical and political events, such as the Kosciuszko uprising. However, he was mainly appreciated for his drawings that sold easily at a fairly high price on the Polish market and often in small groups of three to five works². This is the case for our two works that once belonged to a larger series. Norblin remained in Poland for around thirty years but finally returned to France.

One of his Polish students was the famous Aleksander Orłowski, who like Norblin, would be strongly influenced by Salvator Rosa and Dutch painters, most notably, Rembrandt.

Without copying directly, these two drawings are inspired by Salvator Rosa's "figurine d'aquaforte (small figures)"³ that represents characters, usually soldiers, standing or seated in various positions. These etchings exerted a considerable influence on 18th century artists, particularly, but not only, in England. It was most likely in the workshop of his master Casanova, born and trained in London, that Norblin discovered them. Inventive in his compositions, vigorous in his line and fully mastering the pictorial effects that the mixture of white gouache, grey wash and red chalk allows, the artist produced works intended to be sold in series. In fact, there are several other gouaches of the same subject, size and technique, which must have formed a homogeneous group, probably separated at the discretion of inheritance requests and sales: *The Watcher standing with his arm raised towards the horizon*, *The Soldier seated in front of his shield* and *The Soldier seated, his shield behind his back* were put up for sale in 1998⁴. Two of these gouaches are dated 1776, which allows us to date the series from the beginning of his Polish period. Our warmest thanks go to Konrad Niemira who pointed out another series of soldiers executed in the same highly pictorial technique, but leaning towards grisaille and dated 1780. Three of them are preserved in the collections of the Royal Castle in Warsaw (ZKW-dep. FC/441/ab, ZKW-dep. FC/472/ab, ZKW-dep. FC/441/ab) and the fourth one in a private collection.

1. K. Niemira, "Your money or your life or why Jean Pierre Norblin de la Gourdaine left Paris", *Quart*, n°2 (56) 2020, (referenced on academia.edu).
2. *Op.cit.*, p. 105.
3. This is how Salvator Rosa himself designates them in a letter dated October 14th, 1656. (U. Limentani, "Salvator Rosa, nuovi studi e ricerche", *Italian Studies*, 1953, p. 53, n°3; R; Wallace, *The Etchings of Salvator Rosa*, Princeton New Jersey, Princeton University Press, 1979, p. 12; A. Hoare, *The Letters of Salvator Rosa*, London, Harvey Miller Publisher, 2018, Vol. 1, p. 463).
4. Paris, sale of Rieunier-Bailly, Pommery, 9 March 1998, lot 15, 16 and 17. Only lot 15, *A seated soldier with his shield behind his back*, is slightly smaller in size (165 x 120 mm).





Actual size



Actual size

Carlo Alberto Baratta

Genoa 1754 - 1815

Pyramus and Thisbe

Pen and black ink, brush and grey wash with highlights
in white gouache.

398 x 551 mm (15 10/16 x 21 1/16 in.)

Initially self-taught by studying the works of Genoese Baroque artists including Valerio Castello, Domenico Piola and Gregorio and Lorenzo de Ferrari, Carlo Baratta finished by entering the Accademia Ligustica (founded in 1751) at the age of twenty-four. Like his contemporary Giovanni David, Baratta was very active in theatre and scenography. From 1782, he worked for the Sant'Agostino theatre – considered Genoa's principal public theatre since its creation in 1702 – and where Paganini would make his first performances. There are drawings that bear witness to this activity such as *Underground Staircase*, of Piranesian inspiration, held at the Palazzo Rosso in Genoa (Inv. 1639). Unlike Giovanni David however, Baratta would never leave Genoa. The two artists collaborated occasionally and it was Baratta who completed David's Saint Agnes cycle at the Nostra Signora del Carmine e Sant'Agnese church. Baratta painted several works for Ligurian churches, for example, the *Apparition of the Virgin* found in the sanctuary at the Nostra Signora dell' Orto cathedral in Chiavari; the *Translation of the Image of Our Lady of the Garden* for the vault of this same cathedral, a *Presentation at the Temple* in the Basilica of Santa Maria Assunta in Camogli, and even an *Education of the Virgin* in the Capuchin convent in Voltaggio. During the revolutionary period, Baratta was responsible for organizing a museum intended to bring together works confiscated from religious orders under Napoleon.

This spectacular sheet, resembling a theatre set, stages the nocturnal drama of Pyramus and Thisbe. Ovid tells the story of the young Babylonians' double suicide in his *Metamorphoses* (4, 43-166). Despite their parents' opposition, Pyramus and Thisbe love each other and decide to meet at night outside the city, near King Ninus' tomb next to a «tall mulberry tree» with «abundant fruit as white as snow». The first to arrive at the meeting place, Thisbe meets a lioness fresh from slaughtering oxen. Dropping her veil, she flees and takes refuge in a cave. The lioness seizes the veil and soils it with her blooded mouth. When Pyramus ar-

rives, he discovers the bloody veil and believing Thisbe killed by the beast, falls on his own sword. His blood soaks the roots of the tree and spurts onto its fruits, turning them dark red. Returning to the meeting place, Thisbe too, kills herself in front of Pyramus' body. The story was often translated throughout the Middle Ages and taken up and embellished by many playwrights: in the 15th century, Masuccio of Salerno was inspired to write *Giannoza et Mariotto*; also Luigi da Porto (1485-1529) for *Giuletta et Romeo* and later freely adapted by Shakespeare. At the end of the 18th century, Pyramus and Thisbe's story was also frequently set to music.

Baratta provides a relatively faithful representation of Ovid's text: the mulberry tree is placed to the right of the scene, the King of Babylon's tomb in the centre. This appears to be the upper part of a buried temple, of which we can only see the entablature and the cornice, probably a consequence of medieval translations of the text that sometimes speak of a buried mausoleum. Whatever the case, the imposing construction provides the artist with an opportunity to demonstrate his science of perspective. This is characteristic of a taste for architectural and antique motifs common at the end of the 18th century. Bucrania – associated with the Doric order in Renaissance architectural treatises – are usually placed in metopes as is the case here, or on altars. They evoke the skulls of sacrificed oxen hung in temples during Antiquity and therefore symbolize victims offered in sacrifice to the Gods or the sacrifices that accompanied funeral services during the Roman Empire – here, extended into a symbol for the young lovers' gesture of sacrificing their lives for each other. The fountain mentioned by Ovid (sometimes appearing as a river in the medieval texts) is attached to the tomb, no doubt for convenience of representation. A grieving cupid is placed next to it as a symbol of Pyramus and Thisbe's tragic love.







Enlarged

Amélie-Julie Candeille

Paris 1767 — 1834

Self-portrait of Julie Candeille drawing Chevalier de Boufflers

Three chalks, watercolour, highlights in white gouache. Inscribed on the backing card *Madame Julie Amélie Candeille né de Pierre Candeille Directeur de Théâtre Elle fut actrice, auteure dramatique Musicienne cantatrice Initiée dans la loge la Candeur Elle eu de grandes protections Rentre à la Comédie Française. Ce Portrait la représente dessinant Monsieur de Boufflers Offert a Madame Presles née Brochard Sœur de la mère de Mr Eugène Rimaud et mère de Mlle Prèles marraine de Mme Marie Poidebard née Rimaud.*¹

326 x 248 mm (12 13/16 x 9 1/2 in.)

Provenance

According to the inscription on the back of the framing: Madame Presles, née Brochard; her daughter Mademoiselle Presles; probably Marie Poidebard née Rimaud, Mademoiselle Presles' goddaughter.

One of the most famous women of her time, Julie Candeille was a musician and singer, a performer and composer and an actress and writer. Daughter of chorister and composer Pierre Candeille, she grew up in an artistic environment and made her first stage appearance at eleven years old in Molini's *L'Amour enchainé* by Diane in 1779. Her Opera debut was in 1782 playing the role of Iphigénie in *Iphigénie en Aulide* by Gluck. In 1783, Candeille took part in Spiritual Concerts with "a fortepiano concerto on which she developed the most brilliant and sure execution²". Finally, in 1785 she joined the Comédie Française for the role of Hermione in *Andromaque*, followed by Roxane in *Bajazet* and Aménaïde in *Tancredè*. In 1791, she followed in the footsteps of the famous François-Joseph Talma who left the Comédie Française in favour of the theatre built on rue de Richelieu, which became the future Théâtre de la République. She frequented the republican circle led by Julie Talma where she rubbed shoulders with Olympe de Gouges, for whom she played the character of Mirza in *L'heureux naufrage ou l'esclavage des Noirs* (*The Fortunate Shipwreck or*

Black Slavery) in 1789. She also appeared in a play written by de Gouges in honour of Dumouriez, which caused a scandal on the evening of its first performance. Candeille also turned her hand to playwriting and her first production, *Catherine et la Belle Fermière* (*Catherine and the Fair Farmer*), performed in 1792, was so successful that it returned to the stage several times. The conservative Pierre Victurnien Vergniaud who was intimately linked to the actress, claimed initial authorship in a subterfuge often used by female authors³. Three other plays followed: in 1793 *Bathilde ou le duo* (*Bathilde or The Duo*), *Cange ou le commissionnaire de Saint-Lazare* (*Cange or The commissioner of Saint-Lazare*) inspired by the fall of Robespierre and *La Bayadère ou le Français à Surate* (*Bayadère or The Frenchman in Surat*) in 1795, but did not receive the same success. Candeille decided to leave the Parisian scene for a while and go on tour abroad with the actress Mlle Lange. She returned engaged to a certain Mr. Simons, a merchant, whose son married Mlle Lange. The union lasted until 1802 when Candeille met painter Anne-Louis Girodet and composer Étienne-Nicolas Mehul. She entered into a fleeting affair with the composer despite her all-consuming passion for the painter. Heather Belnap Jensen has demonstrated that Candeille did indeed play the role of Girodet's muse and agent⁴. Her third marriage was to Hilaire Henri Périé de Senovert, a former student of David and curator at the musée de Nîmes. She settled in the city where she set up a salon and ran a sociable and mondaine life. Candeille also authored several medieval novels as well as an autobiographical work *Lydie ou les Mariages manqués* (*Lydia or Failed Marriages*) in 1809, which contained several references to her activity as a designer and painter.



Fig. 1
F.S. Delpech, *Portrait of Chevalier de Boufflers*, lithograph.



The practice of drawing remains an unexplored area of Candeille's intense artistic activity. It is obvious that she drew and undoubtedly learnt from her father, noting that, "he also drew, he painted, he carved boxwood and ivory"⁵. If her meeting with Girodet was a catalyst for a practice that had perhaps only been a hobby until then (their correspondence contains numerous mentions of his drawing practice), it had started well before. This is confirmed by our self-portrait that, judging by Candeille's outfit and hairstyle, dates from the very end of the 1780s. The actress depicted herself with a pencil in her hand as she draws a portrait of a man. According to the inscription, this is Stanislas de Boufflers (1738-1815), Marquis de Remiencourt known as the Chevalier de Boufflers who returned from his post of governor to Senegal in 1787. Although a little clumsy, the portrait is sufficiently true to life to give credence to the inscriptions (Fig. 1). The self-portrait also appears to be a just attribution as comparisons with other images of the sitter are striking, particularly in cross reference to a portrait previously attributed to Adélaïde Labille-Guiard, but today reattributed to Adèle Romanée (Fig. 2), who produced many portraits of actors in the Comédie Française. The last portrait of the actress by Aimée Brune-Pagès (Fig. 3) also confirms the resemblance in its presentation of a long face with the beautiful, balanced, harmoniously distributed features that Candeille appears to have taken particular pains to portray in their best light in our work. Furthermore, she is presented here holding a pencil in her hand as if captured in the act of drawing while fixing the spectator in her gaze, which seems to signal a self-portrait.

How did Julie and the Chevalier de Boufflers meet? Perhaps through the Masonic lodges where she and her father appeared to frequent an entire artistic milieu close to Boufflers and his future wife Madame de Sabran. The most certain point of contact was, however, the Société des Amis des Noirs to which the former governor belonged together with de Gouges. De Gouges wrote the play *Zamore et Mirza ou l'heureux naufrage* in 1784, but due to political factions and numerous controversies, it was only finally performed in December 1789 under the title *L'heureux naufrage ou l'esclavage des Noirs* with Candeille playing the role of Mirza. Candeille's link to Vergniaud surely allowed her to remain in contact with Stanislas de Boufflers because Vergniaud too was a member of the Société des Amis des Noirs with his friends from Bordeaux, brothers-in-law Jean-Baptiste Boyer-Fonfrède and Jean François Ducos. All three were also close to the Talma couple that Candeille spent time with. Furthermore, Chevalier de Boufflers also drew and painted himself. Our drawing testifies to their artistic and intellectual complicity and perhaps more, but this cannot be explored in the absence of further proof. Above all, the drawing provides unprecedented and fascinating testimony to the links tying Candeille to aristocratic society and political life as well as her devotion to the art of drawing. Until now, only a simple hypothesis could be deduced from her correspondence.



Fig. 2
Attributed to A. Romanée,
Portrait of Julie Candeille, private collection.



Fig. 3
A. Pagès, *Portrait of Julie Candeille*, Nîmes,
Musée des Beaux-Arts, 1828.

1. Marie Poidebard née Rimaud (1854 – 1886) was Claude Eugène Rimaud (Tarare 1816 – Lyon 1880) – banker, administrator of Société Lyonnaise de dépôt – and his wife Joséphine Belmont's daughter. Claude Eugène Rimaud's mother was in fact called Marie Brochard and was Madame Presles née Brochard's sister according to the inscription on the back of the frame. It is therefore likely that the drawing passed from Madame Presles' hands to her daughter, who apparently remained without descendants and herself passed the work on to her goddaughter, Marie Poidebard, née Rimaud.
2. *Journal de Paris*, 17th August 1783.
3. Paul Peletier, "Une comédie de Vergniaud", *Revue d'art dramatique*, n° 25, July-September 1894.
4. Heather Belnap Jensen, "Quand la muse parle : Julie Candeille sur l'art de Girodet", in Mechthild Fend, Melissa Hyde and Anne Lafont (dir.), *Plumes et Pinceaux Discours de femmes sur l'art en Europe (1750-1850) — Essais*, Dijon, Presses du réel / INHA ("Actes de colloques"), 2012 [Online], posted 13th July 2012, referenced 19th April 2019.
URL : <http://journals.openedition.org/inha/4078>.
5. *Mémoires* by Julie Candeille preserved in Nîmes, cited by Charles Terrin, "Julie Candeille : actrice, musicienne, femme de lettres", *Revue des deux mondes*, 1936, p. 407.



Enlarged

Charles Balthazar Julien Févret de Saint-Mémin

Dijon 1770 — 1852

Portraits of Georges Arnold Fitzwilliam and Portrait of Eleanor Ramsay Fitzwilliam; a pair

Black and white chalk on buff paper with pink wash, in their original frames. Inscribed on the verso *George Fitzwilliam Arnold an Englishman /Born 1768 date of birth not quite sure of /married 1794/ died 1828 at ... (?) and E.M. Fitzwilliam née Ramsay/Born about 1774: died 1844.*

406 x 317 mm (16 x 12 ½ in.)

Provenance

George and Eleanor Fitzwilliam; by descent in family to Dorothy Booraem.

Literature

Ellen G. Miles, *Saint-Mémin and the Neoclassical Profile Portrait in America*, Washington DC, National Portrait Gallery, Smithsonian Institution Press, 1994, p. 302, nos. 325 and 326.

Raised in an aristocratic Dijon family, Charles-Balthazar-Julien Févret de Saint-Mémin entered as a cadet at the Military School in 1784. The revolutionary events of the late 1780s changed the course of his life forcing him to take refuge in Switzerland with his family. Their property was confiscated and their collections – including the cabinet of natural history purchased from Jean-Baptiste Jehannin de Chamblanc – were used for public education. Part of the art collections, inventoried by the first director of the Dijon Academy François Desvoges, was selected for the new museum, which had just been accommodated in the eastern wing of the Palais des États in 1787. The Févret de Saint-Mémin family then emigrated to the United States intending to reach Saint-Domingue where they had property. But the political situation there was just as unstable due to the widespread movement to abolish slavery led by Toussaint Louverture, and Charles Févret de Saint-Mémin decided to stay in America, where he came up with the idea of making portraits to earn a living.

He had studied drawing with François Desvoges, from whom he had also learned about the process of *physionotrace* portrait making used for the production of multiple profile portraits. This technique (Fig. 1) was invented by the musician Gilles-Louis Chrétien (1754-1811) and widely spread by his one-time associate the painter Edme Quenedey des Riceys (1756-1830). Well versed in mechanical sciences, Saint-Mémin succeeded in making the device himself¹ and earned a living by multiplying the portraits of eminent American society, starting in partnership with Thomas Bluget de Valdenuit (1763-1846). Another French aristocrat refugee, Valdenuit had known Quenedey and Chrétien in Paris in the 1780s. He was familiar with the *physiognotrace* technique and even had his portrait made in this manner². During their short partnership, Valdenuit made the drawings and Saint-Mémin the engravings, but after Valdenuit's departure in September 1797, Saint-Mémin remained the sole user of the *physiognotrace*. The process combined the art of drawing, necessary to make a resembling and refined portrait, with the possibility of replicating it in several copies by its reduction (thanks to a pantograph) and engraving. From the original drawing, called the "grand trait", the artist executed a dozen miniature prints in the shape of a circular medallion. Févret de Saint-Mémin charged 25 dollars for a male portrait and 35 for a female portrait and sold each drawing together with twelve aquatints and the copper plate that was used for etching. There are several collections of his engraved portraits, including 800 in the National Gallery of Art in Washington (formerly the collection of the Corcoran museum) and 400 and 50 in the Prints Cabinet of the Bibliothèque Nationale in Paris. The National Portrait Gallery of the Smithsonian Institution also preserves several hundreds. While documenting the prominent part of the American society of his time, from Presidents Washington, Adams, Jefferson, Madison, Franklin to Native American chiefs, Févret de Saint-Mémin did not limit himself to portraiture and also made landscapes and vignette illustrations.

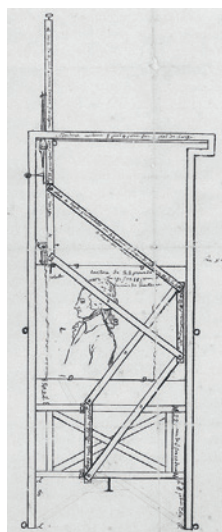


Fig. 1

E. Quenedey, *Sketch of the physiognotrace invented by Gilles-Louis Chrétien*, Paris, BNF, circa 1788 (Inv. Est. Dc. 65b pet.fol.)





Fig. 2
C.B. Févret de Saint-Mémin, *Portrait of Georges Arnold Fitzwilliam*, engraving, National Portrait Gallery, Smithsonian institute, gift of Mr. and Mrs. Paul Mellon, (Inv. S/NPG.74.39.2.26)



Fig. 3
C.B. Févret de Saint-Mémin, *Portrait of Eleanor Ramsay Fitzwilliam*, engraving, National Portrait Gallery, Smithsonian institute (Inv. S/NPG.74.39.16.10)

After a first visit in 1810, Saint-Mémin returned definitively to France in 1814. He replaced Claude Houin as curator of the Dijon museum where he found several of his family's paintings now owned by the museum. He held this position until his death, had many works restored and made the remarkable acquisition of the *Nativity* by the Master of Flémalle. He initiated the rearrangement of the vast Guards Room of the former ducal palace, which was opened to public in 1827 and contained many tombs of the Dukes of Burgundy, altarpieces, Gothic woodwork, thus contributing to the rehabilitation of the Middle Ages and medieval art. Saint-Mémin also founded the Dijon Society of Friends of the Arts in 1837.

These two beautiful portraits bear the labels probably dating to the late 19th century or the early 20th century, which identify models as "Georges Fitzwilliam, an Englishman" and his wife Eleanor Ramsay Fitzwilliam. However, the engraved portrait of George Fitzwilliam in the National Portrait Gallery of Smithsonian University bears an inscription on its original mount that mentions "Wm Ramsey", which could lead to question the information provided by the back labels. In fact, as Ellen Miles explained in her book on Févret de Saint-Mémin, these inscriptions, albeit made by the artist himself, sometimes contained errors; the person represented here, as confirmed by the family archives of Georges Arnold Fitzwilliam, is an English merchant born in Shoreditch, who went to live in New York and then left for Trinidad after having married Eleanor Ramsay in 1794. As for Eleanor Ramsay, she was born in New York in 1772 and died in the same city in 1844. She was the daughter of John and Elisabeth Ramsay and the sister of Charles Ramsay, whose portrait Févret de Saint-Mémin also executed the same year.

Drawn portraits of Févret de Saint-Mémin were almost always executed in a combination of black and white chalk, which, used over prepared pink paper, acquired a very soft grey tint. They are both resembling and stylized, and their original frames, often black and gold, make of them objects of great elegance, which was undoubtedly one of the reasons for their great success in American society and particularly in New England.

1. Philippe Guignard, *Notice historique sur la vie et les travaux de M. Févret de Saint-Mémin*, Dijon, 1853, p. 8-9.
2. Gilles-Louis Chrétien, *Portrait de Thomas Bluget de Valdenuit*, Paris, Bibliothèque Nationale de France (Inv. DC-65 (B, 27)-PET FOL).







Giuseppe Bernardino Bison

Palmanova in Friuli 1762 — Milan 1844

Stage Design: A Man Hanged in a Cave

Gouache on cardboard. Inscription crossed out the back; on the recto of the backing board *par M. Mellini / Morte del Brigante maino a la spinetta ... l'anno 1810* (By M. Mellini / the death of the brigand Maino at Spinetta...the year 1810); copied into French on the mount card label: *Mort du brigand Maino tué à la Sinetta l'an 1810*.

286 x 417 mm (11 ³/₁₆ x 16 ⁷/₁₆ in.)

This dramatic, theatrical staging of a man's death fully demonstrates Giuseppe Bernardo Bison's talent as a scenographer: in a cave lit by a ray of moonlight, the lifeless body of a man appears hanging from the branch of a tree; a tree that is itself half dead; gaps in the clouds amass, filling the night sky to mirror rocky outcrops; on the right, an obelisk and a few white statues amplify the ghostly appearance of the scene. A prolific draftsman and expert painter of *vedute*, Bison trained in fresco and perspective at the Venice Academy, where he studied from 1779 to 1789. With the painter Costantino Cenedi, he learned fresco painting, and with the scenographer and quadraturist Antonio Mauro, perspective. Throughout his career, he retained a taste for matte surfaces (expressed here in his use of gouache) and bold perspectives. Author of several decorative schemes in northern Italy (at the Zannini de Lancenigo and dal Vesco de Breda di Piave villas as well as the Carciotti and della Vecchia Borsa palaces in Trieste), Bison is also a great originator of theatre sets, working for the Fenice in Venice, the Teatro Nuovo in Trieste and a large number of theatres in the Milan region. He was a regular participant in the Brera Academy exhibitions between 1833 and 1842. On the graphic side, Bison is as renowned for his virtuoso and rapid pen drawings as for his numerous gouaches.

The old inscriptions on the backing board and the verso mention the death of the brigand Maino, that is to say Giuseppe Maino or Mayno (1780-1806), a former soldier who contested the obligatory military service imposed for the benefit of the French occupiers. He became the leader of a band of brigands who raged against the French troops in the woods of Frassetta. On April 12th, 1806, Mayno was ambushed and

killed, his corpse displayed in the Piazza d'Armi in Alessandria. Popular tradition holds that a gendarme did not kill him and that he committed suicide with a pistol shot. Thus Bison's representation of the body hanging in a cave bears no relation to the bandit's death. This leads us to question the veracity of the inscriptions too, which contain other errors: the date of 1810 instead of 1806 and *Sinetta* written instead of *Spinetta* in the French transcription on the montage. The same goes for the mention of a *Mr. Mellini or Melling* who would be the author of the gouache. No known artist of this name is likely to have produced such a work so characteristic of Giuseppe Bernardino Bison, whose narrative force is never as strong as in these nocturnal, hermetic scenes. But this error does testify to the celebrity of Mayno della Spinetta, a gentleman brigand, sometimes called the *Robin Hood of Piedmont* – a celebrity conforming to the romantic vision of banditry developed in the 19th century in Gothic literature and around the mythified figure of the painter Salvator Rosa (1615-1673). The drawing is more likely a theatre design project for a romantic drama staged at the beginning of the 19th century, which remains yet to be identified.







Enlarged

Joseph-Denis Odevaere

Bruges 1775 — Brussels 1830

Portrait of Donatien Stochove in Rome

Graphite with brown wash. Signed, located and dated lower left in graphite *J. Odevaere à Rome 1807*.

165 x 165 mm (6 ½ x 6 ½ in.)

Provenance

Donatien Stochove, Bruges ; by descent to his sister, Charlotte Stochove (1765 – 1829), Bruges ; by descent to the former owners, Bruges.

Posing with Saint Peter's Basilica, Rome as a backdrop, Donatien Stochove (1778-?) is presented here as an elegant and cultured travelling man. Two works written in ancient Greek – Homer's Iliad and the Discourses of Demosthenes – are placed near him as proof of his mastery of the language and interest in ancient culture. Born into an old family from Bruges, Stochove was the direct descendant of Gisilbert Stochove, Lord of Stochove at the beginning of the 14th century and Vincent Stochove (1605 – 1679), Lord of Sainte-Catherine and Mayor of Bruges. Vincent was a gentleman to the French Ambassador located near the Ottoman Porte and a great traveller in Ottoman lands. It was doubtless Donatien Stochove's request to be portrayed like his illustrious ancestor – in the spirit of a cultivated traveller – by his compatriot, the painter Joseph-Denis Odevaere.

After studying in Paris with the Bruges native Joseph Benoît Suvée (1743-1807), Odevaere spent some time with David and won the Prix de Rome in 1804 with *The Death of Phocion* (Paris, École des Beaux-Arts). The following year, he journeyed to Italy in the company of Stochove¹ on his way to the Grand Tour, describing him as follows in his letter of November 11th, 1805 addressed to Suvée: "This young man is travelling for his education and has provided me with very pleasant company: same tastes, same curiosity, we visit everything attentively and have prolonged our trip a little with stays in different cities; little will escape us." Odevaere remained in Rome for eight years where he met up with Suvée, director of the Académie de France at the time. The three men belonged to the same intellectual circle based around Flemish artists including Martin

Verstappen, Joseph de Meulemeester, Andreas de Muynck and Joseph Ducq and French artists such as Granet and Ingres. The Italian artist Matilde Malenchini Leoni, for whom Stochove provided accommodation, also belonged to this circle. She was romantically linked to Louis de Potter whose portrait playing the guitar Odevaere painted a little later on in 1814. When Suvée died suddenly in 1807, Stochove contributed to financing a funerary monument in his honour² together with Muynck, Ducq, Meulemeester, Odevaere and Calloigne, installed in the Pantheon, Rome in 1810, but today kept in the Capitoline Museum.

Two years after his return to Belgium (1812), Odevaere was appointed court painter to William I of the Netherlands, a position that allowed him to work on the repatriation of major works by Michelangelo, Gerard David, Hans Memling and Jan Van Eyck that were seized by the French army. Inspired by the Greek War of Independence, between 1825 and 1829, Odevaere produced several paintings on the subject, including *Lord Byron on his Deathbed*.

Odevaere adopts the elegant formula of line drawing here – a formula which Ingres, in Rome since 1806, took to new heights; the model is posed in front of buildings in the Eternal City, his gaze calmly fixed on the viewer. Unlike Ingres, however, Odevaere uses wash to fill in forms and make the figure stand out from the architecture. Smaller in size than Ingres' works and square in format, our drawing emits real feeling apposite to the somewhat negative comments regarding Odevaere's uncertain talent³. The drawing's analytical style links it to his painted portraits such as *Portrait of Madame Vigier and Her Son*, 1805 – an elegant and stylized work strictly in the Neo-classical vein⁴. Or the *Full-length Portrait of Nicolas Pierre Tiolier*, also 1807, in which the model wears the same clothing as ours. It is important to bring attention to the extremely fine quality and finesse of the architectural view that unfolds behind the model, the masterly composition and the elegance of the image.

1. D. Coeckelberghs, *Les peintres belges à Rome de 1700 à 1830*, 1976, p.456. See also p. 233-234.
2. Sophie Join-Lambert and Anne Leclair, *Suvée, 1743 – 1807*, Arthena, Paris, 2017, p. 19 (note 65), 186, 356 et 377.
3. D. Coeckelberghs, P. Loze, *1770-1830 autour du néo-classicisme en Belgique*, Brusele, musée communal des beaux-arts d'Ixelles, exhibition catalogue, 1985-1986, p. 169-176; A. Haudiquet, *Les Salons retrouvés. Éclat de la vie artistique dans la France du nord 1815 – 1840*, Lille, Association des conservateurs des Musées du Nord-Pas-de-Calais, exhibition catalogue, 1993, p. 134-135 (reference by A Jacobs).
4. Sotheby's New York, 27th January 2006, Lot 333 (provenance Château de Grand-Vaux).
5. The Baron et Baronne Marcel de Villeneuve Collection.



Actual size

Pauline Auzou

Paris 1775 — 1835

Portrait of a Little Girl

Black chalk, stumping and red chalk. Numbered 90 in brown ink.
320 x 377 mm (12 5/8 x 15 in.)

Provenance

Jean Vasserot, Paris; by descent to his heirs.

This delightful portrait study of a young girl comes from the collection of the painter Jean Vasserot¹, a former student of Valenciennes who was only known through descriptions of his drawings found in Salon booklets and a few references in dictionaries. The recent dispersal of the family collection by Vasserot's descendants revealed a body of work comprising mainly drawings and small painted landscape studies. The collection also contained works by Jean-Antoine Gros², Jacques Augustin Pajou³ and Pauline Auzou⁴, revealing Vasserot's proximity to these artists who were better established in the Parisian art scene.

Jean Vasserot's second wife Charlotte Marie Avril was the daughter of the engraver Jean-Jacques Avril and Marie-Jeanne-Barnabé Auzou whose brother Charles-Marie Auzou had married Jeanne Marie Catherine Desmarquets, better known by her artist name, Pauline Auzou. Pauline Auzou's links to the Vasserot family are also attested by the presence of several of her works in the family collection and again through the mention of a portrait of Jean's brother, General Louis Vasserot that she painted in 1814⁵. Certain drawings from the dispersed Vasserot collection bear inscriptions mentioning, for example, "On this day, Pauline [...]". Therefore it seems very likely that together, Vasserot with his wife Charlotte-Marie who tried her hand at drawing flowers under the name *Caroline* (see catalogue n°39) and his son Jules-Henri, shared drawing and painting sessions with Pauline Auzou and were able to benefit from her advice. A former student of Jean-Baptiste Regnault and his wife Sophie, Auzou was present at the Salon between 1793 and 1817, exhibiting historical or genre scenes, portraits, and interiors. Her growing fame earned her two commissions from the emperor in

1812: *Marie-Louise's Farewell to her Family* and *Marie-Louise's Arrival in Compiègne* (Versailles, Musée National des Châteaux de Versailles et de Trianon). Her graphic production was significant and included numerous facial studies that were of use to the students she trained in her atelier.

Despite its provenance, this beautiful drawing cannot be attributed to Jean Vasserot himself – an appealing artist, but with limited abilities restricted to landscape drawing. On the other hand, the technique, composition and intensity of expression recall certain expressive facial studies made by Auzou. A slightly larger sheet sold at Christie's on December 15th, 2000, from a collection of drawings by Auzou, bears, like ours, a number written in brown ink in similar handwriting and employs an extremely similar technique and expressivity (Fig. 1). The graphic technique itself is entirely comparable to sheets from her early career that employ a delicate network of fine parallel hatchings, a subtle balance between smudged black chalk or charcoal and sharper lines used to draw curls of hair that bring the entire head of hair to life. On some of these sheets we observe a clever association between charcoal and a light veil of sanguine or red chalk used to animate the model's cheeks and lips⁶ as seen on our work. Our sheet is therefore most likely a drawing left by Auzou to the Vasserot family, perhaps as a reference model for Caroline Vasserot.



Fig. 1

P. Auzou, *Portrait of a Young Boy*, drawing, New York, private collection 440 x 350 mm.

1. Son of the architect François Vasserot (1750-1817), painter Jean Vasserot (1769-1837) seems to have had two brothers: Louis (1771 – 1840), brigadier general in 1813, lieutenant general in 1825, baron of the Empire in 1810, viscount in 1823 and grand officer of the Legion of Honour in 1824; and Philibert (1773-1840) – architect, cartographer and author of atlases on Paris' neighbourhoods.
2. Armor enchères, sale of 27th November 2016, Saint-Brieuc, Lot 315: *Portrait presumed to be of Jean Vasserot*.
3. Armor enchères, idem: Lot 340, *Portrait of a Young Man*.
4. Armor enchères, idem: Lots 265 and 266, *Portrait of a Man and Portrait of a Woman*.
5. Referenced in the obituary dedicated to him on June 28th, 1835 in *Journal des artistes*, p. 416.
6. See for example *Study of a Young Woman's Head*, Alexis Bordes Gallery, October 2000.

90.



François Étienne Victor de Clinchamp

Toulon 1787 — Paris 1880

A Greek Poetess Playing the Lyre, a Sleeping Woman at her feet

Oil on panel. Signed *Clinchamp* lower left.
240 x 170 mm (9 7/16 x 6 1/16 in.)

Son of an infantry captain from Toulon, François Étienne Victor de Clinchamp, known as Victor de Clinchamp, was initially destined for a naval career but had to give it up for health reasons. He turned to the arts and became a pupil of Jean-Jacques Le Barbier, Pierre Peyron and for a longer period, Anne-Louis Girodet-Trioson, in Paris. Clinchamp settled in Toulon where he produced several paintings for local churches including *The Death of Phocion*, *Jesus Healing a Paralytic*, *The Son of Zebedee* and *The Baptism of Saint Mandrier*. He painted *Purgatory* and *The Baptism of Jesus-Christ*¹ for the cathedral of Sainte-Marie (or Notre-Dame) de la Seds in Toulon and occasionally exhibited at the Salon, notably presenting *Christ on the Cross* in 1841. Not only a painter, Clinchamp was also a poet, geometer and writer who published several treatises on perspective: the first in 1820, then on the perspective of shadows and reflections in 1826 and on linear and aerial perspective in 1840. He also wrote a number of fables (a collection of which belongs to the Bibliothèque nationale de France), plays and theoretical and practical memoirs on painting and the arts in general. A book of poems written and illustrated by Clinchamp was put up for sale in 2022². He taught drawing at the naval school in Toulon until 1824 and ran a busy private studio. A corpus of his work is yet to be studied and assembled.

The subject of this nocturnal scene is not easy to identify with certainty. Two women are standing on a promontory, one dressed in blue playing the lyre while the other who is dressed in red (and whose bare shoulders, red drapery and hair tied up in a red ribbon are all that can be seen) appears to be sleeping on the ground with her head resting on her folded hands. In the background, a touch of red in the shadows suggests there might be a fire, probably an altar to Venus. The woman holding the lyre turns her face towards the sky to receive the silvery light of the moon, the only source of light reflected on her white garment and the flesh of her bare arms. The chiton

belted at the waist, the large piece of draped fabric that covers it and her sandals and headdress all appear to be part of Greek dress. The four-stringed lyre that she holds in her hand also belongs to the ancient Greek world. The figure and the lyre both evoke Sappho, but could this be the poetess from Mytilene? The invocation of the moon and the starry sky is reminiscent of her poetry; James Pradier depicted her with a four-stringed lyre (Fig. 1). However, the presence of her sleeping companion does not correspond to anything specific to Sappho's traditional iconography – she is usually depicted alone in Lefkada. Unless this figure is, in the artist's imagination, one of her companions on the island of Lesbos or some kind of allegory of night and sleep.

Drawings by Girodet (published posthumously by his pupil Chatillon³) show that he devoted himself to Greek subjects from the early 1810s until his death, producing illustrations for Virgil's *Aeneid*, Anacreon's *Odes* and the life of Sappho, which were engraved by his pupils and published posthumously. This may have influenced Clinchamp who was a pupil of Girodet at the time. Despite the difficulty in explaining the subject, this elegiac scene remains seductively romantic in its musical subject and its strange night-blue atmosphere.



Fig. 1
J. Pradier, *Sappho*,
Paris, Orsay Museum.

1. C. Ginoux, "Notice historique sur les églises des deux cantons de Toulon et description des objets d'art qu'elles renferment, Commune de Toulon, ville / Église Cathédrale de Sainte-Marie", Réunion des sociétés des Beaux-arts des départements, 1895, chapter IX, p. 197 and 198.
2. Million et associés, 24th November 2022, Lot 130.
3. *Aeneid, Suite of line drawings by Girodet, lithographs by his students: M.M. Aubry, Lecomte, Chatillon, Counis, Coupin, Dassy, Dejuinne, Delorme, Lancrenon, Monanteuil, Pannetier*, Paris, Noël aîné, 1824; *Anacreon. Collection of compositions drawn by Girodet and engraved by his student M. Chatillon with the prose translation of the poet's work also done by Girodet*, Paris, Chaillou-Potrelle, 1825; *Collection of compositions drawn by Girodet, and engraved by his student, M. Chatillon; with a notice on the life and works of Sappho*, Paris, Chaillou-Potrelle, Jules Renouard, 1827.



Caroline Vasserot

Active at the beginning of the 19th century

Bouquet of flowers on an entablature

Watercolour on vellum. Signed and dated on the lower right

Caroline Vasserot 1814.

482 x 365 mm (19 x 14 3/8 in.)

Provenance

Jean Vasserot, Paris; by descent to his heirs.

Exhibition

Probably in the 1814 Salon, Paris, Livret n° 922.

This refined work, carefully executed on vellum and signed and dated by its author, is most likely the *Bouquet of Flowers* watercolour exhibited at the 1814 Salon by Madame Vasserot – the only listed work by this almost unknown artist. It comes from the Vasserot family collection that was dispersed in public sales between 2016 and 2022. Jean Vasserot (1769-1837) is the painter most well known to art historians from the Vasserot family. There are a couple of mentions of his works scattered across the Salon booklets, which specify that in 1800 he was a student of Valenciennes, as well as a short biography and an enumeration of his landscape drawings by Émile Bellier de la Chavignerie¹. These few sources long constituted the only information we have on Jean, though we also know that he painted medallions for the emperor's bathroom in Rambouillet in 1809. The dispersal of the family collection by Jean's descendants revealed a corpus oeuvre composed mainly of drawings and small painted landscape studies and also works by Jean-Antoine Gros (1771-1835), Pauline Auzou and Jacques Augustin Pajou (1766-1828) – a testament to Jean's proximity to these artists.

Madame Vasserot, who thereon signed herself as *Caroline*, is mentioned in the Salon booklet as living at 35 rue de l'Odéon², a famous address since it also housed Constance Marie Charpentier from 1812 to 1814³. It also happened to be Jean Vasserot's home when his second wife, Charlotte Marie Avril, died in 1815; Charlotte Marie was the daughter of the en-

graver Jean-Jacques Avril and of Marie-Jeanne-Barnabé Auzou, who was herself the sister of Charles Marie Auzou, Pauline Auzou's husband⁴. The couple married a few months after the death of the painter's first wife, Marguerite Sophie Adelaïde Faigré, in 1805, with whom he had a son, Jules-Henry Vasserot (1797-1850) who enrolled at the Beaux-arts in 1816.

So it appears that Madame Vasserot was in reality none other than Jean Vasserot's second wife, Charlotte Marie, who signed the work with a first name that was not her own just as Auzou's wife, Jeanne-Marie-Catherine Desmarquets, called herself *Pauline*. Any other hypothesis is too difficult to justify: Jean Vasserot had no daughters and his son Jules-Henry was too young to be married in 1814. We know of no niece and his nephews – his brother the cartographer Philibert's sons – were also too young to be married in 1814. Jean's other brother, General Louis Vasserot, died without issue.

The beauty of this work speaks volumes about its author's talent. The drawing of the flowers and leaves is perfectly mastered. The white porcelain cylinder vase with a flared neck stands out perfectly on an equally white background – a graphic feat of great elegance. Its association with the deliberately pale colours of the flowers, leaves and marble entablature gives the entirety a markedly stylized, marmoreal tone. Flower painting was the preferred field for young ladies of this era. They attended the official Jardin des Plantes painter, Jan Franz van Dael's lessons at his workshop in the Sorbonne chapel between 1777 and 1818 (depicted by Philippe Jacques van Brée), or studied under Pierre Joseph Redouté's guidance in the Buffon room at the Jardin des Plantes as recorded in a watercolour by Julie Ribault (Cambridge, Fitzwilliam Museum, Inv. PD. 5-2008). Our work demonstrates that Charlotte-Marie, alias *Caroline*, was an excellent student in the field.

1. Émile Bellier de la Chavignerie, *Dictionnaire général des artistes de l'école française depuis l'origine des arts du dessin jusqu'à nos jours*.
2. Number 35 rue de l'Odéon corresponds to today's number 21 (see Cadastre de Paris (1810-1836), plan du 42^e quartier, *îlots* 26 et 27, F/31/94/22). There are several buildings spread around a central courtyard, some overlooking rue de Voltaire (today rue Casimir Delavigne). This is the case for the Vasserot house (A.N. ET.LIX.446).
3. Before living in the building at 35 la rue de l'Odéon, Constance Marie Charpentier lived at number 21 on the same street (formerly 17 rue du Théâtre-Français), like the painter Louis Lafitte.
4. See the posthumous inventory drawn up after Charlotte Marie Avril's death on October 21st, 1815, by the notary Langlacé (AN ET LIX 446, July 10th, 1816). Pauline Auzou painted Jean Jacques Avril's portrait.



Théodore Géricault

Rouen 1791 — Paris 1824

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 ½ x 6 ⅛ 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 Mecklenburgers¹ - and, enriched by his training with Carle Vernet and by the Italian journey, this vision however did 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 Elsmore.

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»² 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*³ 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 19th 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) 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.



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



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



Actual size



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

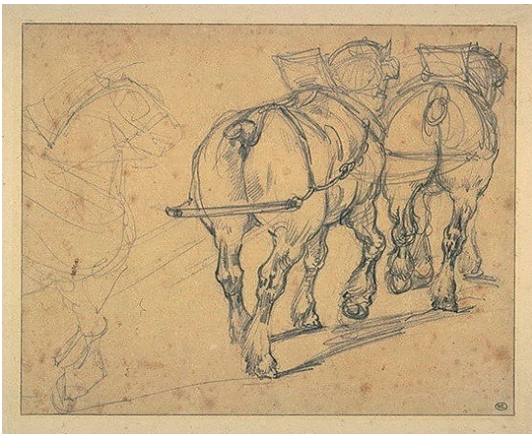


Fig. 4
T. Géricault, *Two Dray Horses Seen from Behind*, Paris, Louvre Museum (Inv. INV 26740, recto).

A sheet in the Louvre 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 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 French⁴. 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 horses⁵.

The present sheet reveals a remarkable sense of perspective and a virtuoso draughtsmanship. The ability and effortless 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.»⁶

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 Clement, 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 VI, 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.



Enlarged

5

Jacques-Raymond Brascassat

Bordeaux 1804 — 1867

Young Girl from Ischia at the Fountain

Oil on paper.

Located and dated *ila Ischia avril 1828* lower left.

354 x 278 mm (13 15/16 x 10 15/16 in.)

Provenance

Bequest from the artist to his friend Xavier Paulinier; Collection of the late Mme P[aulinier], *Tableaux et études par Brascassat* (Paintings and Studies by Brascassat), Paris, June 5th, 1889, no. 23, “Femme arabe à une fontaine” (Arab woman at a fountain).

Trained in Bordeaux by his adoptive father the landscape painter Théodore Richard and with Louis Hersent in Paris, Jacques-Raymond Brascassat then had the opportunity to stay in Rome from 1826 to 1829 thanks to the support of the Duchess of Berry and a scholarship granted by Charles X. Following the example of all his comrades, the young painter made frequent excursions into the Roman countryside, making depictions of Roman picturesque landscapes and ancient sites and ruins on several occasions. Like most students at the Académie de France, Brascassat was encouraged to draw extensively in the Roman countryside, but we know from his first biographer, Charles Marionneau, that he particularly enjoyed drawing in autumn¹. He learnt how to exploit the light, the russet colours and those tormented skies: his landscape paintings often have a golden hue, contrasting light and stormy atmosphere. In Italy, he met Camille Corot, André Giroux and Léopold Robert, and Swiss painters Friedrich Horner and Karl Ulrich, but most notably Léon Fleury with whom he formed a long and solid friendship. In the spring of 1828, on his way to Sicily, he visited the isle of Ischia, where as usual, he produced several drawn and painted studies including our example. Brascassat returned to Ischia in 1829 – recorded by certain localized and dated studies (For example, Reims, Inv. 936.15.243). The Musée des Beaux-arts in Reims owns numerous drawings and oil studies that represent landscapes from the isle of Ischia, Procida and others, or women wearing their island’s traditional costume (Fig. 1). He also enjoyed painting the picturesque costumes of Roman and Calabrian women (Fig. 2).

Brascassat subsequently devoted himself almost exclusively to animal painting. The bull would become his favourite motif in the tradition of 17th century Dutch taste that was already appreciated by certain 18th century French artists such as Fragonard. Louis Hersent’s portrait of Brascassat displays the artist seated in front of two paintings of herds of cows. Whether he paints landscapes or animals, Brascassat’s touch remains neo-classical – that is to say rather smooth and precise. According to Pierre Miquel, together with André Giroux, he brings, “new blood to declining neo-classicism.”²

This delightful study of a young woman from Ischia was one of the works bequeathed to Xavier Paulinier, friend, heir and Brascassat’s executor under the codicil of October 20th, 1865³. The artist bequeathed his friend “all his paintings, studies, small copies and paintings” apart from those intended for other friends. The codicil reverts the will of October 11th in which the artist requested that all of his work be burned. Madame Paulinier, herself a miniaturist who exhibited at the Salon, inherited this collection, which was sold upon her death in 1889. The artist is particularly inspired by the pleats typical of traditional costume, the beauty of the young face whose distracted, amused expression he captures particularly well and by the array of life presented before him.



Fig. 1

J.R. Brascassat, *Study of two Women in Procida*, Reims, Musée des Beaux-arts (Inv. 936.15.571).

1. C. Marionneau, *Brascassat, sa vie et son œuvre*, Paris, veuve de Jules Renouard, 1872, p.104.
2. Pierre Miquel, *Le paysage français au XIX^e siècle 1824-1874. L'école de la nature*, Maurs-la-Jolie, éditions de la Martinelle, 1975, vol. I, p. 62.
3. C. Marionneau, *op. cit.*, p. 389.





Fig. 2
J.R. Brascassat, *Young Woman from Rome carrying water*,
Reims, Musée des Beaux-arts
(Inv. 936.15.100).





Enlarged

François-Victor-Éloi Biennourry

Bar-sur-Aube 1823 — Paris 1893

Draped figure: Study of a Pilgrim

Black chalk on blue grey paper, squared. Signed and inscribed
Église de sainte Eustache / chapelle des œuvres de miséricorde /
Biennourry lower left.
445 x 287 mm (17 ½ x 11 ⅝ in.)

Provenance

Albert Finot, Troyes (Lugt 3627); W. M. Brady & Co Gallery,
New-York.

Literature

W. M. Brady & Co, *Master Drawings, Oil Sketches and Sculpture*
1700-1900, New York, 2007, n° 21, illustrated.

After three years of training at the École des Beaux-arts under Michel Martin Drölling, Biennourry won the Prix de Rome in 1842 with *Samuel Anointing David* (Paris, Beaux-Arts), opening the doors to the Villa Medici where he stayed for a year. Back in Paris, he debuted at the 1849 Salon with *The Rich Man* (Luke 16:19-31). In the following years, busy with numerous commissions for religious decorative schemes, he only exhibited portraits. After working on the Saint-Roch decorations in 1848 and the Saint-Pierre and Saint-Paul chapel in the Saint-Séverin church in 1852, Biennourry participated in the restoration of Saint-Eustache, carried out by around twenty Academy painters between 1842 and 1860. In 1854 in collaboration with Eugène Damery (Prix de Rome of 1843) he created the mural *The Works of Mercy* for Saint-Eustache. Among these works, the *welcome of pilgrims*, is represented by the painted figure for which this drawing is a preparatory study, with differences – the figure of a walker advancing with stick in hand.

In parallel with his creation of numerous decors for religious or official buildings, Biennourry was also the imperial court's favourite artist and in 1860 was entrusted with the decoration of the Empress's apartments in the Tuileries and the Emperor's study. The artist saw these decors – more than a

hundred compositions, of which he had exhibited preparatory drawings for the Salons of 1863, 1864 and 1865 – destroyed during the fire of 1871. He resumed regular exhibiting at the Salon at the end of 1869, showing historical compositions with antique subjects: *Apelles painting his Judgement of Midas* and *Aesop and his master Xanthus* (respectively 1867 and 1869, both at the Museum of Fine Arts in Troyes). After the fall of the Second Empire, however, Biennourry lost the official support he enjoyed and did not integrate either the Institut or the École des Beaux-arts (except as a member of the jury in 1868).

Often executed in black chalk enhanced with white chalk on coloured paper, Biennourry's drawings manifest his attachment to academic graphic culture, particularly that of the 17th century, though enriched with an Ingresque line. His method of preparing his painted figures with beautiful, extensive studies is reminiscent of the method introduced by Simon Vouet and widely adopted by Charles Lebrun, as is his choice of postures, attitudes and classic gestures for his figures. Kneeling or standing – arms outstretched – in postures that are both expressive and full of restraint, he envelops his figures in ample drapes. The squaring and annotations frequently found on his drawings also indicate the meticulous methodology of this artist whose professional trajectory is yet considered singular and whose personality is sometimes perceived as fanciful. The Metropolitan Museum in New York owns a study of a woman distributing bread, a preparatory sketch for this same composition that symbolizes the obligation to feed the poor (Inv. 1998.406.2, gift of Mr. Alexander B.V. Johnson and Roberta J.M. Olson; 400 x 251 mm).



Fig. 1
F.V.E. Biennourry, *A Woman Distributing Bread from a Basket*, New York, Metropolitan Museum (Inv. 1998.406.2).

da. teste in qua teste vultuosa



Eglise St. Eustache
Chapelle de St. Jean
Milan
Blessure

Édouard Louis Dubufe

Paris 1819 — Versailles 1883

Portrait of Louis-Napoléon Bonaparte (1856 - 1879) aged three

Oil on paper mounted on canvas.

Located, dated and signed *Palais de St Cloud 10 août 1859 / Édouard Dubufe* lower left.

644 x 536 mm (25 3/8 x 21 1/16 in.)

Provenance

Château de Saint Cloud, Emperor Napoleon III's bedroom; (between 1859 and 1870) Camden Place, then Farnborough Hill, England; Eugénie de Montijo Sale, Christie's London, July 1st, 1927, *Le Prince Impérial enfant, Saint Cloud, 10 août 1859* (The Prince Imperial as a Child, Saint Cloud, August 10th, 1859): £89 5s.

Literature

Marius Vachon, *Le Château de Saint-Cloud, son incendie en 1870. Inventaire des oeuvres d'art détruites ou sauvées (Château Saint-Cloud – the 1870 Fire. Inventory of destroyed or saved works of art)*, Paris, A. Quantin, 1880, p. 56; “Chambre à coucher/ Tableaux: Portraits du prince impérial, du prince Eugène, de la reine Hortense, du roi Louis”; (“Bedroom / Paintings: Portraits of the Prince Imperial, Prince Eugène, Queen Hortense, King Louis”); Emmanuel Bréon, *Claude-Marie, Édouard et Guillaume Dubufe, Portraits d'un siècle d'élégance parisienne* (Claude-Marie, Édouard and Guillaume Dubufe, Portraits of a Century of Parisian Elegance), Paris, Délégation à l'action artistique de la ville de Paris, 2004, p. 29 and 165.

Son of the painter Claude Dubufe and father of Guillaume Dubufe, Édouard Dubufe was one of the most prominent portrait painters of the Second Empire along with his peer, Franz Winterhalter. After being trained by his father, Édouard studied under Paul Delaroche and completed his training with a trip to England between 1848 and 1851 and a visit to Italy in 1852. His full-length portrait of Napoleon III painted

in 1853 (Paris, Musée d'Orsay) and those of Empress Eugénie painted in 1853 and 1854 (Compiègne, Musée du château, inv. IMP 292, and Versailles, Musée national des châteaux de Versailles et de Trianon, MV 5829; RF 2279) launched him as a fashionable portrait painter, making him the obvious choice to produce the effigy of the young Prince Imperial, Louis-Napoleon Bonaparte, born on March 16th, 1856. In his catalogue on the Dubufe family, Emmanuel Bréon mentions that a portrait of the young prince was offered to the emperor on August 25th 1859 as a gift on his feast day, Saint Louis' day. Painted a few days earlier, on August 10th 1859, the present portrait might well be this gift.

Godson of Pius IX and Queen Victoria, Louis-Napoleon – the «son of France» as recorded in his baptismal records – was the only son and pampered child of Napoleon III and Eugénie de Montijo. Destined to succeed his father on the imperial throne, all the imperialist party's hopes were placed on him, and from an early age, he received a complete education that associated him entirely with the political life of the Régime.

For his protection, at the age of two Napoleon III registered his son as a child of the troops of the Imperial Guard 1st Grenadier Regiment. The couturier Staub made him a grenadier uniform, which he wears in a photograph (Fig. 1) as well as in our portrait. He wore it again four days later, seated on the same horse as his father, for a parade to celebrate the return of Italian army troops to Paris.



Fig. 1
The Prince Imperial in grenadier's uniform.



Palais de St Cloud, le 20 oct 1839

Edmond Dubouffé



Fig. 2
Portrait of Louis-Napoleon Bonaparte, Prince Imperial,
after Édouard Dubufe, by Louis-Pierre Henriquel-Dupont,
engraver at Goupil & Cie, printer, 1859.

In this portrait, Dubufe employs one of the techniques that made him so successful: a portrait made with oil paint applied onto a white ground (here he uses paper, but sometimes he used canvas) so lightly that it resembles watercolour. The confidence of the portrait painter's touch and the light, elegant technique highlight the child's beauty. The artist knows how to render his prettiness, his large blue eyes and his straight nose, while softening the roundness of his cheeks and giving him a serious and mature expression that suggests the capability and firmness of character necessary for his future position. The work was distributed through lithography (Fig. 2), thus gaining the status of official portrait of the future emperor.

The imperial provenance of this work is confirmed by a photograph of the emperor's bedroom in which the portrait can be seen hanging to the left of the mirror (Fig. 3). The work was moved, along with all the furniture, in the days following the defeat of Sedan (1870) and the fall of the Second Empire. Like most of the portraits, it was returned to the Imperial family, who took it with them into exile in England, and was presumably hung in their new home, Camden Place. After Napoleon III's death, the Prince Imperial assumed his role as crown prince and led a Bonapartist party, *L'Appel au peuple*. Louis-Napoleon Bonaparte's death in 1879 in battles between South African British troops and Zulu warriors ended imperialist ambitions. In 1880, Empress Eugénie moved to Farnborough Hill where this portrait followed her. It was sold among all the Empress's effects on July 1st, 1927 at Christie's, and has not reappeared since that date.

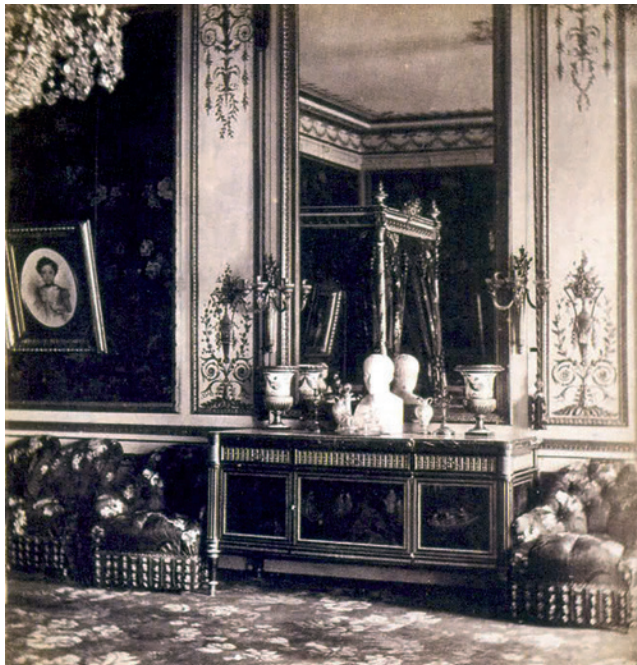


Fig. 3
Napoleon III's bedroom at Château Saint-Cloud.
The portrait is hung to the left of the mirror.





Palais de St Cloud 30 aout 1859

Edouard Dubufe

Norbert Goeneutte

Paris 1854 — Auvers-sur-Oise 1894

Woman Lying in a Bed

Oil on panel. Signed upper right *Norbert Goeneutte*.
155 x 240 mm (6 1/16 x 9 7/16 in.)

A student of Isidore Pils (1815-1875) at the École des Beaux-arts, Norbert Goeneutte settled in Eugène Deveria's former studio at 21 rue Bréda in Montmartre after his teacher's death. At 'Chez le père Lathuille' restaurant, address n° 7 Avenue de Clichy, Goeneutte mixed with Georges Rivière, Émile Zola, Édouard Manet, Edgard Degas and Pierre-Auguste Renoir. He posed for the latter and featured in the paintings, *Dance at le Moulin de la Galette* (Paris, Orsay Museum), *The Swing* (Paris, Orsay Museum) and *In the Garden – Under the Arbour at the Moulin de la Galette* (Moscow, Pushkin State Museum of Fine Arts). Goeneutte learned the art of engraving with Marcellin Desbouts, his studio neighbour, and in 1876, published engravings with Henri Guérard, Eva Gonzales' husband (she herself a student of Manet), in the journal, *Paris à l'eau-forte*. Two of Goeneutte's sisters, Reine and Nathalie, took care of Eva's young son upon his mother's death, as evidenced in the delightful painting *La toilette de Jean Guérard* (London, Christie's, June 17th, 2004, Lot 35). Goeneutte quickly became extremely proficient in the art of engraving, mastering every technique and producing illustrations for *L'Art de la mode* magazine. His engraved oeuvre comprises more than two hundred works. From rue Houdon to rue de Rome, Goeneutte lived and painted the district between Montmartre, Clichy and Nouvelle Athènes; he frequented 'Café Guerbois', 'Au tambourin' restaurant, 'Café de la Nouvelle Athènes' and socialised with the entire Parisian art scene. Goeneutte travelled to London in 1880, to Normandy in 1881 with the collector Hippolyte Fortin, to Honfleur and the Netherlands in 1887 and to Venice in 1890. Suffering from heart disease, he decided to follow the advice of his family doctor and settle in the countryside. He chose Auvers-sur-Oise where he found many artists in the circle of Charles-François Daubigny, including his friend the impressionist painter Eugène Mürer as well as Doctor Gachet whose portrait he painted in 1891 (Paris, Orsay Museum). A prolific painter despite his failing health, Goeneutte exhibited regularly in various Parisian Salons from 1876 until 1894, the year of his death.

Goeneutte is at the height of his powers in this delightful panel depicting a young woman sleeping, using only flesh pink and grey – two shades that seep through the dominant white. He works easily with areas of bare wood, used to bring out subtle red nuances in the whole. A few touches of black harmonise the ensemble, a lesson certainly learned from observing the works of Manet. The scene is quickly sketched on a small panel of thin wood, which helps to give an atmosphere of intimacy and immediacy specific to impressionist painting. Goeneutte used these small wooden panels frequently, both for landscapes like *Balade sur la plage du Tréport* (*Walk on the Tréport Beach*, Pestel-Debord, June 27th, 2012, Lot 40) and for figure studies or street scenes, for example *Marin sur la digue par gros temps* (*Sailor on the Jetty in Bad Weather*, Rossini, March 27th, 2018, Lot 80) or *Un coin de Paris ou la colonne Morris* (*A corner of Paris or the Morris Column*, Millon & associés, March 25th, 2015, Lot 47). The intimate atmosphere of the subject and the sense of immediacy conveyed by its treatment are reminiscent of some of Goeneutte's best etchings, such as *Smiling Woman Reclining on a Sofa*¹ (Fig. 1), *Somnolence by the fire*² (before 1888) and *Somnolence*³ (circa 1888, in sanguine style).



Fig. 1

N. Goeneutte, *Smiling Woman Reclining on a Sofa*,
Washington, National gallery of art (Inv. 1974.103.3).

1. Washington, National Gallery of Art (Inv. 1974.103.3), drypoint.
2. Paris, Musée Carnavalet (Inv. G14365), etching, drypoint and aquatint (159 x 236 mm, margins: 173 x 243 mm).
3. Galerie Paul Prouté, *Norbert Goeneutte*, catalogue juin 2021, n° 5, p. 6, soft varnish, sanguine manner, (222 x 287 mm, margins : 232 x 300 mm).



Hippolyte Berteaux

Saint-Quentin 1843 — Paris 1926

Young Man Playing the Flute

Charcoal, coloured chalks and watercolour on prepared tissue paper mounted on cardboard; white highlights in gouache and white chalk. Signed and dated in charcoal lower right *H Berteaux 1909*; illegible inscriptions on the upper left *omoplate* (shoulder blade)... Original gilded cardboard mount. 560 x 255 mm (23 x 11 in.)

A student at the Academy of Fine Arts, Hippolyte Berteaux trained in the workshops of Hippolyte Flandrin, Léon Cogniet and Paul Baudry where he studied an academic style born of neo-classicism and romanticism. He exhibited at the Salon for the first time in 1870, an initiatory experience after which he embarked on a trip to Istanbul. Berteaux worked for the Ottoman court's moneychanger, Agop Köçekoğlu, from 1872 to 1875, creating a greatly admired decor for his winter residence in Beyoğlu (Pera Street), which quickly earned him further commissions. He also produced portraits of Sultans Selim III and Mahmud III on horseback and several easel paintings that were highly appreciated by Istanbul critics, including one that he sent back to the Salon of 1876. Back in France, Berteaux settled in Nantes where he painted several public decors including the Théâtre Graslin ceiling (1881) and the staircase in the Museum of Fine Arts. He created the *Souvenir de la Fête Nationale* (Remembrance of the National Holiday, 1895) decor for the Lobau gallery in the Hôtel de ville (City Hall), Paris, the large sketch for which is kept at the Petit Palais (Museum of Fine Arts of the city of Paris). The Nantes Museum of Fine Arts owns some of Berteaux's most beautiful works.

This elegant composition shows a young man playing a small flute, seen from behind, at his feet, a shrub with discreet foliage. This is certainly a preparatory study for a detail in a painted decor based on the theme of Music. The silhouette of the young man is sketched spontaneously on the right – the artist intended to familiarise himself with pose and proportions – demonstrating that Berteaux, whose practice is anchored in a solid academic culture and strong graphic technique, probably did not need to prepare separate studies to realise this figure, the light sketch having served as his inceptive thought.

In this near monochrome composition, the young man's figure stands out in a wonderfully elegant way, volume highlighted by the luminous play of white highlights applied with gouache and white chalk in skilful, rounded hatchings and a fluid line that emphasizes the contours of the body. The background was treated with brushstrokes of diluted white and traces of coloured chalk, while the grey wash used in the hair and on the tree stump was likely achieved by applying watercolour to the charcoal. The complexity and richness of the means used testifies to the artist's excellent technical mastery. The work incorporates handwritten notes about the impact of the instrument on the body, verifying Berteaux's concern for anatomical accuracy.

The Petit-Palais owns three other works most certainly drawn in connection with the same decor, which also present naked male figures playing musical instruments: *Two young naked boys playing the horn* (Fig. 1)¹, *Young naked boy playing the drum* (Fig. 2) and *Young naked boy playing the bugle* (Fig. 3). Larger in size and with red backgrounds, these preparatory sketches contain anatomical annotations as does our drawing; repeated details or sketches of the silhouette on the side, and golden cardboard mounts intended to represent the layout of the decor. Our sketch is smaller and browner in colour and undoubtedly relates to a part of the decor where space was more limited with different lighting.



Fig. 1
H. Berteaux, *Two young naked boys playing the horn*, Paris, Petit-Palais (Inv ppd 4496).

1. Paris, Petit-Palais museum :Inv. ppd 4494 (80 x 30 cm) ; Inv. ppd 4495 (80 x 32,8 cm) ; Inv. ppd 4496 (80 x 58,6 cm).



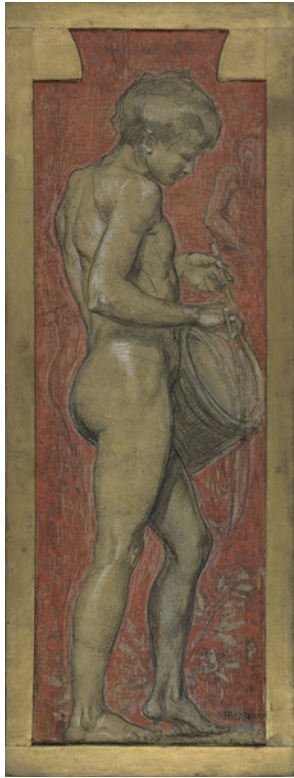


Fig. 2
H. Berteaux,
Young naked boy playing the drum,
Paris, Petit-Palais
(Inv. ppd 4494).



Fig. 3
H. Berteaux, *Young naked boy playing
the bugle*, Paris, Petit-Palais
(Inv ppd 4495).



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