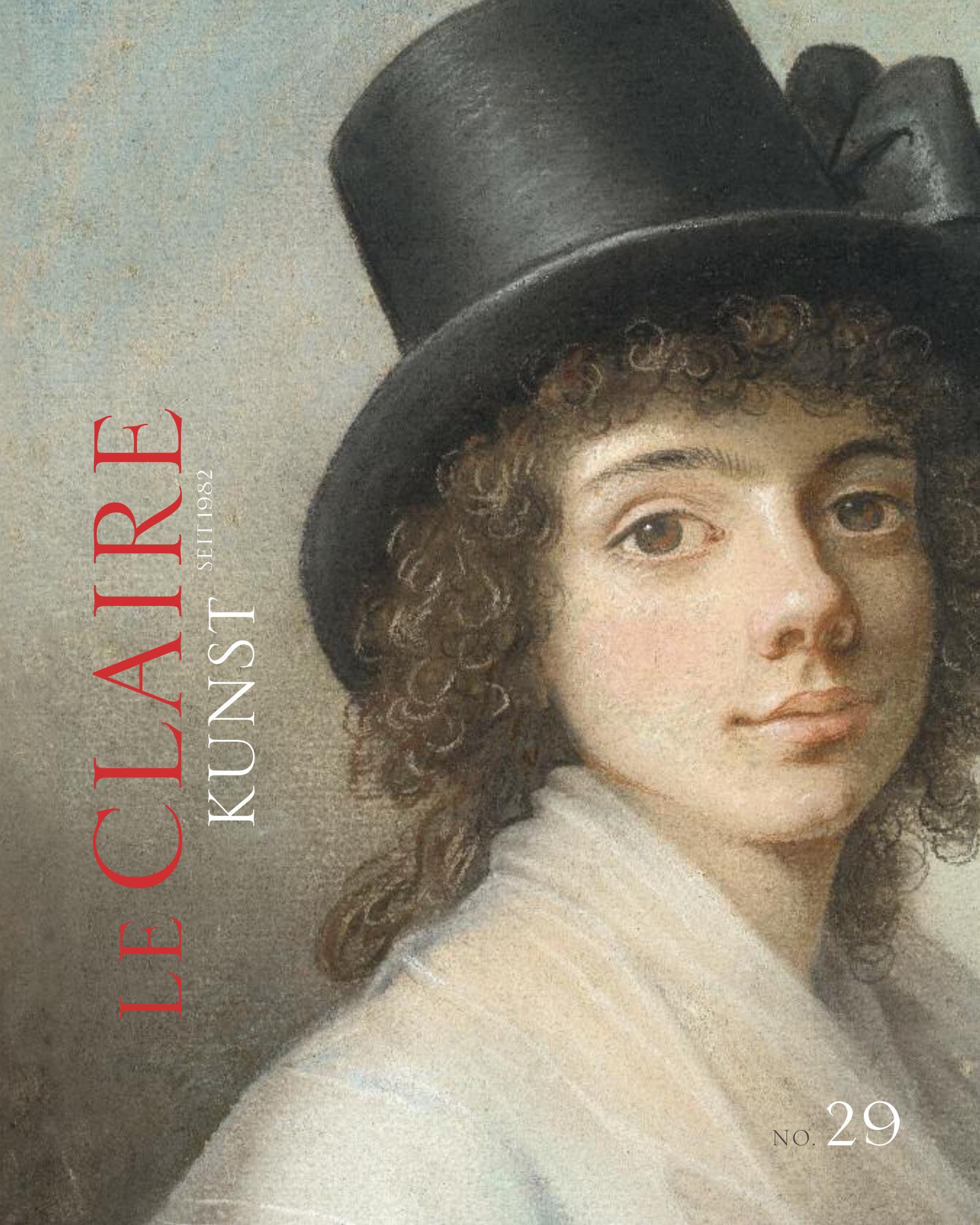


LE CLAIR

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Four Centuries of Master Drawings

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KAROLINE VON KÜGELGEN

THOMAS AND GIANNA LE CLAIRE

GERHARD KEHLENBECK

Drawings have an universal appeal. We are more familiar with them than with any other art form, for we handle many of the materials that go into the making of a drawing almost daily, whether sketching or writing in pencil, pen and ink, crayon or chalk. No other medium reveals the artist's thought processes and abilities with such intimacy and directness.

As the famous collector Louis-Antoine Prat writes, *Obviously, collecting art is much more gratifying than checking stock prices every day. Moreover, the works are there, on your walls. You need no longer be concerned about their value; you can simply look at them.(...) The only happy collector is the one who considers money merely a means. And the less money he has, the prouder he can be of the collection that he has assembled.*¹ This is the advantage and the distinctive feature of the Old Master market, coupled with dwindling supply and increasing demand – and the sheer beauty, immediacy and appeal of the works we collect.

We are indebted to all the experts and friends who have contributed so generously with their advice and assistance in the preparation and design of this catalogue. Our special thanks go to Louis de Bayser, Antoine Bêchet, Katrin Bellinger, Laura Bennett, Jonathan Bober, Jaap Bolten, Stefan Borchardt, Mark Brady, Barbara Brejon de Lavergnée, Max Browne, Victor Carlson, Hugo Chapman, Sonia Couturier, Sue Cubitt, Bruno Desmarais, Marie-Anne Dupuy-Vachey, Walther Feilchenfeldt, Peter Funnel, Patrick Gabler, Martin Grässle, Philip Heigener, Wilhelm Hornbostel, Hendrickje Kehlenbeck, Atelier Keller & Linke, Hansjörg Krug, Marcus Marschall, Isabelle Mayer-Michalon, Mary Newcombe-Schleier, Benjamin Peronnet, Roger Quarm, Theodore Reff, Marie Ursula Riemann-Reyher, Gerlinde Römer, Gregory Rubinstein, Alan Salz, Kyoko Shimono, Annemarie Stefes, Perrin Stein, Mary Anne Stevens, Andreas Stolzenburg, Margret Stuffmann, Jennifer Tonkovich, David H. Weinglass, Thomas Williams, Thomas and Christian Zwang.

Thomas and Gianna le Claire

¹ Louis-Antoine Prat, *The Tell-Tale Heart*, in *Passion for Drawing – Poussin to Cézanne, Works from the Prat Collection*, exhib. cat., Virginia 2004, p.23.

NICCOLÒ MARTINELLI, IL TROMETTA

C.1540/5 PESARO - ROME 1611

1 *The Virgin and Child with the Young John the Baptist*

Pen and brown ink, grey-brown wash on laid paper.

190 x 237 mm

PROVENANCE: K. E. Hasse (Lugt 860, 861) – E. Ehlers [his sale, C. G. Boerner, *Handzeichnungen Alter Meister des XV. bis XVIII. Jahrhunderts aus dem Besitze von Frau Geheimrat Ehlers, Göttingen und andere Beiträge aus Privatbesitz, dabei die Sammlung Dr. Gaa, Mannheim, 164, Leipzig, 9-10 May 1930, lot 196, as Italienischer Meister des 16. Jahrhunderts*] – Private collection, southern Germany

Niccolò Trometta left Pesaro for Rome as a young man to study under Taddeo Zuccaro. Zuccaro and his younger brother Federico were also natives of Pesaro. It is thanks to John Gere that Trometta's work has been recognized and a number of drawings once traditionally attributed to the 'circle of the Zuccaros' have been reattributed to the artist. Gere noted closer stylistic relationships between the work of Trometta and Taddeo Zuccaro – rather than Federico's work – while nonetheless identifying Trometta as 'a clearly defined individual'.¹ Trometta's altarpieces in his native Pesaro played a key role in importing the Roman late *maniera* to the Marches.² With the notable exception of the frescoes for the church of S. Maria in Aracoeli in Rome, which rank as his greatest achievement, few works by Trometta survive.

The present drawing, previously attributed to Andrea Meldolla, called il Schiavone, is now firmly given to Trometta. Philip Pouncey, commenting on the sheet, noted that despite differences in technique there are remarkable similarities in facial types to those depicted in a drawing in the British Museum [*The Sposalizio*, fig. 1].³ John Gere also argued in favour of Trometta's authorship.

In the absence of any links to paintings or commissions it is impossible to establish a precise dating or purpose for the drawing. The sheet is entirely consistent with Trometta's style and his use of distinctive morphological features – pointed chins, tightly curled hair and attenuated proportions⁴ – is further evidence of his authorship. The intimacy of the scene derives from his combination of pen and ink for the depiction of narrative detail with a broader, more atmospheric handling of the subject using fluid strokes of wash. This was his preferred technique.



Fig. 1: *The Sposalizio*, pen and brown wash, heightened with white, on blue paper. 403 x 266 mm. British Museum, London.



LUCA CAMBIASO

1527 MONEGLIA - MADRID 1585

2 *St. Benedict Preaching*

Pen and brown ink and brown wash on paper.

362 x 240 mm

PROVENANCE: Giuseppe Vallardi, Milan (Lugt 1223) - Charles Ryskamp, New York

Scholarly opinion has long identified the subject of this striking drawing as St. Benedict preaching to a group of monks. Indeed, the Saint's didactic gesture brings to mind the first sentence of the prologue to the *Regula Benedicti*: *Listen carefully, my son, to the master's instructions, and attend to them with the ear of your heart.*

Luca Cambiaso was a Genoese painter and draughtsman. He was an artist of precocious talent – his highly accomplished frescoes in the Palazzo Doria-Spinola, now the Prefettura, in Genoa were painted in 1544 when he was only seventeen. He went on to become the dominating figure in sixteenth-century Genoese painting, running a large and productive workshop. The monumentality of his figures owes much to Michelangelo just as the softness of his modelling owes much to Correggio. But the use of dry paint and the simplification of forms are his own. This simplification is particularly noticeable in his drawings which often display geometrical forms in a way that gives them a superficially 'cubist' character. In 1583 Cambiaso accepted an invitation from Philip II of Spain to work on a decorative scheme for the Escorial. He died in Madrid while working on the project in 1585.

The present drawing is a work from Cambiaso's late years. As Jonathan Bober writes, *The extreme stylization, the radical ellipses, the almost abstract patterning of the wash all indicate its creation after around 1580, whether the artist was still in Genoa or, as the monastic subject and pronounced vertical format suggest, already at El Escorial.*¹ In accordance, Bertina Suida Manning has also noted that the drawing, which she characterizes as *very serious and statuesque, completely beyond the frivolity (for lack of a better word) of his early years [is] a work of Cambiaso's last years, if not his very last year, in Spain, at the Escorial.*²

It is improbable – for stylistic reasons – that this drawing is the *prima idea* for a more detailed version of the subject. Jonathan Bober categorizes it as an *autograph replica*, something quite common in Cambiaso's *œuvre*.³ The classification of the sheet as a *replica* rather than a *primary version* is justified, given the artificial, if not synthetic effect created by the combination of the architectural structure in the background and, as Bober writes, *the indiscriminately heavy, at points even ponderous layers of wash.* Bober also points out that [the drawing] *presupposes and abbreviates a prototype, although I do not know another, let alone superior version of this particular composition.*⁴



The modernity of this remarkable drawing lies in the simplification of form and reduction of volumes to cuboid shapes, the schematic indication of figurative and architectural elements and the use of emphatically applied wash. The central message of the drawing is carried by the disproportionately large raised hand of the Saint, placing the focus on his didactic gesture as he teaches the basic monastic virtues of humility, silence and obedience and offers guidance in daily living.

The linear abstraction of the drawing and the expressive use of brown wash recall Cambiaso's *Annunciation*, now held in the department of prints and drawings at the Musei di Strada Nuova in Genoa [fig. 1].

Fig. 1: *The Annunciation*, pen and brown ink with brush and brown wash. 197 x 143 mm. Genoa, Musei di Strada Nuova. [Inv. no. D 1866].



ABRAHAM BLOEMAERT

1561 GORINCHEM - UTRECHT 1651

3 *Study of Drapery on a Seated Figure*

Red chalk, pen and black ink, heightened with white. Framing lines in pen and black ink.

200 x 170 mm

PROVENANCE: Claude Kuhn, Basle – Kunsthandel Katrin Bellinger, Munich – Charles Ryskamp, New York

LITERATURE: *The World Observed – Five Centuries Of Drawings From The Collection Of Charles Ryskamp*, exhib. cat. New York 2001, p.5., no. 3 – Jaap Bolten, *Abraham Bloemaert c. 1565 – 1651 – The Drawings*, Leiden 2007, I, p.349, no. 1087, repr. II, fig. 1087.

Abraham Bloemaert was a prolific draughtsman and for many years, the leading painter in Utrecht. He was an outstanding teacher and is rightly considered the father of the Utrecht school of painting which rose to ascendancy in the first quarter of the seventeenth century. A devout Catholic, he actively served the Church at a time when public observance of Catholicism was prohibited in the Dutch Republic.¹ Prints on religious subjects, especially those representing the Virgin Mary and individual saints, occupied an important role in Bloemaert's *œuvre*.² There was a market for them not only within Catholic circles in the Republic but also in the Spanish Netherlands.

The present study relates to Bloemaert's engraving of 1612 titled *Jesus, Sitting on an earthen Mound, being tempted by the Devil who is offering him Rocks* [fig. 1].³ The image was executed in reverse for Bolswert's set of 26 engravings titled *Sacra Eremus ascetarum*.⁴ It was also used for Jan van Gorcum's *'t Bosch der Eremyten ende Eremiten*⁵ and for a series of single prints published by Paul Fürst.⁶ A drapery study in red chalk in a private German collection is closely related in style and motif.⁷

Several highly finished preparatory drawings for Bloemaert's *Hermits* series have survived, among them the group of sheets in Vienna executed in pen and brown ink and brown wash.⁸



Fig. 1: Schelte Adams Bolswert (1581 - 1659), *Jesus, Sitting on an earthen Mound, being tempted by the Devil who is offering him Rocks*, engraving, 1612.



actual size

PIETER STEVENS

1567 MECHELEN - PRAGUE AFTER 1624

4 *View of Pozzuoli*

Pen and brown ink, brown wash and watercolour on laid paper with watermark: *K in a circle*

Inscribed at the upper centre with pen and black ink: *42 te Potsolly*. Executed c.1604-6.

154 x 249 mm

PROVENANCE: Sale, Munich, Karl & Faber, 3.6.1954, lot 40 (as M. Bril) – Norbert Handwerk, Munich – Thence by descent

LITERATURE: An Zwollo, *Pieter Stevens. Neue Zuschreibungen und Zusammenhänge*, Umění, XVIII, Prague 1970, pp.255, fig. 10 – *Flemish Drawings of the Seventeenth Century from the Collection of Frits Lugt*, exhib. cat., Institut Néerlandais, Paris and elsewhere, 1972, p.134, note 13.

The present drawing is one of an important series of landscapes executed in watercolour, each bearing a number and brief topographical annotation in the upper margin. Most of the sheets depict scenes in and around Rome, Prague and Brussels. Today they are dispersed among a number of collections. The numbers inscribed on the preserved sheets would seem to point to a total of 53 watercolours. A drawing in the Victoria and Albert Museum in London¹ and the present work are the only views from the series to depict subjects from the surroundings of Naples.

Pieter Stevens was probably in Rome and Naples in about 1591 to 1592 although there is no documentary evidence to support this. The assumption is based on the existence of a dated sheet in the Albertina in Vienna showing a view of the Tiber.² A further indication is a series of 30 early sketches in the collection of the Akademie der bildenden Künste in Vienna.³ These youthful, rapidly sketched works later served as the basis for a series of more elaborate watercolours. This group of early sketches includes a preliminary sketch for the present drawing.⁴ The inscriptions on the sketch – *giesa rommana 91* and *sepulture agripina* – are indications that Stevens executed the sketch *sur place* at Pozzuoli in 1591.

The more elaborate series of watercolours, of which this drawing is one, was executed in Prague in about 1604 to 1606. The arrangement of the figures, the style of brushwork and the use of subtly differentiated brown and blue washes all support this dating. At the time Pieter Stevens was court painter to Emperor Rudolph II in Prague.⁵ Stylistically, the watercolours suggest the influence of Jan Brueghel the Elder who also was working in Prague in 1604.⁶



SIMON VOUET

1590 - PARIS - 1649

5 *Portrait of a Young Woman with Pearl Earrings*

Black chalk and coloured pastels heightened with white, on light brown laid paper, laid down on an eighteenth-century mount with framing lines. Executed 1632-5.

277 x 210 mm

PROVENANCE: The artist's estate, 1649¹ – Bibliothèque de Colbert (under no. 2573)² – Paignon-Dijonval collection (1708-92)³ – Private collection, France

Simon Vouet spent fourteen years in Italy between 1613 and 1627. He lived chiefly in Rome, but also visited Venice, Naples, Bologna and Genoa. Famous and respected, he was appointed as president of Rome's Accademia di San Luca. His early work owes much to Caravaggio but he was also influenced by Italian Mannerism, in particular by Titian, Veronese, Guercino, Reni and the Carracci. Recalled to France by Louis XIII in 1627, Vouet quickly emerged as the leading painter of the day and was responsible for a general reawakening in French art. In his highly prosperous career as *premier peintre du roi* he painted numerous altarpieces and religious works for churches and illusionistic decorative schemes for private residences and public buildings. Most of these are now destroyed. With Vouet, the French Baroque style was born.

The present drawing belongs to a group of highly finished portraits in coloured pastels commissioned by Louis XIII depicting his favourite courtiers. They were executed between 1632 and 1635, shortly after Vouet's return from Italy. Today, approximately thirty drawings are known to have survived, the majority of them still in private hands.⁴ The portraits are modern in style and vary from studies of heads to three-quarter length portraits in full attire and an attribute indicating the sitter's role at court. Vouet introduced a sharp psychological focus and engaged the sitter in direct contact. He used the *trois crayons* technique in combination with pastels, a medium that he had studied in Italy in the studios of Barocci, Tintoretto and the Bassano family.

Vouet nevertheless followed the French tradition for portraits in the *trois crayons* technique of portraiture practised by the older generation of artists like the Clouets, Quesnel and the Dumonstiers who were still active in Vouet's lifetime. What sets his work apart from theirs is a great vivacity, a freedom of approach, a highly realistic rendering of the sitter. His draughtsmanship is fluid and confident, he uses broad, swift strokes, particularly in his treatment of the hair, which in the present drawing resembles a fluffy cloud of curls carefully arranged around the young woman's head. Vouet's concern for a true-to-life image of his sitter is reflected in her intent gaze. Her only but very distinctive indication of status is the pair of fine pearl drop earrings. Symbols of purity, pearls were often worn as bridal jewellery, but they also denoted aristocratic connections.

This group of portraits had long been considered lost until three sheets were donated to the Louvre in 2008. However the portraits were well known to the seventeenth-century writer André Félibien, who described them in detail and wrote an account of Vouet at work for Louis XIII: *Although he [Vouet] continued to work on large commissions, he would not fail to dedicate considerable time to making portrait drawings. Because the King enjoyed watching him work, he had him make portraits of the noblemen of his household whom he portrayed in pastel.*⁵ Vouet did much to reinvigorate the genre of pastel portraiture in France and was to influence numerous artists in seventeenth and eighteenth-century France such as his former pupil Charles le Brun, Robert Nanteuil, Antoine Coypel and Jean-Baptiste Siméon Chardin.



BALDASSARE FRANCESCHINI, CALLED IL VOLTERRANO

16th VOLTERRA - FLORENCE 1689

6 *Study of Heads, Hands and Drapery [recto]; Study of Arms and a Hand [verso]*

Red chalk, heightened with white on blue paper (recto and verso).

Inscribed in black chalk on the verso: *Franceschini*.

270 x 378 mm

PROVENANCE: Private collection, France

Baldassare Franceschini studied under Matteo Rosselli and Giovanni da San Giovanni. He is regarded as the pre-eminent fresco painter active in Florence in the second half of the seventeenth century. In 1636 he attracted the patronage of Lorenzo de' Medici, who commissioned him to paint a cycle of frescoes on the history of the Medici family for the courtyard of the Villa Petraia near Florence. Franceschini, who came to be known under the name Il Volterrano, produced frescoes and altarpieces for numerous churches and palaces in Florence, Volterra and Rome. Some of his most important works are in the Basilica della Santissima Annunziata in Florence. In 1643 he painted the *Glory of St. Cecilia* – a cycle of exceptional baroque artistry – in the chapel at one time dedicated to St. Ansano (now the chapel of St. Biagio). Between 1664 and 1683, he executed ceiling decorations for the nave of the Basilica and an altarpiece depicting *St. Filippo Benizzi in Glory*. His extensive work in the Basilica ended with the cupola fresco representing the *Coronation of the Virgin*, commissioned by Grand Duke Cosimo III.

Volterrano was one of the finest draughtsmen of the Florentine seicento. His drawings were much in demand with collectors. He executed numerous studies of figures, studies of anatomical details and studies of draperies which served him as preparatory drawings for paintings.

The studies on the recto and verso of the present sheet are preparatory for Franceschini's famous altarpiece *Christ on the Road to Calvary*, now in the Marchesi Gerini collection in Florence [fig. 1].¹ The main figure on the recto is a study for the head of St. Veronica. In the finished painting the Saint is depicted lifting the *sudarium*, or cloth, from the face of Christ. This act of devotion, although entirely apocryphal, is an incident associated with the Road to Calvary. Tradition has it that the *sudarium* was imprinted with the image of Christ's face. The four drawings of hands at the right of the sheet are preparatory for the same figure. Two drapery studies immediately beneath St. Veronica are studies for the cloak of the Virgin who is depicted at the lower right of the painting.



Fig. 1: *Christ on the Road to Calvary*.
Oil on canvas. Marchesi Gerini collection,
Florence.



On the verso are two studies of an arm, both of which correspond to the left arm of the swooning Virgin, whose head and shoulders are indistinctly shown at the lower left of the sheet. At the lower right is a preparatory drawing for the hand of a figure depicted supporting the Cross at the upper left corner of the painting.

ADRIAEN VAN OSTADE

1610 - HAARLEM - 1685

7 *Two Studies of Men Cutting Up a Pig*

Pen and brown ink with watercolour and gouache; brown ink framing lines.

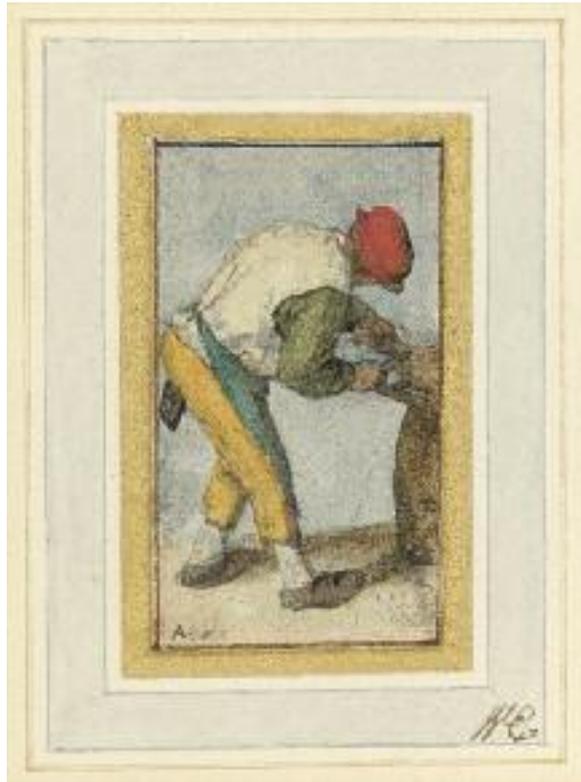
Monogrammed: *A v. O.*

Each ca. 64 x 37 mm

PROVENANCE: William Esdaile, London (Lugt 2617)

LITERATURE: Bernhard Schnackenburg, *Adriaen van Ostade – Isack van Ostade, Zeichnungen und Aquarelle*, Hamburg 1981, I, nos. 303 and 304, repr. in II, p.141.

Adriaen van Ostade was not only a very productive painter of scenes from everyday life but also a great draughtsman. Apart from drawings in pen or chalk, he also made elaborate coloured studies. The present two sheets have been dated by Schnackenburg [op. cit] to the late period after 1670 belonging to a large group of similar figures for example in Frankfurt¹ and London.² They were executed for sale or used as presents. According to Arnold Houbraken, Ostade's late preoccupation with the medium came about as a result of the French invasion of 1672. Fearing the advancing French armies, Adriaen took refuge in the house of the Amsterdam collector Constantijn Sennepart. There, away from his studio, he took up watercolour painting.³



actual size

NICOLAES PIETERSZ. BERCHEM

1621/22 HAARLEM - AMSTERDAM 1683

8 *Winter Landscape with Farm Buildings, c.1649-50*

Black chalk, partly oiled charcoal; traces of framing lines in black chalk, inscribed lower right: *N. Berchem* (pen and brown ink); on the verso bearing the mark of the Chr. Hammer collection (Lugt 1237); at the lower right centre traces of an inscription in pencil: *B.*

163 x 257 mm

PROVENANCE: Chr. Hammer, Stockholm (Lugt 1237)

LITERATURE: Annemarie Stefes, *Nicolaes Pietersz. Berchem – Die Zeichnungen*, unpublished diss., Bern 1997, no. II/4.

Nicolaes Berchem left a remarkably large graphic corpus. However only very few drawings from the years around 1650 survive.¹ The present sheet is one of the few extant examples of his work from these years.

A study in the British Museum, the *Watermill*,² also executed in black chalk, is particularly close in style to the present drawing. At the centre of both drawings are simple farm buildings. The focus is on the roughly nailed planking, the coarsely grained wood surfaces and the tufts of thatching overhanging the roofs. Berchem's sensibility for structural detail is displayed in the emphatic, very precisely applied strokes used to articulate areas of shadow on the planks and hinges. This style of execution is entirely characteristic of this period of his career. Further evidence of his authorship is to be found in the idiosyncratic use of jagged, star-shaped shorthand to define grassy tussocks, the abrupt angularity of the outlines of tree trunks and branches and the loosely defined tracery of the bare twigs.³ These are the essentials of Berchem's style and feature in many of the drawings firmly attributed to him. The delicate though attentive handling of the landscape and staffage in the background recalls the landscapes of his sketchbook of around 1644, now in the British Museum.⁴ A comparison with the dogs depicted in red chalk in the Amsterdam drawing *Venus and Adonis*, dated 1648, also confirms that the taut, summary draughtsmanship of the animals in the present sheet is entirely consistent with Berchem's *œuvre*.⁵

Comparison between the British Museum's *Watermill* and the present sheet shows a difference in terms of the role played by the untouched paper as a compositional element. In the present landscape the pale hue of the paper is given greater prominence. This divergence links the present drawing to a sheet held at the Louvre, which in turn shows close similarity in the handling of figurative elements to the Städel Museum's drawing *Landscape with Schloss Bentheim*, dated 1650.⁶ In both the present sheet and the Louvre drawing an area of shadow subtly counterposes areas of brightness, producing highly effective contrasts.

All these stylistic links serve to confirm the validity of the traditional attribution to Nicolaes Berchem. On these grounds any connection with Vincent Laurensz. van der Vinne (1628-1702)⁷ can be ruled out.

Annemarie Stefes



N. P. ...

WILLEM VAN DE VELDE THE YOUNGER

1633 LEYDEN - GREENWICH 1707

9 *The Launch of a Single-Deck Warship with a Royal Yacht in Attendance*

Black chalk and grey wash on buff paper.

280 x 425 mm

Willem van de Velde the Younger was the leading Dutch marine painter of the later 17th century. Born in Leyden and active in Amsterdam, he and his family fled the French invasion of the Netherlands in 1670 and settled in England. By 1674 he had entered the service of Charles II and the Duke of York, with his eponymous father. Their Royal commissions included tapestry designs as well as paintings. His younger brother, Adriaen, was also a successful painter, specialising in landscapes and figures paintings. Van de Velde's work shaped the development of marine painting in England in the 18th century. He died on the 6th April 1707 and was buried alongside his father in St James's, Piccadilly.

Van de Velde used his drawings to explore natural atmospheric effects and issues of perspective. These interests are revealed in the numerous sketches that he himself annotated.¹ The silver-grey palette, a colour scheme also noticeable in his paintings, may derive from the Dutch artist Simon de Vlioger under whom he trained for two or three years in the early 1650s, before he returned to his father's studio.

The present drawing depicts a calm sea on which several ships are set against brooding clouds. The broad use of wash gives a dramatic pictorial quality to the scene. On the left we see the launch of a single-deck warship or corvette. The White Ensign of the Royal Navy flies from a mast at her stern, while the standard at the bow indicates the presence of a royal personage on the gaff-rigged yacht shown at the centre-right.

It is impossible to ignore the historical context of Van de Velde's work, in the midst of the countless Anglo-Dutch sea battles at the end of the 17th century. The stormy sky is at odds with the celebratory event of the ship's launch. Van de Velde cultivated a taste for contrasts; between light and shade, movement and stillness, form and void.² He rarely made drawings that directly relate to his paintings, relying instead on the combination of sketches that both he and his father made on the spot. We can nevertheless date this sheet from late in his career, when his drawing style became looser and more impressionistic.³

We are grateful to Dr Roger Quarm at the National Maritime Museum for his assistance in identifying the ships in this drawing.



CLAUDE GILLOT

1673 LANGRES - PARIS 1722

10 Scene from: *Don Juan, ou Le Festin de Pierre*

Pen and black ink, red wash, over black chalk on paper, laid down on an album page.

150 x 215 mm

LITERATURE: Jennifer Tonkovich, *A New Album of Theater Drawings by Claude Gillot*, in *Master Drawings*, XLIV, no. 4, 2006, pp.468, fig. 6 – Jennifer Tonkovich, *New Light on Drawings by Claude Gillot and His Circle in Stockholm*, in *Master Drawings*, New York 2009, XLVII, no. 2, pp.167-8, repr. fig. 12.

The present drawing was part of a previously unknown album of more than thirty drawings of theatrical subjects by Claude Gillot that appeared in 2004 on the Paris art market. The drawings, now dispersed, include three lively *commedia dell'arte* scenes, nineteen sheets with studies of figures in theatrical costume and eleven small-scale sketches of theatrical characters.

Our drawing depicts a subject not previously identified among Gillot's *commedia dell'arte* drawings, namely a scene from the play *Don Juan, ou Le Festin de Pierre* by Claude Deschamps de Villiers (1600-1681), which was based on an earlier Italian *commedia dell'arte* play, the *Convitato di pietra*. The scene represented by Gillot features Mezzetin as the lover Don Juan and his female consort observing the animated *lazzi* (slapstick antics) of Harlequin, who sports pairs of swim bladders (*vessies*) at his ears, across his chest and hips and around each ankle. In the background is the sea, at right a hastily sketched anchor with ropes.

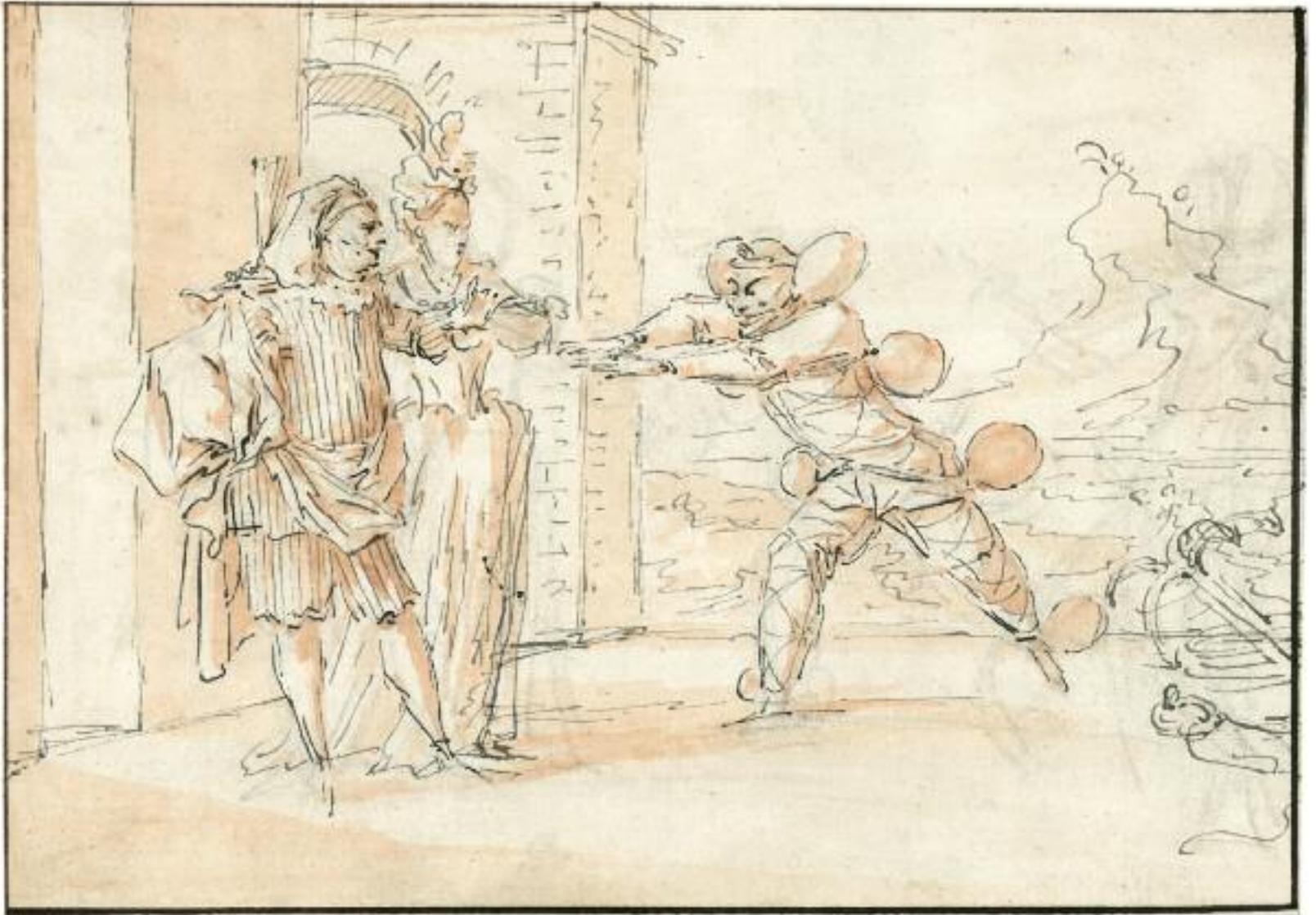
The French text of the play is lost, but the plot is summarized in the notes of playwright Dominique Biancolelli (1640-1688), translated by Thomas Gueullette (1683-1766) in a manuscript in the Bibliothèque Nationale de France, Paris.¹ Biancolelli, who played Harlequin, described the scene depicted here as follows: *In the shipwreck scene, I am in my shirt in the water with 10 or 12 swim bladders; I rise and fall as if I were swimming and as I arrive on the stage I say: "No more water! No more water! Wine as long as you have some!" I saw Don Juan in the arms of a young daughter of a fisherman ...*²

Harlequin is in the cast as the valet of Don Juan, who is played by Mezzetin, with Colombine as the *pêcheuse*. The key element of the scene are the *lazzi*, or slapstick antics, which Harlequin describes: *"My master is done with his fainting fit, and, while he is conversing with the young woman, I jest by bursting one of my bladders and falling on my ass; that made an ugly noise, I explained it was the canon I fired in celebration of us being saved."*³

The handling of this sheet, with its chalk underdrawing, quickly scrawled *pentimenti*, and lack of bold red wash, is more spontaneous than most of the other drawings of the album, as well as Gillot's previously known *commedia dell'arte* scenes for etchings. Although more confidently drawn and with fewer *pentimenti*, its rapid execution and lack of finish resemble a drawing of an acrobatic performance in the Hessisches Landesmuseum, Darmstadt.⁴

A tracing in red chalk after the present sheet belongs to the Nationalmuseum in Stockholm. It was recently discovered by Jennifer Tonkovich in one of the five albums from the studio of Claude III Audran (1658-1734), purchased by the Swedish architect Carl Johann Cronstedt from Audran's estate.⁵

This catalogue entry is an excerpt of the article by Jennifer Tonkovich, *A New Album of Theater Drawings by Claude Gillot*, in *Master Drawings*, XLIV, No. 4, 2006, pp.464-486.



JEAN-HONORÉ FRAGONARD

1732 GRASSE - PARIS 1806

11 *La Sangle Brisée*

Black chalk and graphite with brown and grey wash on paper.

242 x 377 mm

PROVENANCE: De Bièvres [his sale; Paris, 10 March 1790, no. 29] – Viscount Beuret [his sale; 25 November 1924, no. 17] – Acquired by David Weill, Neuilly-sur-Seine [his sale, London, Sotheby's, 10 June 1959, no. 82] – Artemis, 1980 – Private collection

LITERATURE: Gabriel Henriot, *Collection David Weill*, Paris, 1928, III, p.185, illus. – Louis Réau, *Fragonard; sa vie et son œuvre*, exhib. cat., Brussels, 1956, p.204 – Alexandre Ananoff, *L'Œuvre Dessiné de Jean-Honoré Fragonard (1732-1806)*, Paris, 1961, 1, no. 98, fig. 44 – Pierre Rosenberg, *Fragonard*, exhib. cat., Paris, 1987, fig. 4 under no. 82, pp.176-177 (as location unknown).

Rosenberg compares *La Sangle Brisée* and its companion sheet, *Le Troupeau Affolé* [fig 1]¹, to another drawing by Fragonard which also shows a shepherd tending to his flock, now in the Musée Fabre, Montpellier.² A fine example of Fragonard's wit, these sheets show the effects of startled animals with varying results. The shepherd and his dog struggle to regain control of the flock, while the hapless female figure has fallen to the ground, inadvertently revealing her bare legs to both the horror and admiration of onlookers. Technically, the drawing is a calculated combination of media. The energetic use of the underdrawing combined with diagonal strokes of wash that vary in value and density, suggest movement and enhance the drama of the scene.

Possibly dating from the early 1760's, Fragonard had just returned to Paris, having left Rome and visited Florence, Verona, Venice and Genoa as he travelled north. At this time his master Boucher was producing a variety of pastoral landscapes with flocks of sheep and Wildenstein suggests that as the ageing Boucher's health declined, collectors turned to Fragonard for examples of this genre. These paintings populated by livestock were often inspired by Castiglione, but here Fragonard has departed from these traditional scenes in favour of a more humorous depiction of rural life.



Fig. 1: *Le Troupeau Affolé*. Black chalk and graphite with brown and grey wash.
246 x 379 mm. Private collection, USA.



HUBERT ROBERT

1733 - PARIS - 1808

12 *A Traveler on the Grand Tour visiting the Gardens of the Maronite Ecclesiastical College, Rome*

Red chalk on paper. With a watermark: *Fleur de lis in a circle with letter B.*
Signed and inscribed by the artist in pen and black ink: *agli orti dei maroniti. Roberti.*
512 x 393 mm

In 1754, Hubert Robert traveled to Italy in the entourage of the Comte de Stainville, French Ambassador to the Holy See, who acted as the young artist's protector. During his eleven years in Rome, he grew interested in landscape and the architecture of ancient and modern Rome. After returning to France, Robert was accepted into the Académie Royale in 1766 and began to exhibit at the Salon. He was later appointed *dessinateur des jardins du roi* and *garde des tableaux* for the new museum, the Louvre.¹

The present drawing depicts a young visitor in the gardens of the Maronite Ecclesiastical College located on the via dei Maroniti, near the Trevi Fountain. He is contemplating a monumental urn and the ancient altar that serves as its pedestal. This beautiful sheet dates from the second part of Robert's Italian sojourn in 1762-4. Thematically, it closely resembles a *sanguine* drawing by Robert in the Musée de Valence, *Le Dessinateur du Vase Borghese*, showing a young artist seated on the ground drawing the celebrated monument, but placed in a wholly imaginary setting with the Colosseum in the background [fig. 1].²

The standing connoisseur in our drawing may possibly be identified as the artist Claude Henri Watelet³ who, together with Marguerite Lecomte⁴ accompanied Robert on his Italian travels between 1763 and 1764.⁵ During this time, Robert etched his *Soirées de Rome*⁶ and also contributed two border designs to a small but elegant book that was printed by several students at the French Academy in Rome in honor of the two friends. He planned these etchings as his own tribute to Mme. Le Comte, certainly a gesture motivated by the hope of future sponsorship and patronage from this prominent couple.

The Maronite College was founded in 1584 by Pope Gregory XIII and was administered by the Jesuits; it continued to exist into the twentieth century. The Maronites were a branch of the Roman Catholic Church centered in today's Lebanon.

We would like to thank both Sonia Couturier and Victor Carlson for helping to compile this catalogue entry. The drawing will be included in the catalogue raisonné being prepared by Joseph Baillio of the Wildenstein Institute, Paris.



Fig. 1: *Le Dessinateur du Vase Borghese*
Red chalk, 365 x 290 mm.
Valence, musée de Beaux-Arts.



2. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900.

HUBERT ROBERT

1733 - PARIS - 1808

13 *A Studio for the Restoration of Antiquities [Bartolomeo Cavaceppi?]*

Black chalk on laid paper.

Inscribed on the verso: *Salon de 1783/ Intérieur d'un atelier de Rome dans lequel on restaure des statues antiques, cet atelier est pratiqué et construit dans les débris d'un ancien temple.*

335 x 440 mm

PROVENANCE: Private collection, Switzerland

EXHIBITION: Paris, Salon, 1783 (titled: *Intérieur d'un atelier de Rome dans lequel on restaure des statues antiques*)

Hubert Robert was an enthusiastic admirer of the antique and he drew inspiration from his visits to studios entrusted with the restoration of Roman statuary. His finest interpretation of the theme is undoubtedly the magnificent painting titled *The Studio of an Antiquities Restorer in Rome* now in the collection of the Toledo Museum of Art.¹ A further example is the painting formerly with the Marcus Gallery in Paris. This painting, although vertical in format, bears very close comparison with the present drawing. Similarities include the organization of the wall space at the left, the large, high window with its open shutters, the ground-level bas-reliefs and the statue closing off the composition. In the present drawing, a monumental statue of a female figure occupies a central position. The monumental female figure, the bas-relief and the Corinthian column are recurrent motifs in Robert's *œuvre*. He used them in a large number of his works.

A drawing in the collection of the Cabinet d'Arts Graphiques at the Musée des Beaux-Arts² in Marseille depicts a studio interior closely related to the subject of the present drawing. The studio is thought to be the workshop of the sculptor and restorer Bartolomeo Cavaceppi (1716-99) at via Babuino in Rome. As a place for the restoration and selling of antiquities this address was one of the most famous stops for tourists of the Grand Tour in the second half of the 18th century. Cavaceppi was a friend of Winckelmann, the German art historian and archaeologist. Winckelmann was secretary to Cardinal Albani, the most ambitious and learned private collector of antiquities in Rome. In 1734 the cardinal appointed Cavaceppi as his restorer. The relationship with the cardinal brought Cavaceppi many commissions from foreign tourists, particularly from British collectors. For these and other patrons, he not only found antique statues, restored them, or made copies but also created original works in the antique style. Cavaceppi rarely signed his work; while some of his statues were known to be his own original designs, others were confused with authentic antiquities. Cavaceppi also worked as a restorer for the pope at the Museo Clementino. His fame was firmly established between 1768 and 1772, when he published three volumes of engraved images of works he had restored or possessed, the *Raccolta d'antiche statue, busti, bassirilievi et altre sculture restaurate da Bartolomeo Cavaceppi*.³



Fig. 1: *The Studio of an Antiquities Restorer in Rome*
Oil on canvas, 101 x 143 cm.
Toledo, Ohio, Toledo Museum of Art.



JEAN-FRANÇOIS THOMAS DE THOMON

1760 PARIS - ST. PETERSBURG 1813

14 *View of an Italian Garden in the Sunlight*

Red chalk on laid paper, on its old mount.

Inscribed with pen and brown ink on the verso of the mount: *D. 841-6 V / Thomas Belame* [sic].

Executed c.1785-89.

434 x 303 mm

PROVENANCE: Baron Jean-Dominique Vivant Denon, Paris (Lugt 779) [his sale, Paris, May 1-19, 1826, lot 841, which contained six drawings, three of them sanguine landscapes by *Thomas* (“trois paysages à la sanguine, par *Thomas*”)] – sold to Balthazard [his sale, Paris, 25 May 1841 (*paysages par Thomas etc.*)] – sold to Guichardon – Private collection, France

Thomas de Thomon grew up in Paris and at the age of 17 he was admitted to the class of Julien-David Le Roy at the Académie Royale d’Architecture. All his attempts to win a state scholarship for a trip to Italy failed, and in 1785 he left for Rome on his own account. He attended the classes of the Académie Française in Rome and he sketched classical sites in the city and elsewhere in Italy.

The present drawing was executed within these years in Italy. The composition and the use of red chalk evoke the sanguine drawings of Hubert Robert, who had influenced a number of artists from the circle of the French Academy, among them Jean-Simon Berthélemy, Pierre-Adrien Pâris, Joseph Barthélémy Le Bouteux and Friedrich Reclam, who created similar drawings.

Our sheet is of an extraordinary quality and fine execution. It depicts the park of a villa in Italy that overlooks a wide landscape beyond the terrace. The site has similarities to views of the Villa d’Este, but it also could be another location in the surroundings of Rome. The composition is well balanced and the strong contrasts reflect the southern light. Thomas de Thomon’s drawings from this period are extremely rare. Another red chalk drawing by the artist, also depicting a landscape near Rome, was sold in Paris in 1925.¹

Thomas de Thomon returned to France in 1789 but as a royalist he had to leave the country in the wake of the Revolution. From this time on he mainly worked as an architect in Vienna, Poland and Russia. The drawings from this time are in the neoclassicist style and almost focused on architectural subjects.²

We would like to thank Perrin Stein, Benjamin Perronet and Marie-Anne Dupuy-Vachey for their help in cataloguing the present drawing.



JOHAN TOBIAS SERGEL

1740 - STOCKHOLM - 1814

15 *Caricatural Portrait of the Artist Louis Jean Desprez (1737-1804)*

Black chalk on laid paper with watermark: *lily in a double circle*.

Inscribed with pen and brown ink in the upper right margin: *Dèprez*.

207 x 127 mm

PROVENANCE: Johan Gustaf Sergel, Sponga mansion, Ärila, Södermanland – Thence by descent within the Sergel family until 2007

LITERATURE: Ragnar Josephson: *Sergels fantasi*, II, Stockholm 1956, pp.370 and 666, fig. 469.

The Swedish sculptor and draughtsman Johan Tobias Sergel had spent eleven years in Italy (1767-1778), and was an artist of international reputation when he returned to Stockholm in 1779. In the same year Sergel was appointed as professor at the Academy of Fine Arts in Stockholm and he was soon occupying a central position in the social and artistic life of the Swedish capital. King Gustav III of Sweden chose him as his Cicerone when he decided to visit Italy in 1783. During their nine month stay the French artist Louis Jean Desprez came to the attention of the Swedish King, who offered him a two-year contract as director of scenic decorations at the new Stockholm Opera. Sergel was entrusted with the negotiations about Desprez's employment and on the 28th of April 1784 a contract was agreed. Desprez left Rome in July 1784, and his debut in Sweden with a performance of *Queen Christina* was an immediate success. His designs for *Gustav Wasa* were an even greater victory and the King renewed his contract for twelve more years.

Sergel's drawings fall into two groups; studies for sculpture in which he carries on the academic tradition in the style of Bouchardon, and sketches of his surroundings, where, in close contact with contemporaries and friends, he develops a free, expressive technique. Probably Sergel became familiar with caricatures through the work of artists like Pier Francesco Mola, Lorenzo Bernini and Pier Leone Ghezzi. Not content with mere facial expression he included the entire personality in his depictions and created images of complete scenes and situations.¹ Sergel made caricatures of many of his fellow artists such as Abildgaard, Hackert, Fuseli, and Schadow.²

Our drawing was executed during this stay in Italy and it is probably the earliest existing portrait of Desprez by Sergel. Later, in Sweden, he executed a medallion and several sketches showing Desprez's portrait: *Louis Jean Desprez with a Hat*; *Desprez amazed*; *Desprez wicked*; *Desprez teased and without money*. Desprez also appears together with other figures in a number of Sergel's caricatures: *L'explosion bachique des Martin*; *Martin's Dinner*; *Desprez, Bellmann and Abbé Moretti*; *Elias Martin and Desprez*, all in the collection of the Nationalmuseum Stockholm.³



actual size

LOUIS-LÉOPOLD BOILLY

1761 LA BASSÉE - PARIS 1845

16 *Faisons la Paix* [Make Peace]

Black chalk, pen and black, grey wash heightened with white on paper.
285 x 308 mm

ENGRAVED: In reverse by Salvadore Tresca for *Les Folies du Jour*, 1796-8.

Louis-Léopold Boilly was a prolific artist and observer of late eighteenth and early nineteenth-century Paris whose social panoramas of life on and off the streets of the city were painted and drawn in a highly refined style with a miniaturist's eye for detail. An accomplished *trompe-l'œil* and still-life artist trained in Arras in northern France, Boilly began working in Paris after his arrival in 1785 as a painter of gallant subjects – small paintings of amorous encounters for private patrons. His ability to adapt to a society of radically changing tastes and politics was demonstrated by his willingness to transform and tailor his subject matter to the scenes of modern life he painted to appeal to the post-Revolutionary public.¹

The present impressive drawing relates to a painting of the same subject [fig. 1], which belongs to a set of four similar pictures² in a private collection, Brussels. These have been offered in the sale of the engraver Salvadore Tresca³ who had obviously used them as models for some of his prints, a group of twenty or thirty caricatures entitled *Les Folies du Jour*. The set was published in 1796-8 including prints after drawings by Carle Vernet, Isabey, Bosio, and several anonymous artists.⁴

Les Folies du Jour aimed at ridiculing the habits and fashion of the period. Boilly's figures, unlike those of Vernet's, are not caricatures and show in a direct way people in their daily life. In our drawing a woman intervenes to stop an illegal duel.

A second drawing for the suite by Boilly, *La Folie du Jour*, is in the collection of the Städelsches Kunstinstitut, Frankfurt.⁵

The present sheet will be included in the forthcoming catalogue raisonné of the artist's work by Etienne Breton and Pascal Zuber.



Fig. 1: *Faisons la Paix*, oil on canvas,
31 x 40 cm.
Private collection. Brussels.



JEAN-BAPTISTE PILLEMENT

1728 - LYON - 1808

17 *Scene of Shipwreck*

Pastel (grisaille) on paper. Executed c.1800.

470 x 595 mm

PROVENANCE: José and Vera Espírito Santo, Lisbon

Pillement, widely travelled and prolific, began as a decorative draughtsman in the Rococo style but soon left his native Lyon for Madrid, Lisbon, and London, where he turned to landscape painting. In Portugal in the 1780s he became interested in harbour scenes and other marine subjects.

His shipwreck scenes probably go back to an historic event: In February 1786, the San Pedro de Alcántara, a ship returning to Spain from Peru with a shipment of precious stones, gold and other treasures was caught in a storm and sank in the vicinity of the Lisbon coast. Fortunately, many shipwrecked sailors were saved and some of the valuable cargo was recovered. But the sinking of the San Pedro was nonetheless a tragic event that mobilised the population of Lisbon. Pillement may have witnessed the storm, and at least part of the rescue operations. Moreover, he certainly heard countless descriptions by or about those who suffered from the tragedy.

The result was a series of paintings and pastels, some of which appear to be realistic renderings of the sinking, while still others simply drew their inspiration from the dramatic event. One of these views, *Shipwrecked Sailors Coming Ashore*, is in Madrid's Prado Museum.¹ Pillement enjoyed the friendship of Conte Carlos de Fernán-Nuñez, the Spanish ambassador to Portugal who was also a collector of his paintings, and who also was commissioned to organise the salvaging of the sunken treasures. Pillement may well have joined him and thus sketched the events directly from nature.²

Comparable pastels depicting a *Storm at Sea*, executed in 1804³ and *A Seascape with Fishermen Unloading their Catch*, executed in 1808⁴ held in private collections.



WILHELM FRIEDRICH GMELIN

1760 BADENWEILER - ROME 1820

18 *Wooded Landscape with a View of the Palazzo Chigi in Ariccia*

Pen and brown and black ink, with wash, over pencil on wove paper.

Signed, inscribed and dated lower left: *W.F. Gmelin fec. Romae 1796.*

532 x 740 mm

PROVENANCE: Private collection, Hesse, Germany

LITERATURE: Wilhelm Friedrich Gmelin. *Veduten und Ideallandschaften der Goethezeit*, exhib. cat. Kunststiftung Hohenkarpfen, Kunstmuseum, 2010, no. 46, p. 93.

Wilhelm Friedrich Gmelin was born in the Black Forest in south-west Germany. He was apprenticed in the workshop of the engraver and publisher Christian Mechel in Basle, where he spent 10 years. He travelled to Rome in 1787 and was quickly invited by J. P. Hackert to join his team of engravers in Naples. After spending a few years in Naples he returned to Rome to set up as an engraver and publisher on his own account. During the 1790s he was also associated with the art dealer J. F. Frauenholz¹ in Nuremberg, who acted as his German publisher. He returned briefly to Germany following the French occupation of Rome but was back in Rome in 1801.

Gmelin, although not a trained painter, made prints after his own sepia drawings of picturesque sites in and around Rome. Many of his highly finished drawings and distinctive engravings were large in format and produced as pendants. He enjoyed considerable success and his work was greatly in demand with tourists and fellow artists.² The contemporary writer and poet Elisa von der Recke, commenting on Gmelin's work, said: *Gmelin, a German, is as assiduous as he is talented. In the art of engraving landscapes on copperplates he has earned an unchallenged position among his fellows. His drawings are highly correct, spirited, clear and lively. Although he has clearly mastered every landscape genre, he excels in his ability to depict all varieties of water in the natural state. [...] All things are so truthfully depicted.*³

The subject of the present sheet is the Palazzo Chigi in the village of Ariccia in the Alban Hills near Rome. The Chigi Pope Alexander VII acquired the Palazzo and lived there for lengthy periods. The drawing also shows the celebrated Bernini church of Santa Maria Assunta. In the early eighteenth century Ariccia became a haven for outstanding artistic and literary figures. Its attraction reached a peak between the mid-eighteenth century and the beginning of the nineteenth century when leading artists, decorators, writers and poets on the Grand Tour flocked to Ariccia.







ANTOINE-PIERRE MONGIN

1761 PARIS - VERSAILLES 1827

19a *The Gardens and Facade of the Palais du Luxembourg, Paris*

19b *The Gardens and Château de Saint-Cloud seen from the Seine near Paris*

Black chalk and body colour on paper.

Inscribed (on old labels attached to the backings): *Le Palais et Jardin du Sénat cy devant Palais du Luxembourg* and *Vue du chateau et La Cascade de Saint Cloud.*

569 x 808 mm and 545 x 799 mm

PROVENANCE: Lore and Rudolf Heinemann, New York [their sale, Christie's, London, 1 July 1997, lots 185 and 187]

Antoine-Pierre Mongin was a very successful painter in his lifetime but little is known about him today. He was one of the outstanding pupils of the naturalist landscape painter Louis Gabriel Moreau, called l'Ainé (1740-1805). Mongin enjoyed a full and productive career. He was a regular contributor to the Salons, specializing in a wide variety of subjects. Today, only a small body of his work is extant. Two scenes from Napoleonic history are preserved at Versailles. The Musée des Beaux-Arts de Marseille holds a group of eight landscapes.¹ He is probably best known for his gouaches.

Mongin worked for the manufacturer J. Zuber et Cie. from 1802 until his death in 1827. Zuber commissioned him to create designs for the company's famous *papiers peints* – panoramic, scenic wallpapers in a specially developed *paysage composé* style, a style that combined picturesque, Arcadian and exotic settings with actual topographical views. His well-known panoramas of *jardins français* were lavishly furnished with sculptural staffage and buildings in the classical, Egyptian and Chinese manner. They reflect the *furor hortensis* of the period from 1760 to 1820.²

The two present sheets can be dated to the outgoing eighteenth or emerging nineteenth century. Earlier works by Mongin dateable to the 1790s show the influence of Moreau l'Ainé and are characterized by a bluish palette and a somewhat schematic handling of foliage and vegetation. Both works show Mongin at the peak of his artistic powers. They display a masterly combination of the motif of a well-known panorama with narrative elements such as figures strolling in the gardens or workers on the banks of the Seine. Minute details are set against a vast sky tinged with the subtle gradations of the setting sun. Both works are a fine example of the French classicist landscape *par excellence*. They illustrate the impact of the Rococo on all later depictions of France's great gardens and famous architectural sites.

The Palais du Luxembourg was built under Marie de' Medici in the early seventeenth century, and remained in the possession of the Royal Family up to the Revolution. The Revolutionaries declared it a *bien national* and it became accessible to the public for the first time. The gardens were designed in a strictly geometrical style that was to serve as the classical example of French garden art. In 1800, under Napoleon, the Palais du Luxembourg became the seat of the Senate.

The Château de Saint-Cloud was built on an imposing site overlooking the Seine at Saint-Cloud. Saint-Cloud is about 10 kilometres to the west of Paris in the department of Hauts-de-Seine. The château was enlarged in the seventeenth century, under Philippe de France, Duc d'Orléans. Louis XVI acquired it for Marie-Antoinette in 1785. During the Revolution it too was declared a *bien national* and it was here that Napoleon was proclaimed Emperor of France in 1804. The Château was later used by his family. The grand design of its famous gardens which stretched down to the Seine in a series of terraces, each with a fountain, has its origins in the mid-seventeenth century.

We would like to thank Isabelle Mayer-Michallon for her help in cataloguing these gouaches.



19a



19b





A. GANDAT

DIED IN 1797 AT ERMENONVILLE NEAR PARIS

20 *Portrait de Marie-Ursule Randon de Mirandol*

Black, grey and red chalk on paper.

Signed and dated in black chalk: *A. Gandat 1793*.

Inscribed on the backing by another hand: *Marie Ursule Randon de Mirandol née le 21.8.1776 a etee peinte au mois d'août 1793 âgée de 16 ans a Ermenonville Décédée à Triel (Seine & Oise) le 10 août 1836, âgée de 69 ans.*

Diameter: 178 mm

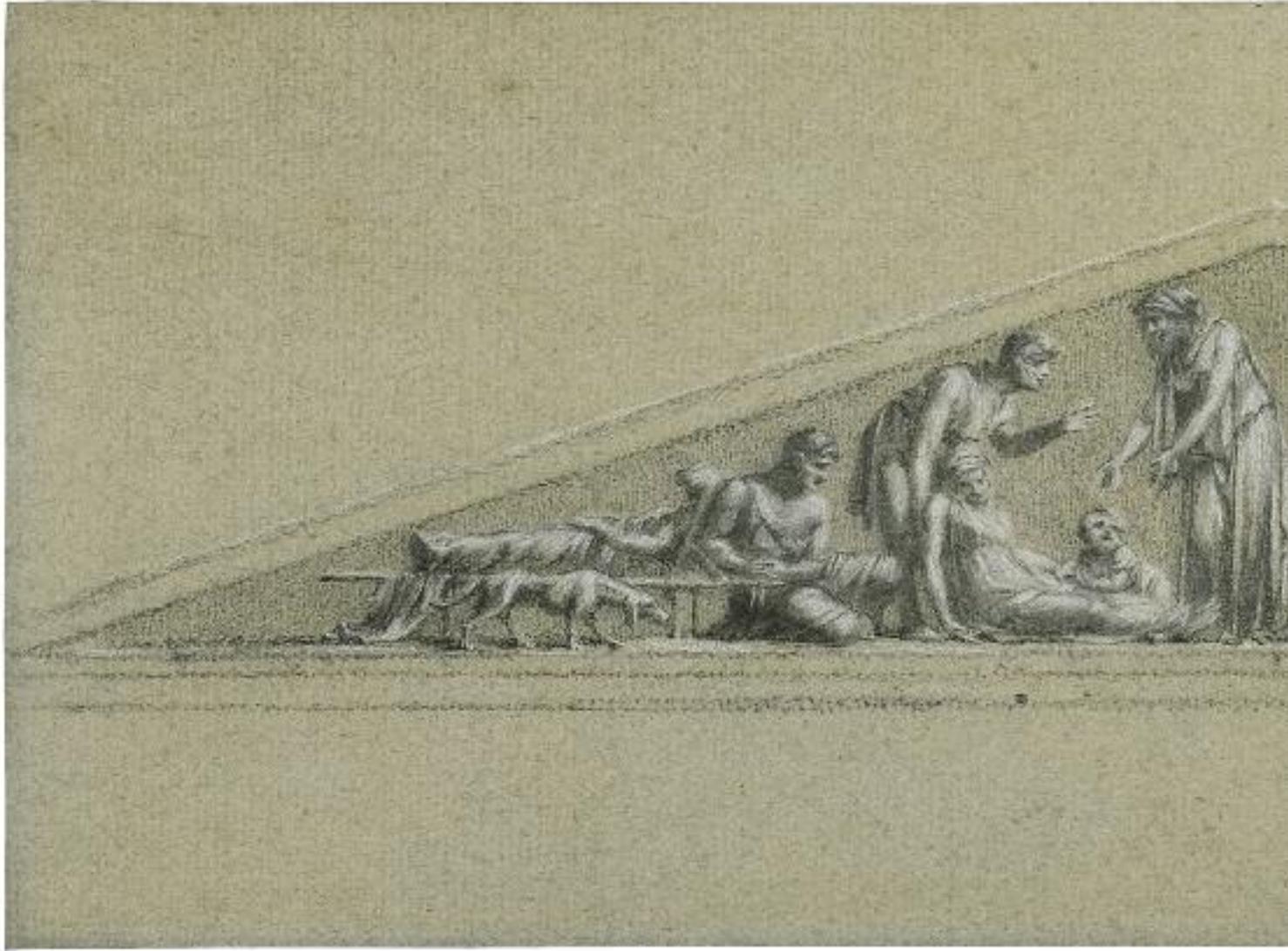
The French painter A. Gandat was active in Paris in the second half of the eighteenth century. In 1779 he is known to have contributed two works to the Paris Salon – a portrait of the painter Avril and a painting depicting the tomb of Rousseau. After a number of years spent in Italy, he joined the Paris *Commune des arts* in 1793. The goal of the *Commune* was to republicanize art. He was an ardent admirer of Jean-Jacques Rousseau's writings and painted landscapes in the spirit of his *Emile* and *Julie, ou la nouvelle Héloïse*.

This portrait depicts an elegant young woman. Her dress reflects the deep changes in fashion and society that followed the Revolution of 1789. The lavishly elaborate and costly gowns of the pre-revolutionary era with their extravagant hooped skirts and towering wigs were replaced by a simpler style of dress deemed more suited to the new social order. This less flamboyant style preceded the *mode à la grecque* of the Directoire, a change in fashion that was not to achieve its breakthrough until after 1793. In the present portrait the hair of the sitter is still powdered and set in complicated curls. Her costly attire, consisting of a *bonnet à la casque* and a *robe à l'anglaise* covered by a *demi-mantelet* made of white, embroidered mousseline, reflects the desire to dress both simply and in a refined manner.

The portrait is set against a background of untamed woodland, possibly a reference to the theories of Rousseau.¹ The annotation *Ermenonville* on the verso referring to the place of execution of the portrait is interesting in that, coincidentally, it provides a link to Rousseau. The great philosopher died at Ermenonville after suffering a haemorrhage in 1778. His grave on the Île des Peupliers became a place of pilgrimage for his many followers. His remains were moved to the Panthéon in Paris in 1794.



actual size



PIERRE-PAUL PRUD'HON

1758 CLUNY - PARIS 1823

21 *Design for the Pediment above the Entrance to the Hôtel-Dieu Hospital in Paris: Caritas, Aesculapius, Hygieia and the Three Fates*

Black and white chalk on blue-grey paper.

154 x 415 mm

PROVENANCE: Nicolas Frochot, Paris – M. Bellanger, Paris (1874) – Jean Dailly (1924)

LITERATURE: Edmond de Goncourt, *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P.-P. Prud'hon*, Rapilly 1876, pp.199-200 – Jean Guiffrey, *L'œuvre de P.-P. Prud'hon*, Paris 1924, no. 910 – Philippe Sorel, *Un projet de fronton pour l'ancien Hôtel-dieu de Paris*, in *Gazette des Beaux-Arts*, Paris 1991, p.144 and note 25 – *Prud'hon ou le rêve du bonheur*; exhib. cat., Paris, Grand Palais and New York, The Metropolitan Museum of Art, 1997-8, p.336.

EXHIBITIONS: *Exposition des œuvres de Prud'hon au profit de sa ville*, Paris, Ecole des Beaux-Arts, 1874, no. 232 – *Pierre Paul Prud'hon, exposition organisée pour le 200e anniversaire du peintre*, Paris, Musée Jacquemart-André, 1958, no. 150.

This drawing is a preparatory study executed in connection with a commission Prud'hon received in 1804 from Nicolas Frochot, Prefect of the Seine Department, to decorate the entrance to the Hôtel-Dieu hospital in Paris. The hospital had recently been rebuilt by the architect Nicolas-Marie Clavareau who



had originally planned to create a new entrance with a sculpted triangular frieze. Although the project was never realized, a model was made by the sculptor Claude Ramey, Prud'hon's collaborator. Signed by both artists and dated 1804, it is now held at the Musée Carnavalet in Paris.¹

Prud'hon drawing shows the gods and goddesses relevant to the building's main function. At the centre, medical science is represented by Aesculapius holding the caduceus. He and Hygieia, who is shown leaning against the back of his throne, await Caritas who will introduce them to the sick who are depicted at the left. On the right side of the frieze are the Three Fates, the spirits who were believed to determine man's destiny and lifespan. While Clotho holds the distaff and Lachesis the spindle, Atropos – the spirit who decides on the severing of the thread of life – is asleep. This sleeping figure intimates that the care provided by the hospital will prolong the lives of the sick.

As Philippe Sorel points out, the arrangement of the figures is in the 'procession style' introduced by Prud'hon in his public projects at the beginning of the nineteenth century. The first of these was *Le Triomphe de Bonaparte ou la Paix* (1800), now in the Musée des Beaux-Arts in Lyon². He also deployed the same 'procession style' several years later in the frieze that formed part of the decorations for the wedding festivities on the occasion of the marriage of Napoleon and Marie-Louise on 10 June 1810. Prud'hon's role in the festivities gave him a privileged position at Court and he was later appointed *professeur de dessin* to the Empress Marie-Louise. The 'procession style' was derived from Greek friezes of the second and third centuries BC designed to be read first from the centre where the main figures are placed and then from the left and the right where the allegorical figures are symmetrically divided. The Hôtel-Dieu project marks the beginning of the collaboration between Prud'hon and the city of Paris which continued for the duration of the First Empire.

FRIEDRICH HEINRICH FÜGER

1751 HEILBRONN - VIENNA 1818

22 *A Cure for Nympholepsy*¹

Pen and black ink with grey wash and white heightening, on light-blue paper.
456 x 346 mm

PROVENANCE: Private collection, Vienna

ENGRAVING: Engraved in the same direction by Friedrich John (1769-1843) [fig. 1]

The classical aesthetic defined the Vienna Academy under the aegis of Friedrich Heinrich Füger towards the end of the eighteenth century. He was the outstanding neoclassicist artist and at the peak of his artistic powers. In the early 1780s, affluent Viennese patrons had funded a bursary for him to study in Rome. Here he came into contact with Jacques Louis David and François Peyron. In the spirit of the age, their aim was to protect the moral seriousness of art and at the same time to effect an artistic renewal.

The present striking drawing was executed on blue paper with a smooth surface subtly reflecting the light. It is a preparatory work for an engraving by Friedrich John, one of Füger's pupils. The engraving was published in Christoph Martin Wieland's four-volume novel titled *Aristipp und einige seiner Zeitgenossen*. The novel appeared in 1801-2.² Four illustrations were planned as frontispieces for the four volumes. Each illustration was to contain no more than three figures. The publisher Georg J. Göschen commissioned Füger to execute the preparatory drawings based on subjects proposed by Wieland.³ Göschen knew Füger's work through his friendship with the Hamburg collector Lorenz Meyer. Füger had met Meyer during his sojourn in Rome. Füger had only recently completed work on a group of twenty-two drawings for Klopstock's *Messiah*.⁴ The group was to represent a turning point in his career.⁵ Both the *Messiah* drawings and the *Aristipp* drawings were executed in the same technique and on blue paper with identical watermarks and identical dimensions.

Wieland found a congenial partner in Füger. Füger was able to interpret Wieland's ideas with deep insight, as the remarkable set of drawings testifies. The writer Johann Gottfried Seume (1763-1810) notes: *The great artist confesses with his usual amiable frankness that some of his most magnificent compositions have been taken from Father Wieland's 'Aristipp'*.⁶



Fig. 1: Friedrich John (1769-1843),
A Cure for Nympholepsy, engraving, c.1801.



Fig. 2: *Lais Taking Aristipp by Surprise*, pen and black ink with
grey wash and white heightening, The Metropolitan
Museum of Art, New York [inv. no. 2010.276].



JEAN-MICHEL MOREAU, CALLED MOREAU LE JEUNE

1741 - PARIS - 1814

23 *A Scene from Virgil's Aeneid, Book IV: Aeneas is Seated in his Tent, his Leg Wounded. Behind him is his Son in Tears. Above, a Depiction of Venus Returning to Olympus*

Pen and brown ink, brown washes on paper.

Signed, dated and inscribed: J. M. Moreau Le Jne. De L'ancienne Académie de Pei.re. Scul.re an XI. 1803. / ... neque te, Aenea, mea dextera servat: / Major agit Deus, atque opera ad mojora remittit. / Eneide Ch. XII.

225 x 156 mm (310 x 230 mm)

ENGRAVED: Pierre Charles Baquoy (1759 – Paris – 1829), in Virgile, *L'Enéide, traduite en vers français par Jacques Delille*, nouvelle édition, Giguet & Michaud, Paris 1804, frontispiece for vol. IV: 'Reconnaissez les dieux; oui, croyez que ma main / Ne fut que l'instrument d'un pouvoir plus qu'humain' [in reverse].

Jean-Michel Moreau, called *le Jeune* to distinguish him from his elder brother Louis-Gabriel, was a draughtsman, engraver and painter. He followed his teacher Louis-Joseph LeLorrain to Saint Petersburg where he, too, became a professor of drawing at the Academy of Fine Arts. After his return to Paris in 1759, he virtually abandoned painting to concentrate on drawing and engraving. He perfected his art with Jacques-Philippe Lebas. He enjoyed a wide circle of patrons and in 1781 was appointed *dessinateur et graveur du cabinet du roi*. He is best known for the brilliant, almost documentary illustrations published in 1777 and 1789 in *Monument du Costume*. Adapting to the French Revolution, he devoted his talents to recording Republican events and to illustrating books, including works by Ovid, Molière, Racine, Voltaire and Rousseau.¹

The present drawing was intended for use as an engraved frontispiece [fig. 1] in volume IV of the 1804 edition of Virgil's *Enéide* (four volumes, translated into French by Jacques Delille).² Our drawing belongs to a group of illustrations which Moreau made for new translations of Virgil, including *The Georgics*, for the same publisher.³ His fluency and clarity of line, his mastery of composition and his natural understanding of Davidian classicism, all apparent in our drawing, make him one of the greatest book illustrators of the period.

The preparatory drawing for the frontispiece of vol. I is in the collection of the Institute of Fine Arts, Chicago [fig. 2], while the one for vol. II was acquired by the J. Paul Getty Museum, Malibu [fig. 3].⁴



Fig. 1: Pierre Charles Baquoy.
L'Enéide, frontispiece for vol. IV,
engraving, 1804



Fig. 2



Fig. 3



... neque te, Aeneâ, mea dextera servat.
Major agit Deus, atque opera ad majora remittit.

J. M. ...

SIR THOMAS LAWRENCE, PRA

1769 BRISTOL - LONDON 1830

24 *Portrait of a Young Man (Ayscoghe Boucherett, Junior)*

Pencil, brown and red pen on laid paper, mounted on cardboard. Executed c.1805.

329 x 229 mm

PROVENANCE: Presumably Prince René of Bourbon-Parma (1894-1962, husband of Princess Margrethe of Denmark), bearing his name on a label affixed to the backboard – Private collection, Switzerland

The Regency painter Thomas Lawrence was the leading British portrait painter in the period following Thomas Gainsborough and Joshua Reynolds. The son of a none-too-successful innkeeper, Lawrence was mainly self-taught. His career took off following the exhibition of his first major royal commission, a full-length portrait of Queen Charlotte, at the Royal Academy in 1790. This saw him established as Britain's most sought-after portraitist. He enjoyed immediate success in both France and Austria and he had a large following in Rome. After his return to London in 1820 he was elected President of the Royal Academy.

Lawrence was a virtuoso and highly successful painter but he was also a draughtsman of genius. The French painter Baron Gérard is quoted as saying that *however great and powerful and distinguished were his abilities as a painter, he was even more eminent and remarkable for his drawings than for his pictures. [...] Since the time of Holbein no artist had ever attained such perfection in delicacy and sentiment or finish of execution as Sir Thomas Lawrence.*¹ Lawrence occasionally worked in pastel but the majority of his intimate and charming portrait studies are executed in pencil with touches of red. He executed many of these works for the sheer enjoyment of the medium. His interest in drawing was passionate and he valued the medium very highly.²

Lawrence maintained close lifelong friendships with families from the landed gentry and the leading professions, his earliest and most important patrons. He portrayed them in a large number of portrait studies and paintings. Some of the most intimate and appealing works of his entire *œuvre* are the portraits of the Angersteins, Allnutts, Barings and Boucheretts. The present study of Boucherett's son Ayscoghe successfully combines professional portraiture with an informal approach.

Ayscoghe Boucherett, junior is depicted in a number of other portraits. In one, he is shown as a boy with his siblings [fig. 1]. In at least three others he is portrayed as an adolescent on the verge of adulthood [fig. 2]. The date of execution of the present drawing probably lies somewhere in between. Boucherett is clearly not fully grown, but on the verge of adolescence. However, the physiognomy is unmistakable – the elegant oval face, the characteristic forelock, the soft curve of the lips and the straight nose are undoubtedly those of Ayscoghe Boucherett, junior, the son of one of Lawrence's closest friends.



Fig. 1: *The Children of Ayscoghe Boucherett*, 1799/1800. Oil on canvas, 194 x 144.8 cm, Musée du Louvre, Paris, [RF 1975-23].



Fig. 2: *Ayscoghe Boucherett, junior*, c.1805. Oil on canvas, 76,2 x 63,5 cm. Current whereabouts unknown.



JEAN-BAPTISTE MALLET

1759 GRASSE - PARIS 1835

25 *Mars and Venus (Paris and Helen)*

Gouache and watercolour on paper.

330 x 412 mm

PROVENANCE: Eric Coatalem, Paris – John Gaines, Kentucky – Thomas le Claire Kunsthandel, XVII, 2005
– Private collection, Hesse, Germany

EXHIBITED: *Jean-Baptiste Mallet, Peintre Grassois*, exhib. cat, Musée de la Parfumerie Fragonard, Grasse, 2004, pp.50-2, repr.

Mallet was a pupil of Simon Julien in Toulon and of Pierre-Paul Prud'hon in Paris.¹ He established his reputation with genre scenes in gouache depicting fashionable and often libertine subjects. Always elegant and refined, in the style of Louis-Philibert Debucourt, Louis-Léopold Boilly and Nicolas Lavreince, his works are remarkable for the delicacy and brilliance of their brushwork.² Mallet was a chronicler of the habits and finery of affluent Parisian society after the Revolution. His works were in high demand during the Directoire, the heady liberated years between 1795 and 1800 when the sober-sided Revolutionary mien was abandoned and replaced by a pronounced taste for novelty and luxury. Mallet's later works were greatly influenced by the neoclassical movement as is evident in the present drawing. During the Restoration, he adopted the Troubadour style. He exhibited at the Salon from 1791 to 1824. His works were popular and widely disseminated in prints.

This intimate mythological scene, which was traditionally identified as a depiction of *Paris and Helen*, more probably represents a subject from the myth of *Mars and Venus*. Attracted by the goddess of love, who wishes to lure him away from his terrible activities, the god of war has divested himself of his arms. However the allegorical meaning is not the message of this drawing. The mythological subject permits Mallet to represent a subtly erotic scene in a luxuriant antique interior. In furnishings such as the bed he shows his awareness of the antique. The arches behind the screen reflect both the paintings of Jacques-Louis David³ and the contemporary architecture of the porticoes of buildings in the rue des Colannes (Paris) built between 1794 and 1798. It is the rendering of fine transparent fabrics, of marble, precious metals and glass that reveals Mallet's extraordinary talent. The Egyptian statues and ornaments, which are part of the decoration, became fashionable after Napoleon's return from the campaign in Egypt in 1812.⁴ They provide a key to a possible later dating of our drawing. However, the present gouache may also be a direct reference to contemporary events and to the Egyptian campaign, with Napoleon in the attire of Mars, as Canova⁵ portrayed him in 1803.⁶



FELICE GIANI

1758 SAN SEBASTIANO CURONE - ROME 1823

26 *Science and the Arts Surrounded by Allegories of the Egyptian, Greek, Babylonian and Roman Civilizations*

Black chalk, pen and brown ink with brown wash on paper.
607 x 440 mm

PROVENANCE: From a recently discovered portfolio of drawings, most of them executed around 1812-3

Felice Giani studied in Pavia, where he was in contact with the scenographer Antonio Galli Bibiena. Subsequently he went to Bologna where he worked under Domenico Pedrini and Ubaldo Gandolfi. In 1780 he completed his artistic formation in Rome as a student of Pompeo Batoni and Christoforo Unterberger at the Academia de San Luca. Although he was influenced by the prevailing Neoclassical aesthetic, he developed a singular style combining light, decorative elements of the eighteenth century with classical compositions and themes. All these influences, however, were tempered by his own fluid and imaginative calligraphy.

Giani obtained commissions in many Italian cities and he soon established himself as an important decorative painter. He had an international clientele which included Catherine II of Russia in 1788 and Napoleon at the Tuileries and Malmaison in 1803. In 1805 Giani settled more or less permanently in Rome, but returned to France in 1812, participating in the decoration of the villa at Montmorency belonging to Antonio Aldini, a Bolognese lawyer and early patron of Giani, who became Napoleon's Secretary of State for the Kingdom of Italy.¹

Giani was a prolific draughtsman and his style has a subjective and expressive dimension which has led to his designation as a pre-Romantic artist. His fluid, stylized calligraphy is unmistakable and with his fertile imagination he rarely lapsed into the rigid, rhetorical formulas of Neoclassicism.

The two female figures in our drawing are personifications of the Sciences and the Arts. At their sides, four men are depicted holding steles carved with symbols of the great civilizations of the ancient world. Egypt is represented by a man holding a tablet with hieroglyphics. Above his head is a statue of Osiris-Antinous from Hadrian's villa, representing the Emperor's young companion. A man with a stylized wig and beard suggesting an ancient Greek philosopher is surmounted by the Paestan bell-shaped crater depicting Zeus and Hermes on one of their amorous adventures.² A sculptural representation of Antinous, the oriental lover of Hadrian, derived from a model conserved at the Capitoline Museum, evokes the Babylonian world. The Roman Empire is symbolized by the figure at the right holding a bas-relief representing the foundation myth with Romulus and Remus nourished by a wolf. Above stands a model of the Apollo Belvedere.

The present sheet dates from the last years of the 18th century and is one of the artist's most spectacular drawings, as much the monumentality of the figures, as for the perfect mastery of the play of light and shadow in the washes. Stylistically, it may be compared to several similar sheets such as *The Personification of the Arts Honoring Painting before the Gods* and *The Painter and his Model*.³



THEODOR VON HOLST

1810 - LONDON - 1844

27 *Young Courtesan Exposing Herself*

Pencil and watercolour on laid paper. Executed c.1825/30.

Inscribed (barely legibly) at lower left and right *June 14 1797 Fanny S.*

219 x 155 mm

PROVENANCE: Private collection, Hesse, Germany

LITERATURE: *Theodor von Holst. His Art and the Pre-Raphaelites*, exhib. cat., The Holst Birthplace Museum, Cheltenham 2010, p.19, fig. 11.

The exceptional body of work produced by the Romantic painter Theodor von Holst forms an important link between the dark and imaginative world of artists like William Blake and Henry Fuseli (Holst was one of his favourite pupils) and the symbolic art of the Pre-Raphaelites. At the early age of sixteen, Holst had already contributed a work – an illustration for Goethe's *Faust* – to the Royal Academy Summer Exhibition. The Academy's President, the celebrated Regency portrait painter Sir Thomas Lawrence, had taken Holst under his patronage a few years earlier and had asked him to execute a group of drawings commissioned by George IV.¹ In parallel with Lawrence's patronage, Fuseli, Professor of Painting and Keeper of the Royal Academy, was to exert an important influence on Holst's work. The striking similarities in their style and choice of motifs resulted in erroneous attributions of many of Holst's early works to Fuseli – attributions that held for well over a century.²

Holst's *œuvre* shows strong predilections for Satanic romance, daemonic subject matter, dark medievalism and eccentric inventiveness combined with a profound knowledge of Gothic fiction, a literary genre popular in the late Regency period.³ In the melodrama, romance and fantasy of this genre he found an important source of inspiration. It is these interests, coupled with his elaborate, vigorous draughtsmanship, that make his artistic achievement so unique. He was greatly admired by the leading figure of the Pre-Raphaelite Brotherhood, Dante Gabriel Rossetti. During his short career he was a key figure in London's art world. His paintings were shown regularly at major London exhibitions. He was a prolific illustrator and produced the first illustrations for Mary Shelley's celebrated *Frankenstein*.

The present sheet is a fine example of Holst's elaborate draughtsmanship. It was very probably executed in connection with the commission for George IV, who preferred this type of refined erotic depiction to the more straightforward, caricaturesque drawings of an artist like Rowlandson. The linear style of the drawing and the subtle colouring recall comparable works by Henry Fuseli⁴, but comparison with other works by Holst leaves no doubt as to its authorship.

We would like to thank Max Browne for his help in cataloguing the present drawing.



actual size

JENS JØRGENSEN JUEL

1745 BALSLEV - COPENHAGEN 1802

28 *Portrait of Petronella Cornelia Rømeling*

Pastel on brown laid paper; executed c.1792.

340 x 260 mm

PROVENANCE: Chamberlain Rømeling¹ – Provost H. M. Fenger [his sale, Winkel & Magnusson, Copenhagen, 85, 1930, no. 267] – Kay Suenson, Copenhagen, thence by descent

LITERATURE: *Efterladte Papirer fra den Reventlowske Familiekrede 1770-1827*, ed. Louis Bobé, IX, Copenhagen 1922, note to p.119 on p.349. – *Danmarks Adels Aarbog*, Copenhagen 1929, II, p.255 – Ellen Poulsen, *Jens Juel, Malerier og pasteller*, Copenhagen 1991, I, p.154, no. 528.

Petronella Cornelia Rømeling (1777-1804) was the daughter of Wilhelm August Lindemann, Governor of the Danish West Indies. She married Willum Rømeling, Governor of the Caribbean island of St. Thomas, in 1797. This exquisite pastel depicts Petronella in half-figure at the age of about fifteen. She is dressed in white with a transparent fichu across her chest and wearing a black beaver top hat with a bow. Her dark-brown hair is curled and she has large brown eyes. Characteristic of Juel's portraits is the emphasis he places on the eyes of his sitters. Their shape is often spherical and they have a liquid quality to them. The turquoise-blue and brown-green of the background would seem to indicate an outdoor setting – a garden or park. Juel also executed a painted version of the portrait which is now held at the Göteborgs Konstmuseum.² Although the pose of the sitter is identical, the format of the painted portrait is oval (34 x 26 cm) and there are a number of small differences in the details of the hat and the hair.

Juel first studied in Hamburg and then enrolled at the Royal Academy in Copenhagen in 1765. In 1772 he left Denmark and visited Hamburg and Dresden (1773-4) where he worked with Anton Graff. He was in Rome in 1774-6 where he worked with Pompeo Batoni. He also visited Naples and Paris. In 1777 he was in Geneva, where he worked with Charles Bonnet before returning to Copenhagen in 1780. He was appointed official painter to the Danish court and was later appointed director of the Royal Academy.

Juel's contribution to the development of Danish portraiture was to extend its scope far beyond the artistic conventions of the day. His work enjoyed significant recognition and was highly sought after among the Danish nobility. The appeal of his pastels – which with few exceptions all date from the 1790s – lies in their naturalism and exceptional technical virtuosity.



CHRISTEN KØBKE

1810 - COPENHAGEN - 1848

29 *Study of a Male Nude Shouldering a Wooden Block*

Pencil on paper.

Signed in the lower right margin: *Chr. Købke*. Executed c.1832.

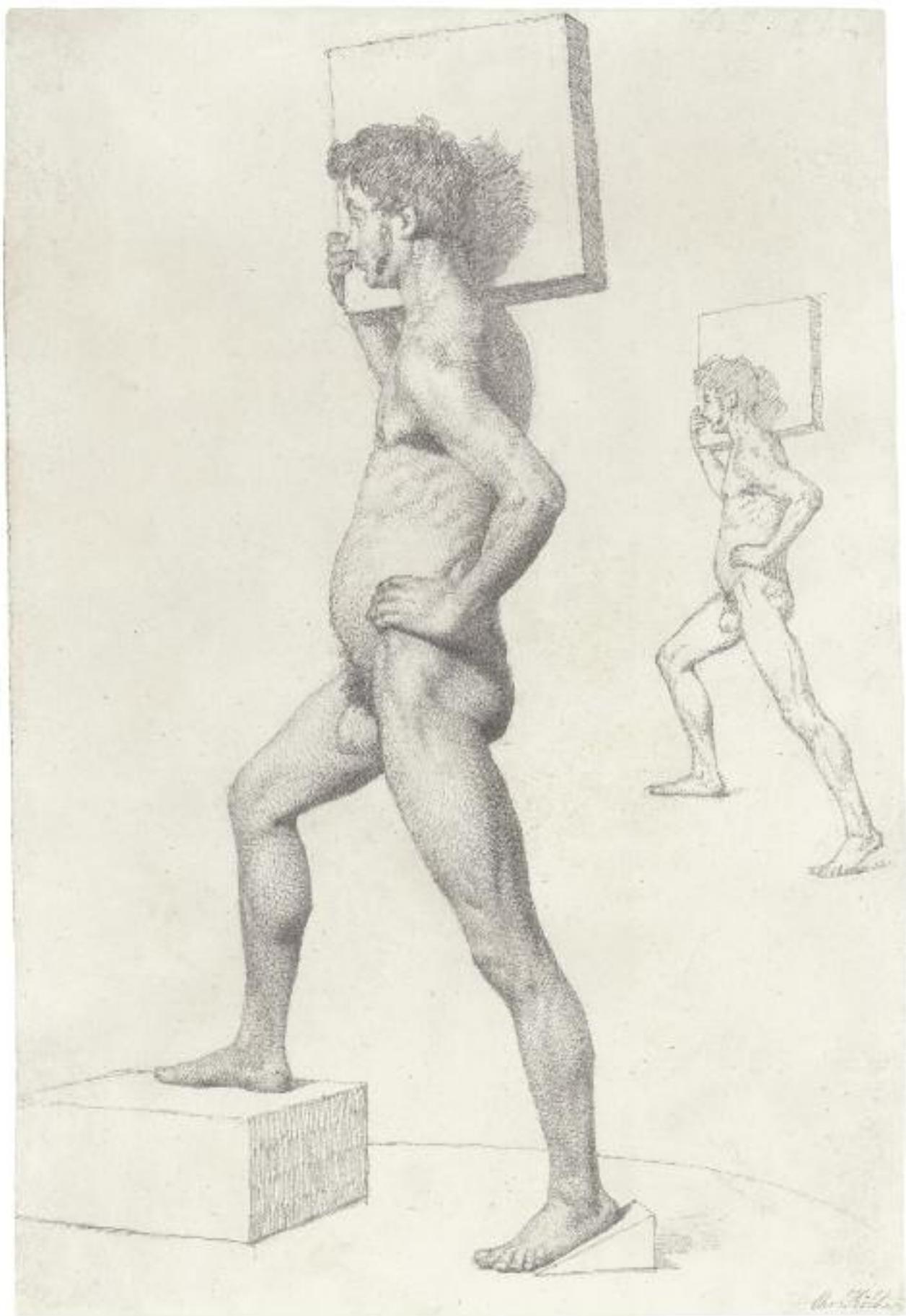
300 x 200 mm

PROVENANCE: Private collection, Denmark

Christen Købke is the leading representative of the Danish Golden Age in painting. The innovative aspects of his work include his *plein-air* sketching, his fascination with painterly immediacy and his unique treatment of light and atmosphere. A hallmark of his work is his virtuoso draughtsmanship, a skill honed in the early years of his artistic career. In 1822, at the age of twelve, Købke began studies in drawing at the Royal Academy of Fine Arts in Copenhagen. He went on to study under C. A. Lorentzen. From 1828 to 1833 he was a pupil of Christoffer Wilhelm Eckersberg who was to have a formative influence on his work.

The study of the human body was an essential part of artistic training at the Academy. But students, before being allowed to work after nude models, had to learn to draw from plaster casts of antique sculptures from the Academy's collection. Only at an advanced stage were they allowed to draw from life. Traditionally, life classes had always been held in artificial light. Eckersberg changed this in 1822, introducing teaching by natural light. The sittings were held at Eckersberg's apartment in the Academy which also functioned as a studio. Two or three times a year competitions were held for first and second category silver medals.¹ Although great importance was attached to study from life, convention demanded that male models only be used when drawing from the nude.²

The present drawing depicts a young male nude stepping forward, one hand on his hip, the other shouldering a square wooden block. A smaller version of the same motif in the right margin shows the model in a slightly more dynamic pose. To enable the model to hold this awkward pose for any length of time, a wooden block was placed under his right foot and a wedge under his left heel. Eckersberg respected the classicistic and statuesque ideals of the day but often arranged the models in undramatic poses reflecting daily life and work. In terms of style, draughtsmanship and motif two Købke studies of male models executed in 1832 show close affinities to the present sheet. These are the drawing titled *A Standing Male Model* now in the collection of the Kongelige Kobberstiksammling, Copenhagen, and *Seated Male Model*, now held at the Nationalhistoriske Museum in Frederiksborg.³ The Frederiksborg drawing shows the same two wooden blocks depicted in the present drawing. A distinguishing feature of all three drawings is the use of fine crosshatching applied in short, delicate strokes to model the body.



FRANÇOIS-ÉDOUARD BERTIN

1797 - PARIS - 1871

30 *View of Tivoli*

Black and white chalk on blue paper, framed within an arched chalk line by the artist.

Top right and lower right inscribed in pen and black ink: *Tivoli*; lower left with the atelier stamp (Lugt 238.a); verso inscribed in black lead: *Tivoli no. 123*.

462 x 337 mm

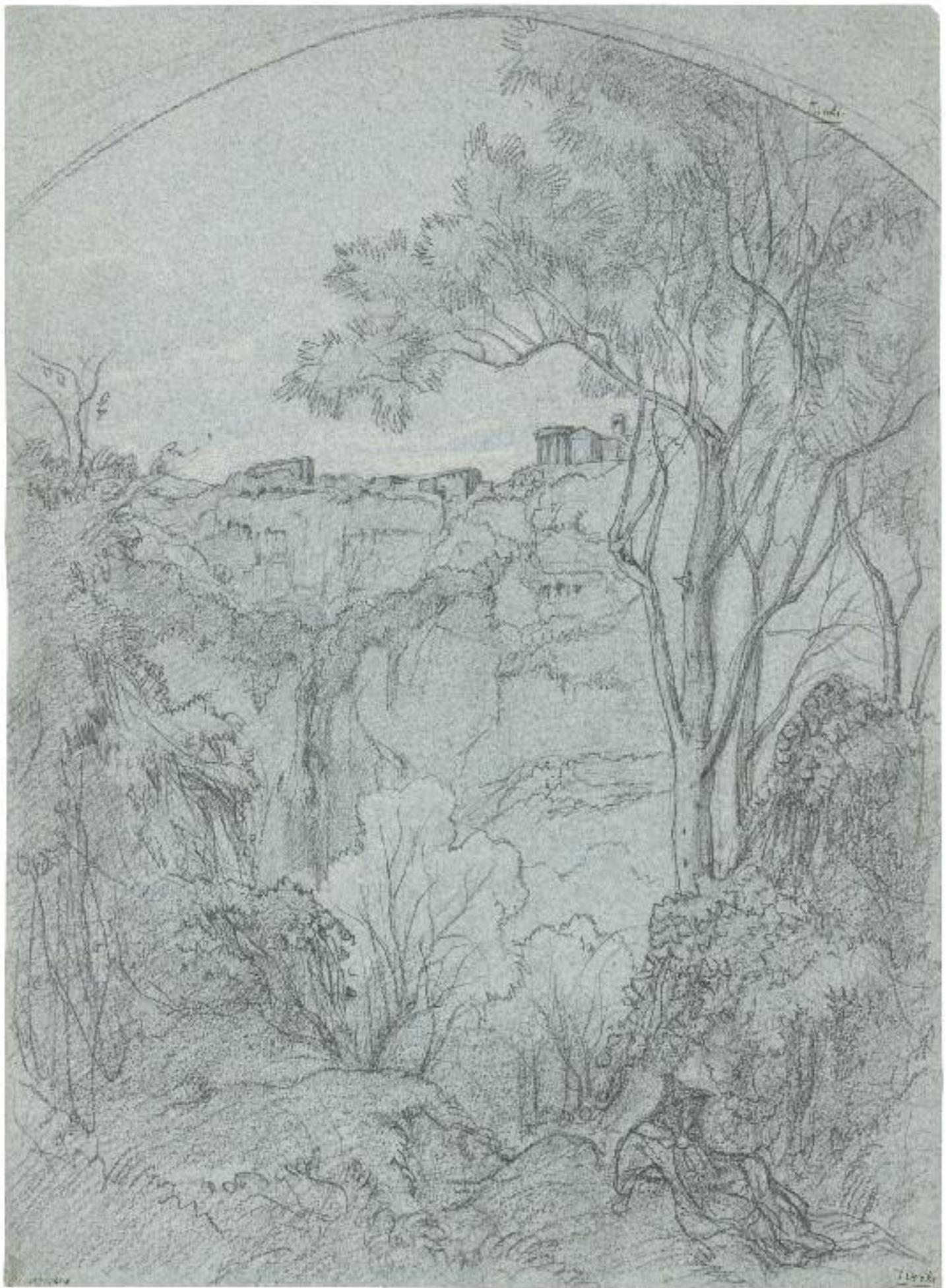
LITERATURE: Pierre Miquel, *Le paysage français au XIX^e. siècle, 1824-1874, l'école de la nature*, Maurs-la-Jolie 1975, II, p.98, repr. p.99.

EXHIBITIONS: *Aspects du paysage néo-classique en France de 1790 à 1855*, Galerie du Fleuve, Paris, 1974, no. 37 – *French Drawings Post Neo-Classicism, Spring Exhibition 1975*, Colnaghi, London, no. 16 – *Kunst in Frankreich 1800-1870. Von Prud'hon bis Puvis de Chavannes*, Galerie Arnoldi-Livie, Munich 1976, no. 1.

François-Édouard Bertin was the son of Louis-François Bertin, the founder of the *Journal des débats*, and the model for the emblematic portrait by Ingres (1832, Paris Musée du Louvre). In 1854 he succeeded his elder brother in the management of the *Journal*, following a successful career as an artist. Bertin entered the École des Beaux-Arts in 1815 and was the pupil of Girodet-Trioson, Bidault and Ingres. From 1821 to 1823 he first traveled around Italy, but he regularly returned to this country within the next three decades. In Rome he was in contact with Aligny and Corot and later settled with them in the forest of Fontainebleau. He exhibited at the *Salon* from 1827 until 1853, mainly Italian landscapes, but continued to paint and draw until his death, gradually freeing himself from academic models and painting directly from nature.

Bertin is regarded as one of the most important landscape artists in the first half of the 19th century. Together with Louis Cabat (1812-1875) he is the master of a poetic realism in the 1830's. Even though his views of nature are profoundly romantic, they are still rooted in the tradition of Poussin.

Two comparable drawings with views of Sorrento and Castel Gandolfo, both also with the arched framing, were donated by the artist's widow to the Musée de Picardie, Amiens, in 1873.¹ A view of Tivoli was acquired by the Musée de Pontoise in 1972², and another drawing depicting a landscape at Tivoli is in the Museum of Fine Arts, Boston.³



EDGAR DEGAS

1834 - Paris - 1917

31 *Hercules Vanquishing the Cretan Bull, after an Antique Relief*

Pencil on laid paper. Executed c.1855.

With the red oval *Atelier Degas* stamp at lower right (Lugt 657).¹ Recto: *Partial Copy after an Antique Statue*.
312 x 244 mm

PROVENANCE: Anonymous sale [Léonce Mauget collection], Paris, Hôtel Drouot, 20 December 1934, probably included in lot 59 (titled *Hercule, d'après l'antique*) – Private collection, Hesse, Germany

Degas's early training was soundly based in the academic tradition. He started to make copies after sculptures and paintings in Paris as a young man. Records show that he made a formal application to make copies in the Louvre in the period between 7 April 1855 and 26 March 1868.² He also made copies in the Bibliothèque Nationale.³ To Degas, copying was more than a purely academic exercise. It was vital to his understanding of earlier styles, techniques and iconographic traditions. It stimulated his imagination⁴ and formed an essential part of the creative process. He studied the Old Masters of both antiquity and the Renaissance, assiduously making sketches and copies. His interest focussed on the drama of the human condition, human psychology and personal responses to events beyond human control.

Degas's model for the present drawing was a plaster cast after the famous metope representing the Labours of Hercules on the west side of the cella of the Temple of Zeus at Olympia. It depicts Hercules overcoming the Cretan Bull. He captures the Bull by chasing it until it tires and then throwing a rope over its head. After calming it into submission, he leaps onto its back and rides it across the sea to the Palace of Eurystheus.

The drawing was very probably executed in July-September 1855 either at the Louvre or while Degas was studying at the Ecole des Beaux-Arts in Lyon. The plaster cast that served as the model differs slightly from the original marble relief. It shows more of the right thigh and less of the right arm of the figure.

Theodore Reff writes of the present drawing: *Stylistically, this drawing is typical of those that Degas made as a young art student in Paris in about 1855, before he went to Italy the following year. The sharply defined contours, the fine, dense shading in parallel strokes, the meticulous attention to surface detail are characteristic of his pencil drawings of that time.*

A comparable copy after an antique relief titled *Horseback Riders in Gallop, after a Parthenon relief, North Frieze*, was sold at Christie's in Paris on 24 May 2006 [Fig. 1].⁵

We would like to thank Dr. Theodore Reff for his help in cataloguing the present drawing.



Fig. 1: *Horseback Riders in Gallop, after a Parthenon Relief, North Frieze*. 1855, pencil on paper, 364 x 467 mm.



ADOLPH VON MENZEL

1815 BRESLAU - BERLIN 1905

32 *Study of a Standing and a Sitting Man*

Graphite (carpenter's pencil), with stumping, on wove paper.

Signed with the monogram and dated centre right: *A.M/98*

184 x 123 mm

PROVENANCE: Private collection, South Germany

The present sheet is a fine example of Menzel's characteristic studies of heads in which he often displayed his subjects from unusual angles, frequently grouping together figures from different walks of life. Particularly in the last decades of his life Menzel executed numerous studies of heads. His favourite working tool, the carpenter's pencil – a broad, flat-pointed lead pencil – enabled him to create a wide range of tonalities. These vary from a deep velvety black to a soft grey achieved with the help of stumping and wiping.

Menzel's artistic focus was not limited to the depiction of picturesque motifs or subjects of historical interest. As a draughtsman he was especially by obscure objects and objects of daily life like a comb entwined with loose hairs or his own foot, which he drew with the same enthusiasm and sharp power of observation as his studies of the members of Prussian society. Almost everything was intently scrutinized and worthy of notation. As in photography, the rising artistic medium of the late nineteenth century, Menzel's pencil mercilessly noted the finest details. *All drawing is useful, and so drawing is everything!* was Menzel's credo. He was known to draw incessantly wherever he was, using the sketchbooks he carried with him in a specially tailored overcoat.

The studies of the two men depicted in the present sheet are drawn on different special scales. What makes this drawing so striking and at the same time so characteristic of Menzel's working method is the juxtaposition between the viewpoints. The full-length figure of a standing Prussian officer holding the back of a chair appears to be placed in front of the seated man who is observed in far closer perspective. From his viewpoint it appears as if the officer is looking down at the older man who is seated slightly at angle in before him. In the character study of the older man Menzel concentrates on the thinning hair carefully combed over the balding head, the bushy eyebrows and the full beard. He notes the sunken eye sockets, the deeply lined forehead and other signs of advancing age. The vigorously drawn pencil lines around the older man's head divide the work into two sections that are nevertheless connected by an evident but unexplained link between the two men. The image is of such striking realism as to suggest that Menzel may have intended to use it later in a separate composition.



actual size

HENRI-JOSEPH HARPIGNIES

1819 VALENCIENNES - SAINT-PRIVÉ 1916

33 *A Huntsman in the Forest*

Watercolour over black chalk on paper.

Signed and dated at the lower left in pen and brown ink: H. Harpignies 78.

330 x 250 mm

PROVENANCE: Galerie Robert Schmit, Paris – Private collection, Munich

Henri-Joseph Harpignies was one of the most skilful and prolific draughtsmen of the second generation of French landscape watercolourists. In 1852, after travels to Holland, Flanders and Italy, he established his own studio in Paris. Just a year later he began to make excursions into the countryside and the Forest of Fontainebleau in order to paint *en plein air*. On these excursions he encountered Corot, Daubigny, Diaz de La Peña, Dupré, Millet, Troyon, Rousseau and other artists of the Barbizon School. Many of these artists belonged to the French Realist movement and rejected classical academic tradition, insisting upon direct study from nature to achieve a truer representation of life in the countryside.¹ The influence of Corot and the Barbizon masters is apparent in many of Harpignies's landscapes.

Harpignies made his Salon debut in 1853 and continued to exhibit regularly thereafter. Like many of his fellow Barbizon painters, he did not confine himself to working in a single region but produced paintings and watercolours at Hérisson in the Bourbonnais region of the Massif Central, in the Nivernais and in the Auvergne.

The present composition depicts a huntsman entering a forest. A pale white light falls through the autumn-tinted leaves of the trees, forming bright patches on the ground. The dominant tones are green, ochre and grey. Only the light blue of the huntsman's jacket stands out. Similar compositions in which the depiction of a section of forest, a *sous-bois*, fill the entire image and appear to have been selected seemingly at random, occur in the work of Corot, Diaz, Dupré, Huet and Rousseau.² These paintings are occasionally animated by the presence of diminutive staffage figures, however in most cases the figures tend to merge with their natural surroundings.



The period around 1849 saw the arrival of photographers in Barbizon. While they were guided by the landscape paintings they knew, they were able to provide fresh source material for painters in the form of photographic studies from nature from which a painter could work in the studio.³ An example of one of the numerous *sous-bois* motifs to appear at the time is a photograph taken between 1860 and 1865 by Charles Famin titled *Woods in Autumn*⁴ [fig. 1]. In terms of composition this photograph bears a striking similarity to the present sheet. Even if the present watercolour is an entirely independent interpretation of the subject it is nonetheless possible that Harpignies was aware of Famin's photograph.

Fig. 1: Charles Famin, *Woods in Autumn*,
Albumenized salted paper print, 333 x 255 mm,
Private collection, Munich.



HONORÉ DAUMIER

1808 MARSEILLE - VALMONDOIS 1879

34 *L'amateur d'estampes*

Pencil and crayon over charcoal on paper.

364 x 292 mm

PROVENANCE: Claude Roger-Marx, Paris (1914) – Bignou Gallery, New York – Max Liebermann, Berlin – Kurt Riezler, Frankfurt/Main – Paul Cassirer, Berlin – Marianne Feilchenfeldt, Zurich (c.1950) – Zinser, Stuttgart – Private collection, Canada (1960) – Albert H. Gordon, New York – Thence by descent

EXHIBITED: Probably *Exposition Daumier, par le Syndicat de la presse artistique*, École des Beaux Arts, Paris 1901, no. 265. – *Drawings by H. Daumier* [from the Lemaire collection, Paris], L. H. Lefevre Gallery, London 1922, no. 3. – *Honoré Daumier*, Galerie Mathiesen, Berlin 1926, no. 126.

LITERATURE: *Catalogue de la Vente Roger-Marx*, Paris 1914, I, no. 120 – Erich Klossowski, *Honoré Daumier*, Munich 1908 (3rd ed. 1923) no. 375 G – Eduard Fuchs, *Der Maler Daumier*, Munich 1927, no. 248 b – Karl Eric Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, II, p.124, no. 365, plate 115 – *Daumier 1808-1879*, exhib. cat., Paris, Musée d'Orsay; Ottawa, Musée des Beaux-Arts du Canada; Washington, The Phillips Collection, 1999, p. 396.

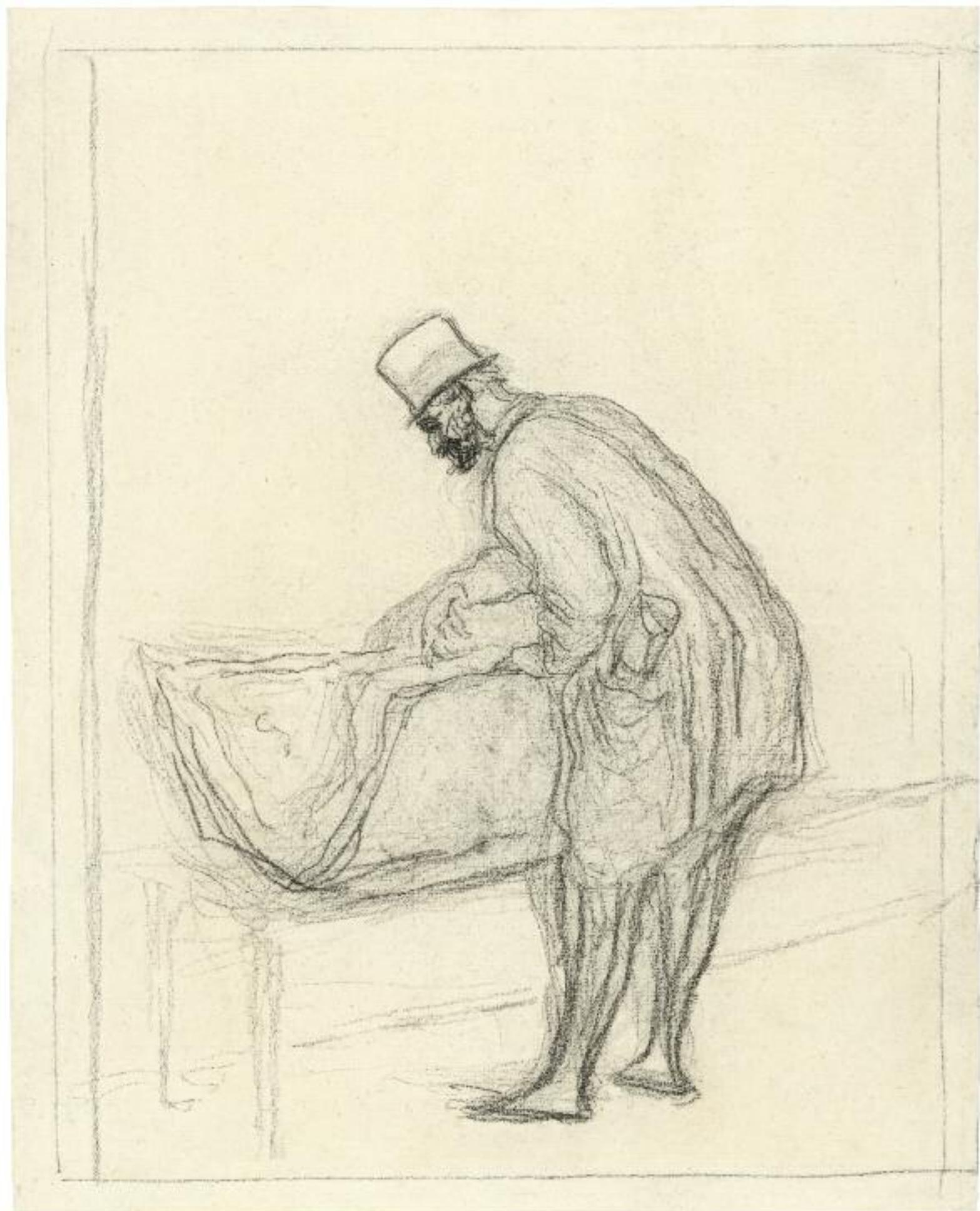
One of the more thematically significant bodies of work in Honoré Daumier's *œuvre* comprises depictions of art collectors and visitors to exhibitions.¹ In the majority of his prints he approaches the subject of art appreciation from the viewpoint of a satirist commenting on the exhibitions staged at the Paris Salons. The encounter between viewer and artwork is usually depicted as a social event. However in his paintings and drawings he transposes the subject to a more intimate milieu, taking his examination of the relationship between the individual viewer and the artwork to a more personal level.² He developed the theme of collectors and connoisseurs examining art objects at auction houses and in salerooms, artists' studios, commercial galleries and private cabinets. As in the case of the present drawing, most of these works are dateable to the 1860s.



Fig. 1: *L'Amateur d'Estampes*, c.1860-2, oil on panel, 35 x 26 cm, Philadelphia Museum of Art, Philadelphia.

In the present drawing a collector is depicted looking through a portfolio of works on paper – prints or drawings. Judging by his expression, the man is evidently a connoisseur. His head is accentuated in firm strokes of charcoal, emphasizing the impression of intense concentration and expectancy. His scrutiny of the sheets and the expertise and speed with which his practised hand leafs through them are captured with masterly skill. In his overcoat pocket is a largish, rolled sheet indicating he has already snapped up a bargain. The composition is characterized by a light, fluid style of draughtsmanship that documents Daumier's extraordinary powers of observation and the rapid notational precision of his sketches.

This extraordinarily vivid drawing is related to two oil paintings by Daumier of the same subject. One is held at the Philadelphia Museum of Art³ [fig. 1] and the other at the Musée du Petit Palais in Paris⁴ [fig. 2]. Both works depict the collector in the corner of a room crowded with paintings. While the figures in





the two paintings are shown from the side, in the present sheet the figure is depicted more from the rear and Daumier has altered the position of the feet. A drawing formerly in the collection of Claude Roger-Marx⁵ shows the figure from the side and with a rounded back. While this displays similarities to the earlier of the two paintings, now in Philadelphia, the present drawing appears closer to the painting in Paris. Maison and Pantazzi regard the two drawings as preparatory studies for the paintings of the same subject.⁶ However, since Daumier produced a prodigious number of variants of the subject the possibility that the present sheet is an autonomous study cannot be ruled out.⁷

Fig. 2: *L'Amateur d'Estampes*, c.1860-2, oil on canvas, 41 x 33,5 cm, Musée du Petit Palais, Paris.



FOOTNOTES

1 NICCOLÒ MARTINELLI, CALLED IL TROMETTA

- ¹ John A. Gere, *Drawings by Niccolò Martinelli il Trometta*, in *Master Drawings*, I, 4, p.10 ff.
- ² Luciano Arcangeli, *La pittura del Cinquecento nelle Marche*, in Luciano Arcangeli et al., *La pittura in Italia: Il Cinquecento*, Milan 1987, p.362.
- ³ British Museum [1893-7-31-18]. John Gere and Philip Pouncey, *Artists Working in Rome c.1550 to c.1640*, London 1983, no. 278, fig. 264.
- ⁴ Linda Wolk-Simon, *Niccolò Martinelli, called Il Trometta – The Adoration of the Shepherds*, in *Sixteenth-Century Italian Drawings*, exhib. cat., The Metropolitan Museum of Art, New York 1994, pp.92-3, no. 83.

2 LUCA CAMBIASO

- ¹ Jonathan Bober in a letter to Le Claire Kunst dated 15 March 2010 discussing the present drawing. Jonathan Bober is Curator of European Art at the Blanton Museum of Art in Austin, Texas and was co-author and curator of the most recent exhibition of Cambiaso's work in Austin and Genoa. See *Luca Cambiaso 1527-1585*, exhib. cat., Blanton Museum of Art, University of Texas at Austin and Palazzo Ducale, Genoa 2006-7.
- ² Stanley Moss & Co., Inc, New York in a fact sheet for the present drawing [file of Charles Ryskamp].
- ³ Three large-scale, virtually identical autograph versions of *The Visitation*, now held at the Albertina in Vienna, the Louvre in Paris and the Blanton Museum of Art, University of Texas at Austin, are discussed in Jonathan Bober (ed.) [op. cit.], nos. 43a-c, p.296 ff.
- ⁴ J. Bober, letter dated 15 March 2010.

3 ABRAHAM BLOEMAERT

- ¹ B. Kaplan, *Confessionalism and Its Limits: Religion in Utrecht, 1600-1651* in J. Spicer and L. Orr, *Masters of Light: Dutch Painters in Utrecht during the Golden Age*, exhib. cat., San Francisco et al., 1997-8, pp.60-71.
- ² J. Spicer, *The Role of Printmaking in Utrecht during the First Half of the Seventeenth Century*, in *Journal of the Walters Art Gallery*, Baltimore 1999, 57, pp.105-32.

³ Matthew 4:3-4; Mark 1:12-13; Luke 4:3-4.

⁴ Part I, plate 1, *Ductus est Jesus in desertum*, published in 1619. Schelte Adams Bolswert's *Sacra Eremus ascetarum* (1612) contained 26 engravings. See Marcel Roethlisberger and Marten Jan Bok, *Abraham Bloemaert and his Sons, Paintings and Prints... Biographies and Documents*, Doornspijk 1993, I, pp.175-6, no. 164, repr. II, fig. 265. The engraving was also published in the Latin edition titled *Sylva anachoretica*.

⁵ Jan van Gorcum, 't *Bosch der Eremyten ende Eremitinnen, van Ægypten ende Palestinen, met figuren van Abraham Bloemaert...* published in 1644 (p.II [Fol. B3a]).

⁶ I, plate 1, *Sancta Syncretica*. The German art dealer Paul Fürst (c.1605 - Nuremberg - 1666) published a large number of popular prints, mainly broadsheets and pamphlets, and a number of illustrated books. See Thieme-Becker, 12, p.563.

⁷ Bolten, op. cit., no. 1088; Thomas le Claire Kunsthandel, Hamburg, XVII, 1987, repr.

⁸ Benesch 1928, nos. 424-7, plate 108.

4 PIETER STEVENS

¹ An Zwollo, op. cit., 1970, p.258, note 16.

² *Tiberansicht*, dated 1592; Graphische Sammlung Albertina, Vienna. — An Zwollo, *Pieter Stevens, ein vergessener Maler des Rudolfinischen Kreises*, in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 64, N.F. XXVIII, Vienna (1968), pp.122 and 124, fig. 165.

³ They include the *Temple of Apollo on Lake Averno*, dated 91, and *S. Anastasia, Rome*, Akademie der Bildenden Künste, Kupferstichkabinett, Vienna. — An Zwollo, op. cit., 1968, pp.131-3; figs. 170 and 172.

⁴ Pen and brown ink, brown wash, 160 x 225 mm; Akademie der Bildenden Künste, Kupferstichkabinett, Vienna [inv. no. 3158]. — An Zwollo, op. cit., 1970, p.258, note 17.

⁵ Stevens arrived in Prague as early as 1594 and remained there until 1624. In 1600 he was appointed court painter to Emperor Rudolph II. After Rudolph's death in 1612 it is not improbable that he entered the service of Prince Charles of Liechtenstein.

⁶ See *Pieter Brueghel d. Ä. als Zeichner*, exhib. cat., Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett, Berlin 1975, p.171.

5 SIMON VOUET

¹ Listed in the *inventaire après décès* under nos. 293 and 294: *Item ung livre relié en veau doré... chargé des armes du Roy de France, dans lequel il y a soixante-quatre feuilles tant de portraits au pastel que autres choses dudit deffunt Vouet... and un autre livre dans lequel y a quinze testes de portraits designes par led. deffunt.*

² *Recueil de différents portraits à la main de Vouet originaux de la Cour de Louis XIII, vingt deux livres cy XXII*. See Bibliothèque nationale, *Mélanges Colbert*, 77 fol. 633 verso. See *Vouet*, exhib. cat., Paris, Galeries nationales du Grand Palais, 1990-1, p.388.

³ Mentioned under no. 2492: *Quatre dessins: etudes de têtes de femmes et d'hommes aux crayons noir et blancs sur papier gris...* and under no 2495: *Dix-huit dessins: etudes de têtes; autres de figures drapées; autres d'enfants, etc aux crayons noirs et blanc sur papier gris*

⁴ Barbara Brejon de Lavergnée, *Some new pastels by Simon Vouet: portraits of the court of Louis XIII*, in *The Burlington Magazine*, CXXIV, 956, pp.688-91 and 693.

⁵ A. Félibien, *Entretiens sur les vies et sur les ouvrages des plus excellents peintres anciens et modernes*, Paris, 1865, II, p.83. See B. Brejon de Lavergnée, *Trois dessins de Simon Vouet et un dessin de Louis XIII*, in *La revue des Musées de France, Revue du Louvre*, 2008, p.10.

6 BALDASSARE FRANCESCHINI, CALLED IL VOLTERRANO

¹ See M. Privatera, *Considerazioni su alcuni disegni del Volterrano*, in *Paragone*, 1991, p.497, fig. 10. — *Gli ultimi Medici. Il tardo barocco a Firenze 1670-1743*, exhib. cat., The Detroit Institute of Arts, and Palazzo Pitti, Florence 1974, no. 188 b, repr.

7 ADRIAEN VAN OSTADE

¹ Bernhard Schnackenburg, [op. cit.], nos. 298-301, and 302.

² *Ibid.*, nos. 305-15.

³ Arnold Houbraken, *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, Amsterdam 1719-21, I, p.347.

8 NICOLAES PIETERSZ. BERCHEM

¹ Around this time Berchem travelled with Jacob van Ruisdael to the *Grafschaft* of Bentheim in Westphalia. It is probable that a large number of studies and sketches from these years are now lost.

² London, British Museum, Department of Prints and Drawings [1910,0212.115], A. Stefes, *Nicolaes Pietersz. Berchem — Die Zeichnungen*, unpubl. diss., Bern 1997, no. II/3. A copy after this drawing is held at the Fitzwilliam Museum in Cambridge, [PD.140-1963]. This copy differs from the present sheet in that the handling of form, particularly in the background areas, is ill-defined and shows a gradual loss of interest on the part of the artist in capturing structural detail.

³ These characteristics distinguish the drawing from a sheet depicting a similar subject recently sold at auction. See auction catalogue, *Old Master Drawings*, Sotheby's, New York 26.1.2011, lot 606 (as Andries Both).

- ⁴ London, British Museum, Department of Prints and Drawings [1920,0214.2], fols. 120, 121, 147 and 155 (verso), Stefes 1997, op. cit., note 2, no. I/7; exhib. cat., *Nicolaes Pietersz. Berchem. Im Licht Italiens*, Haarlem, Zurich and Geneva 2006-7, fig. 141.
- ⁵ Amsterdam, Rijksprentenkabinet [RP-T-1993-48], Stefes 1997, op. cit., note 2, no. I/28; exhib. cat., Haarlem, Zurich and Geneva 2006-7, op. cit., note 4, no. Z51.
- ⁶ Paris, Musée du Louvre, Département des Arts Graphiques [inv. no. 22449], Stefes 1997, op. cit., note 2, no. II/2; Frankfurt am Main, Städel Museum [inv. no. 3842], Stefes 1997, op. cit., note 2, no. II/1; exhib. cat., Haarlem, Zurich and Geneva 2006-7, op. cit., note 4, fig. 44.
- ⁷ See auction catalogue, *Old Master Drawings*, Sotheby's, Amsterdam 15.11.1995, p.16, lot 4. The catalogue entry not only makes this suggestion but also points to stylistic parallels with the work of Paulus Potter (1625-54). These parallels are best understood in the light of perceived reciprocal influences between Berchem and Potter.

9 WILLEM VAN DE VELDE THE YOUNGER

- ¹ Margarita Russel, *Willem van de Velde de Jonge*, Bloemendaal, 1992, pp.83-88.
- ² His masterpiece is regarded as *Calm: Dutch Ships Coming to Anchor*, c.1665, in the Wallace Collection, London [inv. no. P137].
- ³ *The Art of the Van de Veldes. Paintings and Drawings by the great Dutch marine artists and their English followers*, exhib. cat., National Maritime Museum, London 1982, p.30.

10 CLAUDE GILLOT

- ¹ Collection Soleine, MS. 9328, *Recueil des sujets de pieces tirées d'italien*; repr. in Georges Gendarme de Bévoitte, *Le Festin de Pierre avant Molière: Dorimon-de Villiers-Scénario des Italiens-Cicognini*, Paris 1907, pp.342-43.
- ² Gendarme de Bévoitte 1907, p.342: „Dans la scène de naufrage, je suis en chemise dans l'eau avec 10 ou 12 vessies; je me hausse et je me baisse comme si je nageais et j'arrive sur le théâtre en disant: 'Plus d'eau! plus d'eau! Du vin tant que l'on voudra!'. J'aperçois Don Juan entre les bras d'une jeune fille de pecheur...”
- ³ Gendarme de Bévoitte 1907, p.343: “Mon maître sort de son évanouissement, et, pendant qu'il s'entretient avec la jeune fille, je fais le lazzi de crever une de ces vessies en tombant sur le cul; cela fait du bruit, je dis que c'est le canon que je tire en réjouissance de nous être sauvés.”
- ⁴ Inv. no. AE 2399.
- ⁵ J. Tonkovich, New York 2009, op. cit., p.168, fig. 11.

11 JEAN-HONORÉ FRAGONARD

- ¹ Private collection, USA.
- ² Rosenberg, *op. cit.*

12 HUBERT ROBERT, *A Traveler on the Grand Tour ...*

- ¹ Alvin L. Clark, *Mastery & Elegance. Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exhib. cat., Harvard University Art Museums, Cambridge, Mass. et al. 1999-2000, p.403.
- ² [Inv. no. D 28]. See Jean de Cayeux, in *Les Hubert Roberts de la Collection Veyrene au Musée de Valence*, exhib. cat., Valence 1985, pp.293-5, no. 83, repr.
- ³ Claude Henri Watelet (1718 – Paris – 1786).
- ⁴ Marguerite Lecomte (1719 – Paris – 1786). A sanguine, *Amour and the Sleeping Venus*, signed and dated 1764, was with Katrin Bellinger; see *Meisterzeichnungen – Master Drawings 1500-1900*, Munich and London, 1987, no. 42.
- ⁵ *A Visit to Rome in 1764*, exhib. cat., The Fogg Art Museum and the Harvard College Library, Cambridge, Mass. 1956.
- ⁶ *Regency To Empire – French Printmaking 1715-1814*, exhib. cat., Baltimore and Minneapolis, 1984, pp.168-9.

13 HUBERT ROBERT, *A Studio for the Restoration of Antiquities*

- ¹ [Inv. no. 1978.5]; oil on canvas; executed 1783; 101 x 143 cm.
- ² [Inv. no. 68-194]; black chalk; 368 x 323. – See Marianne Roland Michel, *Maurice et Pauline Feuillet de Borsat collectionneurs. Dessins français et étrangers du XVII^e au XIX^e siècle*, exhib. cat., Château Borély, Marseille 2001, no. 109.
- ³ Edgar Peters Bowron and Joseph Rishel, *Art in Rome in the Eighteenth century*, exhib. cat., Philadelphia Museum of Art, The Museum of Fine Art, Houston, 2000, p.239.

14 JEAN-FRANÇOIS THOMAS DE THOMON

- ¹ *Paysage des environs de Rome*, red chalk, oval form, signed on the back, 23 x 17 cm. Sale of the collection of Madame Viel, Paris, Hôtel Drouot, March 30, 1925, no. 138.
- ² His major works include the reconstruction of the Bolshoi Theatre in Moscow. In St. Petersburg he built the Stock Exchange (now the Central Naval Museum) including the pair of rostral columns serving as lighthouses at the spit of Vasilievsky Island. He also was the architect of the Opera in Odessa in the Ukraine. Thomas de Thomon was the principal source for French classicism in Russia.

15 JOHAN TOBIAS SERGEL

- ¹ Per Bjurström, *Johann Tobias Sergel*, exhib. cat., Thorvaldsens Museum, Copenhagen 1976, p.90 and 91.
- ² *Johan Tobias Sergel*, exhib. cat., Kunsthalle, Hamburg 1975, pp.99 - 109,
- ³ See: Ulf Cederlöf, *Desprez selon Sergel*, in *La Chimère de Monsieur Desprez*, exhib. cat., Musée du Louvre, Paris 1994, pp.191-199, repr. 56-62.

16 LOUIS-LÉOPOLD BOILLY

- ¹ Linda Muehlig, in *Master Drawings from Smith College Museum of Art*, Northampton 2000, p.138.
- ² Susan L. Siegfried, *The Art of Louis-Léopold Boilly – Modern Life in Napoleonic France*, New Haven and London, 1995, pp.70-4, nos. 44, 46, 47, and 48, repr. – *Louis Boilly*, exhib. cat., Musée Marmottan, Paris 1984, no. 10, pl. 10.
- ³ 2 April 1816.
- ⁴ Susan L. Siegfried, op. cit., pp.70-1, 208, footnote 46.
- ⁵ [Inv. no. 16757]. See Margret Stuffmann, in, *Stüdel-Jahrbuch*, Neue Folge, 18, 2001, pp.316-7, repr.

17 JEAN-BAPTISTE PILLEMENT

- ¹ [Inv. no. 7021]. See Maria Gordon-Smith, *Pillement*, Cracow 2006, p.228, fig. 227.
- ² Maria Gordon-Smith, op. cit., p.227 f.
- ³ Nuno Saldanha and Agostinho Araújo, *Jean Pillement (1728-1808) and Landscape Painting in 18th century Portugal*, Fundação Ricardo do Espírito Santo Silva Lisbon, 1997, p.126, no. 35.
- ⁴ Maria Gordon-Smith, op. cit., p.314, fig. 322.

18 WILHELM FRIEDRICH GMELIN

- ¹ J. F. Frauenholz also published the *Mahlerisch-radirte Prospekte*, a collection of views by Reinhart, Dies and Mechau.
- ² In 1827, the Stamperia Pontificia paid Gmelin's widow the then extraordinary price of 10,500 scudi for 23 plates. See Antony Griffiths and Frances Carey, *German Printmaking in the Age of Goethe*, exhib. cat., British Museum, London, 1994, p.136 ff.
- ³ *Gmelin, ein Deutscher, ist eben so fleißig als talentvoll. In der Kunst, Landschaften in Kupfer zu stechen, hat er sich unter seinen Mitbewerbern einen unbestrittenen Rang erworben. Seine Zeichnungen sind höchst korrekt, geistvoll, klar und lebendig. Zwar hat er sich jeder landschaftlichen Zusammenstellung gleich mächtig bemeistert, doch glänzen besonders seine Wasserpartien hervor, in allen Abwechslungen, wie die Natur sie darbietet. [...] Alles ist mit ergreifender Wahrheit aufgefasst.* Elisa von der Recke, *Tagebuch einer Reise durch einen Theil Deutschlands und durch Italien in den Jahren 1804 bis 1806*, ed. Karl August Böttiger, Berlin 1815, II, p.407.

19 ANTOINE-PIERRE MONGIN

- ¹ *Consulat – Empire – Restauration. Art in Early XIX Century France*, exhib. cat., Wildenstein & Co., New York 1982, p.116.
- ² Bernard Jacqué, *Papier peints panoramiques et Jardins. L'Oeuvre de P.-A. Mongin chez J. Zuber et Cie. (1804-1827)*.

20 A. GANDAT

- ¹ Rousseau's 800-page sentimental novel titled *Julie, ou la nouvelle Héloïse* was published in 1761. It achieved rapid widespread success. The book's rhapsodic descriptions of the natural beauty of the Swiss countryside struck a chord and may have helped spark the subsequent nineteenth-century craze for Alpine scenery.

21 PIERRE-PAUL PRUD'HON

- ¹ P. Sorel, op. cit., fig. 1.
- ² [inv. no. B 826].

22 FRIEDRICH HEINRICH FÜGER

- ¹ *Wild frenzy caused by a desire for an unattainable ideal.* (*Oxford Dictionary of English*, 2nd rev. ed., 2005).
- ² Georg J. Göschen took charge of the complete edition in 1794. See Stephan Georg Füssel, *Georg J. Göschen – Ein Verleger der Spätaufklärung und der deutschen Klassik*, Berlin 1996, no. 2349.
- ³ Füger executed the first drawing titled *Lais and Socrates* in November 1800 (I, letter 25; Füssel, op. cit., no. 2405, p.234, plate I) – He executed the second drawing titled *Lais taking Aristipp by Surprise* in March 1801 (II, letter 39; Füssel, op. cit., no. 2415, p.325); The Metropolitan Museum of Art, New York, inv. no. 2010.276 [fig. 2] – The third drawing titled *A Cure for Nympholepsy* was completed in July 1801 (III, letter 9, plate II; Füssel, op. cit., no. 2504, p.337) – The fourth drawing titled *Cleone with her Children* was completed by early 1802 after a number of delays (IV, letter 13, Füssel, op. cit., no. 2553, plate III, p.344).

- ⁴ Albertina, Vienna. See Robert Keil, *Heinrich Friedrich Füger - Nur wenigen ist es vergönnt das Licht der Wahrheit zu sehen*, Vienna 2000, pp.98f., nos. 423-446. The engravings after these drawings were also executed by Friedrich John.
- ⁵ Zsuzsa Gonda, *Nineteenth-Century German, Austrian, and Hungarian Drawings from Budapest*, exhib. cat., Alexandria, Virginia 1994, p.44.
- ⁶ *Mit seiner liebenswürdigen Offenheit gesteht der große Künstler, das er einige seiner herrlichsten Kompositionen aus Vater Wielands Aristipp genommen hat*. See Johann Gottfried Seume, *Spaziergang nach Syrakus im Jahr 1802*, Braunschweig 1803, p.31.

23 JEAN-MICHEL MOREAU, CALLED MOREAU LE JEUNE

- ¹ Richard J. Campbell and Victor Carlson, in *Visions of Antiquity – Neoclassical Figure Drawings*, exhib. cat., Los Angeles 1993, p.168.
- ² Emmanuel Bocher, *Catalogue de L'oeuvre de J.-M. Moreau Le Jeune*, Paris 1882, p.580, no. 1590.
- ³ *Ibid.*, p.578, no. 1583.
- ⁴ See *Master Drawings 1500 - 1900*, Thomas le Claire Kunsthandel, XI, New York 1998, nos. 25, and 26.

24 SIR THOMAS LAWRENCE, PRA

- ¹ Kenneth Garlick, *Sir Thomas Lawrence. A complete catalogue of his oil paintings*, Oxford 1989, p.22.
- ² During his career Lawrence built up a fabulous collection of Old Master drawings. He focussed on work by Italian Renaissance artists and acquired a number of highly important drawings by Raphael and Michelangelo. After his death the entire collection was offered to the nation but it was not until 1845 that Oxford University reluctantly purchased a group of works now forming the nucleus of the celebrated collection of Renaissance drawings housed in the Print Room of the Ashmolean Museum.

25 JEAN-BAPTISTE MALLET

- ¹ For Mallet's life and works see: J. Renouvier: *Histoire de l'art pendant la Révolution*, Paris 1863, pp.188-90. – P. Marmottan: *L'Ecole française de peinture (1789-1830)*, Paris 1886, pp.263-6. – *De David à Delacroix: La Peinture française de 1774 à 1830*, exhib. cat., Grand Palais, Paris 1974, p.532-5. – *French Painting 1774-1830: The Age of Revolution*, exhib. cat., Grand Palais, Paris, The Detroit Institute of Arts, The Metropolitan Museum of Art, New York, Detroit 1975, pp.538-41. – Thérèse Burolet, *Musée Cognacq-Jay: Peintures et dessins*, Paris 1980, pp.281-6.
- ² The Goncourt brothers, who possessed three paintings by Mallet, liked the delicacy and the unique colors of his works and praised him as 'le dernier représentant de la gouache, de cet art tout 18e siècle, qui ne survécut pas à la monarchie' and they called him 'un Boilly plus fin et plus menu, dont le patient pinceau hollandais promène la gouache sur les plumes, les linons, et les basins rayés' Cited from: Elisabeth Launay, *Les frères Goncourt collectionneurs de dessins*, Paris 1991, p 369. The three works described and reproduced on pp.368-70, nos. 197-9.
- ³ The arcade in fact does recall the *Oath of the Horatii*, Musée du Louvre.
- ⁴ The interest in Egypt started in Europe in c.1760, but the Egyptian style can be dated between 1799 (the discovery of the Rosetta stone) and 1822. It was also encouraged by publications such as Dominique Vivant Denon's *Voyage dans la Basse et la Haute Egypte*, 1802 or the *Traité de l'architecture égyptienne* by Quatremère de Quincy, 1803.
- ⁵ *Mars the Peace-maker*, Apsley House.
- ⁶ Exhib. cat., Grasse 2004, op. cit., p.52.

26 FELICE GIANI

- ¹ Roberta J. M. Olson, *Italian Drawings 1780-1890*, The American Federation of Arts, New York 1980, exhib. cat. National Gallery of Art, Washington et al. 1980-81, pp.52-54.
- ² This famous crater is now in the possession of the vase collection of the Vatican Museum. We would like to thank Wilhelm Hornborstel for this information.
- ³ Formerly belonging to the Pico Cellini collection; see Anna Ottani Cavina, *Felice Giani 1758-1823 e la cultura di fine secolo*, Milan 1999, p.21, fig. 16; and The Metropolitan Museum of Art [inv. no. 80.3.109]; see Jacob Bean and William Griswold, *18th Century Italian Drawings ...*, New York 1990, p.88, no. 73.

27 THEODOR VON HOLST

- ¹ Lawrence's influence on the young Holst had been criticized sharply in the *Art Union*. The openly erotic character of the drawings for King George was deemed improper for an artist still in his teens. Himself a superb draughtsman, Lawrence energetically supported and encouraged talented artists, recognizing the wealth of opportunities that could be opened up by a royal commission. See Max Browne, in *The Romantic Art of Theodor Von Holst 1810-44*, exhib. cat., Hazlitt, Gooden & Fox Ltd., London, and Cheltenham Art Gallery and Museum, 1994, p.13 f.
- ² Gert Schiff, *Echtheits- und Zuschreibungsprobleme bei Johann Heinrich Füssli*, Schweizerisches Institut für Kunstwissenschaft, *Annual Report*, Zurich 1965, passim.
- ³ Holst read widely. He probably became acquainted with the works of Goethe and E.T.A. Hoffmann through his parents, Livonian-Russians of German extraction who had emigrated from Riga in 1810.
- ⁴ This could be seen as an explanation for the inscriptions *Fanny S* and *1797*, well pre-dating Holst's birth.

28 JENS JØRGENSEN JUEL

- ¹ Information based on a transcript of a lost inscription attached to a former mount: *Dette billede laa i Kammerherre Romelings Mappe og arvedes af Frk. Olsen, som I mange Aar var I hans Hus og blev hans Arving.*
- ² [Inv. no. 1948]. See Ellen Poulsen, *op. cit.*, I, p.153, no. 528; II, repr. p.328.

29 CHRISTEN KØBKE

- ¹ For a discussion of sketching from the nude as practised by C. W. Eckersberg and his pupils see Annette Johansen, Emma Salling and Marianne Saaby, *Den nøgne guldalder, Modelbilleder, C.W. Eckersberg og hans elever*, exhib. cat., Den Hirschsprungske Samling, Copenhagen 1994.
- ² It was an epoch-making event when in January 1833 a female nude model named Sophie posed for the first time in Eckersberg's classes. The drawings executed by Eckersberg, his son Erling, Adam Müller and Christen Købke at these sittings are the first examples of female nude drawings to emerge from the Academy. Købke's two drawings from these first sittings are reproduced in Hans Edvard Nørregård-Nielsen, *Christen Købke, I, Omkring Kastelet*, Copenhagen 1996, p.316, fig. 212, and p.317, fig. 214.
- ³ Hans Edvard Nørregård-Nielsen, *op. cit.*, p.314, fig. 211, and p.340, fig. 229.

30 FRANÇOIS-ÉDOUARD BERTIN

- ¹ Silvain Boyer, *Dessins français des XVIII^e et XIX^e siècles du Musée de Picardie*, Amiens, 1997, p.97, no. 44 and 44a.
- ² *Revue du Louvre*, no. 6, Paris 1972, fig. 7.
- ³ Accession no.: 1987.564. See: www.mfa.org.

31 EDGAR DEGAS

- ¹ The drawing may be identical with the *Hercule, d'après l'antique* that was sold in a lot of eight early Degas drawings in an anonymous sale [Léonce Mauget collection] at Hôtel Drouot in Paris on 20 December 1934 (lot 59). However none of the works in the lot are illustrated and no dimensions are given.
- ² Theodore Reff, *Copyists in the Louvre*, in *The Art Bulletin*, December 1964, p.555.
- ³ Theodore Reff, *The Notebooks of Edgar Degas: A Catalogue of the Thirty-eight Notebooks in the Bibliothèque Nationale and other Collections*, Oxford 1976.
- ⁴ Theodore Reff, *Further Thoughts on Degas's Copies*, in *The Burlington Magazine*, CXIII, September 1971, p.534.
- ⁵ *Atelier Degas*, Paris, Christie's, 24 May 2006, lot 1.

33 HENRI-JOSEPH HARPIGNIES

- ¹ Chantal Georgel, *La forêt de Fontainebleau, un atelier grandeur nature*, exhib. cat., Musée d'Orsay, Paris 2007.
- ² Christoph Heilmann, Michael Clarke and John Sillevs Corot (ed.), *Courbet und die Maler von Barbizon. »Les amies de la nature«*, exhib. cat., Haus der Kunst, Munich 1996, nos. B 12, Camille Corot, *Moissonneur dans une forêt de saules*, c.1855-60; B 75, Narcisse Diaz, *La Mare aux fées, forêt de Fontainebleau*, c.1845-50; B 85, Jules Dupré, *Intérieur de forêt*, c.1830-40; B 95, Paul Huet, *Clairière à Gros Fouteau*, c.1840-50; and B 136, Théodore Rousseau, *En forêt de Fontainebleau*, c.1850.
- ³ Ulrich Pohlmann, *Barbizon und die Photographie*, in Christoph Heilmann, *op. cit.*, pp.403-16. In the 1860s and 1870s the photographers Gustave Le Gray, Henri Le Secq, Adalbert and Eugène Cuvelier, Charles Marville – but particularly Charles Famin, Karl Bodmer and Achille Quinet – satisfied the demand for *études artistiques faites d'après nature* [artistic studies after nature]. In addition to landscapes, the subjects particularly in demand with painters because of their attention to natural detail were studies of reeds, clouds, trees, rocks and reflections on the surfaces of water.
- ⁴ Christoph Heilmann, *op. cit.*, no. D 55. *Woods in Autumn*, albumenized salted paper print, 333 x 255 mm.

34 HONORÉ DAUMIER

- ¹ For a discussion of Daumier's images of collectors and connoisseurs see Michael Pantazzi, *Amateurs, années 1860*, in *Daumier 1808-1879*, exhib. cat., Paris 1999, *op. cit.*, p.394-411. – Klaus Herding, *Daumiers Bild vom Künstler und vom Kunstliebhaber*, in *Honoré Daumier, Zeichnungen*, exhib. cat., Frankfurt am Main, Städtische Galerie im Städelschen Kunstinstitut, Graphische Sammlung and the Metropolitan Museum of Art, New York 1992-3, p.49-58.
- ² Martin Sonnabend, *Kunstliebhaber*, in *Honoré Daumier, Zeichnungen*, *op. cit.*, p.162.
- ³ [Inv. no. W1954-1-1]. Oil on panel, c.1860-2, 35 x 26 cm, Philadelphia Museum of Art (Maison I-136). The painting is based on an oil sketch now on loan to the Museum of Fine Arts, St. Petersburg, Florida (Maison I-135).
- ⁴ [Inv. no. PPP00039]. Oil on canvas, c.1860-2, 41 x 33.5 cm; Musée du Petit Palais, Paris (Maison I-137).
- ⁵ *L'amateur d'estampes*, crayon, 336 x 262 mm (Maison D 364).
- ⁶ Michael Pantazzi, Paris 1999, *op. cit.*, p.396.
- ⁷ We would like to thank Margret Stuffmann for putting forward this proposition.

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