



Master Drawings 2022



HÄRB NUTI
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LONDON



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5 DALMENY COURT | 8 DUKE STREET, ST. JAMES'S
LONDON SW1Y 6BL | ENGLAND, UNITED KINGDOM
BY APPOINTMENT

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Florian Härb & Liberté Nuti

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6. Virgin and Child

Back Cover illustration (detail)
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15. The Artist's Corner

Frontispiece Illustration (detail)
CHRISTOPH MURER
3. The Three Graces (recto)

Endpaper Illustration (detail)
EDOUARD RAVEL
*13. Thérèse de Saussure and Marie Ravel,
the Artist's wife, in his Studio*

CONTACT US

Florian Härb
florian@haerbnuti.com
+44 774 779 4670

Liberté Nuti
liberte@haerbnuti.com
+44 790 013 6760

www.haerbnuti.com

By Appointment:
5 Dalmeny Court, 8 Duke Street, St. James's,
London SW1Y 6BL

All written correspondence:
1 Barclay Road, London SW6 1EJ



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Design: Chris Boulden

Master Drawings 2022

1. Portrait of Monsignore Uberto Foglietta (1519–1581)

Inscribed by the artist on the scroll wrapped around the candles, *OFFICIO MIHI OFFICIO*

Pen and brown ink, brown wash, heightened with white, over black chalk
225 x 185 mm

PROVENANCE

Probably the sitter's estate, obtained *post* September 1581 by Monsignor Marcantonio Sauli, Rome (acting for the Genoese Republic), then given on 28 May 1584 to the sitter's brother, the poet Paolo Foglietta, Genoa, then probably by descent to his son Giambattista Foglietta
Private collection

This extremely fine drawing is a new addition to the corpus of drawings by Taddeo Zuccaro and his only extant portrait drawing. It depicts Monsignore Uberto Foglietta, a prominent Genoese patrician and historian living and working for most of his career in Rome.¹ After his death, the portrait was used by his heirs for the frontispiece (Fig. 1) of Foglietta's twelve volumes on the *History of Genoa* (*Historiae Genuensium libri XII*), published by Girolamo Bartoli in Genoa in 1585. While the portrait in the engraving corresponds precisely, though in reverse, to that in the drawing, it relied on a different design for the decorative framework, which includes a view of the port of Genoa below, a scene with Saint George (patron saint of Genoa) and the dragon atop, and the flanking figures of Janus and Neptune, both of whom are closely associated with the city. This decorative frame was devised by a yet unidentified draughtsman clearly for the purpose of the publication in Genoa, but the portrait itself was designesome twenty to twenty-five years earlier in Rome.

The drawing is exquisitely executed with a fine pen, over a black chalk sketch, in both broadly and finely applied brown washes of different shades. White highlights are added



Fig. 1

along some outlines, mostly on the left, whence the portrait is lit, as well as in the face, hair, collar, and jacket of the sitter, who casts a deep shadow on the right, separating him strongly from the background. The oval portrait is inserted into a finely and deeply carved frame, decorated with grotesque heads at top and bottom and winged Sphinxes emerging between volutes adorned with swags at left and right. The frame itself is placed in front of a curtain, which appears to be specifically designed for that purpose. It is elaborately knotted in the upper corners and attached to hooks. The entire ensemble is placed in a rectangular niche, whose depth is emphasised by the deep shadows cast from the light source at left.

Taddeo Zuccaro's hand is evident in the highly typical, nervous and quirky rendering of the winged female Sphinxes, the grotesque heads and the festoons surrounding the portrait in the centre.² The meticulous execution of the portrait suggests it was done from life, or at least based on another sketch made from life. The date of execution can be deduced from the drawing itself. Behind Foglietta's portrait is a precisely drawn bundle of burning candles fastened by a scroll inscribed *officio mihi officio* – 'by endeavouring to serve others I injure myself' (or: 'by doing my duty I harm myself'). Foglietta adopted this motto after a famous row with the Genoese nobility, which led to his banishment from the city on 7 April 1559.³ Earlier that year he had published in Rome (*chez* A. Blado; but written earlier, *circa* 1554) his dialogue *Delle cose della Repubblica di Genova*, a polemic against Andrea Doria (1466–1560) and the old Genoese aristocracy in which he deplored the weakness of the navy of the Genoese republic. He argued for the formation of an independent, powerful merchant republic, and proposed a new political settlement which would have weakened the power of the old nobility. Thus, the motto was a sign of his defiance in exile and a testimony to his belief that an historian's duty was to be truthful even if it causes him harm.



1. For a biography of Foglietta, see U. Cotignoli, "Uberto Foglietta. Notizie biografiche e bibliografiche," in *Giornale storico e letterario della Liguria*, VI, Genoa, 1905, pp. 121–75; and C. Bitossi, *Dizionario Biografico degli Italiani*, vol. 48, 1997, *ad vocem*.
2. Particularly close in style and handling of the pen in the decorative details of the drawing are Taddeo's *Design for a Wall Decoration at Berlin* (inv. 18031); a *Design for a Chapel Decoration*

in the British Museum (inv. 2007,7018.2); a *Cartouche with Mythological Figures* in the National Gallery of Art, Washington (inv. 1989.64.1); and another *Cartouche with Marine Deities* in the National Gallery of Canada, Ottawa (inv. 42297).
3. G. Fontanini and A. Zeno, *Biblioteca dell'eloquenza italiana*, Parma, 1804, vol. 2, p. 257.

Our drawing was therefore made between 1559 and 1566, the year of Zuccaro's death. Foglietta would have been roughly forty to forty-six years of age, which corresponds to the age of the sitter in the drawing. Most likely, given the prominence of Foglietta's provocative motto in the drawing, it was executed in or shortly after 1560, not long after his banishment from Genoa. The precise purpose of the drawing remains unclear, but the conspicuously displayed motto and elaborate framework point to a possible use for a print publication.

That Zuccaro and Foglietta would have known each other does not surprise since they both worked for, and frequented, the same circle of patrons in Rome from the later 1540s to the 1560s. Foglietta was in Rome by 1538, about five years before Taddeo's arrival. They probably met in the 1540s, during the papacy of Paul III Farnese (1534–1549). Foglietta



Fig. 2

wrote about the assassination of Pier Luigi Farnese (1503–1547), father of Cardinal Alessandro Farnese (1520–1589), who would later employ Taddeo Zuccaro at his country residence in Caprarola. Foglietta was a protégé of Pope Julius III del Monte (1550–1555), who engaged Taddeo Zuccaro in the Vatican Belvedere and the decoration of the Villa Giulia outside the Porta del Popolo. He then served as *referendario apostolico* under Pope Paul IV Carafa (1555–1559), for whom Taddeo worked on the decoration of the Torre di Niccolò V in the Vatican (1555–56). Foglietta was a friend of Bishop Flavio Orsini (1531–1581; cardinal from 1565), and Zuccaro painted frescoes in the Castello Orsini at Bracciano north of Rome for Paolo Giordano I (1541–1585), another member of the Orsini family. Both men were also close to Cardinal Ippolito II d'Este (1509–1572). After 1564, Foglietta, reportedly through Flavio Orsini's mediation, joined Ippolito's household where he remained until his patron's death. He was subsequently taken in by Ippolito's nephew, Cardinal Luigi d'Este, with whom he stayed until his death in 1581. Ippolito II, of course, employed Taddeo and Federico Zuccaro in the decoration of the Villa d'Este.

While the decorative framework in the drawing reveals Taddeo's typically nervous pen style, the portrait itself, due to the requirement for an accurate likeness of the sitter, is drawn in a more precise and controlled manner. This is entirely consistent with the many portraits of contemporary dignitaries found in Taddeo's frescoes, such as those, most notably, in the Sala dei Fasti Farnesiani in the Palazzo Farnese at Caprarola, executed circa 1562–63.

There, too, one finds the somewhat squarish faces and idiosyncratic, hook-like rendering of the hair and beards as in the present drawing. Typical examples of this type are Taddeo's portraits of his brother Federico in the *Entry of Francis I, Charles V and Alessandro Farnese at Paris* (Fig. 2), of Piero Strozzi at the far right in *Pierluigi Farnese made Captain of the Church* (Fig. 3), or of the unidentified man on horseback holding a processional cross in the centre of the *Entry of Alessandro Farnese at Worms* (Fig. 4).

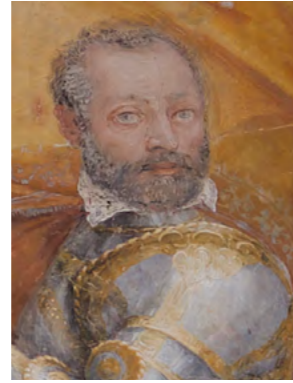


Fig. 3



Fig. 4

Foglietta did not cherish his banishment, and most likely concomitant expropriation, from Genoa and sought to settle his feud with the Genoese republic. This occurred probably by the early 1570s, and in 1573 he dedicated his eulogy of famous Ligurian men, *Clarorum Ligurum elogia*, to Duke Gian Andrea Doria (1539–1606).⁴ Incidentally, the celebrated Venetian printer of the *elogia*, Paolo Manuzio (1512–1574), who also worked in Rome in the 1560s, was closely involved in devising the iconographic programme of Taddeo Zuccaro's frescoes in the Sala dei Fasti Farnesiani at Caprarola. A few months before he died, Foglietta announced that his recently completed *History of Genoa* was to be dedicated to the Genoese Republic and the duke.⁵ We know that following his death in Rome in 1581, both his younger brother, the poet Paolo Foglietta (1520–1596), and the Genoese Republic sought to acquire his manuscripts, which had remained in Rome. With the help of the Genoese ambassador in Rome, Monsignore Marc Antonio Sauli (1523–1618), a part of Foglietta's *carte* were obtained and transported, most likely including the present drawing, to Genoa.⁶ There, on 28 May 1584, the senate entrusted Paolo with the translation and publication of his brother's *History of Genoa*. The Latin edition, using the present portrait for the frontispiece, was printed by Girolamo Bartoli in 1585 with financial help from Duke Doria, to whom it is dedicated. In 1597, Paolo's son Giambattista published the Italian translation, thereby reusing the frontispiece from the earlier edition.



Detail: Portrait of Monsignore Uberto Foglietta (1519–1581) →

4. Cotignoli, *op. cit.*, p. 158.

5. *Ibid.*, p. 166.

6. *Ibid.*

2. Study for the Last Judgement in the Cupola of Santa Maria del Fiore, Florence

Inscribed, verso, C

Black chalk, pen and brown ink, brown, grey and pink wash heightened with white

293 x 427 mm

PROVENANCE

Collector's mark traditionally associated with Sir Nicholas Lanier (1588–1666), London (Lugt 2885)

Sir Peter Lely (1618–1680), London (Lugt 2094)

Eugène Rodrigues (1853–1928), Paris (Lugt 897), his

Sale: Paris, Hôtel Drouot, 28–29 November 1928, lot 251

Sale: Berlin, Gerda Bassenge, 31 May 2002, lot 5480, illustrated

This large-scale drawing is for Federico Zuccaro's most important commission in Florence, the completion of the vast fresco decoration in the eight trapezoid segments of Brunelleschi's magnificent cupola of Santa Maria del Fiore, the city's cathedral.¹ The project was originally assigned to Giorgio Vasari by Grand Duke Cosimo I de' Medici in 1570, but the frescoes were only partly finished upon the artist's death in 1574.² The iconographic program was developed by Vasari and his longstanding adviser, Vincenzo Borghini, humanist and director of the Ospedale degli Innocenti in Florence. Zuccaro subsequently took over the work, which he completed in 1578. Unveiled the following year, his paintings follow only in part Vasari's preparatory drawings, to which he had access, attesting to his own great inventiveness and distinctive style.



Fig. 1

More specifically, our sheet is a finished study for the upper section of the Western segment of the cupola (Fig. 1). Characterized by the lively interplay between the pen lines and different shades of wash, it presents an animate composition populated by a multitude of angels in a variety of poses and groupings. Many are rendered in daring foreshortening and *di sotto in sù* to account for the low viewpoint of the fresco. The two larger angels flanking the composition are supporting the *trompe-l'oeil* cornice upon which sit the twenty-four Elders of the Apocalypse, a section that Vasari and his team had previously completed in its entirety. This explains why this section is not included in Federico's drawing. At the upper center of our drawing two putti hold Christ's robe and the dice that were cast for it following the Crucifixion, to decide which soldier would take the garment home. Each segment was dedicated to one or more of the Instruments of Christ's Passion. Modelled with brown wash in the drawing, the robe is bright red in the fresco. The composition is defined on both sides by a row of putti set against a pink background in the drawing, which was translated into a vivid blue in the fresco. Below that section is a host of putti, or *angioli*, the lowest ranking category among the eight types of angels, with each type dedicated to one of the cupola's segments. In our drawing, the number of putti is greater than in the fresco where they number only seven. Further down, but only partially visible in our drawing, are the *People of God*, or the *popolo di Dio*, which Borghini's programme summarized as 'the Christian people, the poor, the rich, and all.' Here, too, the figures in the drawing do not yet correspond to those in the fresco, which Federico adopted most daringly for his own purpose. Essentially using Borghini's idea – the representation of humankind in all its variety – as a pretext, Federico depicted not only himself, standing self-confidently on the right, but also his parents (on the left) and many friends, patrons and fellow artists, such as his late brother Taddeo, Vasari, Giambologna, Borghini and several others (some identified by inscriptions), thus securing for all of them eternal glory while underscoring his own status as a prince-like artist who wears his large hat like a crown and his palette like a sceptre. Federico further chose his golden-colored vest as the perfect spot to prominently sign and date (1576) the fresco.



1. C. Acidini Luchinat, *Taddeo e Federico Zuccari. Fratelli pittori del Cinquecento*, Milan and Rome, 1999, II, pp. 65–97.

2. F. Härb, *The Drawings of Giorgio Vasari*, Rome, 2015, pp. 618–83.

Following his preferred working method, Zuccaro produced several drawings for each section of the cupola, the chronology and function of which is not always easy to determine.³ A drawing in the Albertina, Vienna, is the closest to the present sheet in both composition and media, but its lack of vibrancy suggested it must be a neat repetition.⁴ A similar case is presented by a sheet in the Kunstsammlung der Universität, Graphische Sammlung, Sammlung Uffenbach, Göttingen, executed with the same technique, including the pink wash but showing less of the design in the lower section.⁵ A further drawing in the University of Michigan Museum of Art, Ann Arbor, Michigan is of lesser quality.⁶ Our drawing is a rare example in sixteenth-century Italian draughtsmanship to show the use of watercolour. Another famous drawing with watercolour from Federico's hand is in the Metropolitan Museum of Art, New York.⁷

Further studies relating to the same segment survive, including a sheet with two pen and ink studies for the left angel supporting the cornice, in the National Gallery of Canada, Ottawa, which shares our drawing's searching quality.⁸ A larger part of the West segment is shown in a sheet at the British Museum, London,⁹ and in a second one recorded in the Franchi Collection, Bologna.¹⁰ In comparison with the group of connected studies, our drawing conveys the most vivid expression of Federico's virtuosity as a draughtsman.

Detail: Study for the Last Judgement in the Cupola of Santa Maria del Fiore, Florence →



3. G. Smith, 'A Drawing by Federico Zuccaro for the Last Judgement in Florence Cathedral', in *Bulletin. The University of Michigan, Museums of Art and Archaeology*, I, 1978, pp. 26-41.

4. Inv. 39988; V. Birke and J. Kertész, *Die italienischen Zeichnungen der Albertina*, IV, Vienna, Cologne and Weimar, 1997, pp. 2588-89, illustrated.

5. Inv. no. 611, 26, 2 x 38,8 cm.

6. Inv. 1973/2.81; E. Olszewski, *A Corpus of Drawings in Midwestern Collections. Sixteenth-century Italian Drawings*, II, Turnhout, 2008, no. 405, illustrated. A version in the Weisman Art Museum, University of Minnesota, Minneapolis (inv. 70.3.36), corresponding in composition to the Ann Arbor sheet, is certainly a copy; Olszewski, *op. cit.*, no. 406, illustrated.

7. Inv. Rogers Fund 62.76; Acidini Luchinat, *op. cit.*, I, pp. 111, 133, illustrated.

8. Inv. 5577; Acidini Luchinat, *op. cit.*, p. 79, fig. 20.

9. Inv. 1953.0731.48; J.A. Gere and P. Pouncey, *Italian Drawings in the British Museum. Artists Working in Rome*, London, 1983, no. 309.

10. Acidini Luchinat, *op. cit.*, p. 79, fig. 19, as by Zuccaro or Stefano Pieri.

3. *The Three Graces (recto)* *Four Putti engaging in various Activities (verso)*

Pen and black ink, grey wash, heightened in white, on paper prepared with grey gouache
204 x 151 mm

PROVENANCE

Frédéric Engel-Gros (1843–1918) Château de Ripaille (near Geneva), his sale Paris, Hôtel Drouot, *Catalogue des dessins anciens et modernes... composant la deuxième partie de la Collection Engel-Gros*, 19–20 December 1921, lot 66 (as Daniel Lindtmayer)
René Kieffer (1876–1963), Paris, by 1965; his sale Paris, Hôtel George V, 29 May 1969, lot 66 (as D. Lindtmayer)
Sale: Zurich, *Schweizer Wappenscheiben, Auktion August Laube*, 3 June 1970, lot 1048 illustrated (as Christoph Murer)
Dr. Paul Fischer (1911–1976), Lucerne
Private collection, Switzerland

LITERATURE

P. Ganz, *Loeuvre d'un Amateur d'Art. la collection de Mons. Engel-Gros*, Geneva and Paris, 1925, vol. I, pp. 147–48, vol. II, plate 83b (as Daniel Lindtmayer)
F. Thöne, *Daniel Lindtmayer 1552–1606/07. Die Schaffhauser Künstlerfamilie Lindtmayer*, Zurich and Munich, 1975, p. 251, under cat. no. 452, and p. 267, cat. no. 536, fig. 453 (as Christoph Murer)

Like his father Jos Murer (1530–1580), who was not only a painter and designer of stained-glass windows in Zurich but also a topographer, poet, form cutter and mathematician, Christoph Murer was a man of broad artistic interests, the leading Swiss painter and designer of stained-glass windows around 1600, but also an etcher, woodcutter, poet and playwright. After initially training with his father, Murer joined in about 1583 the Strassburg workshop of Tobias Stimmer (1539–1584), then the foremost Swiss painter and woodcut designer.



Fig. 1

Both artists worked together on a series of woodcuts, and Murer also executed several façade decorations, all of which have perished. Stimmer's influence on the drawings of the youthful Murer is particularly evident in a small group of highly finished drawings datable to the mid to

late 1580s, which includes the present sheet. Such was Murer's admiration for the elder master, and his skill at emulating his style, that 'their drawings became so alike that one was often mistaken for the other,' as Joachim von Sandrart (1606–1688) noted in his biography of Murer in the second part of the *Teutsche Academie* of 1675.¹



Fig. 2

More specifically, our drawing depicts three nude women, holding hands and each seen from a different angle, traditionally identified as the *Three Graces* – Euphrosyne, Aglaia, and Thalia, respectively the goddesses of splendour, joy and abundance. Each has a slightly different hairdo, with ribbons, pearls and wreaths made of ears of wheat. There is an intriguing *pentimento* in black ink and white gouache in the upper left, next to the woman's head looking right, showing only the outlines of the woman's profile. Here, Murer may have begun drawing the

head a little too close to that of the central figure, seen from behind, and subsequently moved it further to the left. Murer may well have had knowledge of Stimmer's signed drawing of the subject, generally dated to circa 1580, today in the Berlin print room (Fig. 1), which is executed in the same technique but shows the figures only half-length.² More generally, it seems likely that Murer's drawing was inspired by Dürer's earliest dated engraving, the *Four Nude Women* (or *The Four Witches*) of 1497 (Fig. 2),³ and he probably also knew Sebald Beham's *Death and Three Women* of circa 1525–27.⁴

Our sheet is exquisitely drawn in pen and black ink and heightened with the brush and white gouache, on paper prepared with grey gouache to provide a mid-tone to set off the brilliant highlights. Precisely this technique can be found in Stimmer's drawings but also in those of another painter and designer of



The Three Graces (recto)

¹ J. von Sandrart, *Teutsche Academie*, part II, vol. 3, p. 254: 'Sein Sohn Christoff Maurer / hat die Kunst bey erst-gedachtem seinem Vatter erlernt / und ist hernach / größere Vollkommenheit zu erlangen / da er sich sonderlich zu dem berühmten Tobias Stimmer zu Stralßburg gehalten / danhero ihre Zeichnungen einander ganz gleich / und oft eine für die andere gehalten worden.'

² Inv. 2105. See D. Koepplin and W. Tanner (eds.), *Spätrenaissance am Oberrhein. Tobias Stimmer, 1539–1584*, exhibition catalogue, Kunstmuseum, Basel, 1984, cat. No. 253, fig. 240.

³ Bartsch 75.

⁴ Bartsch 42.



Four Putti engaging in various Activity (verso)

stained-glass windows from Stimmer's circle, Daniel Lindtmayer (1552–c. 1607), who was six years Murer's senior. In fact, our drawing was attributed to Lindtmayer in the early twentieth century, an attribution that was subsequently rejected by Friedrich Thöne in his magisterial 1975 monograph on Lindtmayer, which established the attribution to Murer. Thöne further noted the close stylistic connection of our drawing to that of a *Dancing Couple*, which Murer most likely made in the context of his set of eight woodcuts traditionally entitled *The*



Fig. 4

Ball, datable to circa 1585-90 (Fig. 3). Murer had set up shop as an independent master in his native Zurich to which he had returned in 1586, two years after Stimmer's death.

To these sheets Thöne added a drawing of *Head Studies* in the Berlin print room (Fig. 4), which is identical in style to ours but executed on red prepared paper, a medium that Stimmer and Murer often employed to great effect.⁵



Fig. 3

Particularly close in style to our drawing is Murer's large sheet of *Mercury Waking the Arts from War-induced Sleep*, dated 1583, formerly in the collection of Robert Landolt at Chur (Fig. 5).⁶ Another comparable drawing, a *Putto playing with a Dog* executed in the same technique on grey prepared paper is at Karlsruhe.⁷

The recently discovered *verso* of our drawing contains studies of four putti engaged in activities related to hunting and agriculture. Their precise purpose remains unknown, but the putti are close in type to the former Landolt drawing and the drawing of *Our Lady of Mercy* at Karlsruhe.⁸ A signed drawing of *Perseus and Andromeda*, dated 1605, in the Braunschweig print room, shows that Murer, at least occasionally, employed this technique even in his later years.⁹ As Thea Vignau Wilberg noted in her analysis of Murer's early work, the strongly linear style dominated by sharp parallel and cross hatching, as exemplified in our drawing, from circa 1590 onwards began to give way to a more delicate, calligraphic and painterly drawing style where the fine hatching was increasingly replaced by subtle washes applied with the brush.¹⁰



Fig. 5

5. Further sheets by Murer in this technique on red prepared paper are a *Charity with four Putti* in the print room at Basel (inv. U.XV.9), a design for a glass painting at the British Museum (inv. 1865,0311.166), and a drawing of *Our Lady of Mercy* at Karlsruhe (inv. XI-356).

6. Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013-14, cat. no. 80, illustrated (catalogue entry M. Matile).

7. Inv. XI-600.

8. See note 5, above.

9. 160 x 155 mm; inv. Z.795.

10. T. Vignau-Wilberg, 'Zu Christoph Murers Frühwerk,' in *Jahrbuch des Bernischen Historischen Museums*, 59-60, 1979-80, p. 94.

4. *Two Putti playing with a Scroll*

Numbered on the verso, possibly in Paolo Antonio Guercino's hand,¹ 50; and inscribed on the mount in pen and ink in Rudolf's hand, *Guercino*
Red chalk

175 x 267 mm

PROVENANCE

Casa Gennari

C.R. Rudolf (1884-1974), Lugt 2811b, his sale

London, Sotheby's, 4 July 1977, *Fine Italian and French Drawings from the*

Collection of the Late Mr. C.R. Rudolf, part II, lot 105, illustrated

Private collection, France

Red chalk drawings by Guercino from the middle of the 1620s are often particularly attractive, largely because of the chalk's saturated colour and the soft mid-tones of the flesh, an effect achieved by smudging the chalk with a wet finger or a stump (a piece of paper tightly rolled up and pointed at the end). The present drawing of two putti joyfully playing with a scroll is a perfect expression of the stylistic and technical features of this period. More specifically, it can be linked to Guercino's frescoes of the *Prophets* in the cupola of Piacenza cathedral, executed in 1626-27 (Fig. 1).²



Fig. 1

These frescoes were one of the most important undertakings of Guercino's early maturity, which he carried out soon after his return from his stay in Rome (1621-23). The commission to decorate the Cathedral's cupola and drum had been awarded in 1625 to Pierfrancesco Mazzucchelli, called Morazzone (1573-1625/6), who had to abandon

it soon after on the grounds of ill-health, having completed only two of the compartments, the *Isaiah* and *David*. Once Guercino took over the project, it ran swiftly and smoothly, and was finished in less than two years. The result was a fresco cycle that ranks only second to the *Aurora* in the Casino Ludovisi, Rome, which Guercino had completed just over five years earlier.

In the cupola of Piacenza Cathedral, at the base of each of the six compartments containing Guercino's frescoes of *Prophets*, there appear pairs of putti and angels, often in colloquy, discussing intensely between themselves the momentousness of the words written on the scrolls or tablets that they support. These inscriptions are key words from the Bible associated with the Prophets in question and function as identifying labels. Our drawing is particularly close in character to the putti in the segment with the prophet Zacharias, although they do not correspond exactly. Several other drawings of putti, none precisely corresponding to the frescoes but no doubt made for them, have been linked to the frescoes. Comparable in figure type, style and handling of the chalk to our drawing are two sheets in the Royal Library at Windsor. One, a double-sided drawing showing two putti in colloquy has also been tentatively linked to the putti below Zacharias (Fig. 2, recto),³ while the other probably relates to the segment of Hosea.⁴ A slightly sketchier sheet containing three putti holding a book, related to the segment with the Prophet Jeremiah, is in the Uffizi,⁵ while a comparable sketch of two putti in flight holding up a scroll, possibly also intended for the Zacharias segment, is in the Museum Boijmans van Beuningen at Rotterdam.⁶



Fig. 2



¹ We are grateful to Nicholas Turber for this suggestion and for confirming the Casa Gennari provenance previously suggested in the Rudolf sale catalogue.

² For accounts of Guercino's work at Piacenza, see P. Bagni, *Guercino a Piacenza. Gli affreschi nella cupola della cattedrale*, Bologna, 1983; L. Salerno, *I dipinti del Guercino*, Rome, 1988, pp. 195-206, cat. no. 114; and D. Stone, *Guercino, Catalogo completo*, Florence, 1991, pp. 131-32, cat. no. 108.

³ Inv. 2933; D. Mahon and N. Turner, *The Drawings of Guercino in the collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, cat. no. 40 (recto and verso), pls. 41-42.

⁴ Inv. 2437; *ibid.*, cat. no. 39, pl. 40.

⁵ N. Turner, *Guercino. La scuola, la maniera. I disegni agli Uffizi*, exhibition catalogue, Florence, Uffizi, and Bern, Kunstmuseum, 2009, cat. no. 21, illustrated.

⁶ K. v. Tuyll van Serooskerken, *Guercino (1591-1666), Drawings from Dutch Collections*, exhibition catalogue, Haarlem, Teylers Museum, cat. no. 18, illustrated.

5. *Joseph greeting his Brothers*

Pen and brown ink, red wash, over red chalk
Illegibly inscribed on the verso
187 x 192 mm

EXHIBITIONS

Lugano, Museo cantonale d'arte, *Pier Francesco Mola 1612-1666*, 1989, pp. 235-36, no. III. 24 (cat. entry by N. Turner)
Rennes, Musée des Beaux-Arts, *L'œil et la passion 2*, 2015, p. 123, no. 40 (cat. entry by U. Fischer Pace)

LITERATURE

F. Petrucci, *Pier Francesco Mola (1612-1666)*, Rome, 2012, p. 467
A. Tarantino, *Les Fastes du pouvoir. Dessins et estampes du XVI au XVIII siècle*, Paris, 2014, p. 20, cat. no. 4 (on loan from a private collection, France)
H. Damm and H. Hoesch (eds.), *Galleria Portatile. Old Master Drawings from the Hoesch Collection*, Petersberg, 2017, p. 269, under note 13

PROVENANCE

Private collection, France

This vigorous drawing is linked to Pier Francesco Mola's arguably most prestigious commission, the fresco of *Joseph greeting his Brothers* in the Gallery of the Palazzo del Quirinale, Rome, of 1656-57 (Fig. 1).¹ The project was placed under the supervision of Pietro da Cortona by Pope Alexander VII (reg. 1655-67). The Gallery was to be adorned with frescoes representing scenes from the Old and New Testaments.² Cortona painted the compartments of the now-destroyed coffered ceiling, assigning the task of decorating the walls to a team of painters. Mola had already worked under Cortona on the decoration of the church of S. Marco, Rome, executed in 1653-59. In the Quirinale he was assigned the scene of *Joseph greeting his Brothers*, which occupies one of the two large spaces at the opposite ends of the Gallery. Its pendant, the *Nativity*, was painted by his younger rival, Carlo Maratti.



Fig. 1

The fresco of *Joseph Greeting his Brothers* was the single largest composition designed by Mola and entailed numerous preparatory drawings.³ The present sheet is executed in Mola's typical technique of pen and ink with the particularly attractive addition of painterly red wash. It belongs to a group of studies for the entire scene, for which Ann Sutherland Harris has suggested an approximate order of execution: private collection, Switzerland;⁴ British Museum inv. 1857,0613.367; private collection, England; British Museum inv. 1853,1008.10; and Holkham Hall.⁵



Fig. 2

The sheet in a private collection, Switzerland, the only one in reverse direction from the fresco, is in some respects closer to the final composition, since it shows a group of figures standing and kneeling, while in the first British Museum sheet (Fig. 2) all but one of Joseph's brothers are standing. However, in the latter sheet Mola seems to have started focusing on the spatial relationship between the figures in the foreground and the monumental architectural backdrop, further developed in the sheet in a private collection, England. A further study in the Musée Atger, Montpellier, may have preceded the first British Museum drawing.⁶ They both show the same relationship between the three main figures on the left: with Joseph stooping forward to greet his younger brother, Benjamin, while another brother moves forward with his arms apart. Turner describes a further drawing from the early stage of the design, formerly with Yvonne Tan Bunzl, London, and subsequently in the collection of Dr. Malcolm Bick, Longmeadow, Massachusetts.⁷



1. R. Cocke, *Pier Francesco Mola*, Oxford, 1972, pp. 58-9, under no. 49; *Pier Francesco Mola 1612-1666*, op. cit., no. II.6.
2. For a history of the entire project see N. Wibiral, 'Contributi alle ricerche sul cortonismo in Roma. I pittori dalla galleria di Alessandro VII nel Palazzo del Quirinale', in *Bollettino d'Arte*, XLV, 1960, pp. 123-63.
3. A. Sutherland Harris, 'Trois nouvelles études de Pier Francesco Mola pour la fresque du Quirinal 'Joseph et ses frères'', in *Revue de l'art*, no. 6, 1969, pp. 82-87.

4. Sutherland Harris, op. cit., p. 84, fig. 8, illustrated.
5. *Ibid.*, p. 83, figs. 2-5, illustrated; N. Turner, *Italian Drawings in the British Museum, Roman Baroque Drawings*, London, 1999, I, no. 220.
6. Sutherland Harris, op. cit., p. 86, fig. 13, illustrated.
7. Sale: London, Sotheby's, 2 July 1984, lot 64.

The differences between the various extant studies suggest that Mola worked on several design solutions simultaneously. Therefore, our sheet may be tentatively placed before or after the English private collection study. In both, the balustrade behind the figures is considerably lower compared to the fresco, as illustrated by the placement of Joseph's hand. Although Mola clearly continued to work on the composition after carrying out our study - changing the proportions of the background in relation to the figures so as to give more prominence to the latter - he seems to have referred back to it for specific figure groups.

Detail: *Joseph greeting his Brothers* →



6. *Virgin and Child*

Red chalk and red wash, over black chalk, heightened with white
460 x 365 mm

PROVENANCE

Private collection

This magnificent, large-scale drawing is the most complete rendering of the *Virgin and Child* in Giambattista Tiepolo's extant graphic oeuvre, executed in a relatively rare technique that he employed mostly in his early years for figure and composition studies but occasionally also later in life.¹ More precisely, the drawing is executed over a slight black chalk under drawing and then fully elaborated in red chalk and red wash. In the areas of the deepest shades (underneath the Virgin's chin, in her hair and in the folds of her veil) the red chalk is very densely applied with stumping. Fine red chalk hatching and several layers of red washes of different strength define the subtle mid-tones. Tiepolo then added white gouache highlights with the brush, mostly in the Virgin's face and hands and the area around her head, in order to maximise the dynamic range of what is essentially a monochrome drawing. Writing in the 1930s about Tiepolo's treatment of light and shade in his early paintings, Morassi called it a 'fountain of light' illuminating the faces.² The overall effect in the drawing is dramatic and highly pictorial. While the precise purpose of the drawing remains unclear, the impressive scale and high degree of finish strongly suggest it was made as an independent work of art, possibly for a collector, and probably as a pendant to the drawing of Saint Francis of Paola in this catalogue (no. 7).

In his 1996 exhibition catalogue of drawings by Giambattista Tiepolo and his circle, Bernard Aikema lists thirteen sheets executed in red chalk and red wash, datable from 1715–16 to the early 1730s.³ Additional drawings have since been identified.⁴ Aikema suggested a date of *circa* 1725 for our drawing. During the 1720s Tiepolo made several small-scale paintings of the *Madonna and Child*, similar in size to, or marginally larger than, the present drawing. It was the pioneering work of Antonio Morassi in the 1930s to first identify several such early works in



Fig. 1

public and private collections. Some had previously been attributed to Giovanni Battista Piazzetta whose more solid forms, strong foreshortenings, and deep shadows Tiepolo strove to emulate in his early years. Among these, close in style and type to the present drawing are a *Madonna and Child*, then in a private collection, Florence,⁵ and what Morassi called its sister picture, a small *Madonna and Child* last recorded in a private collection in Bergamo,⁶ both datable to the first half of the 1720s. To these may be added such early paintings as the *Madonna and Child* in the Walters Art Gallery⁷ and another formerly in the Italic Brass collection in Venice, which Morassi first identified as an early work of Giambattista in 1942.⁸ The facial type of our *Madonna*, as well as the strong *chiaroscuro*, is particularly close to that in Tiepolo's vast canvas of the *Madonna del Carmelo and Saints* at the Brera in Milan (Fig. 1, detail; commissioned 1721, finished 1727),⁹ and to the slightly later *Madonna of Saints Dominic and Hyacinth* at the Art Institute of Chicago (Fig. 2, detail).¹⁰



Fig. 2



1. We are grateful to Prof. Bernard Aikema of the University of Verona for confirming the attribution to Giambattista Tiepolo in a written communication and proposing the dating of the drawing. We would also like to thank Prof. Catherine Whistler of the Ashmolean Museum for her most generous help with the cataloguing of this drawing.

2. A. Morassi, 'More about the Young Tiepolo,' in *The Burlington Magazine for Connoisseurs*, 67, 1935, p. 149.

3. B. Aikema, *Tiepolo and His Circle. Drawings from American Collections*, exhibition catalogue, Harvard University Art Museums, Boston, and The Morgan Library, New York, cat. no. 10 and p. 100, note 3.

4. Frankfurt, Städel Museum, inv. 14180. The drawing of a *Head of the Madonna*, sold in New York, Sotheby's, 27 January 2021, lot 257, illustrated, is an example from a later period. For

a more recent commentary on Tiepolo's red chalk drawings see C. Fischer, *Italian Drawings in the Royal Collection of Graphic Art*, Statens Museum for Kunst, National Gallery of Denmark, *Venetian Drawings*, Copenhagen, 2918, cat. no. 144.

5. 50 x 40 cm; Morassi, *op. cit.*, p. 149, pl. III, c.

6. 60 x 50 cm; F. Pedrocchi, *Tiepolo. The Complete Paintings*, New York, 2002, p. 202, cat. no. 32, illustrated.

7. 64.3 x 48.3 cm; Pedrocchi, *op. cit.*, pp. 202–03, cat. no. 34, illustrated.

8. 52 x 41 cm; *ibid.*, p. 202, cat. no. 33, illustrated.

9. *Ibid.*, p. 205, cat. no. 44, illustrated.

10. *Ibid.*, p. 236, cat. no. 117, illustrated.

7. *Saint Francis of Paola*

Red chalk and red wash, over black chalk, heightened with white
465 x 363 mm

PROVENANCE

Private collection

One of Giambattista Tiepolo's largest and most complete drawings of an individual saint, it depicts Saint Francis of Paola (1416–1507; canonised 1519). Francis was a hermit saint and founder of the Order of Minims (*Ordo Minimorum*), a mendicant order closely aligned with the ideals of Saint Francis of Assisi. He is shown in his traditional hooded habit holding a staff and looking up. This is a reduced, close-up view of the more traditional representation of the saint looking up at the Christ Child, who appears to him in a vision, or looking at a disc representing Charity, an important aspect of his order's activities and a reference to the miraculous resuscitation of a trout the saint performed in the name of charity. Tiepolo may have been familiar with a now-lost painting of the subject by Giovanni Battista Piazzetta (1683–1754), known from a print by Pietro Monaco (published after our drawing was made), which presents a similar, bust-length view of the saint looking up and holding a staff in his right hand (Fig. 1). He is not hooded, however, and his facial type differs markedly from the ascetic features of the saint in Tiepolo's drawing. Piazzetta's depiction is rather close to that of the saint in Tintoretto's altarpiece of *Christ appearing to Saint Francis of Paola and S. Giustina* in the church of S. Maria del Giglio in Venice, which both artists certainly knew well.

As noted in the discussion of the present drawing's companion (no. 6), during the first decade and a half of his career, Tiepolo made several relatively small-scale paintings of the *Virgin and Child* and of various saints. Like the present drawing, these paintings are defined by strong chiaroscuro effects, with deep shades, brilliant highlights and strong foreshortenings, reflecting the influence Piazzetta had on the youthful Tiepolo. They include a *Saint Joseph Holding the Child*, formerly in the Rasini collection in Milan, and a *Saint Jerome*, last recorded in a private collection in Milan, both datable to circa 1722–25.¹ Like our drawing they are highly expressive studies of human emotion, or *affetti*. Based on style and technique, our drawing is close to several red chalk and wash drawings generally dated to the 1720s.

Prof. Bernard Aikema proposed a date of circa 1725 for the present drawing.² That or a slightly later date appears most plausible. In the 1730s Tiepolo worked on several depictions of Saint Francis of Paola, most prominently in the altarpiece of the *Vision of Saint Francis of Paola*, painted for the church of San Niccolò at Piove di Sacco (near Padua) and today in the city's Museo Paradiso (Fig. 2, detail).³ The saint's facial features correspond closely to those in our drawing, suggesting that both portraits are based upon the same male model. Tiepolo depicted the saint again, though seen from behind, in another altarpiece generally dated to circa 1730–35 and today in the Accademia at Venice.⁴



Fig. 1



Fig. 2



¹ F. Pedrocchi, *Tiepolo. The Complete Paintings*, New York, 2002, pp. 203–04, cat. nos. 35 and 40, respectively, both illustrated.

² Written communication, February 2022, see the previous entry.

³ The painting was commissioned by the Venetian cloth merchant Francesco Rubelli in or shortly after May 1733 when permission to build an altar in the church was granted;

the picture must have been completed by October 1737, the last date of a payment to Tiepolo, see S. Grinzato, 'Sulle pale tiepolesche di Piove di Sacco,' in *Arte Veneta*, 74, 2017, pp. 228–29. Previously, Pedrocchi, *op. cit.*, p. 217, cat. no. 64, illustrated, dated the picture to circa 1527–30.

⁴ *Ibid.*, p. 224, cat. no. 87, illustrated.

Detail: *Saint Francis of Paola* →



8. *The Holy Family*

Pen and brown ink, wash, over black chalk
277 x 200 mm

PROVENANCE

Given by the artist for safekeeping (before his and his sons' departure to Spain in 1762) to the Library of the Somasco convent at Santa Maria della Salute, Venice (suppressed in 1810); Tiepolo's son Giuseppe Maria was a priest there

Conte Leopoldo Cicognara (1767–1834), Venice

Antonio Canova (1757–1822); by inheritance to his half-brother

Monsignor Giovanni Battista Sartori-Canova (1757–1858)

Francesco Pesaro (according to Edward Cheney's handwritten note on his bookplate), from whom purchased in 1842 by

Edward Cheney (1803–1884), Badger Hall, Shropshire; by descent to his brother-in-law

Col. Alfred Capel-Cure (1826–1896), Blake Hall, Ongar (Essex)

Sale London, Sotheby's, 29 April 1885, part of lot 1024 (to E. Parsons and Sons, London; £15)

Savile Gallery, London, May 1928

Richard Owen (1873–1946), Paris

Mrs. D. Kilvert, Paris

Herman Shickman Gallery, New York, from whom acquired in 1971 by

Howard and Saretta Barnett, New York; until 2017; by descent

This and the following two drawings once belonged to an album generally referred to as the Owen-Savile album. It was given this name because in the 1920s it was owned, or co-owned, by the English art dealer in Paris, Richard Owen, who worked closely with the Savile Gallery in London. The album contained more than sixty-seven drawings by Battista Tiepolo on the theme of the *Holy Family*, and a further ninety-three studies of heads, which are recorded in photographs from Owen's archives now preserved at the Fogg Art Museum, Cambridge.¹ A selection of forty drawings from this album, including at least twenty-two depicting the *Holy Family* (or closely related themes) were exhibited at the Savile Gallery in London in May 1928. The accompanying exhibition catalogue illustrates only ten of these, and the summary descriptions of the drawings and the lack of measurements make it difficult, and often impossible, to identify the extant drawings with certainty. The Savile drawings were sold with a copy of the bookplate of the album's nineteenth-century owner, the collector Edward Cheney, who had purchased the album in Venice in 1842. Cheney's inscription on this bookplate lists the early provenance of the album all the way back to Battista Tiepolo.²



Fig. 1

A copy of Cheney's bookplate, from the Savile Gallery exhibition, accompanies no.9 (Fig. 1). Drawings from the Owen-Savile album can be found today in the Metropolitan Museum of Art, the Morgan Library, the National Gallery of Art, Washington, the Ashmolean Museum, the Fogg Art Museum, the Hamburg Kunsthalle, the Boijmans van Beuningen Museum, the National Galleries of Scotland, and other public and private collections.

According to Cheney, prior to his departure for Spain in 1762, Tiepolo is said to have given this album, along with eight others, to the library of the monastery of the *Padri Somaschi* at Santa Maria della Salute, Venice, for safekeeping. His second son, Giovanni Maria, was a priest at that monastery. After the suppression of the convent in 1810, the albums were subsequently owned by Count Leopoldo Cicognara, Antonio Canova and his half-brother, before being acquired by one signor Francesco Pesaro, who in turn sold them to Cheney in 1842.³ In 1885, a year after Cheney's death, nine albums from his collection, including the Owen-Savile album, totalling over one thousand drawings, were sold in a single lot at Sotheby's and bought by the London dealers Edwin Parsons and Sons. The lot number, 1024 can still be found written on the extant copies of Cheney's bookplate from the Savile Gallery exhibition.

George Knox dates the drawings from the Owen-Savile album to circa 1754–62.⁴ In addition to the drawings from the Savile Gallery show, others were sold by Owen in Paris. It remains unclear whether the present drawing was part of the Savile exhibition or if it was sold through Owen's Paris gallery. The fact that these drawings were kept together for well over a hundred and fifty years until circa 1928 explains



1. G. Knox, Tiepolo, *A Bicentenary Exhibition 1770–1970*, exhibition catalogue, Fogg Art Museum, Cambridge, 1970, p. XIV.

2. G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, p. 6, fig. 1.

3. The identity of sig. Pesaro remains unclear. He cannot, however, be identified as Francesco Pesaro, the Venetian ambassador to Madrid, who died in 1799.

4. J. Byam Shaw and G. Knox, *The Robert Lehman Collection*. Vol. 6, *Italian Eighteenth-Century Drawings*, New York, 1987, p. 122, under cat. no. 93.

the exceptional condition in which sheets such as this survive. The present sheet is a particularly beautiful example from this series revealing both the artist's mastery in the handling of the pen and his brilliance in distributing the light.

As Knox has further pointed out, Giambattista's drawings of the *Holy Family* were made as independent works of art and are not in any way preparatory for paintings. Each variation on the familiar theme of the *Holy Family*, with or without the Baptist or angels, or that of the related subject of the *Rest of the Flight into Egypt*, emphasizes a different aspect of the narrative and often highlights a specific role or emotional state of one of its protagonists. In Knox's own words, Tiepolo's drawings of the *Holy Family* 'float on the page like exquisite arabesques, and together they represent the most magnificently sustained testimony to Giambattista's graphic inventiveness.'⁵

Detail: *The Holy Family* →



⁵ Ibid.

GIOVANNI BATTISTA TIEPOLO

VENICE 1696-1770 MADRID

9. *The Holy Family with an Angel*

Pen and brown ink, wash, over black chalk
250 x 178 mm

PROVENANCE

Given by the artist for safekeeping (before his and his sons' departure to Spain in 1762) to the Library of the Somasco convent at Santa Maria della Salute, Venice (suppressed in 1810); Tiepolo's son Giuseppe Maria was a priest there

Conte Leopoldo Cicognara (1767-1834), Venice

Antonio Canova (1757-1822); by inheritance to his half-brother

Monsignor Giovanni Battista Sartori-Canova (1757-1858)

Francesco Pesaro (according to Edward Cheney's handwritten note on his bookplate), from whom purchased in 1842 by

Edward Cheney (1803-1884), Badger Hall, Shropshire; by descent to his brother-in-law

Col. Alfred Capel-Cure (1826-1896), Blake Hall, Ongar (Essex)

Sale: London, Sotheby's, 29 April 1885, part of lot 1024 (to E. Parsons and Sons, London; £15)

Savile Gallery, London, May 1928

Private collection, Germany

EXHIBITED

London, Savile Gallery, *Catalogue of an Exhibition of Drawings by Giovanni Battista Tiepolo (1696-1770)*, May 1928, catalogue number not identifiable

See no. 8.



GIOVANNI BATTISTA TIEPOLO

VENICE 1696-1770 MADRID

10. *The Holy Family adoring the Christ Child*

Pen and brown ink, wash, over black chalk
225 x 193 mm

PROVENANCE

Given by the artist for safekeeping (before his and his sons' departure to Spain in 1762) to the Library of the Somasco convent at Santa Maria della Salute, Venice (suppressed in 1810); Tiepolo's son Giuseppe Maria was a priest there

Conte Leopoldo Cicognara (1767-1834), Venice

Antonio Canova (1757-1822); by inheritance to his half-brother

Monsignor Giovanni Battista Sartori-Canova (1757-1858)

Francesco Pesaro (according to Edward Cheney's handwritten note on his bookplate), from whom purchased in 1842 by

Edward Cheney (1803-1884), Badger Hall, Shropshire; by descent to his brother-in-law

Col. Alfred Capel-Cure (1826-1896), Blake Hall, Ongar (Essex)

Sale: London, Sotheby's, 29 April 1885, part of lot 1024 (to E. Parsons and Sons, London; £15)

Savile Gallery, London, May 1928

Private collection, Germany

EXHIBITED

London, Savile Gallery, *Catalogue of an Exhibition of Drawings by Giovanni Battista Tiepolo (1696-1770)*, May 1928, possibly cat. no. 39

See no. 9.



11. *Four Banditti in a Landscape*

Pen and black ink on laid paper
276 by 212 mm

PROVENANCE

Sir George Beaumont, 7th Bt (1753–1827), London and Coleorton Hall, Leicestershire
Cyril (1917–2010) and Shirley Fry, née Bartrum (1927–2021), London and Snape, Suffolk

EXHIBITED

Eastbourne, Towner Art Gallery, and London, Kenwood House, *John Hamilton Mortimer, A.R.A. 1740–1779. Paintings, Drawings and Prints*, 1968, cat. no. 64 (cat. by B. Nicolson)

LITERATURE

J. Sutherland, 'John Hamilton Mortimer. His Life and Works,' in *The fifty-second volume of The Walpole Society*, Leeds, 1986, p. 203, cat. no. 174, fig. 301

Banditti, or brigands, actively engaged or peacefully resting in a landscape often featuring antique spoils, is the subject matter of the drawings that made John Hamilton Mortimer famous in his own time and for which he is still best known today. Our sheet is executed in pen and black ink only, Mortimer's preferred technique for these highly finished drawings which were generally made for exhibition. It was directly acquired from the artist, by purchase or gift, by the young George Beaumont, 7th Bt., who owned at least eleven drawings by Mortimer, all made in the mid-1770s, the period of his greatest success.¹ Then in his early twenties, Beaumont was a keen amateur draughtsman and painter. Previously, at Eton, he had taken drawing lessons from Alexander Cozens (1717–1786), and later, in the early 1770s, he was 'the most celebrated pupil' of Oxford's famous drawing master, John Baptist Malchair (1730–1812).²



Fig. 1



Fig. 2

He also had instructions in painting from the Welsh landscape painter Thomas Jones (1742–1803), who, like him, was a frequent visitor at North Aston, the seat of Beaumont's friend, Oldfield Bowles (1739–1810), himself a gifted painter and pupil of Jones. In 1775, a few days after Mortimer's wedding to Jane Hurrell (1738–1824), Beaumont purchased a now-lost painting from Jones to which Mortimer had contributed the figures, possibly to financially support both artists.³ Beaumont's substantial group of Mortimer drawings are among his earliest acquisitions of works by a contemporary artist. Just a year earlier, Mortimer was elected president of the Society of Artists to whose annual exhibitions he had been submitting works from 1862. At the time of Mortimer's brief presidency – he resigned from this post the same year – the fortunes of the Society were in decline mainly because a group of break-away artists led by Joshua Reynolds (1723–1792) had set up the Royal Academy in 1768. Mortimer was one of the last members to abandon the Society, but, in 1778, he, too, finally gave in and sought associate membership of the Royal Academy. Several of Beaumont's drawings played a key role in Mortimer's quest for acceptance (there were but two such positions that year for eighteen candidates). Five of them were used as models in a set of fifteen engravings dedicated to Reynolds, the Academy's president, and published in December 1778.⁴ In addition to the frontispiece, the set included portraits of Salvator Rosa (Fig. 1) and Gerard Lairesse (Fig. 2), five allegorical prints, three *Banditti* drawings and four of Monsters, another Mortimer specialty. Beaumont owned the important drawings for the Rosa and Lairesse portrait prints, for two of the *Banditti* prints and for one (or possibly two) of the Monster scenes.⁵

Mortimer's *Banditti* scenes were deeply influenced by Salvator Rosa, particularly his prints and drawings.⁶ As William Pressly put it, at the time Rosa was associated, incorrectly, 'with the savage freedom of mountain bandits.'



1. Beaumont owned the following drawings by Mortimer: Salvator Rosa (Sunderland, op. cit., cat. no. 140.7a; sale: London, Sotheby's, 19 February 19, 1987, lot 46); Gerard Lairesse (140.8a); Banditti taking his Post (140.9a); Banditti on the Look Out (140.10a); Bandit with Young Woman and Old Man (173); Four Banditti in a Landscape (174); Jealous Monster (140.14.a); Man attacking Monster (181); Woman rejecting Monster (182); Beaching a Fishing Boat in a Gale (193); Christ with Decapitated Man and other Figures (195). Sunderland considered the twelfth drawing, Successful Monster (140.12b; present whereabouts unknown), a copy after a drawing now in the British Museum (140.12.a).

2. F. Owen and D. Blayney Brown, *Collector of Genius. A Life of Sir George Beaumont*, New Haven & London, 1988, p. 16.

3. *Ibid.*, pp. 18–19.

4. Sunderland, op. cit., pp. 187–91.

5. See note 1.

6. Some sixty drawings, paintings and prints of the *Banditti* subject survive, see D. H. Solkin, 'Mortimer's banditti and anxieties of empire', in T. Barringer, G. Quilley & D. Fordham (eds.), *Art and the British empire*, Manchester, 2007, p. 123.

Equally wrong was the romantic narrative that Rosa had participated in Masaniello's 1647 revolt in Naples against the Spanish vice-roy. Such was Mortimer's 'infatuation' with Rosa,⁷ and his cunning ability to emulate the spirit of his drawings, that he became soon known as *This Salvator of Sussex*.⁸ Although *Banditti* are scarcely found in Rosa's paintings they feature prominently in his prints, notably in his series of some sixty etchings of single figures, called *Figurine* or *Soldati, Guerrieri e Donne* (1656-57), which were well known in eighteenth-century England.⁹ Mortimer is known to have made several direct borrowings from these prints.

In Mortimer's imagery *Banditti* are generally shown as soldiers, or young men in fanciful plumed hats or turbans, as can be seen in our drawing, where four such men stand quietly next to what appears to be an antique tomb, with flowers growing from a broken vase. The apparent calm bestows upon the brigands an air of nobility rather than reveal them as the men known for their savage violence. The importance Rosa played in Mortimer's artistic beliefs presents itself most prominently in the above-mentioned Reynolds set whose opening print depicts Rosa as a noble brigand. His palpable virility and appeal to emotion (he holds his left hand over his heart) stand in stark contrast to the second print representing the frail and limping Lairesse surrounded by lifeless rule books. Leaving no one in doubt whose side he was on, Mortimer threw down the gauntlet to Reynolds by expressing clearly his disdain for the rules-based, academic tradition as embodied by the newly founded Royal Academy, which, reluctantly, he was about to join.

Mortimer's drawings such as the present one, which he regularly exhibited in the annual exhibitions of the Society of Artists, are executed purely in pen and ink, a particularly difficult technique, since it allows for few, if any, errors. And where Rosa applied wash in his pen and ink drawings to create depth and different levels of shading, Mortimer used a combination of hatching and small dots, a method he knew from stipple engravings such as those Francesco Bartolozzi made in the 1760s after drawings by Guercino in the Royal collections. There are indications that Mortimer himself had first-hand knowledge of Guercino drawings. An anonymous review (but written by Mortimer himself together with Thomas Jones) of the first exhibition in which he participated, in 1772, reveals how he saw himself at the time: 'he [Mortimer] has happily united the free Pen of Guercino with the bold Imagination of his favourite Salvator.'¹⁰

Among the four *Banditti* drawings from the Beaumont collection, our drawing formed a pendant with *Bandit with Young Woman and Old Man* (Fig. 3, present whereabouts unknown),¹¹ later reproduced in reverse, with many differences, by Joseph Haynes and published posthumously by Jane Mortimer in 1780. Both sheets are particularly close in handling and style to the drawing of *A Captain of Banditti sending out a Party* (Fig. 4), from the Reynolds set, and that of *Banditti at Market*, both owned by another early admirer and perhaps greatest collector of Mortimer drawings, Richard Payne Knight (1751-1824), who was to bequeath his entire collection to the British Museum in 1824, two years before Beaumont's famous picture collection entered the National Gallery.¹²



Fig. 3



Fig. 4

Detail: *Four Banditti in a Landscape* →



7. W. L. Pressly, *The Artist as Original Genius. Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century Art*, Newark, 2007, p. 60.
 8. A. Cunningham, *Lives of the most Eminent British Painters, Sculptors, and Architects*, London, 1832, vol. 5, p. 193.
 9. Sunderland, *op. cit.*, p. 520.

10. Solkin, *op. cit.*, p. 135.
 11. Sunderland, *op. cit.*, cat. no. 173, fig. 300.
 12. *Ibid.*, cat. nos. 140.11a, fig. 258, and 138, fig. 219, respectively. Payne Knight owned two further drawings related to the Reynolds set, both of a Monster subject; see *ibid.*, *op. cit.*, cat. nos. 140.12a, fig. 259, and 140.15a, fig. 262.

12. *La Laitière normande*

Stamped with the studio stamp, lower right, J.F.M. (Lugt 1460)
Sanguine conté crayon
225 x 163 mm

PROVENANCE

Charles Tillot (1825–1895), Barbizon and Paris, acquired from the artist's family about 1875; his sale, Paris, Hôtel Drouot, 14 May 1887, lot 38
James Staats Forbes (1823–1904), London, by descent in the family until 1913
Galerie Heinemann, Munich (as *Wasserträgerin*)
Dr. Hans Wendland (1880–1965), Lugano
Frans Buffa and Zonen, Amsterdam, c. 1930 (as *La Porteuse d'eau*)
Dr. Hendrik Wiegersma (1891–1969), Deurne (his no. 14, according to a label on the back), his sale,
London, Sothebys, 25 November 1959, lot 78, where purchased by
Hazlitt Gallery, London
Stephen Spector (1936–1985), New York, 1963
Wildenstein and Co., London, 1969 (as *La Porteuse de Lait*)
Mrs. A. Loria, London
Private collection, London

EXHIBITED

Leipzig, Kunstverein, unknown date (pre-1930?), according to a label on the backing board (with no. 6784)
London, Leicester Galleries, *Catalogue of an exhibition of the Staats Forbes Collection of One Hundred Drawings by Jean François Millet*, 1906, cat. no. 76 (as *La Porteuse d'eau*)
London, Hazlitt Gallery, *Some Paintings of the Barbizon School*, 1960, cat. no. 20, illustrated on cover
American Federation of Arts, *The Road to Impressionism, 1962–63*, traveling exhibition, cat. no. 39 (as *La Porteuse d'eau*)
London, Wildenstein & Co., *J.F. Millet*, 1969, cat. no. 50, illustrated

LITERATURE

L. Bénédite, *The Drawings of J. F. Millet*, London, 1906, pl. 23, illustrated in colour (as 'The Water-Bearer')
R. L. Herbert, 'La laitière normande à Gréville de J. F. Millet,' in *La Revue du Louvre et des Musées de France*, no. 1, 1980, p. 15, fig. 4, D.2

Jean-François Millet drew this powerful study of a milkmaid returning from the fields in 1849–50 as preparation for one of his first significant compositions to confront the traditional depiction of the rural worker in French art. The most finished of four sheets of drawings that led to a small painting also titled *La laitière normande* (Princeton University Art Museum), this striking sanguine attests to Millet's determination to capture the actual gestures and real strains that shape the human figure at work. Created concurrently with his landmark Salon paintings of *Le vanneur*



Fig. 1

(National Gallery, London) in 1848 and *Le semeur* (Museum of Fine Arts, Boston) in 1850, *La laitière normande* marks the new direction in Millet's art and establishes the centrality of figure study to his developing Realism.

Millet grew up in Contentin in Normandy where tending a small family herd of cows and producing butter or cheese was a principal responsibility for a young woman. He understood the milkmaid's long hours, he knew the heaviness of her copper *canne*. Importantly, he also recognized the disservice done such hard-working women by conventional imagery that had long depicted the milkmaid as the quintessential country girl, naïve and susceptible to the lures of young men, or the foolish exemplar of the old adage, "There's no use in crying over spilt milk." The milkmaids of Boucher, Fragonard and popular theater dressed in tightly laced corsets and danced through their tasks as if the shiny *cannes* had no weight at all. Indeed, Millet himself had tucked just such a balletic milkmaid into a large signboard painted for a Cherbourg veterinarian in 1841; but when he returned to the theme at the end of the decade, Millet was searching for subjects that would allow him to explore the human figure at work and (perhaps) to right the city-bound art lover's dismissive view of the countryside.



Four sheets of drawings (all sanguine, a medium Millet used only briefly in the late 1840s) are known for Millet's 1849 painting: the first with three small sketches of the figure from two angles (Louvre, inv. GM 10442); a large, unevenly worked drawing that sets up the placement of the milkmaid's arms but tilts her head and torso further to the right (private collection, Germany); the present drawing; and a now-lost sheet that situates the milkmaid in a rough pasture with cows (last known location, Amsterdam, 1903). In contrast to the uneven emphasis in the other sheets, the present drawing flows as one piece, with Millet's strengthening of critical contours in the milkmaid's right shoulder and the long line of her left side creating a tension and a space that focus attention on the young woman's outstretched arm and the assured curl with which her fingers manage the long cord that secures her *canne* against her shoulder. Millet would reconsider the theme of the Norman milkmaid at least a half-dozen times over the next twenty years, changing her costume, broadening the landscape; but the essential poise and gesture that establish her mastery of her task are set out in this drawing of *La laitière normande*.

The well preserved, heavily layered collection of dealer marks and exhibition labels on the old backing board of *La laitière normande* provides an exceptionally complete history for the drawing. Like nearly all of Millet's working drawings, *La laitière normande* remained in his studio at his death, as the *cachet d'atelier* of the artist's initials at lower right attests. There is no record of the drawing's sale, but it seems likely that this is the sanguine of *La laitière normande* that belonged a few years later to Charles Tillot (a young artist and critic who served as one of Millet's executors and was an avid collector of Millet's drawings); however, the similarity in size of three of the Norman milkmaid drawings prevents certainty of Tillot's ownership. The reproduction of the drawing in colour in Bénédite's album of drawings from J. Staats Forbes' collection (London and Philadelphia, 1906) has given the drawing a well-deserved measure of fame but has confused its identity with the incorrect title *La Porteuse d'eau*.

Alexandra Murphy

Detail: *La Laitière normande* →



EDOUARD RAVEL

VERSOIX 1847–1920 PLAINPALAIS

13. *Adèle de Saussure and Marie-Louise Ravel, the Artist's wife, in his Studio*

Watercolour

Signed and dated, lower right, E. Ravel 77.

281 x 220 mm

PROVENANCE

Madeleine Muret, Geneva, by gift in 1936 to Marie Bonet

Born at Versoix near Geneva, Edouard Ravel, uncle of the composer Maurice Ravel (1875–1937), was a versatile artist, working in oil and watercolour and as an illustrator, covering historical and religious subjects, landscapes, portraits and genre scenes, of which this watercolour is a very fine early example. He trained at the Ecole d'Art at Geneva under the direction of the figure and landscape painter, Barthélémy Menn (1815–93) and the portrait painter Alfred Van Muyden (1818–98). From 1878 Ravel began exhibiting his work in Paris at the Salon and later at the Salon des Artistes Français. He was awarded an honourable mention in 1879, bronze medals at the 1885 *Exposition d'Anvers* and the 1889 *Exposition Universelle* and a second-class medal at Lyon in 1887.

Ravel spent much of his career in Paris, although he died in Geneva just after his fifty-third birthday on 8th March 1920. He ran a successful portrait studio. Among his sitters was Mme. la Marguerite Célestine Renouard de Bussière (1840–1926) wife of the painter conte Auguste de Pourtalès. For twenty-five years Ravel was professor at the Ecole des Beaux-Arts, Paris, where taught both applied arts and art history. In 1872, he married one of his pupils, Marie-Louise Lancet, who exhibited still-lives, landscapes and genre scenes in Switzerland. Both her and her husband's work is well represented at the Musée Rath, Geneva, including Ravel's *La Répétition de Chant dans la Sacristie* and *L'Atelier* of 1887. *L'Artiste Malade* is today in the Musée de Lille and *La Patineuse* at the Musée Ariana, while other paintings can be seen in the museums of Lausanne, Fribourg, Neuchâtel, Aarau, Lugano and elsewhere.

According to an inscription on the back of the old mount, the seated lady is Adèle de Saussure (née Pictet, 1836–1917), wife of Théodore de Saussure (1824–1903), artillery colonel and mayor of Geneva for fifty years (1850–1900). Saussure was also a keen painter and printmaker and served for nearly twenty years as president of the Société des Arts in Geneva (1871–99). He was the uncle of Ferdinand de Saussure (1857–1913), the linguist and philosopher. The young woman next to Madame de Saussure is Marie-Louise Ravel, the artist's wife, then twenty-seven years old. It is well possible that the painting on the easel, the subject of the two women's conversation, was the work of Marie-Louise rather than that of her husband Edouard.



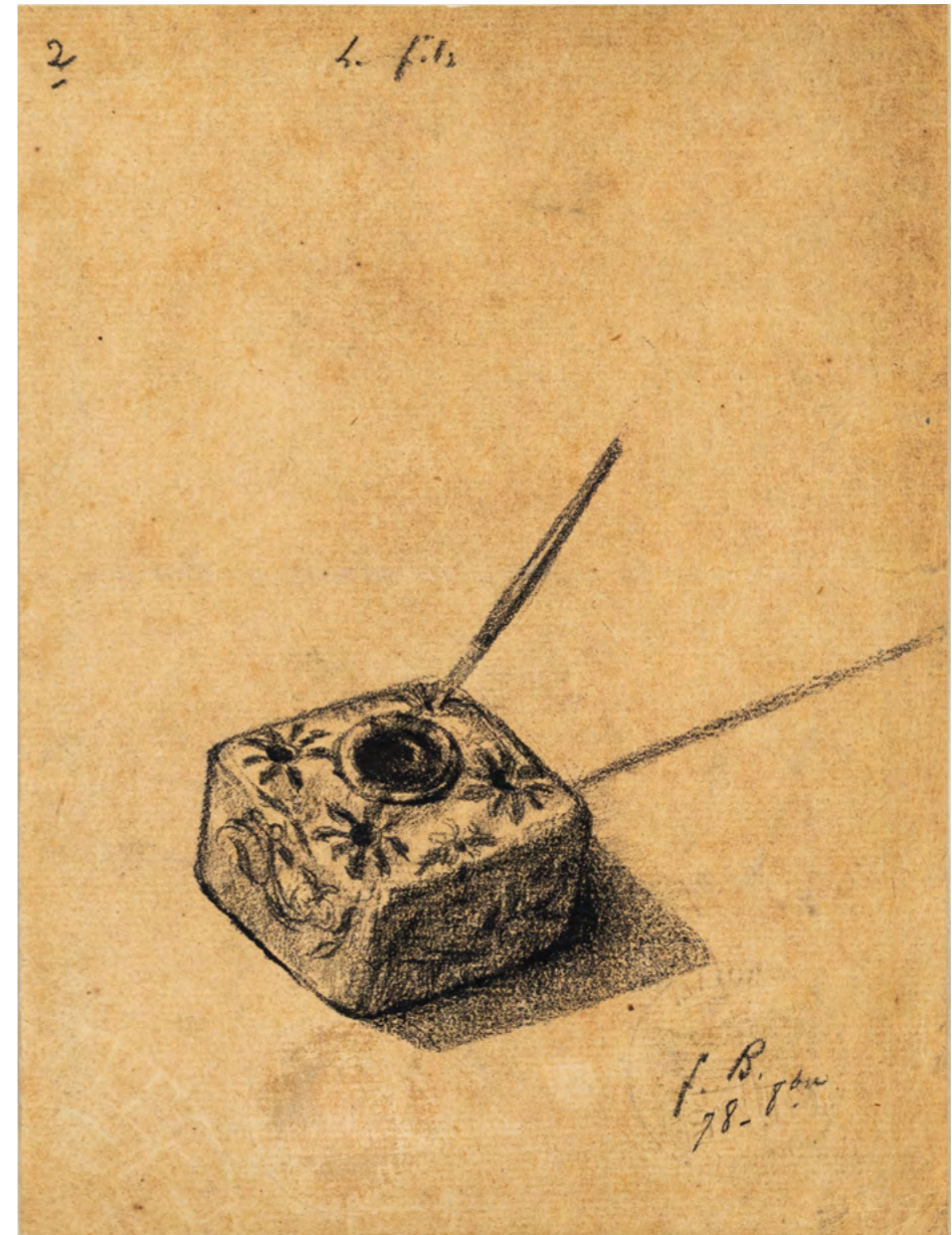
14. *Pen and Inkwell*

Monogrammed and dated, lower right, *f. B. / 78 - 8. bre.*, and inscribed, upper right, *2 / Le fils*

Black chalk on buff paper

165 x 125 mm

This drawing of the artist's inkwell and pen belongs to a group of studies, all executed in charcoal on buff paper, of everyday objects Bonvin made from October to December 1878 in his new flat in rue des Coches in Saint-Germain-en-Laye. He had moved there in August. Other known sheets from this series include a teapot, a coffeepot, and a mortar. Although small in format, all these drawings are highly finished, signed, dated, and numbered, possibly, as Gabriel Weisberg has suggested, in view of a future publication in an album.¹



¹ A. Berès (et al.), *François Bonvin, the Master of the "Realist School" 1817-1887*, exhibition catalogue, The Frick Art and Historical Center, Pittsburgh, 1999, cat. nos. 88-90, all illustrated.

15. *The Artist's Corner*

Charcoal and black chalk on beige paper
Signed and dated, lower margin, PColmant .96
450 x 260 mm

PROVENANCE

Private collection, Belgium

This highly finished drawing was certainly made as an independent work of art to be sold to a collector or exhibited at one of the Salons in Brussels where Prosper-Louis Colmant regularly exhibited in the 1890s and at least until 1924. He also exhibited at least once in Paris.¹ Colmant spent most of his career in Brussels, where he was professor of drawing at the *Académie de Dessin* in the city's municipality of Molenbeek.

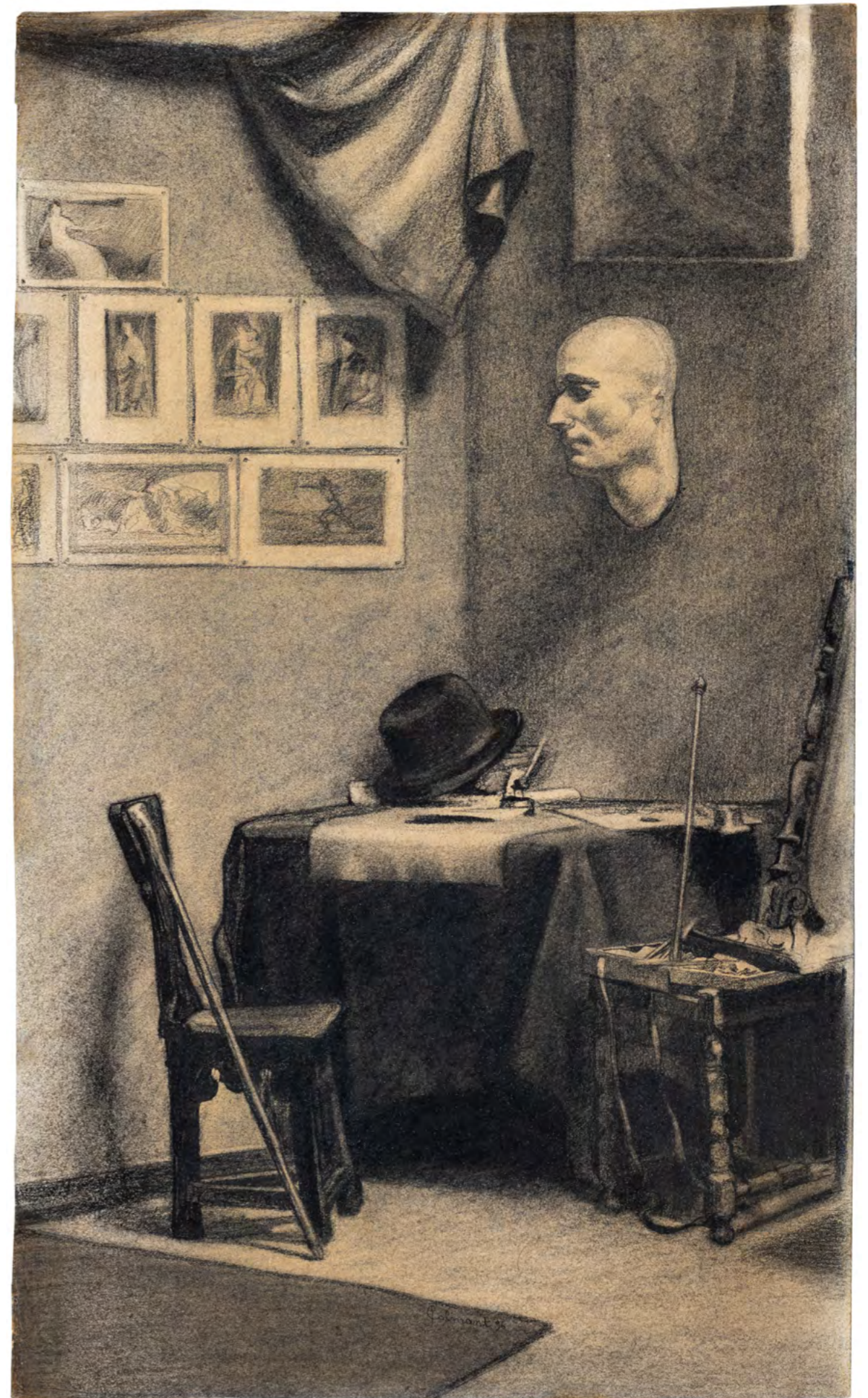
Relatively little is known today of Colmant the painter and draughtsman, whose best-known works are the eleven panels dedicated to various communal activities decorating the Council Chamber of the city hall at Laeken in the north of Brussels. However, several highly finished, large-scale drawings from the turn of the century survive. These include a portrait of a *Woman in Profile* dated 1898 (Fig. 1; private collection),² and a large drawing of the *Three Fates* dated 1902 and today in the Museum in Leuven, which was shown under the title *Les Parques (De Schikgodinnen)* at the *Exposition générale des Beaux-Arts* in Brussels the following year.³ These drawings are all executed in charcoal and black chalk on a beige paper, without white heightening, though the drawing of the *Three Fates* has some additions in green and red pastel. In all these drawings, the reserve of the paper forms the mid-tone from which the artist developed the various hues of light and shade.



Fig. 1

Our drawing presents a corner in Colmant's studio and, more specifically, his drawing table including a sheet of drawing paper with a Conté crayon, a palette and other utensils and props required for his work. At right, a portable painter's box rests on the chair with a mahlstick. It appears that the artist himself has just left the table, his walking stick leaning against his chair. Several of his figural drawings are affixed on the wall in typical studio fashion with pins in the four corners, while a plaster cast of a man's head, perhaps a self-portrait, towers enigmatically over the scene: in sum a veritable still-life dedicated to the art of drawing and painting.

The deep and varied shading is reminiscent of the work of Francois Bonvin, though it is unclear whether Colmant had any knowledge of the earlier French master working in Paris. We know from several Salon catalogues that Colmant exhibited both drawings and paintings, including landscapes, portraits and mythological works.⁴



¹ He exhibited a painting of religious subject matter, *Christ on the Cross* at the *Exposition internationale de l'art chrétien moderne* at the Pavillon de Marsan in 1911. See the review published in *La Chronique des arts et de la curiosité: supplément à la Gazette des beaux-arts*, 9 December 1911, p. 283.

² Charcoal and black chalk on beige paper, 615 x 408 mm, signed and dated, PColmant 98; this drawing was with Lancel Gallery, Brussels.

³ *Catalogue de l'Exposition générale des beaux-arts*, Brussels, 1903, p. 113, cat no. 1188.

⁴ In 1893 he participated in the *Exposition générale des beaux-arts*, Brussels. In 1894 he exhibited in the *Salle Verlat* in Antwerp and the *Exposition universelle des beaux-arts*, Brussels. In 1895 he contributed to the exhibition of the *Cercle Pour l'Art*, an artist's union in Brussels whose member he was. He exhibited at the *Salon Triennal des Beaux-Arts*, Brussels, in 1903, at the *Salon Pour l'Art*, Brussels, in 1907, and with the *Cercle La Guirlande* in 1909.

16. *Self-Portrait at the Easel*

Signed and dated, *F. Hein. 89.*
Watercolour, pencil
100.3 x 66.8 cm

PROVENANCE

Hazlitt, Gooden & Fox, London, 1996, where purchased by
Colin Clark, London, until 2020

EXHIBITED

London, Hazlitt, Gooden & Fox, *Nineteenth Century Drawings and some
Sculpture*, June–July 1996, cat. no. 33, illustrated

Clad in characteristic painter's garb, complete with a colourful beret, his cape arranged on a stool nearby, and surrounded by his paintings, Franz Hein presents himself self-confidently at his easel looking at the beholder. This large and finished watercolour was made in 1889, a year of great importance for the then twenty-six-year-old painter, watercolourist and book illustrator. That year, he gained several important patrons including a Russian secretary of state, Jacques Rosenberg, and began to receive students in his studio in Karlsruhe, where he had studied at the Academy from 1882. He also received his first larger commissions and, towards the end of the year, married Ida Necker, daughter of a watchmaker in his native Hamburg. Earlier in the decade, Hein had started out as a stage painter in his native Hamburg, before entering the city's Kunstgewerbeschule and then continuing his studies in Karlsruhe. The year before the present portrait was made, he studied briefly with William-Adolphe Bouguereau at the Académie Julian in Paris, and in 1890 he began teaching drawing classes at the Karlsruhe Academy. At about that time, his friend the animal painter Otto Fikentscher (1862–1945) and his wife, the flower painter Jenny Nottebohm (1869–1959), purchased the Augustenburg in Grötzingen, a vast medieval castle outside Karlsruhe, and turned it into an artistic and cultural centre. The following year, Hein and his wife moved into the castle as one of the founders of the Grötzingen Malerkolonie (Grötzingen Artists' Society) whose other prominent founding members were Friedrich Kallmorgen (1856–1924), his wife, the flower painter Margarete Hormuth-Kallmorgen (1857–1916), and the landscape painter Gustav Kampmann (1859–1917). It was loosely modelled on the artists' community at Barbizon and roughly contemporary with the artists' colony at Worpswede in northern Germany.¹

In 1900 Hein was elected president of the Karlsruhe Künstlerbund. He rejected a professorship at the Berlin Academy and was offered one at Karlsruhe in 1902. In 1905 he left Grötzingen to take up a position as professor of graphic and book design at the Leipzig Academy. While his focus before the turn of the century was on landscapes, watercolours, and portraits, he subsequently concentrated on book illustrations and graphic design which are among his best-known work, such as his lithograph of the *Mermaid in a Goldfish Pool* (Fig. 1; *Nixe im Goldfischteich*) of 1904. Hein was a talented poet who illustrated his own poems as well as those of Hans Christian Andersen (1805–1875) and Adalbert Stifter (1805–1868). As a fervent admirer of Moritz von Schwind, he made the illustration of fairy tales the core of his work. Indeed, he called himself a *Märchenmaler* (fairy-tale painter). Major holdings of Hein's drawings and lithographic production are today in the collections at Leipzig and Dresden.



Fig. 1



¹ For Hein's role in the Grötzingen Malerkolonie, see H. Vey (ed.), *Die Grötzingen Malerkolonie, die erste Generation 1890–1920*, exhibition catalogue, Staatliche Kunsthalle, Karlsruhe, 1975–76, pp. 24–29, 79–87.

17. *Head of a Woman in profile to the left*

Signed and dated, lower left, *georges dorignac 1913*.
Black crayon
560 x 440 mm

PROVENANCE

Galerie l'Horizon Chimérique, Bordeaux
Galerie Mercier, Paris, 2004
Private collection, London

LITERATURE

J. Russel, *Seurat*, 1989, p. 14

M.-C. Mansencal, *Georges Dorignac. Le maître des figures noires*, Paris, 2016, p. 127, cat. no. D70, fig. 62

This large sheet belongs to a relatively small group of portrait drawings executed by Georges Dorignac in 1912–13. Referred to as *figures noires* and carried out in black crayon, at times with the addition of black and yellow wash, these are undoubtedly amongst his most original works. Male and female heads, as well as studies of nudes, are silhouetted against the white background of the paper. Dorignac's eldest daughter, Georgette, may be the sitter in our drawing. She is also portrayed in another sheet of 1913, now in a private collection.¹ Comparable female heads made in the same year are mostly in private collections.

Dorignac first trained at the municipal school of Bordeaux showing a precocious talent for drawing.² He moved to Paris in 1898, where he enrolled at the École nationale des beaux-arts and entered briefly the atelier of Léon Bonnat. In 1901, he made his official debut participating in the Salon des artistes indépendants, where he exhibited a pastel, *La Convalescence* (Musée des beaux-arts, Reims). At this time he resided in Bayonne with his partner Céline Lacoste and her daughter. The couple had three daughters, Georgette (1902), Geneviève (1904) and Yvette (1905), and married in 1939. In 1904–05, influenced by impressionist art, he began to paint indoor scenes of family life, exhibited at the Salon des indépendants and at the Société nationale des beaux-arts (1908).

In 1909–13 he moved with his family to la Ruche, a phalanstery for artists, founded in 1902 by the sculptor and philanthropist Alfred Boucher. In touch with an international artistic community, he befriended Jacob Epstein, Amedeo Modigliani, Léon Indenbaum (later known as Soutine) and other members of the Paris School, and began to create his black expressionist figures, progressively breaking with his earlier style. His nudes and head studies in black crayon and sanguine are executed with vigour and skill – giving life to 'un art dur et sans concession.'³

Dorignac's ambitions for large decorative commissions, such as tapestries, mosaics, lacquers and glass work, were cut short by the outbreak of the First World War. During this period, he continued to be active and produced a series of landscape watercolours, *Vues du Pays basque* (1919–20), exhibited at the Salon d'automne in 1921. Several exhibitions were devoted to his works in the 1920s, including a solo show (1924) and a retrospective (1928) at the Galerie Marcel Bernheim, Paris.



1. S. Barthélémy (et al.), *Georges Dorignac (1879–1925). Le trait sculpté*, exhibition catalogue, Bordeaux, Musée des Beaux-Arts, 2017, p. 127, no. 26, illustrated; and Mansencal, *op. cit.*, p. 128, cat. no. D77, fig. 63.

2. On the artist's life, see Mansencal, *op. cit.*, pp. 9–36.

3. *Ibid.*, p. 205.

18. *Young Woman leaning forward, her Head resting on her folded Hands (possibly Adele Harms)*

Pencil

286 x 456 mm

PROVENANCE

Sale: Bern, Kornfeld und Klipstein, 10th June 1976 (sale no. 157), lot 909, where acquired by the father of the present owner

LITERATURE

J. Kallir, *Egon Schiele. The Complete Works, including a Biography and a Catalogue Raisoné*, New York and elsewhere, 1990, cat. no. 1915, illustrated

Confidently delineated in pencil, this is a typical relatively late drawing by Egon Schiele and most likely portrays the artist's sister-in-law, Adele Harms.¹ In style and subject matter our sheet relates to a group of female figures made in the last year of Schiele's life, 1917–18.² Mostly realized in pencil or black crayon, these drawings focus on contours and speed of execution. By posing his models in contorted stances and observing them from unexpected angles, Schiele appropriated the theme of the female figure, nude or semi-nude, turning it into a modern subject.

The last two years of Schiele's life were marked by growing professional success, especially after the death of Gustav Klimt in 1918, which meant that he could finally enjoy his status as Austria's most prominent artist. He could afford a studio and professional models, however, as Jane Kallir has remarked, 'Schiele was at his best when depicting subjects he knew well, like Edith or her sister, Adele, who despite a strong resemblance had a more angular, less forgiving face.'³

After having been immortalized by Schiele in several paintings and drawings, his wife Edith became increasingly reluctant to pose nude. Conversely, Adele seems to have been an enthusiastic model and, to her own admission, one of the artist's lovers. Adele's distinctive features and sensuality in our drawing can be compared with other works datable to 1917, most strikingly with *Reclining Woman with Green Stockings*.⁴ Also comparable is a photograph taken by Schiele at about the same time and showing Adele posing coquettishly on a chair.⁵

In our drawing, the young woman sits with her arms leaning forward against a support not included in the image, her hands joined together and her face gently resting on them. Her right leg is bent in front of her, and we can just about see the silhouette of her shoe, while her left leg is stretched behind her. Her corset leaves her shoulders and arms bare, and her gathered hair further attracts attention to her exposed back. Her averted gaze suggests introspection as well as a certain level of intimacy with the artist.

While her facial expression may evoke distance and pensiveness, the way the figure takes up the full width of the sheet and is pushed up against the very foreground partly eliminates the distance between model and beholder, between subject and viewer. This visual ambivalence is detectable in a number of Schiele's drawings of women, either professional models or intimate acquaintances, datable to the years 1917 and 1918. At once intimate and mysterious, this luminous sheet stands as a compelling example of the tragically short-lived artist's mastery and love of the drawing medium.



¹ We are grateful to Dr. Christian Bauer of the Schiele Museum, Tulln, for suggesting the identification of the sitter as Adele Harms, rather than as Schiele's wife Edith, as previously proposed.

² Kallir, *op. cit.*, cat. nos. D. 1916–1921.

³ J. Kallir, *Egon Schiele's Women*, Munich, 2012, p. 240.

⁴ Private collection; gouache and black crayon on paper, 294 x 460 mm; Kallir, *op. cit.*, cat. no. D. 1995.

⁵ Kallir, *op. cit.*, 2012, p. 260, fig 250.

19. *Portrait of Mrs Dorothy Paley*

Signed and dated, lower right, *Henri Matisse / Sept 36*

Conté crayon with stumping

650 x 501 mm

PROVENANCE

The artist's estate

Waddington Galleries, London

Acquired from the above by the present owner in March 1995

This work is accompanied by a photo-certificate from Wanda de Guébriant

This portrait of the New York socialite and later philanthropist Dorothy Paley (1908–1998), first wife of William S. Paley (1901–1990), is dated September 1936. Paley was an American businessman, collector, and founder of the Columbia Broadcasting System (CBS). Having bought two of Henri Matisse's Nice period paintings, *Odalisque with a Tambourine* and *Woman with a Veil*, he commissioned the artist to paint a portrait of Dorothy.¹ In September 1936, the couple visited the artist's studio in Paris. On that occasion, as was his practice, Matisse made at least eight charcoal drawings and an unknown number of pen and ink studies in preparation of the painting.²

In our sheet, the figure's shoulders are suggested with swift lines while her collar is described with almost geometrical abbreviation. Multiple outlines define her neck and the oval of her face. Stronger marks are used for her eyebrows and eyes, and stumping is employed extensively to model and soften her features and hair, coiffed in soft curls. Her bright big eyes gaze gently sideways, over her left shoulder.

Two closely comparable charcoal studies are in the Musée Matisse, Le Cateau-Cambrésis,³ and in the Metropolitan Museum of Art, New York.⁴ Very similar to each other, they both show the sitter with her bust rotated in three-quarters view and her face frontally positioned. In both, great attention is placed on the eyes as the main focus of the portrait, with the figure's gaze almost completely obscured.

In his memoirs, William Paley recounts how the painting was never realized due to Matisse falling ill when he was about to begin working on it.⁵ Further meetings were scheduled for

July 1937, with Matisse estimating that ten to twelve sittings would be required to complete the portrait.⁶ This arrangement was annulled by the Paleys' arriving two weeks late for their appointment. Being by that point busy with other commitments and annoyed by the delay, Matisse ultimately dropped the commission.

Mrs Dorothy Paley, né Hart was the only child of Seth Hart, an insurance broker and Dorothy Jones Hart. Her first marriage (1927–1932) was to John Randolph Hearst, the third son of William Randolph Hearst. In 1931, she met William S. Paley. At the time she was a columnist for Harper's Bazaar. They married in 1932 in Kingman, Arizona. They separated in 1945 after Paley's return from wartime London and divorced in July 1947. In 1954, she married Walter Hirshon, a stockbroker. They divorced in 1961. Dorothy was celebrated for her beauty, elegance and sense of style. She was photographed by Cecil Beaton and Horst P. Horst, listed as one of the world's best-dressed women and featured in Vogue and Harper's Bazaar (Fig. 1). Moreover, her curiosity, political engagement and taste in art greatly contributed to shaping William Paley's private life and public profile. It was with her encouragement that he started buying art and quickly developed a true passion for it. She introduced him to dealers and in a short time they began to accumulate a markedly personal collection of modern art, a rather unfashionable choice in the mid-1930s.



Fig. 1

Paley left his collection of more than eighty works to the William S. Paley Foundation for donation to The Museum of Modern Art, where he was chairman emeritus at the time of his death in 1990.⁷ Ranging in date from the latter half of the nineteenth century through the early 1970s, the collection includes paintings, sculpture, and drawings. It is especially rich in works by Matisse, Paul Cézanne, and Pablo Picasso, and features works by Henri de Toulouse-Lautrec, Edgar Degas, André Derain, Pierre Bonnard, and Paul Gauguin, amongst others.



1. Both paintings were part of William Paley's donation of his collection to the The Museum of Modern Art, New York.

2. One of the pen and ink drawings is reproduced in H. Matisse, *Portraits*, Monte Carlo, 1954; seven of the charcoal drawings are in the collection of the Musée Matisse, Le Cateau-Cambrésis; D. Szymusiak, *Musée Matisse: Dessins de la donation Matisse, Le Cateau-Cambrésis*, Musée Matisse, 1988, pp. 74–76, illustrated; see J. Klein, *Matisse Portraits*, New Haven and London, 2001, pp. 190–91. In addition, Matisse portrayed Mrs Paley in a silkscreen print dedicated to her and dated September 1936.

3. Inv. 63-2-36, inscribed, lower right, *Henri Matisse / Sept 36*, charcoal, 665 x 570 mm; Klein, *op. cit.*, p. 191, fig. 143, illustrated.

4. Inv. 2002.456.44, inscribed, lower right, *Mrs Paley / H. Matisse / 13/IX 36*, charcoal, 667 x 508 mm; S. Rewald with M. Dąbrowski, *The American Matisse, The Dealer, His Artists, His Collection. The Pierre and Maria-Goetana Matisse Collection*, The Metropolitan Museum of Art, New York, 2009, p. 108, illustrated.

5. W. S. Paley, *As it Happened: A Memoir*, New York, 1979, p. 99; Klein, *op. cit.*, p. 191.

6. Klein, *op. cit.*, p. 191.

7. See *The William S. Paley Collection: A Taste for Modernism*, exhibition catalogue, The Museum of Modern Art, New York, 2012.

20. A Malgache seen from behind, with Shells

Signed and dated, centre right, *André / Maire / 1959*
Charcoal, pastel
580 x 450 mm

PROVENANCE

The artist's estate, by descent to
Loredana Harscoët-Maire, Tonnerre

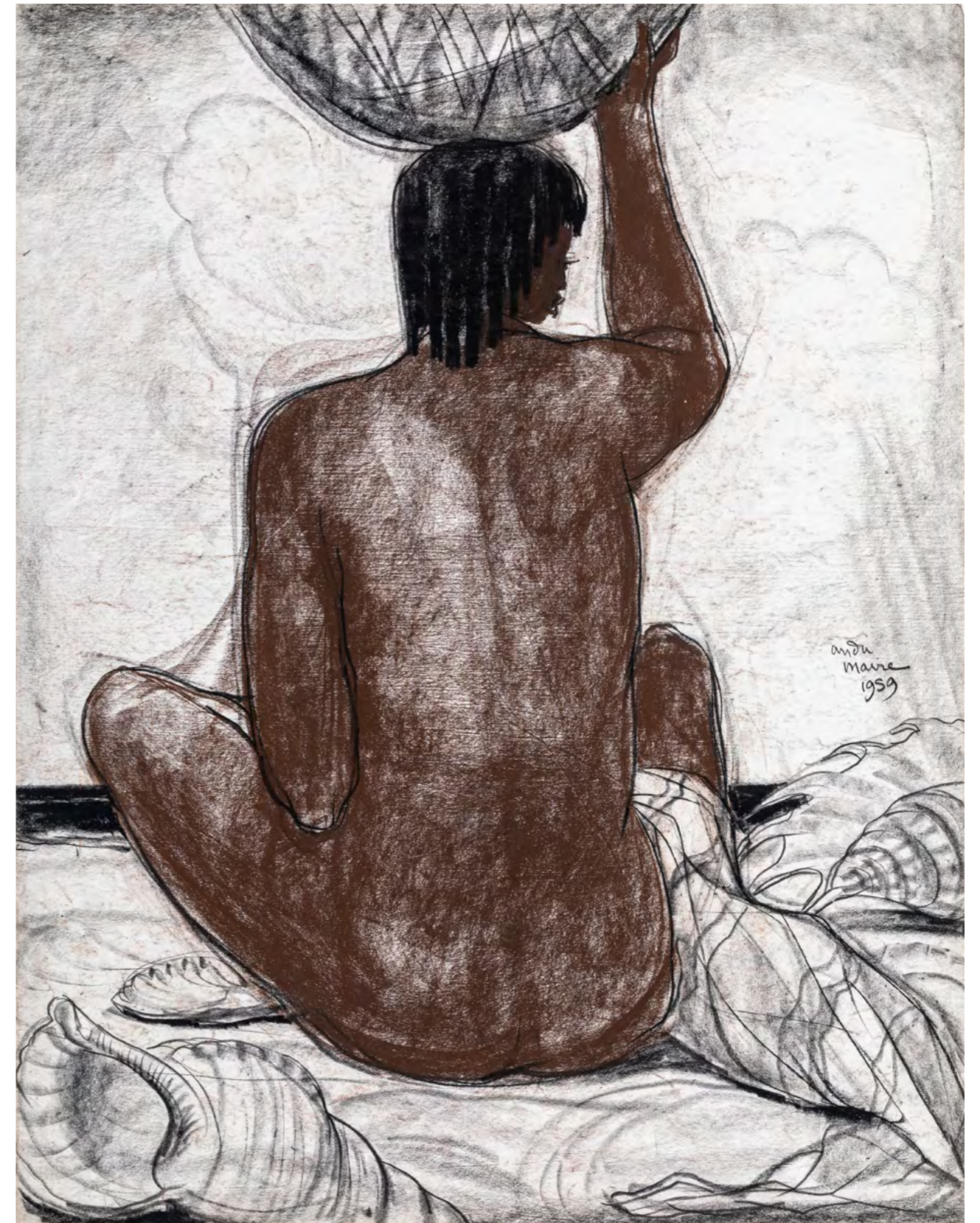
Born in the Marais in Paris, André Maire first trained at the École des Beaux-Arts and later became a pupil of Émile Bernard (1868–1941), who was to exert a great influence over his life and art. Drafted in the French Army in 1917, Maire served in Indochina from 1919 to 1921. During this time, he also taught drawing at the Junior High School Chasseloup-Laubat in Saigon. In 1920–21 he made several trips to Angkor, documenting its temples in China ink drawings made on site. As an early discoverer of the tourist route through Angkor's majestic ruins, Maire was fascinated by their grandeur and by the dialogue between natural setting and architecture. After leaving Indochina in 1921, Maire travelled to Italy with his mentor Bernard, whose daughter Irène he married in 1922. While in Venice, with Bernard, he divided his time between the study of the city's art and architecture, and the time spent working up his Angkor sketches into large format sepia ink drawings. Back in France he also produced monumental oil paintings based on his impressions of Cambodia and his work was shown in numerous exhibitions in the 1920s and '30s.

Maire's travelling artist years had only just started. Among the places that he would visit and capture in his drawings and paintings in the 1930s, are Egypt, India, Ceylon, and Africa. He returned to Indochina in 1948 and lived there for a decade holding the post of Fine Arts teacher first at the Hanoi School of Architecture, later moved to Da Lat and then Saigon. In 1950, he returned to visit Angkor's temples, including Angkor Vat and Angkor Thom.

All executed during Maire's second stay in Indochina in a combination of charcoal and coloured chalks, the large drawings presented here are all signed and dated. On the basis of initial sketches, the artist created these imaginative compositions that bring together architectural and decorative elements of the ruins he admired, amalgamated with the exuberant exotic vegetation. Having befriended the conservator Henri Marchal, Maire acquired exclusive access to the vestiges of the Khmer empire together with a deeper understanding of their significance and history. The effigies of Buddha, Vishnu and Ganesha that populate his scenes were no longer *in situ* but he was able to study them at the museum of Phnom Penh and in the repository of Siem Reap, in north western Cambodia.

Forced to leave in 1958, due to the political tensions in Indochina, Maire returned to Paris. The following year he travelled to Madagascar thanks to a bursary from the Société des Beaux-Arts de la France d'outre-mer. During a year-long stay, he documented Madagascar's daily life and nature in his vigorous charcoal and pastel drawings. He was fascinated by Madagascar's varied landscape, with its stunning beaches, impenetrable forests and baobab groves. His large studio portraits of Malgache women, such as the present one, are striking in their sculptural observation of the female form.

Maire's highly personal interpretations of the culture, nature and civilization of both Indochina and Madagascar do not appear tainted by the ghost of colonialism. Although his travels coincided with these countries' liberation from French colonial power, Maire's unique perspective allowed him to focus on the poetic and mystical nature of his chosen subjects.



Index

TADDEO ZUCCARO	
1. Portrait of Monsignore Uberto Foglietta (1519–1581)	4
FEDERICO ZUCCARO	
2. Study for the Last Judgement in the Cupola of Santa Maria del Fiore, Florence	8
CHRISTOPH MURER	
3. The Three Graces (recto) Four Putti engaging in various Activities (verso)	12
GIOVANNI BATTISTA BARBIERI, CALLED IL GUERCINO	
4. Two Putti playing with a Scroll	16
PIER FRANCESCO MOLA	
5. Joseph greeting his Brothers	18
GIOVANNI BATTISTA TIEPOLO	
6. Virgin and Child	22
GIOVANNI BATTISTA TIEPOLO	
7. Saint Francis of Paola	24
GIOVANNI BATTISTA TIEPOLO	
8. The Holy Family	28
GIOVANNI BATTISTA TIEPOLO	
9. The Holy Family with an Angel	32
GIOVANNI BATTISTA TIEPOLO	
10. The Holy Family adoring the Christ Child	34
JOHN HAMILTON MORTIMER, A.R.A.	
11. Four Banditti in a Landscape	36
JEAN-FRANÇOIS MILLET	
12. La Laitière normande	40
EDOUARD RAVEL	
13. Adèle de Saussure and Marie-Louise Ravel, the Artist's wife, in his Studio	44
FRANÇOIS BONVIN	
14. Pen and Inkwell	46
PROSPER-LOUIS COLMANT	
15. The Artist's Corner	48
FRANZ HEIN	
16. Self-Portrait at the Easel	50
GEORGE DORIGNAC	
17. Head of a Woman in profile to the left	52
EGON SCHIELE	
18. Young Woman leaning forward, her Head resting on her folded Hands (possibly Adele Harms)	54
HENRI MATISSE	
19. Portrait of Mrs Dorothy Paley	56
ANDRÉ MAIRE	
20. A Malgache seen from behind, with Shells	58





HÄRB NUTI
MASTER DRAWINGS
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