

DRAWINGS *from the*
DANIELS COLLECTION

M. Ferguson

DRAWINGS FROM THE
DAVID DANIELS COLLECTION

LOAN EXHIBITION
SELECTIONS FROM THE
DRAWING COLLECTION OF
DAVID DANIELS



The Minneapolis Institute of Arts, Minneapolis, Minnesota

February 22–April 21, 1968

Art Institute of Chicago, Chicago, Illinois

May 3–June 23, 1968

Nelson Gallery-Atkins Museum, Kansas City, Missouri

July 11–September 29, 1968

Fogg Art Museum, Harvard University, Cambridge, Massachusetts

October 16–November 25, 1968

Copyright, 1968, by The President and Fellows of Harvard College

The drawing reproduced on the front cover is Prud'hon's *Study for an Allegory of the Rhine River* (no. 32). Long exposure to daylight has faded the paper of this drawing. It was Prud'hon's practice to use blue paper and indeed he used it here as was revealed when the drawing was examined. We have attempted to match the blue of the cover to the blue revealed beneath the edges of the mat.

The drawing on the back cover is Fishburne's *Owl on a Perch* (no. 84).

ACKNOWLEDGMENTS

We are grateful to many members of the Fogg Museum's staff for the help they have given us in preparing this catalogue, particularly to Carol Collins Gillham, Cynthia Pooré Johnson, Michael Wentworth, Eunice Williams, Dorothy Usher Wilson and Nancy Coleman Wolsk of the Drawing Department. Elizabeth Jones, Chief Conservator, and Marjorie Benedict Cohn of the Conservation Department have had each drawing out of its frame in order to examine its condition thoroughly. Ruth Magurn, Curator of Prints, and J. Q. van Regteren Altena, Erasmus Lecturer on the Civilization of the Netherlands, have been generous with their special knowledge. Elisabeth Strassman and Elizabeth Hoover, Registrars, and Milton Worthley have been both patient and helpful. We also wish to thank Professor Irving Lavin of the Institute of Fine Arts, New York University, Professor Rudolph Wittkower of Columbia University, Mr. David McKibbin of the Boston Athenæum and Mr. Douglas Cooper.

INTRODUCTION

WE have entitled this exhibition "A Selection of Drawings from the David Daniels Collection" in order to indicate two things: first, that there are other works of art in the Daniels Collection; and second, that even among the drawings, there are many more than those we have selected.

Had we been able to study, catalogue, and mount the splendid bronzes or the beautiful medallions, it would certainly have added another, and a very exciting, dimension to the exhibition. Alas, neither time nor space permitted such a study.

The selection of drawings was made by the two compilers of the catalogue. It is thus a personal, possibly even a biased, choice. The collector himself never so much as murmured when we had passed by a favorite of his, choosing something that might have been his second or third choice. Even when the final list had been made, after long hesitations and some ultimate rejections, the collector still did not plead for reconsiderations. Therefore, the responsibility for what is shown is ours. We hope, however, that it is fair to the whole, giving some indication of the particular flavor of the entire collection and its distinctive character, a character that is immediately evident to those who visit it on its home walls.

The interests of the collector and the circumstances which have directed his activities have, of course, determined that character. That future years may change its emphasis slightly, or that the general direction may alter a little is perfectly possible. Now that he is about to enter his forties, he may well pause to glance back on the last twenty years. Can he continue to collect in the same areas as fewer and fewer master drawings of the sixteenth, seventeenth and eighteenth century are available? We can but wait to see.

Since the wide variety of his choice and the high quality of individual drawings are immediately evident, it is scarcely necessary to remark upon his zeal, taste and vision. Older and more experienced collectors might well envy his energy and his enterprise.

Two groups of drawings could hold their own in any company (and in each case we have not included all the drawings in the collection by the two artists): the six drawings by Boucher and the thirteen by Degas. In addition to two drawings by Boucher, the *Mercury*, no. 20, and the *Apollo*, no. 22, each of which is a study for an important painting, there is an unexpected religious drawing, *Moses with the Tablets of the Law*, no. 24,

which shows the rococo master, at the end of his days, drawing with all the verve and *panache* of a Venetian contemporary—and keeping the drawing in his studio! Was it for his own private devotion or was it to have been an illustration in an edition of the Old Testament that was never printed? We may never know.

The Degas group has even greater surprises. The ballet dancers are not, perhaps, so startling, although one can always find in them a fresh study of movement or light. It is the landscapes that are unexpected. The early landscape, made in 1857, evokes once again the long memory of French artists in Italy. And the smaller of the two pastel landscapes—one cannot say the less important—adds possibly the only bit of new art history discovered on this occasion, a not insignificant addition if we are correct in our interpretation of it. We have often been told of the caustic comments Degas made to his contemporaries who sat before nature to record it. He viewed their activity with scorn, claiming that his landscapes were made from memory after his return from a voyage in the countryside. Perhaps they were, as a general rule, but it now seems this cannot always have been true. The color notes on the back of the *Beach at Low Tide*, no. 50, were surely jotted down hastily *on the spot*. These rather jumbled notes run crosswise rather than in the same direction as the pastel on the front, giving every evidence of the page's having been quickly turned and the notes made before the clouds changed. Another pastel of the same beach, made looking slightly more to the right, is at the present moment on exhibition in Paris in the Orangerie, where it is accompanied by three other pastel landscapes, all recent additions to the French National Collections and so included in the exhibition of acquisitions since the end of the war. The two superb Daniels pastels can hold their own with the magnificent ones in France.

It is curious, perhaps, that there are so few pure landscapes in David Daniels' collection. The drawing and the two pastels by Degas and the three watercolors by Sargent comprise the landscape group. The two pastels were bought in 1956, and two of the Sargents in 1967. When we prepared the catalogue of the Memorial Exhibition of the Paul J. Sachs Collection (Cambridge, Fogg Art Museum, November 15, 1965-January 15, 1966; New York, Museum of Modern Art, December 19, 1966-February 26, 1967), we pointed out that Paul Sachs had collected only a few landscape drawings, not because he disliked landscape as such but because he was more fascinated by people, all kinds of people.

David Daniels (Yale, 1948) was never a direct pupil of Harvard's Paul Sachs. However, as he freely admits, he was not beyond the influence

of the older man. Indeed what American collector of drawings in the twentieth century could be unaware of Paul Sachs's activity? When Mr. Daniels began to collect, he became acquainted with an active and discriminating collector, John S. Newberry. Newberry was a faithful disciple of Paul Sachs and followed his precepts. He remained loyal to the high ideals and the generosity of spirit which were so much a part of Paul Sachs's approach, and continued to share the infectious enthusiasm of his mentor. At his death in 1964, Mr. Newberry bequeathed his drawing collection to the Detroit Art Institute. When David Daniels was at the Curtis Institute of Music in Philadelphia, he met Henry McIlhenny, a Harvard classmate and friend of Newberry's. Mr. McIlhenny had an equally strong influence on David Daniels as a collector. It was through these two men that he learned of Paul Sachs's activities. It was also through them that he was introduced to, among others, that extremely discriminating judge of drawings, the late César de Hauke.

If Paul Sachs naturally chose drawings of people because of his own inclinations, David Daniels has an even more cogent reason for doing so. Since his professional preoccupation is with singing and the theater, it is natural that his choice inclines not only towards representations of theatrical subject matter, such as the Manet *At the Theatre*, no. 44, and the Walt Kuhn portrait of the clown Roberto, no. 79, but also toward drawings in which gesture and expression play a predominant role. The study of hands and their movement, as in the Bloemaert and the Bouchers, of figures in a moment of revealing activity, such as the Cambiaso, no. 2, the Wtewael, no. 6, the Magnasco *Quaker*, no. 14, or the *Dead César* by Gérôme, are each linked with drama in their separate ways. The twenty-two portrait drawings form a repertoire of remarkably diverse characters and physical types.

We have made it a point to include the year when each drawing was acquired because such information can throw light on the collector's growth or shifting interest. Among the drawings exhibited, the earliest acquisition was the Muccini, no. 80, bought in Rome in 1949. The most recent is the Sargent watercolor *Olive Trunk*, no. 69, bought in November, 1967. A very fine Menzel, a puzzling sixteenth-century Italian drawing and an English watercolor came too late to be included in the catalogue.

The drawings by Baroque masters were all acquired in the nineteen-fifties and early sixties. Similarly, the eighteenth-century drawings, whether rococo or Venetian, were purchased in the late fifties and early sixties. The nineteenth-century French drawings by Impressionists and

Post-Impressionists, Renoir, Degas, Manet, Lautrec, were all bought in the early fifties. Today distinguished drawings by those masters are harder to find. When found, their present-day prices place them pretty well beyond the reach of all but the largest and most prestigious institutions.

At the very outset Mr. Daniels began collecting contemporary drawings, but the first acquisitions were of Italian contemporaries. More recently he has turned to the young American draughtsmen, often acquiring drawings directly from the artist.

There is another area which has begun to yield drawings which surprise and delight us. When the present writer was young, such names as Feuerbach, Leighton, Meissonier and Gérôme were not unknown. At their mention, however, we and our contemporaries were inclined to shudder visibly, considering that they represented the outmoded taste of our grandparents. We are still not inclined to look with much favor on their great over-furnished paintings. However, their drawings have recently begun to emerge into the marketplace. In them we find a surprising freshness of vision and a high competence in handling that is a pleasure to the eye. Fortunately, they still are moderate in price, in contrast to the work of the Impressionists and Post-Impressionists. The examples in this exhibition of the masters named above may well astonish the older as well as the younger generation.

There is one other trait that David Daniels shares with Paul Sachs, one that would have particularly delighted that famous teacher and collector: a natural generosity and readiness to share with others the joy his treasures afford. David Daniels has been notably generous in his loans, particularly to university museums or to museums which have programs that center on particular themes. Students who plan careers in teaching the history of art or in art museums have always found a warm reception in his New York apartment.

Now he has made his drawings available to a much wider public. If he can inspire others to follow his splendid example, they will enrich not only their own lives but the country as well.

AGNES MONGAN
Curator of Drawings
Fogg Art Museum
Harvard University

Catalogue compiled by

Mary Lee Bennett

and

Agnes Mongan

BIBLIOGRAPHICAL ABBREVIATIONS

The following bibliographical abbreviations have been used:

- Baltimore, 1962 Baltimore, The Baltimore Museum of Art, 1962, *Paintings, Drawings and Graphic Works by Manet, Degas, Berthe Morisot and Mary Cassatt.*
- Lemoisne Paul André Lemoisne, *Degas et son oeuvre*, Paris, 1946. 4 vols.
- Lugt Frits Lugt, *Les Marques de collections de dessins et d'estampes*, Amsterdam, 1921, Supplement, 1956.
- Minneapolis, 1960 Minneapolis, Minneapolis Institute of Arts, 1960, *Drawings, Paintings and Sculpture from Three Private Collections.*
- New York, 1958 New York, Charles E. Slatkin Galleries, 1958, *Renoir, Degas: a Loan Exhibition of Drawings, Pastels, Sculptures.*
- New York, 1959 New York, Charles E. Slatkin Galleries, 1959, *French Master Drawings, XVI-XX Centuries.*
- Palm Beach, 1961 Palm Beach, Society of the Four Arts, 1961.

CATALOGUE

I LEANDRO BASSANO

Bassano, 1557–Venice, 1622

Head of Bearded Man With a Ruff

ca. 1586

Black chalk in the hair and body, colored chalk in the flesh tones, on blue Venetian paper (*carta turca*) which has faded to greenish gray.

1 1 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in. (300 x 200 mm.)

Inscribed in dark brown ink on the verso: 490 *Lapis*.

Stamp of the Marignane Collection (Lugt 1343a) on the verso of mount.

Leandro was the third of the four sons of the painter Jacopo da Ponte. All were called Bassano, after their town of origin. Like his brothers, Leandro in his early years collaborated with his father. About 1577 he went with him for the first time to Venice. Gradually Leandro developed a more individual style than his brothers, especially in portraiture, a field in which he gained particular distinction. He viewed his sitters with a cool objectivity, recording with acuity not only their physical appearance but their personalities. Unlike other members of the family, he seems to have felt the influence of those artists working outside the Veneto who established in the late sixteenth century an international style in portraiture, such as Il Moro. The strokes of the chalk resemble to an extraordinary degree Leandro's use of the brush on canvas. He has discreetly yet effectively indicated the somewhat florid complexion of his solid but perceptive and tolerant sitter.

The Seiferheld catalogue (see below) suggested that this drawing like the one that preceded it in the Bassano Drawing Exhibition was to be linked with two similar heads at Oxford (K. T. Parker, *Catalogue of Drawings in the Ashmolean Museum*, II, Oxford, 1956, pp. 61-62, nos. 112 and 113). A recent examination has proved that suggestion correct. On the reverse of the drawing itself, beneath the present mounting, is written in ink: 490 *Lapis*. It is the same handwriting as that of the Oxford drawings.

PROVENANCE: Hubert Marignane, Paris; Hans Calmann, London; Charles E. Slatkin Galleries, to David Daniels, 1960.

BIBLIOGRAPHY: Hans Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters*, New York, 1944, no. 235;

Edouardo Arslan, *I Bassano*, 2 vols., Milan, 1960, I, pp. 239 and 263; II, pl. 294.

EXHIBITIONS: New York, Seiferheld Galleries, 1961, *Bassano Drawings*, no. 11, *reprod.*



2 LUCA CAMBIASO

Moneglia, 1527—Escorial, 1585

The Baptism of Christ

ca. 1580

Pen and wash with brown ink on cream laid paper. As a result of its high acidity the ink has corroded the paper, particularly in the figure of St. John the Baptist. The sheet, discolored with age and lightly foxed, has been affixed to a laid paper mount, presumably the page of an album. $10\frac{1}{4} \times 7\frac{1}{4}$ in. (260 x 185 mm.)

Inscribed in black chalk at the upper right corner of the mount: 68.

Cambiaso is known to have painted the Baptism of Christ on five occasions: for Multedo in 1575; for the church of S. Bartolomeo degli Armeni, Genoa; for S. Chiara, Genoa; for S. Giacomo at Cornigliano; and for the parish church at Arenzano (Bertina Suida Manning and William Suida, *Luca Cambiaso, la vita e le Opere*, Milan, 1958, pp. 23, 43, 47, 51 and 107). Preparatory studies for the composition in S. Bartolomeo degli Armeni are in the collection of the Royal Scottish Academy, Edinburgh (Manning and Suida, fig. 331) and in the Suida Collection, New York. The Daniels drawing, which is entirely different from the Edinburgh sketch in both composition and style, may be connected with one of the four remaining painted versions of the subject.

With Cambiaso's stylistic development in mind we would suggest that this is not an early drawing. The decorative, ornamental mannerisms of his early graphic style have been banished and replaced by a simplified, geometric shorthand, full of energy and a sense of rushing movement.

PROVENANCE: Charles E. Slatkin Galleries, New York, to David Daniels, January, 1962.

EXHIBITIONS: New York, Finch College Museum of Art, 1967-1968, *Luca Cambiaso*, no. 55, reprod.



3 HANS VON AACHEN

Cologne, 1552–Prague, 1615

Lot and his Daughters

ca. 1613

Pen and brown ink with pale brown washes over traces of black chalk on cream-colored antique laid paper. $7\frac{3}{8} \times 6\frac{1}{2}$ in. (185 x 165 mm.)

Signed in elaborate script with flourishes near the upper edge of the verso in brown ink: *Hans Von Ach*

Inscribed at the lower right, recto, in a later hand: *Hans d'Ach*; on the verso at the upper center: *Jean d'Ach*; and on the verso at the lower right in dark brown ink: *I. v. Achen*;

Blue stamp of the J. G. Winckler Collection at the lower left (Lugt 2702). Inscribed in pencil on the verso: *Coll. de Vos*, probably the Dutch collector Jacob de Vos (1803-1882) or his family (Lugt 1450).

The subject of this drawing, the seduction of Lot by his two daughters (*Genesis*, Chapter 19), offered a theme appropriate to the late Mannerist taste. The biblical, the bacchic, and the perversely erotic could be subtly woven into a stylized design, refined in its graceful detail and ornamented in its careful patterning. Presumably the drawing is a study for a painting of this subject, although none is included in Peltzer's lists of von Aachen's known works (Rudolf Arthur Peltzer, "Der Hofmaler Hans von Aachen, seine Schule und seine Zeit," *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, xx, no. 3, Vienna, 1912). Drawings of similar style, scale and analogous subject matter, published in Peltzer's catalogue, enable us to suggest at least a tentative date for the sketch. For example, a pen drawing of *Two Women and a Youth Making Music*, now in the Wallraf-Richartz Museum (Peltzer, p. 169, no. 4, reprod. fig. 67 on p. 147) is signed and dated "geschrieben in Prag den 20 | Hans von ach Fe . . . anno 1613."

PROVENANCE: Jacob de Vos, Amsterdam (see above); J. G. H. Winckler, Hamburg;

Lucien Goldschmidt, New York, to David Daniels, May, 1963.



4 ABRAHAM BLOEMAERT

1564-1651

recto: *Studies of Hands*

verso: *Studies of Hands and Legs*

ca. 1600

Black, red and white chalk on tan paper. $10\frac{3}{8} \times 6\frac{1}{8}$ in. (258 x 155 mm.)

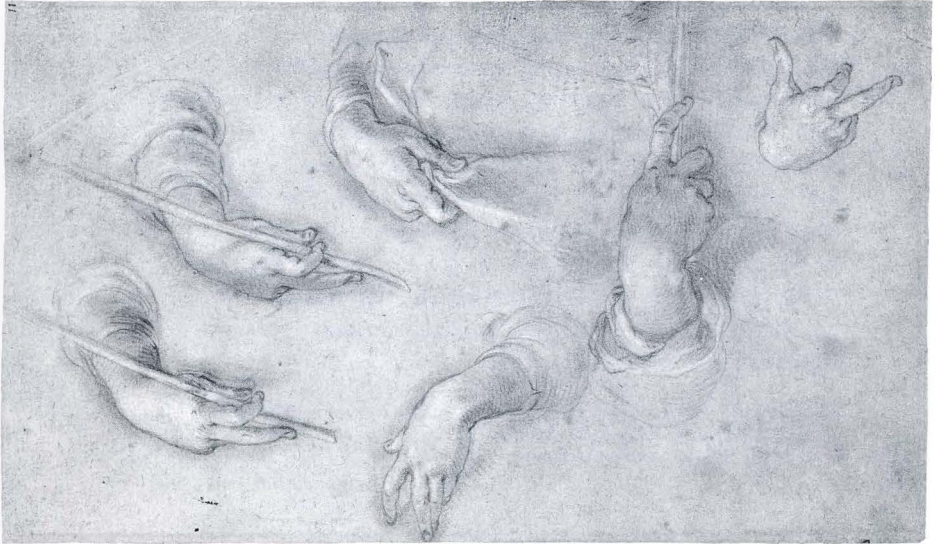
Inscribed in ink at upper right, recto: 11

Inscribed in ink at upper right, verso: 10

During his exceptionally long life, Abraham Bloemaert was regarded with admiration not only by fellow artists and collectors; he was also held in very high esteem as a personality. Poets, scholars and princes valued his friendship. Unlike many of his artist contemporaries, he did not make the usual journey to Italy. As a young man, however, he passed three years studying in Paris. He settled in Amsterdam in 1591. Somewhat later, he opened a school there, one in which he aimed to establish an ideal curriculum for Dutch painters. Jan Both, Cornelis van Poelenburg, Jacob Cuypp, the two Honthorsts, Sandrart and Jan Weenix were all, at one time or another, numbered among his pupils, as were four of his sons. It was probably for the use of students in his school that *The Drawing Book of Abraham Bloemart* was prepared. In that book there were one hundred and twenty plates etched by his son Frederick after Abraham's drawings. The book was much in demand and went through many editions. The second edition was published in 1740, the last in the nineteenth century.

Jan Bolten, the Keeper of Drawings of the Print Cabinet at the Royal University of Leyden, is preparing a *catalogue-raisonnée* of Bloemaert's surviving drawings. He believes that this drawing is connected with the *Tekenboek* or *Drawing Book*, a surmise that seems to be borne out by the page-numbering at the upper right corners which corresponds to a similar numbering on drawings in the Fitzwilliam Museum, Cambridge, England.

PROVENANCE: Faerber and Maison, London, to David Daniels, April, 1967.



5 ABRAHAM BLOEMAERT

Dordrecht, 1564—Utrecht, 1651

Ritual Washing of the Israelites

1616

Black chalk with pale blue-green washes on cream-colored antique laid paper. $13\frac{1}{2} \times 19\frac{3}{8}$ in. (342 x 487 mm.) The sheet, at one time folded in the center, has been affixed to a laid-paper mount.

Signed in brown ink with a calligraphic flourish near the center of the bottom edge: *A Bloemaert fc. | 1616*

The drawing illustrates an episode from *Exodus*, Chapter 19. The Israelites have pitched their tents, visible at the right, in the wilderness near the base of Mt. Sinai which rises at the left. The Lord has told Moses (verses 10 and 11), "Go to the people and sanctify them today . . . and let them wash their garments. And let them be ready against the third day: for on the third day the Lord will come down in the sight of all the people upon Mt. Sinai." Here Moses stands on the cliff on the upper left, surveying the energetic preparations of the people as they wash their clothes and bathe along the bank of a narrow stream.

Bloemaert has arranged his posturing, athletic figures in a graceful ballet across the page. The mountain and the tents set the stage upon which the rhetorical gestures of his mannerist vocabulary have dramatized an intrinsically rather mundane subject. The drawing recalls other biblical narratives treated by Bloemaert during his early career, specifically paintings such as his *Moses Striking the Rock*, signed and dated 1596, formerly in a private collection in Berlin (G. Delbanco, *Der Maler Abraham Bloemaert*, *Studien zur Deutschen Kunstgeschichte*, vol. 253, Strassburg, 1928, reprod. pl. 3, no. VIII). It is not unlikely that when he returned to this idiom in 1616 Bloemaert had in mind a series of compositions representing scenes from *Exodus*, perhaps a group of drawings that would have served as models for prints.

PROVENANCE: Kange Dowland (see Lugt 691); Helene C. Seiferheld, New York, to David Daniels, December, 1960.

EXHIBITIONS: Palm Beach, 1961, no. 15.



6 JOACHIM WTEWAEL

Utrecht, ca. 1566—Utrecht, 1638

A Bishop's Intervention as a Cavalier Approaches a Maiden, An Allegory of the Netherlands

1600

Pen and black ink with gray wash and white gouache on cream-colored antique laid paper. $7\frac{5}{8} \times 9\frac{1}{8}$ in. (193 x 250 mm.) Design area: 190 x 245 mm.

Signed in gray ink beneath the maiden's left foot: *Jo Wte Wael*

Numbered in black ink beneath the signature: 2

An unidentified collector's mark has been glued to the verso: the monogram *B L*.

The drawing is the second scene in a series of ten allegories representing the history of the Netherlands, all presumably models for a series of engraved illustrations. Six of the group, also drawn in pen and gray wash with white heightening on paper measuring approximately 190 x 240 mm., are now in the Albertina, Vienna (Lindemann, see below, nos. 7, 9, 10, 11, 46 and 47 in his list of drawings, all *reprod.*). A seventh is in the collection of Perman, Stockholm (Walther Bernt, *Die Niederländischen Zeichner des 17. Jahrhunderts*, Munich, 1958, II, no. 699, *reprod.*).

The reconstruction of the series is not as simple as this listing might appear to suggest. Four of the six drawings in the Albertina and the sheet in the Daniels collection are signed in gray ink "*Jo Wte Wael*" and numbered in black ink, 1, 2, 3, 7 and 10. The Daniels drawing exists, however, in two other versions in the Rijksprentenkabinet, Amsterdam, a weak copy and a highly finished drawing presumably by the artist himself (Lindemann, no. 8), inscribed on the verso *Wytt-Waol*. The latter is neither numbered nor signed on the front. Others in the group (Lindemann, nos. 46 and 47) are also without numbers. We are therefore confronted with the possibility that two complete series were made, perhaps both by Wtewael himself, and that prior to the formation of the collection of Prince Charles de Ligne, the source of all the Albertina drawings (Adam Bartsch, *Catalogue Raisonné des dessins originaux . . . du cabinet de feu le Prince Charles de Ligne*, Vienna, 1794, pp. 191-93), the groups had been broken up. Until it is possible to study all of the original material, the problem cannot be resolved with any assurance.

PROVENANCE: H. Shickman Gallery, New York, to David Daniels, 1966.

BIBLIOGRAPHY: C. M. A. A. Lindemann, *Joachim Anthonisz Wtewael*, Utrecht, 1929, pp. 129 and 258, no. 8, *reprod.* pl.

XXXIX (reference to version in the Rijksprentenkabinet, Amsterdam).

EXHIBITIONS: New York, H. Shickman Gallery, 1966, *Exhibition of Old Master Drawings*, no. 33, *reprod.*



7 GIANLORENZO BERNINI

Naples, 1598—Rome, 1680

Portrait of a Man (Self-Portrait?)

ca. 1620

Red chalk on tan antique laid paper which has been affixed to a second sheet of laid paper. The drawing has been extensively reworked with a slightly darker red chalk. Traces of the original heightening in white chalk are visible under ultraviolet light. 12 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (309 x 258 mm.)

Watermark: V D & . . .

While there is almost universal acceptance of two self-portrait drawings, one made by Bernini in the mid-sixteen-sixties, Windsor 5539, and the other in the mid-seventies, British Museum, 1890-10-15-5 (reprod., Brauer and Wittkower, *Die Zeichnungen des Gianlorenzo Bernini*, Berlin, 1931, pl. 108 and pl. 143), there is considerable disagreement among scholars concerning the so-called self-portraits attributed to Bernini and assigned to the sixteen-twenties or earlier. The Daniels drawing, which Wittkower accepts as by Bernini and dates about 1620, shows strong physiognomic resemblances to the *Youth* (called *Self-Portrait*) in the Brera (reprod., Wittkower, "Works by Bernini at the Royal Academy," *Burlington Magazine*, xciii, no. 575, [February] 1951, p. 54, fig. 16). On the other hand, the now widely accepted *Self-Portrait* drawing at Oxford (*Burlington Magazine*, *op. cit.*, fig. 19), is not strikingly like the Daniels in features, except that in both the hair is parted over the right eye. Noting the extensive retouching of the Daniels drawing, it is difficult to determine its original aspect, for the retouching detracts from the impact of the simpler, more sensitive statement still visible beneath the later additions. The drawing in the Avnet Collection, New York (Felice Stampfle and Jacob Bean, *Drawings from New York Collections, The Seventeenth Century in Italy*, New York, 1967, p. 52, no. 67, reprod.) presents still further problems.

PROVENANCE: Colnaghi & Co., London;
Charles E. Slatkin Galleries, New York,
to David Daniels, August, 1959.

EXHIBITIONS: Allentown, Pennsylvania, Al-
lentown Art Museum, 1960, *Gothic to*

Baroque; Minneapolis, 1960, no. 7; Amer-
ican Federation of Arts, Circulating Exhi-
bition, 1966-67, *17th and 18th Century*
European Drawings, p. 12, no. 12, reprod.



8 GIOVANNI FRANCESCO BARBIERI, called GUERCINO

Cento, 1591—Bologna, 1666

Two Warriors

Pen and wash with brown ink on cream-colored antique laid paper which has been affixed to a laid paper mount. $7\frac{1}{8} \times 5\frac{3}{8}$ in. (201 x 131 mm.)

Condition: As a result of its high acidity, the ink has tended to eat into the paper, broadening certain lines and cracking the paper along the visor of the helmet worn by the warrior at the left. The sheet is lightly foxed.

Black stamp of the Vivant-Denon Collection at the lower left (Lugt 779).

The calligraphy of Guercino's line together with the liquid freedom of his washes have achieved an extraordinarily fresh, spontaneous effect in this sketch of two soldiers. Plumes nod softly on their heads, metal shimmers in the lively light, and the silk of the foremost warrior's sash has been suggested by a series of rapidly penned arcs. The energy and variety of Guercino's Baroque vocabulary delights the eye. The relationship between the two figures has also been carefully registered. As the soldier at the right looks toward his companion, a conversation is very simply but dramatically set in motion. A psychological life inhabits what, in less perceptive hands, could have been a mere showpiece of textures and lively shapes.

In the early nineteenth century the sketch was in the collection of Baron Vivant-Denon, the impresario of the arts in France under Napoleon. It was one of a large group of Guercino drawings which he had assembled. His taste was shared by many Europeans during the late eighteenth and early nineteenth centuries. Today's renewal of interest in the Baroque has once again stimulated a fresh appreciation of Guercino's work among many collectors.

PROVENANCE: Baron Dominique Vivant-Denon (Sale, Paris, 1 May 1826, see Lugt, p. 140); Baronne de Conantre (ca. 1850); Baronne de Ruble; Madame de Witte; Marquise de Bryas (until 1958); Stephen Spector, New York, to David Daniels, 1961.

BIBLIOGRAPHY: Léon Jean Joseph Dubois, *Description des Objets d'arts qui composent le cabinet de feu de M. le Baron V.*

Denon, Paris, 1926, p. 135, no. 463; D. Vivant-Denon, *Monuments des Arts du dessin chez les peuples tant ancien que modernes*, 4 vols., Paris, 1929, reprod. pl. 197 (in reverse); Eric Van Schaack, *Master Drawings in Private Collections*, New York, 1962, p. 80, no. 38, reprod. pl. 38 and on the cover.

EXHIBITIONS: New York, Byron Gallery, 1967, *Four Hundred Years of Italian Art*.



9 GIOVANNI FRANCESCO BARBIERI, called GUERCINO

Cento, 1591–Bologna, 1666

St. Sebastian

ca. 1660

Pen and brown ink on cream antique laid paper. $8\frac{1}{8} \times 5\frac{7}{8}$ in. (205 x 148 mm.)

St. Sebastian was a saint strongly favored in the seventeenth century. The depiction of his martyrdom offered the baroque artist a subject both poignant and dramatic, with an opportunity to display his mastery of the nude as well. Among Guercino's surviving drawings, there are several which show him trying variations on this theme. Of those which we know, however, only this one shows the young martyr as a half-length figure bound to the tree, both arms behind his back and his eyes cast up to heaven. In mood and in general composition, as well as in all these details, this drawing is so close to Guercino's painting of the same subject in the collection of Bob Jones University, Greenville, South Carolina, that a relationship between the two seems inescapable. In its fluid contours, its rapid, nervous shading strokes and in its suggestion of a play of light and shadow over the page, it is stylistically similar to many pen studies of the human figure made by Guercino.

PROVENANCE: Este Gallery, New York (*Italian Master Drawings from Three Cen-*

turies, no. 28, reprod.), to David Daniels, October, 1960.



10 SALVATOR ROSA

Near Naples, 1615—Rome, 1673

Two Soldiers in Armor

ca. 1656

Black and white chalk, perhaps with accents in yellow chalk, and dark gray wash partially traced over with stylus on blue antique laid paper which has been affixed to a heavy mount. $14\frac{7}{8} \times 9\frac{7}{8}$ in. (359 x 250 mm.)

This drawing served as a model for an etching of the same subject, one of a series of sixty-two prints dedicated to Rosa's friend and patron Carlo di Rossi (A. Bartsch, *Le Peintre Graveur*, Vienna, 1820, xx, p. 283, no. 49). The etching (143 x 95 mm.) is executed on a smaller scale than the drawing and is in the same direction. Although the print includes only minor changes in detail, the overall effect recalls the spontaneous line of Rosa's pen sketches rather than the breadth of handling which we find in this dramatic drawing. A similar distinction has been noted by Alfredo Petrucci in his fundamental research on Rosa's prints (Alfredo Petrucci, "Salvator Rosa Acquafortista," *Bolletino d'Arte*, xxviii (1934-35), p. 33) between the print and other carefully executed chalk models, reminiscent of Venetian drawings of the High Renaissance.

In 1656 Rosa wrote to his close friend Dott. Battista Ricciardi that "twenty-five prints are now ready" (Luigi Salerno, *Salvator Rosa*, Milan, 1963, p. 96). It has generally been assumed that these twenty-five, which are dedicated to de Rossi, represent Rosa's earliest work as a printmaker. The prints were small in scale. They would have made his work accessible to a new audience in Rome. The date given for the prints and the similarity in subject matter of this drawing to one of the prints suggests that the drawing also is of the same date.

PROVENANCE: Henry S. Reitlinger; Stephen Spector, New York, to David Daniels, 1962.

BIBLIOGRAPHY: Henry S. Reitlinger, *Old Master Drawings, a Handbook for Amateurs and Collectors*, London, 1922, p. 119, reproduces pl. 10.



II ANTOINE WATTEAU

Valenciennes, 1684—Paris, 1721

Seated Male Nude

ca. 1705-09

Black, red and white chalk on tan antique laid paper. 12 x 9 $\frac{1}{16}$ in. (303 x 230 mm.)

In comparison to his numerous and famous drawings of female nudes, the number of drawings of male nudes by Watteau is limited. Among them only a few can be connected with known paintings. Parker and Mathey suggest that, toward the end of the artist's life, he may have destroyed many of these nude studies in an access of piety. Pages which have survived, such as this early *académie*, mark the starting point of his gradual mastery of the human figure.

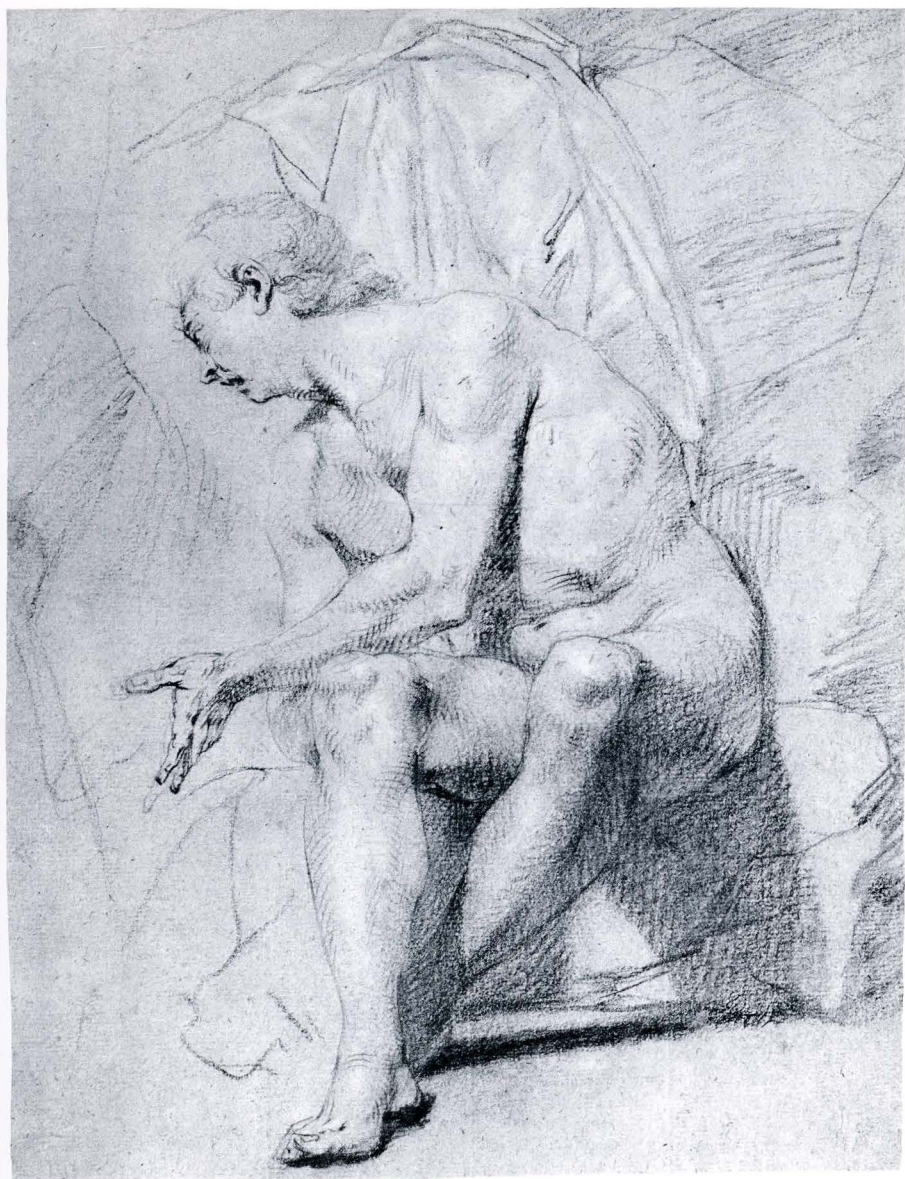
The pose is that of a man in animated conversation, and recalls sketches such as those done in preparation for *La Conversation*, Heugel Collection (see Parker and Mathey, I, p. 10, no. 58, *reprod.*). Even without benefit of a Parisian haberdasher, the model suggests by his refined profile, the vivacity of his gesture and his crossed ankles that he is an eighteenth-century gentleman. However, Watteau's understanding of anatomy does not as yet match his grasp of salon decorum. The problem of foreshortening, particularly in such details as the hands, feet and thighs, has not been resolved. The rather labored crosshatching also marks this as an early study, datable to the period of Watteau's association with Gillot.

PROVENANCE: Herbert Bier, London; Charles E. Slatkin Galleries, New York, to David Daniels, October, 1953.

BIBLIOGRAPHY: K. T. Parker and J. Mathey, *Antoine Watteau Catalogue complet de son oeuvre dessiné*, Paris, 1957, I, p. 73, no. 509, *reprod. fig.* 509.

EXHIBITIONS: Montreal, Montreal Museum

of Fine Arts, 1953, *Five Centuries of Drawings*, no. 169, *reprod.*; London, Royal Academy of Art, 1954-55, Winter Exhibition, *European Masters of the Eighteenth Century*, no. 231; New York, 1959, no. 25; Minneapolis, 1960, no. 64; Iowa City, University of Iowa, 1964, *Drawing and the Human Figure*, no. 78, *reprod.*



12 ANTOINE WATTEAU

Valenciennes, 1684—Nogent-sur-Marne, 1721

Head of a Man

after 1712?

Red, black and white chalk on tan antique laid paper. $6\frac{1}{16}$ x $5\frac{1}{4}$ in. (154 x 133 mm.)

Watermark: a *fleur-de-lis*, 3 inches high.

This early study anticipates the deftness with which the mature Watteau could tip and turn a head to catch endlessly fresh insights into the psychology of his sitters. Watteau's choice of subject, which is presumably a copy after Rubens or van Dyck, is symptomatic of the direction that he will later explore with greater subtlety and perception. Details such as the articulation of the mouth and jaw have not been resolved with the assurance of the experienced artist, but the angle of the head and the intensity of the gentleman's expression have been recorded with great sympathy.

PROVENANCE: Anonymous collector (Sale, London, Sotheby and Co., 25 February 1948, p. 11, no. 86, *reprod.*, listed as "Property of a Lady"; Hans Calmann, London; Jon Nicholas Streep, New York, to David Daniels, February, 1961.

BIBLIOGRAPHY: K. T. Parker and J. Mathey, *Antoine Watteau, Catalogue complet de son oeuvre dessiné*, Paris, 1957, I, p. 44, no. 295, *reprod.*



13 PIETRO LEONE GHEZZI

Rome, 1674—Rome, 1755

Self-Portrait

ca. 1710

Pen and brown ink over traces of pencil on cream-colored antique laid paper. $7\frac{1}{2} \times 5\frac{1}{8}$ in. (190 x 131 mm.) The paper has been affixed to a mount of heavy laid paper.

Inscribed on the mount at the lower left: *Raffaele Meng. 28.*

Green, oval stamp of the *Guiljelmo Poggi* Collection (Lugt Supplement, 2034^a) on the verso.

Mr. Anthony Clark has identified the drawing as an early self-portrait by Pierleone Ghezzi (letter of 20 September 1967). A comparison between this facile sketch in pen and ink and later paintings, such as the *Self-Portrait* of 1725, in the Uffizi, Florence, or another of 1747 in the Accademia di San Luca, Rome, confirms the likeness (Anthony M. Clark, "Pierleone Ghezzi's Portraits," *Paragone*, XIV, no. 165 [September], 1963, pl. 12 and pl. 6 respectively). His features are regular, handsome but somewhat heavy, with an air of arch self-assurance. Precocious as a youth and gifted in many areas, Ghezzi's pride was perhaps not entirely without reason. He is best known today as the first professional caricaturist in the history of art.

According to a Roman anecdote, Ghezzi's father, the painter Giuseppe Ghezzi, tried to discipline his son's obvious talent by forcing him to use only a pen for his drawings. Here his early style verges upon the more conventional engraver's mode which would be used in his later elaborate caricatures.

PROVENANCE: Guglielmo Poggi; Hans Calmann, London, to David Daniels, May, 1965.



Genoa, 1667—Genoa, 1749

A Quaker, a study for the "Quaker Sermon"

ca. 1712

Brown and white washes on cream-colored antique laid paper which has been prepared with a gray-brown ground. 12¾ x 9½ in. (324 x 240 mm.)

Although Magnasco is best known for his representations of Catholic monks, he also observed the religious life of other faiths and recorded the practices of "heretics" and "pagans" in some detail. This drawing is a study for one passage in the third version of his *Quaker Sermon*, a canvas dated 1712, formerly in the collection of the Magnasco scholar Benno Geiger.

The Society of Friends had been founded in England during the mid-seventeenth century. Traveling extensively, Quaker preachers had carried their doctrines across Europe, reaching northern Italy among other areas. The physical manifestations of the spirit, stressed by the early Friends as crucial signs of a genuine religious experience, were obviously of great interest to Magnasco. The seated man represented in the drawing is by far the most agitated member of the meeting. He literally seems to quake at the words of the preacher, doubling up in a contorted, anguished pose. It is only natural that Magnasco, the painter of contemplation and religious ecstasies, should have singled out this detail of his composition for a separate preparatory study. The calligraphic energy of his line together with his nervous, flickering highlights offer a dramatic visual equivalent for this spiritual phenomenon.

PROVENANCE: Anonymous collection, Mantua; Marelli, Bergamo; Stephen Spector, New York, to David Daniels, ca. 1961.

BIBLIOGRAPHY: Benno Geiger, *Magnasco*, Bergamo, 1949, p. 161, reprod. pl. 189.

EXHIBITIONS: Dayton, Dayton Art Institute; Sarasota, John and Mable Ringling Mu-

seum of Art; and Hartford, Wadsworth Atheneum, 1962-63, *Genoese Masters, Cambiaso to Magnasco, 1550-1750*, no. 87, reprod.; American Federation of Arts, circulating exhibition, 1966-67, *Seventeenth and Eighteenth Century European Drawings*, no. 25, reprod.



Genoa, 1667—Genoa, 1749

Two Monks in Meditation

ca. 1720

Pen and brown ink with gray and brown washes over traces of graphite on cream-colored antique laid paper. $9\frac{7}{16} \times 7\frac{3}{16}$ in. (240 x 183 mm.)

Watermark: *H.* . . (fragment of a monogram).

An inscription in heavy brown ink along the right edge has been almost entirely cut off.

The drawing is presumably a study for Magnasco's *Three Capuchin Monks in Meditation* which together with its pendant, *Three Camaldolese Monks in Prayer*, is now in the Mauritshuis. The two figures assume precisely the same pose in both the drawing and the painting. The painting, however, enlarges the composition to include a third monk, placed at the left, as well as a more explicit description of the grotto in which they are seated. Moreover, a crucifix has replaced the tree which enframes the left side of the drawing. A replica of the painting is in the Galleria Nazionale d'Arte Antica, Palazzo Corsini, Rome.

Although the drawing lacks the delicate staccato touch often associated with Magnasco, the nervous energy of its broad, rhythmic line is not unusual in his graphic work. For example, three similar studies for paintings were published in 1945 by Benno Geiger (see below, plates 102, 103 and 106). All demonstrate a loose exploratory quality, allowing us to glimpse the genesis of Magnasco's variations on monastic themes.

PROVENANCE: Ercole Casanova, Bologna;
Charles E. Slatkin Galleries, New York,
to David Daniels, ca. 1957.

BIBLIOGRAPHY: Benno Geiger, *I Disegni del
Magnasco*, Padua, 1945, p. xlv, reprod. p.
xxxvii.

EXHIBITIONS: Wellesley, Wellesley College,
Jewett Arts Center; and New York,
Charles E. Slatkin Galleries, 1960, *Eight-
eenth-Century Italian Drawings*, no. 35,

reprod. pl. 10; Minneapolis, 1960, no.
37; Palm Beach, 1961, no. 49; Dayton,
Dayton Art Institute; Sarasota, John and
Mable Ringling Museum of Art; and
Hartford, Wadsworth Atheneum, 1962-
63, *Genoese Masters, Cambiaso to Mag-
nasco*, no. 89, reprod.; Louisville, Speed
Art Museum, and Ann Arbor, University
of Michigan, Museum of Art, 1967, *Paint-
ings and Drawings by Alessandro Mag-
nasco* (unpaged).



Venice, 1709–Venice, 1769

Virtue Crowning Scholarship

ca. 1735-40

Pen and brown ink with gray wash on white antique laid paper. $14\frac{7}{8} \times 10\frac{1}{8}$ in. (377 x 257 mm.)

Watermark: *B* in a circle.

Cesare Ripa explains the symbolism of the drawing in his *Iconologia*. In that famous compendium, "Virtù" is described as a winged young woman, beautiful and gracious, carrying in her right hand a lance and in her left a crown of laurel, and wearing on her breast a representation of the sun (Cesare Ripa, *Iconologia*, Venice, 1669, p. 671, reprod. p. 672). "Studio" is a seated young man of pale visage, modestly clothed, holding in his left hand an open book which he regards attentively and in his right, a pen (Ripa, p. 309). Fontebasso offers only slight variations in these conventional images as he combines the two figures to form a balanced and effective composition.

The sharp, quick parallel pen lines remind us that, although Fontebasso was a pupil of Sebastiano Ricci's, he also passed several formative years in Bologna and Rome. His line, for example, recalls Donato Creti's drawings and many Bolognese etchings of the late seventeenth century. In fact, although no etching of this subject is listed among the eleven that are catalogued by de Vesme, the page suggests that it might have been made in preparation for an etching. The composition also calls to mind Giovanni Battista Tiepolo, whose work was of special importance to Fontebasso during the 1730's. It is possible that he could have seen the frescoes painted by Tiepolo at the Villa Loschi near Vicenza in 1734 and have drawn particular inspiration from the latter's *Virtue Crowning Honor* (George Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, no. 10, a preparatory drawing for that composition).

PROVENANCE: Hans Calmann, London, to David Daniels, ca. 1964.



17 FRANCESCO FONTEBASSO

Venice, 1709–Venice, ca. 1768

Male Nude Floating Upward, His Arms Outstretched;
above, A Bust of a Young Woman

ca. 1735-40

Pen and brown ink with gray wash over traces of black chalk on white antique laid paper. Ruled vertical lines on each side suggest that the page was formerly part of a ledger. This indication is strengthened by the fact that the top, right and bottom edges are perfectly even with slightly rounded corners, whereas the left side shows the nicks left by the binding of the book. $14\frac{7}{8} \times 10\frac{1}{2}$ in. (379 x 267 mm.)

Numbered in brown ink at the upper right: 51

Watermark: Three crescent moons.

This page is one of a series of similar numbered sheets from a sketchbook that was still intact as recently as the 1920's. At that time four drawings, now at Princeton, were purchased by Mr. D. F. Platt, and three were presented to the British Museum. Other pages are now in Italian private collections, the Metropolitan Museum of Art, and the Robert Lehman Collection. Eight recently appeared in Paris.

The sketchbook was originally attributed to Sebastiano Ricci. The drawings do indeed recall Ricci's graphic style, but they are now accepted as the work of his gifted pupil Francesco Fontebasso. Like his contemporaries, the Tiepolos and the Guardis, with whose draftsmanship and *repertoire* of motifs his own have certain affinities, Fontebasso seems generally to have worked from his imagination rather than from the model. Yet the charming female head with eyes cast upward, although suggesting at first a possible derivation from a portrait bust, surely was drawn from the same model as the young woman who appears as Ariadne in Fontebasso's painting *Bacchus & Ariadne*, Peron Collection, Venice (reprod. by E. Martine, *La pittura veneziana del settecento*, Venice, 1964, pl. 187). The date given the drawing is that assigned by James Byam Shaw to various other subjects from the same sketchbook (J. Byam Shaw, "The Drawings of Francesco Fontebasso," *Arte Veneta*, VIII, 1954, p. 323, f.n. 1).

PROVENANCE: Stephen Spector, New York,
 to David Daniels, ca. 1960.

BIBLIOGRAPHY: Jacob Bean, *Italian Drawings in the Art Museum, Princeton Uni-*

versity, Princeton, 1966, cited under no. 98, p. 57; *Baroque Sketches, Drawings and Sculptures*, Heim Gallery, London, 1967, p. 15, no. 67.



Molfetta (Apulia), 1699–Naples, 1765

*The Translation of the Relics of SS. Acutius and Eutyches
from Pozzuoli to Naples*

ca. 1744

Pen and gray wash heightened with white on cream-colored laid paper prepared with a *bois-de-rose* ground. 17 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (442 x 287 mm.)

Inscribed on the verso in faded ink in an eighteenth-century hand: *Cav. Corrado G. . .*; and in a later hand in pencil: *Corrado Giaquinto*

In the spring of 1744, Giuseppe Cardinal Spinelli, newly appointed Archbishop of Naples, offered a major commission to Giaquinto. For the tribune of the Cathedral of St. Januarius, he requested a canvas, nearly twenty feet tall, representing the procession which carried the relics of two local martyrs to Naples. St. Acutius and St. Eutyches were companions of the better-known patron of Naples, St. Januarius, and were beheaded with him at Pozzuoli ca. 305. The commission was completed in Rome where Giaquinto was at work decorating Santa Croce in Gerusalemme. In preparation for the Naples picture, he painted a *bozzetto* of the scene, now in the National Museum at Palermo (Mario d'Orsi, *Corrado Giaquinto*, Rome, 1958, p. 142, no. 125, *reprod. fig. 72*). There are minor but not fundamental changes between the drawing and the *bozzetto*, particularly in the foreground group and in the position and expression of several heads. The swaggering, rather idealized young man at the lower left becomes an older and more specific personality, obviously a portrait figure, in the painting.

Although Giaquinto's work is characterized by a gentle grace and refinement of line, it escapes the sentimental and the cloying. His stylish figures move with conviction in a crowded scene that is orchestrated with skill and emphasis.

PROVENANCE: Nathan Chaikin, New York,
to David Daniels, March, 1965.

EXHIBITIONS: American Federation of Arts,

circulating exhibition, 1966-67, *Seventeenth and Eighteenth Century European Drawings*, no. 33, *reprod.*



19 FRANÇOIS BOUCHER

Paris, 1703—Paris, 1770

Reclining Nude

ca. 1733

Counterproof; red and white chalk on tan paper. 11¼ x 16¾ in. (285 x 426 mm.)

Irwin Laughlin's stamp in red ink at left corner of original mount and on reverse of mount.

Boucher's original drawing from which this counterproof was taken is unknown today. The slenderness of the model and the proportions of her figure, with long rhythmic contours, place it with Boucher's early work.

In fact, the figure may have been a study for the Venus in Boucher's painting, *Death of Adonis*. The features and pose of the head, and the angle and pose of the body are much the same (in reverse) as those of Venus in that composition. Only the position of the hands has been slightly altered. The painting, which belonged to La Live de Jully in 1770, was lost sight of for nearly a hundred years. When it turned up again in an exhibition in Paris in 1860, it bore an attribution to Boucher's teacher, François Lemoyne (1688-1737). It was when Aubert's print after the painting was rediscovered that the painting was restored to Boucher's authorship. The appearance of Michel Aubert's engraving of the Boucher was announced in the *Mercur de France* in April, 1733 (Paul Mantz, *François Boucher, Lemoyne et Natoire*, Paris, 1880, pp. 66-67).

PROVENANCE: Irwin Laughlin; Mrs. Hubert Chanler; Sale, Collection of the Late Hon. Irwin Laughlin; Sotheby, London, 10 June 1959, no. 7; Wm. H. Scheb; Charles E. Slatkin Galleries, to David Daniels, August, 1959.

Ananoff's *L'oeuvre dessiné de Boucher*, in *Master Drawings*, vol. 5, no. 1, 1967, p. 56, pl. 48.

EXHIBITIONS: New York, Charles E. Slatkin Galleries (1966), *Drawings, Pastels and Watercolors*, no. 54, pl. 51.

BIBLIOGRAPHY: Regina S. Slatkin, Review of



Paris, 1703–Paris, 1770

Mercury

ca. 1738

Red and white chalk on tan antique laid paper. $13\frac{1}{4} \times 13\frac{7}{8}$ in. (336 x 355 mm.)

Boucher painted a pair of pictures, a *Rape of Europa* and a *Birth of Bacchus*, which were engraved in 1779 by Aveline. Acquired by Lord Hertford in 1843, they are now in the Wallace Collection, London (nos. 484 and 487 respectively). Other versions of both subjects are known and can be dated approximately, but the Wallace Collection pair are neither signed nor dated. In fact, before the Aveline engravings reproducing them were rediscovered, they were wrongly attributed to Lemoyne. This drawing is for the Mercury in the *Birth of Bacchus*. Unlike the Mercury in Poussin's painting of the same subject (Fogg Art Museum), Boucher's messenger of the gods is already cloud-borne, having left the infant Bacchus in the arms of a group of nymphs below him.

In addition to this lively and spirited drawing, a number of other preparatory studies for the painting are known. An oil sketch formerly in the Hardebault Collection is somewhat more horizontal in design than the Wallace Collection painting, but has all the figures of that painting for which it is a study. Even the drapery around Mercury is suggested there, as it is in this drawing. However, Mercury looks straight down in the oil sketch, rather than slightly to the left as he does in this drawing. A drawing attributed to Boucher in the British Museum (1933.10.14-22) of a youthful Mercury wearing a similar winged helmet seems to have been drawn from the same model.

PROVENANCE: Charles E. Slatkin Galleries, to David Daniels, November, 1965.



21 FRANÇOIS BOUCHER

Paris, 1703—Paris, 1770

Six sheets of paper with studies of hands mounted on a single sheet

1750-55

Red, black and white chalk on tan antique laid paper of different shades, except the piece at lower left which is on blue antique laid paper. $15\frac{3}{8} \times 13\frac{1}{4}$ in. (350 x 337 mm.)

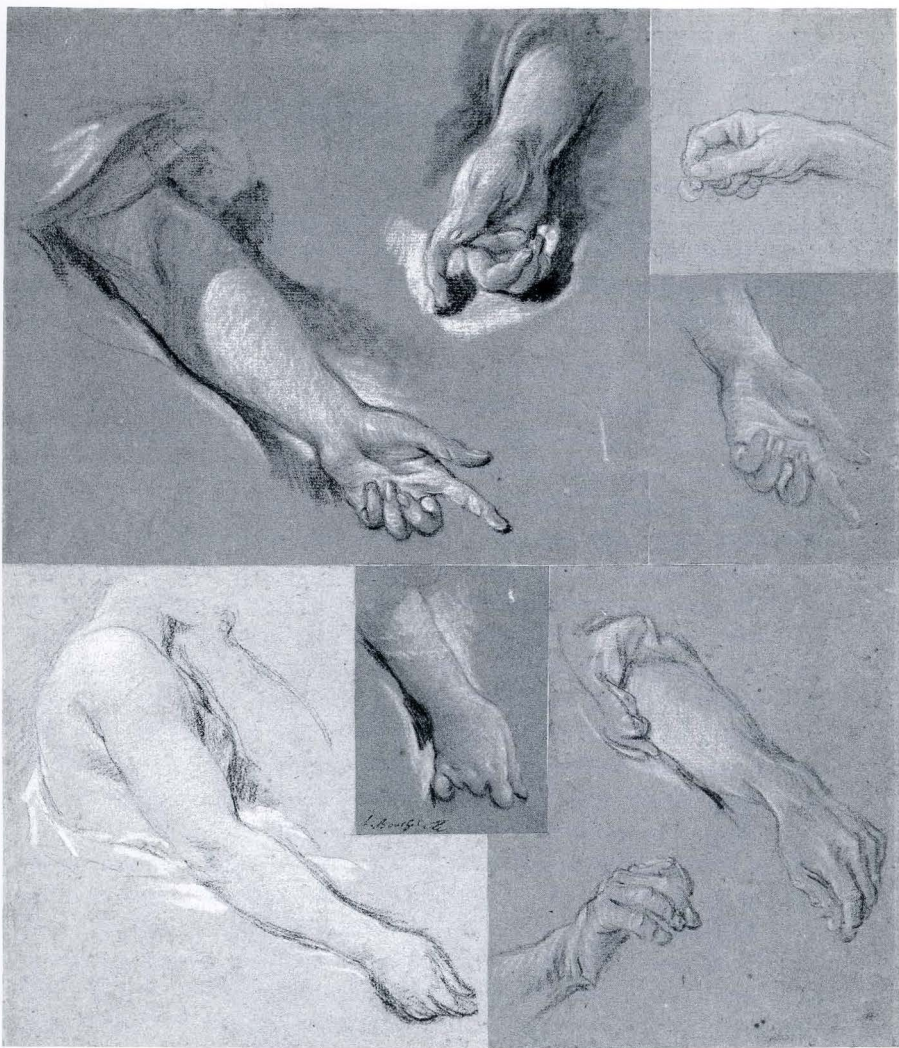
Center drawing signed: *f. Boucher*, with *paraphe* added. Blind stamp at lower right corner: *FR*. The stamp occurs in many drawings by Boucher and seems to have been put on by Boucher's mat and mount maker (Lugt 1042).

In 1758 Jean-Baptiste-Henri Deshayes de Colleville (1729-1865) married Boucher's elder daughter. The young painter from Rouen had passed the years from 1754-58 in Rome. He then entered Boucher's studio. He was named "Agrée à l'Academie" in the year of his marriage, and *professeur-adjoint* in 1760. However, his promising career was cut short by his death at the age of thirty-five. He painted very much in the style of his father-in-law, even, it seems, making use of Boucher's drawings. The catalogue of the sale of his collection after his death (Paris, 26 March 1765) lists under no. 95: *Cinquante Études de mains, bras, jambes et pieds, les unes à la pierre noire, les autres à la sanguine. Tous les dessins sous le numero 94-148 sont originaux de M. Boucher. Grand nombre sont collés*" (information generously made available by Regina Slatkin). Knowing, as we do, how highly prized and sought after Boucher's drawings were, we can imagine the eagerness of Parisian collectors at the Deshayes Sale. The *paraphe* which follows Boucher's signature in the center drawing is one added fairly often after his name. It was added in the same manner to another drawing of a hand by Boucher. There are two portraits in which Mme. de Pompadour holds a book in the position of that drawing, the portrait of the Maurice de Rothschild Collection and the reduced replica in the National Gallery, Edinburgh. The majority of Boucher's commissions from Mme. de Pompadour were in the first half of the fifties. These drawings were probably made at that time.

PROVENANCE: Charles E. Slatkin Galleries,
to David Daniels, 1963.

1964, *Studies and Study Sheets* (a museum course exhibition), no. 3, reprod.

EXHIBITIONS: Cambridge, Fogg Art Museum,



22 FRANÇOIS BOUCHER

Paris, 1703—Paris, 1770

Apollo: Study for "Rising of the Sun"

1753

Black and white chalk on greenish gray antique laid paper. $21\frac{3}{8}$ x $14\frac{3}{8}$ in. (543 x 365 mm.)

Signed at the lower right: *f. Boucher*

Stamped in black ink at lower left with circular stamp which reads: ECOLE ACCADEMIQUE DE DESSEIN. D ORLEANS. Within the circle is the number 49, written in brown ink, below which is the number 34 stamped in brown ink. (Not in Lugt.)

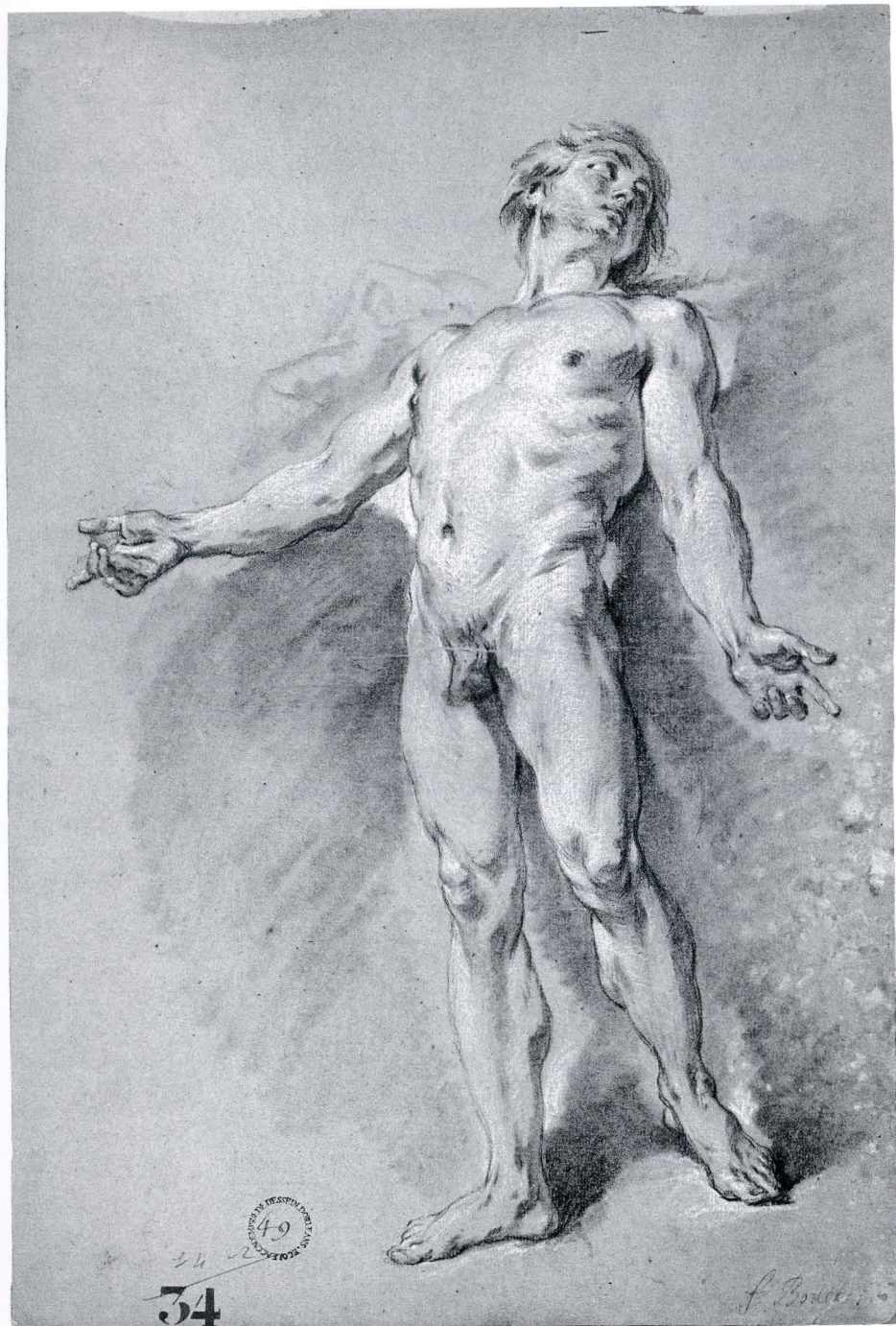
In 1753, Boucher painted a pair of designs for the Royal Manufacture of the Gobelins, a *Rising and a Setting of the Sun*. Mme. de Pompadour having seen them and recognized their excellence begged them of the king. After her death they were sold with her collection in 1766. In 1855 Lord Hertford acquired them. They are now among the glories of the Wallace Collection (nos. 485 and 486). Boucher himself considered the pair, which were shown in the Salon of 1753, as among those works with which he was himself most satisfied. In the first, Apollo, leaving the arms of Thetis, receives his lyre from the hands of a nymph and prepares to mount his chariot, the reins of which are held by the first of the Hours. Rosy-fingered Dawn has already opened the doors to the East. Apollo leaves not only Thetis but the Loves, Tritons and Nymphs who are her companions. The drawing is a study for the central figure of the painting. In the painting the artist has added a floating drapery to the figure. As he casts his eyes up towards Dawn, a nymph below his left hand ties the ribbons of his sandals around his left ankle. The pose and gestures are the same in the drawing and in the painting. Baron Grimm in commenting upon the Salon of 1753 (in the *Correspondance litteraire* II, p. 282), found that "L'Apollon ou le Soleil a l'air d'un pantin," but Grimm seems to have been in bad humor at that time for he was equally severe in his criticism of the works shown by Chardin and Nattier (quoted by Paul Mantz, *François Boucher*, Paris, 1880, p. 129). Two other drawings made in preparation for the painting which survive are in the Louvre; *Two Naiads and a Triton*, in three chalks, and a chalk drawing of a Naiad.

PROVENANCE: Ryaux Collection, Paris; Charles E. Slatkin Galleries to David Daniels, 1958.

de Boucher," Master Drawings, vol. 5, no. 1, 1967, p. 56.

BIBLIOGRAPHY: "Ananoff's *L'Oeuvre dessiné*

EXHIBITIONS: Paris, Gallerie Charpentier, *Figures nues d'école française*, 1953, no. 20; Minneapolis, 1960, no. 9.



49

34

F. Bonnet

23 FRANÇOIS BOUCHER

Paris, 1703—Paris, 1770

Draped Female Figure, back turned, looking in a mirror

ca. 1760-65

Black, blue and white chalk on tan antique laid paper. $17\frac{3}{4} \times 13\frac{7}{16}$ in. (452 x 344 mm.)

This very free, quick sketch has been called a study for *L'Enlèvement d'Orithie par Borée*, formerly in the Edmond de Rothschild Collection and now in the Louvre. There is only the slightest similarity between the two. The figure in the drawing with her drapery buoyed up by the motion of the air, is cloud-borne, her legs floating in the air, as she regards herself in the circular mirror held in her left hand. Soft dimpled flesh, a piquant small and elegant head, and heavy rich drapery are all indicated in strokes of black and white chalk both of which have been lightly dampened to suggest a misty, humid atmosphere. A similar figure, but without a mirror, appears at the right of Boucher's painting *Aurora* (New York, Private Collection), a painting made to decorate Mme. de Pompadour's Chateau de Bellevue. The style of the drawing seems to us, however, somewhat later than the style of the painting. We would suggest that Boucher, in the drawing, was reworking, with variations, an earlier theme.

PROVENANCE: Charles E. Slatkin Galleries, to David Daniels, 1962.



24 FRANÇOIS BOUCHER

Paris, 1703—Paris, 1770

Moses with the Tables of the Law

ca. 1765

Pen and ink and wash. 15¾ x 11½ in. (400 x 292 mm.)

The sweep, verve and drama of this drawing are unexpected in the *oeuvre* of Boucher. It has more than an echo of seventeenth-century Baroque grandeur, combined with a brilliance of light and shadow that calls to mind the eighteenth-century Venetians. Perhaps Boucher intended it for a book illustration, but it seems never to have been engraved. It remained in his possession as long as he lived. Other drawings on religious themes were made in the mid-seventeen sixties when, apparently, he was at times too ill to paint. He never sold the religious drawings. Occasionally he gave one away. He seems to have favored pen and wash for the religious subjects.

PROVENANCE: The Artist, sold with his effects on 18 February 1771; Rigal, 1810; Silvestre, 1811; Vignère, 22 December 1856; Laperlier, 1879; Louis Silver, Chicago; Charles E. Slatkin Galleries, to David Daniels, 1963.

BIBLIOGRAPHY: *Catalogue Raisonné des Tableaux, Dessins, etc, de Feu M. Boucher, Premier Peintre du Roi*, Paris, MDCC-LXXI (1771), no. 393—"Autre beau dessein, idem; hauteur 15 ponces, largeur 10 ponces 6 lignes. Son Sujet est Moïse qui reçoit les tables de la Loi des Mains de Dieu accompagné d'anges"; *Catalogue Raisonné d'Objets d'Art du Cabinet de feu M. de Silvestre*, Paris, 1810, no. 236, "Moïse recevant les tables de la loi";

Catalogue des Dessins et Estampes. Oeuvres des Maîtres Ecole Française XVIII Siècle. Collection Vignère, 22 December 1856, no. 11, "Moïse recevant de Dieu les tables de la loi," beau dessin à la plume lavé de bistre; Michel, André, *François Boucher*, L'Édition d'Art, H. Piazza et Cie., Paris, n.d., p. 44, no. 808, Moïse recevant de Dieu les tables de la loi," 040 x 029 dessin à la plume lavé de bistre.

EXHIBITIONS: Chicago Art Inst., "Chicago Collectors," 1963, p. 5; American Federation of Arts circulating exhibition, 1966-67, 17th and 18th Century European Drawings.



25 GABRIEL DE ST. AUBIN

Paris, 1724–Paris, 1780

recto: *Five Compositional Studies*verso: *Reclining Male Nude, right arm outstretched,
left arm holding tablet*

ca. 1760

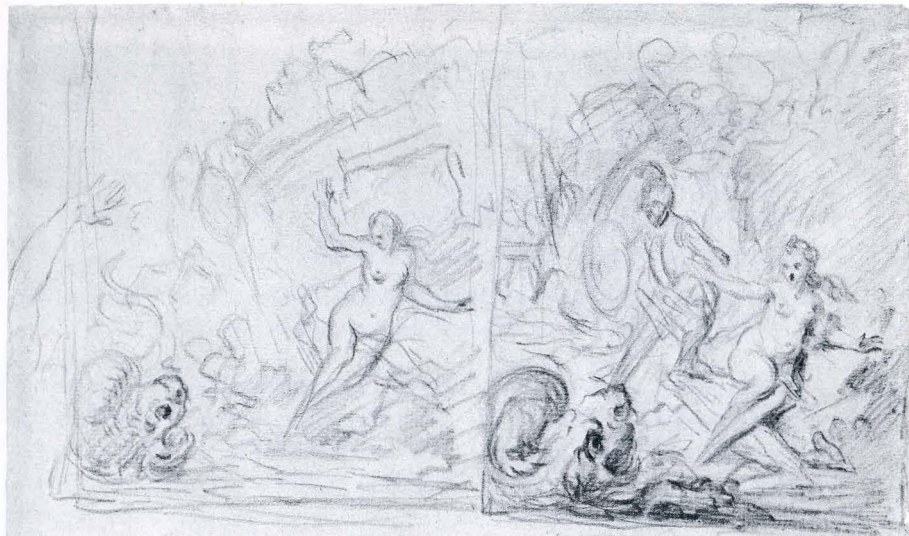
Black chalk on antique laid paper. $13\frac{3}{8} \times 8\frac{1}{8}$ in. (335 x 220 mm.)

Watermark: 1742 in an oval surmounted by a crown.

Stamp of Baron Roger Portalis at lower right of verso (Lugt 2232).

The date in the watermark does not necessarily mean that the drawing was made in or about that year. An ordinance of 1740 commanded the manufacturers of paper to add the date 1742 to all papers which differed in weight and dimensions from the legal regulations established in 1739. As a result, the date 1742 occurs on many mid-century French papers. Naturally, the drawing could not have been made before that date. Judging by its style, we consider it to have been made in those years when the indefatigable draughtsman (Gabriel de St. Aubin is almost unknown as a painter) made the many witty, charming and vaporous drawings which ornamented and enlivened the pages of sales catalogues, or which recorded scenes at the Salons. The two studies at the top were concerned with a Perseus and Andromeda. They are apparently not related to a drawing of the same subject recorded by Dacier (Emile Dacier, *Gabriel de St. Aubin*, Paris, 1931, vol. II, p. 6, no. 42). A variety of painted versions by various eighteenth-century artists prove that the subject was a favorite one in the eighteenth century as well as in the seventeenth. The composition of the seated lady, one breast exposed, the other covered with diaphanous drapery, tall reeds beside or behind her and a vase in her hands from which water flows is the standard eighteenth-century iconography for the personification of water. Portraits only slightly disguised as allegorical representations of water, fire and air were popular at the French Court. These two sketches are remarkably close in spirit and composition to several Nattier portraits, but not precisely like any known ones. The nude on the verso cannot as yet be connected with any known composition.

PROVENANCE: Baron Roger Portalis; Charles E. Slatkin Galleries, to David Daniels, January, 1961.



Lyons, 1728—Lyons, 1808

Chinoiserie, Horn Players

ca. 1770

Black chalk on cream-colored antique laid paper, redrawn with a stylus, later affixed to a second piece of white laid paper. 15½ x 10⅝ in. (395 x 269 mm.)

Watermark: *fleur-de-lis* over a crest with the initials *LVG*.

Signed in pen and brown ink near the center of the lower edge: *Pillement . in-*
Inscribed in pencil near the center of the upper edge: *Phillemere* (sic).

Pillement was the father of a virtually international style of ornamental motifs, popular throughout Europe during the eighteenth century. Noted particularly for his chinoiseries, he worked with the Gobelins factory in Paris, for the court of Stanislaus Augustus in Poland, for the Emperor and Prince Liechtenstein in Vienna, as well as making numerous trips to England, Spain and Portugal. Where Pillement himself was not on hand to supervise a project, his designs could be followed through the medium of prints. Etchings after drawings such as this playful confection were made both by Pillement himself and his numerous assistants.

For example, in the early 1770's a *Recueil de différents panneaux chinois inventé et dessiné par Jean Pillement* was published in Paris. Although to date we have not been able to locate specific prints made after this drawing or its pendant, the etchings in the *Recueil* are comparable in scale, format, style and subject matter to the charming pair. Lavish rocaille borders have been added, but a similar world of floating lattice bowers is inhabited by birds on hoops and Chinese children playing with toys or musical instruments. The fact that both drawings have been transferred by means of a sharp stylus tends to confirm the association of these designs with a series of prints. Working models, they were undoubtedly fresh inventions for Pillement's vast repertoire.

PROVENANCE: Stephen Spector, New York, to David Daniels, November, 1961.

Philippson



Ellenwein

27 JEAN PILLEMENT

Lyons, 1728—Lyons, 1808

Chinoiserie, A Bird Vendor

ca. 1770

Black chalk on cream-colored antique laid paper, redrawn with a stylus and later affixed to a second sheet of white laid paper. 16 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in. (410 x 275 mm.)

Signed in brown ink on the log in the foreground: *J. Pillement . in.*

Like the preceding design, this spirited scene of children dancing about a bird vendor was presumably drawn for a print. The black chalk has been handled in a controlled, conventional manner, easily translated into the etcher's vocabulary. The drapery, for example, is rendered in precise patterns of light and shade rather than broadly sketched. In fact, a sense of pattern permeates every detail of the image: the sparkling shorthand in which the branch of cherry blossoms is drawn, the vigor with which Pillement has represented the fantastic little birds, or the fringes of thatch which provide a roof for the bird house at the left. United by the lively rococo accents of their silhouettes, these stylized elements create an airy, festive design which enlivens the entire surface. We can easily visualize its translation into embroidered wallpaper, a *toile de jouy* or a deftly painted panel.

PROVENANCE: Stephen Spector, New York, to David Daniels, November, 1961.



J. Delmon - in

Venice, 1729—Venice, 1804

Nymphs in a Landscape

ca. 1760

Pen and brown ink over stylus lines on white antique laid paper, squared for transfer in black chalk. $9\frac{9}{16} \times 14\frac{9}{16}$ in. (243 x 370 mm.)

Like other Venetians of his time, Novelli not only painted in fresco and oil, but also was a prolific draughtsman, furnishing quantities of drawings to engravers for many illustrated books. Trained in the tradition of Pellegrini and Diziani and strongly influenced by Fontebasso, with whose work his drawings are often confused, he too had at his fingertips a vast repertoire of mythological, allegorical and religious subject matter. We are unable to give an exact interpretation of this scene in which one nymph crowns another with laurel while four others scarcely note the event.

Novelli went to Bologna in 1773 and made the first of several visits to Rome in 1779. There his style was affected by the new neo-classical tastes. It became cold and more dryly precise than it is here. The play of light and shadow, the broken contours, the elaborate poses of the figures, the rococo interweaving of forms and the strong Tiepoloesque flavor combine to suggest that this drawing was made in Venice in the seventeenth-fifties or sixties before the chilling winds of neo-classicism touched him.

PROVENANCE: J. Tardieu, Marseilles; P. Sambon, Paris; Lord Kindersley; Charles

E. Slatkin Galleries, New York, to David Daniels, October, 1964.



29 GIOVANNI DOMENICO TIEPOLO

Venice, 1727–Venice, 1804

St. Anthony of Padua with the Christ Child

ca. 1770

Pen and brown ink with brown washes on white antique laid paper. 10 x 7¼ in. (250 x 183 mm.)

Watermark: An anchor and *fleur-de-lys* over the initials *F D G*.

Signed at the lower right *Dom^o Tiepolo f.* Numbered in brown ink at the upper left: 33

Inscribed in pencil on the verso: *Este dibujo de Juan Domingo Tiepolo es original y | proviene de la colección privada del Duque José | de Bacareza, en mi posesion desde el año 1925 | Roma, 6 Septiembre 1951 | CA logothete | Conde Logothete Antonio, Via G. Gamozzi, 1, Roma.*

The album of drawings by Giovanni Domenico Tiepolo, formerly in the collection of the Earl of Beauchamp and sold at Christie's, London, 15 January 1965, contained twenty drawings of St. Anthony with the Christ Child. Seven more of the same series are in Stuttgart; still others are scattered in various public and private collections. All are of similar dimensions and bear numbers in the upper left corner which indicate that at one time there were at least one hundred and two variations on this theme. The Spanish provenance of this drawing suggests that the group may have been broken up before the artist returned to Venice in 1771.

Giovanni Domenico had accompanied his father to Spain as an assistant in the decoration of the royal palace. In 1767 Giovanni Battista was also commissioned to paint a series of seven canvases for the new convent church at Aranjuez. Included in that group was a painting of St. Anthony of Padua with the Christ Child, finished with the help of his sons before his death in Madrid in 1770, and now in the Prado. Presumably this canvas was the point of departure for Giovanni Domenico's experiments. As James Byam Shaw has pointed out (*The Drawings of Domenico Tiepolo*, London, 1962, p. 31), Domenico purposefully demonstrated his idea of originality by doing many drawings on a single religious theme such as St. Anthony, emphasizing *invenzione* within the theme rather than novelty of subject matter.

PROVENANCE: Duke José de Bacareza; Count Antonio Logothete; Obelisco Gallery, Rome, to David Daniels, September, 1951.

EXHIBITIONS: Minneapolis, 1960, no. 58; Palm Beach, 1961, no. 79; Wellesley,

Wellesley College, Jewett Art Center, and New York, Charles E. Slatkin Galleries, 1960, *Eighteenth-Century Italian Drawings*, no. 66, reprod. pl. 28.



Paris, 1750—Paris, 1828

Double Portrait in Facing Profiles of Two Young Women

Pen, black ink and watercolor heightened with white on greenish antique laid paper which has faded to gray. $9\frac{7}{8} \times 8$ in. (250 x 205 mm.); design area $8\frac{3}{4} \times 7$ in. (222 x 180 mm.)

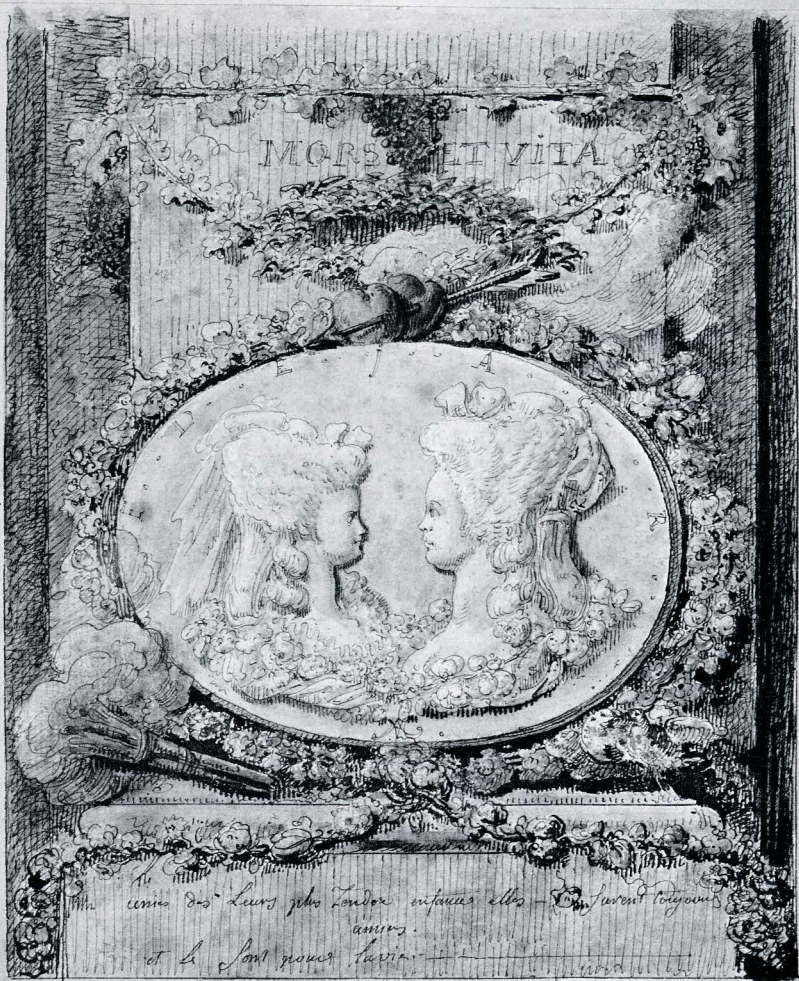
Inscribed across the top: *MORS ET VITA* and in cursive script, in pen, across the base of the column: *unies dès leurs plus tendre enfance elles furent toujours amies | et le sont pour la vie* —. Below this, by the same hand (?), but in brown not black ink: *le même trait leur perce le coeur*. Around the inner edge of the oval medallion: *F. .D. .E. .J. .A. .C. .R.*, and at the bottom a monogram: *MA*
Watermark: *PIGNON & F. . . . | AUVERGNE 1742.*

Stamp of the E. Rodrigues Collection at lower right (Lugt 897).

Like his brothers and sisters, Alexander Moitte was a pupil of his engraver father. Trained as a portraitist and genre painter, he became a professor of drawing. He was also active as an illustrator. The symbolism of this drawing remains somewhat mysterious. Possibly it was made as a memorial to two aristocratic young ladies guillotined during the Revolution. The cryptic initials undoubtedly have to do with their identification. The symbolism derives not only from Ripa's *Iconologia* (Venice, 1669), but also, it seems, from Cochin's *Iconologie ou Traité de la Science des Allegories*. The coiffures of the young ladies are those of the late seventeen eighties or early nineties. The monogram could refer to Marie Antoinette. She is not represented, however. Cochin's profile portraits of her in medallions show a decided "roman" nose (S. Rocheblave, *Les Cochins*, Paris, 1927, pp. 178 & 201). The symbolism reflects the taste of Cochin's circle. Perhaps the young ladies were in Marie Antoinette's *entourage*. Moitte is known to have made a portrait drawing of the Dauphin Louis XVII. The truncated, fluted column against which the medallion is placed occurs in engravings of the time, with the motto *Mors et Vita*, a phrase symbolic of Friendship (see Philippe Verdier, "Eighteenth-Century French Clocks of love and friendship," *Connoisseur*, CXLV, 1960, pp. 281-84). The rose garland entwining the medallion would speak for the beauty and purity of the young women, the grape vine and the crown of laurel for their suffering and martyrdom, the pair of doves at the lower right for their harmless characters, and the flaming torch for their immortal souls. The single arrow piercing both their hearts would seem to indicate that they died together.

PROVENANCE: Eugène Rodrigues Sale, Hôtel Drôuôt, 28 & 29 November 1928, no. 163; Alister Mathews, to David Daniels, October, 1967.

BIBLIOGRAPHY: E. Bénézit, *Dictionnaire des Peintres, Sculpteurs, etc.*, Paris, 1953, vol. VI, p. 155.



Le même trait leur porta le cœur

31 JEAN-BAPTISTE ISABEY

Nancy, 1767—Paris, 1855

Portrait of Hubert Robert (1733-1808)

ca. 1799

Black and white chalk on cream wove paper. 13 x 10 in. (330 x 255 mm.)
Design area: 277 x 220 mm.

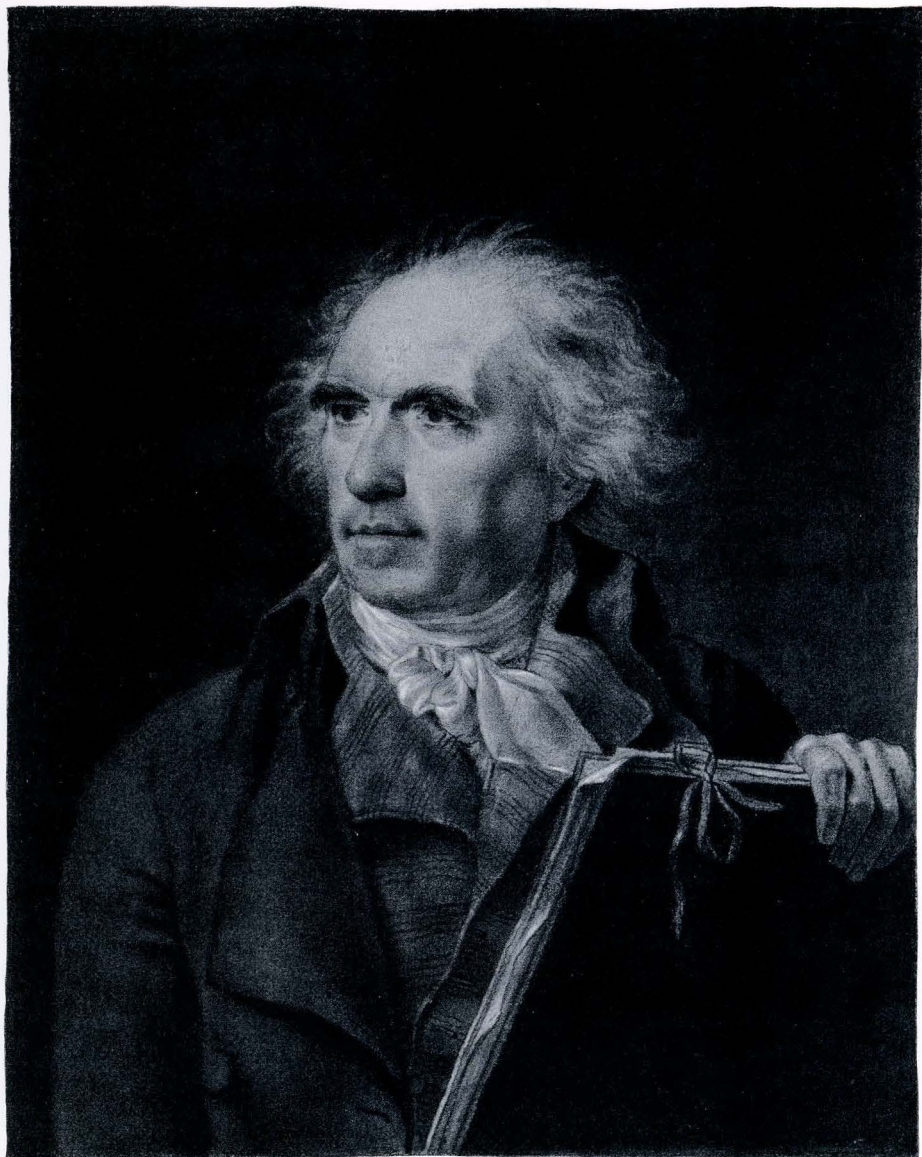
Watermark: Papeterie T. . . (in cursive script).

When this portrait was drawn in the late 1790's, Hubert Robert and J. B. Isabey both were lodged in the Louvre. A print made by Miger after this drawing is dated *L'An VII* and is almost exactly the same size, measuring 273 x 221 mm. (Mme. de Basily-Callimaki, *J. B. Isabey, sa vie—son temps*, Paris, 1909, II, p. 436, no. 173). Highly finished portraits in this virtuoso manner, with extensive stumping and delicate scraping for details such as the hair, are not uncommon in Isabey's *oeuvre*. They seem to have been made with the engraver in mind, for they are much more complete than his other rather freely drawn portraits. The gregarious and much-beloved landscapist Robert survived the Revolution. He was appointed a curator of the Louvre by Napoleon in 1795, a capacity in which he had served before the Revolution.

PROVENANCE: A. Beurdeley (Sale, Paris, Georges Petit Gallery, 13-15 March 1905, p. 68, no. 111, not reprod.); L. de M. . . (Sale, Paris, 1919); Nicolas Rauch, S. A. (Sale, Catalogue no. 26, Geneva, 13-15 June 1960, p. 76, no. 227, reprod. p. 75); Charles E. Slatkin Galleries, New York, to David Daniels, July, 1960.

BIBLIOGRAPHY: Pierre de Nolhac, *Hubert Robert*, Paris, 1910, p. 75.

EXHIBITIONS: Paris, Grand Palais, 1900, *Exposition Centennale de l'Art Français* (a section of the *Exposition Internationale Universelle de 1900*), p. 92, no. 1108, listed erroneously as the work of Eugène Isabey; Minneapolis, University of Minnesota, University Gallery, and New York, Solomon R. Guggenheim Museum, 1962, *The Nineteenth Century: One Hundred Twenty-five Master Drawings*, no. 6.



Cluny, 1758–Paris, 1823

Study for an Allegory of the Rhine River

ca. 1801

Black and white chalk with extensive stumping, on blue paper which, as a result of exposure to light, has faded to ochre. $23\frac{7}{8} \times 16\frac{1}{8}$ in. (607 x 409 mm.)

Red stamp of the Charles de Boisfrémont Collection (Lugt 353) at the lower right.

In 1801 Prud'hon entered the competition for a commemorative column which was to have been erected in the Place de la Concorde, glorifying the French armies who had fought in the Napoleonic wars. A sketch for the project, now in the collection of the Musée Carnavalet, Paris (Guiffrey, no. 899), indicates that the base of the monument would have borne a reclining figure on each side, allegorical representations of the Nile, the Po, the Rhine and the Danube (A. de Montaignon, "Projet de colonne monumentale à la gloire des armées françaises," *Archives de l'art français*, XI (1858-60), pp. 344-45). Although no precise connection between this drawing and the design for the column has ever been documented, during the nineteenth century the study was traditionally referred to as "The Rhine." In the final diagram the figure reclines beside the urn rather than sits upon it. The usual association of the *académie* with the memorial project is however not unreasonable. Echoing in a refined, gracious vein, the Youths of Michelangelo's Sistine ceiling, the drawing is appropriately sculptural and monumental in character. Further evidence may eventually allow us to confirm its relationship to the column.

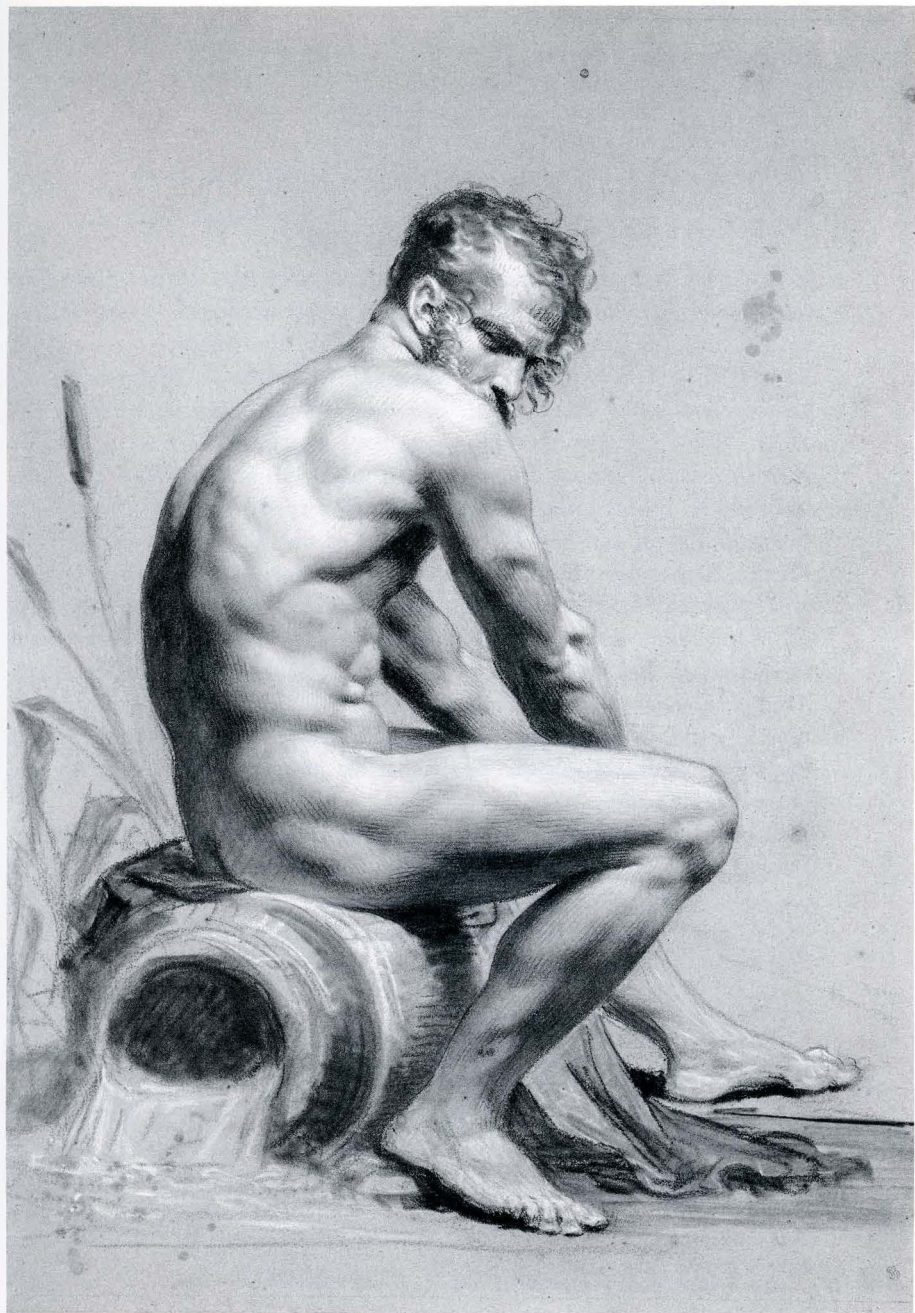
Prud'hon's entry was unsuccessful. The column itself was never erected.

PROVENANCE: The artist to Charles de Boisfrémont, père, 1823; de Boisfrémont fils Sale, Paris, Hôtel Drôuôt, 9 April 1870, *Dessins, croquis, études, tableaux et esquisses par Prud'hon*, no. 45; Charles Bellanger; Louis Michon; Richard S. Davis; Jacques Seligmann & Co., New York, to David Daniels, November, 1959.

BIBLIOGRAPHY: Edmond de Goncourt, *Catalogue raisonné de l'Oeuvre . . . de Pierre-Paul Prud'hon*, Paris, 1876, p. 305; J. Guiffrey, *L'Oeuvre de Prud'hon*, Paris, 1924, p. 338, no. 902; Stuart Preston, "Current and Forthcoming Exhibitions," New York, *Burlington Magazine*, CII,

no. 682 (January, 1960), p. 47, *reprod.* fig. 50.

EXHIBITIONS: Paris, École des Beaux-Arts, 1874, *Exposition des oeuvres de Prud'hon au profit de sa fille*, no. 457; Paris, Palais des Beaux-Arts, 1922, *Exposition Pierre-Paul Prud'hon*, no. 238; New York, Jacques Seligmann and Co., 1959, *Master Drawings*, no. 26; Minneapolis, 1960, no. 49; Minneapolis, University Gallery, University of Minnesota, and New York, Solomon R. Guggenheim Museum, 1962, *The Nineteenth Century: One Hundred Twenty-five Master Drawings*, no. 91, *reprod.* pl. 3.



Montauban, 1780—Paris, 1867

Portrait of M. François Pouqueville

1834

Graphite on white wove paper. 12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (320 x 240 mm.)

Signed at the lower right: *Ingres à | Mademoiselle | he^{tte} Lorimier | 1834*

This deeply sympathetic portrait of a thoughtful and learned man was drawn by Ingres in a year that was not a happy one for the artist. Ingres was feeling the arrows of misfortune, because the painting upon which he had labored with great pains for many years, the *St. Symphorien*, was greeted with much hostile criticism when it was shown at the Salon of 1834. The artist may therefore have been in a mood to have particular sympathy with François Pouqueville, a man who had survived quite extraordinary misfortunes. Pouqueville had served with the Napoleonic forces in Egypt, and had been a prisoner of the Turks and the Barbary Pirates. Living for years in Greece as a prisoner, he turned his reverses into opportunities. He studied not only the Greeks of antiquity, but those of his own time as well, scrutinizing their geography, their customs and their diseases. His publications on medical subjects won him an Honorary Membership in the French Academy of Medicine. We do not know how he came to sit for Ingres, but this drawing, made four years before Pouqueville's death, reveals clearly that his character and personality appealed to the artist.

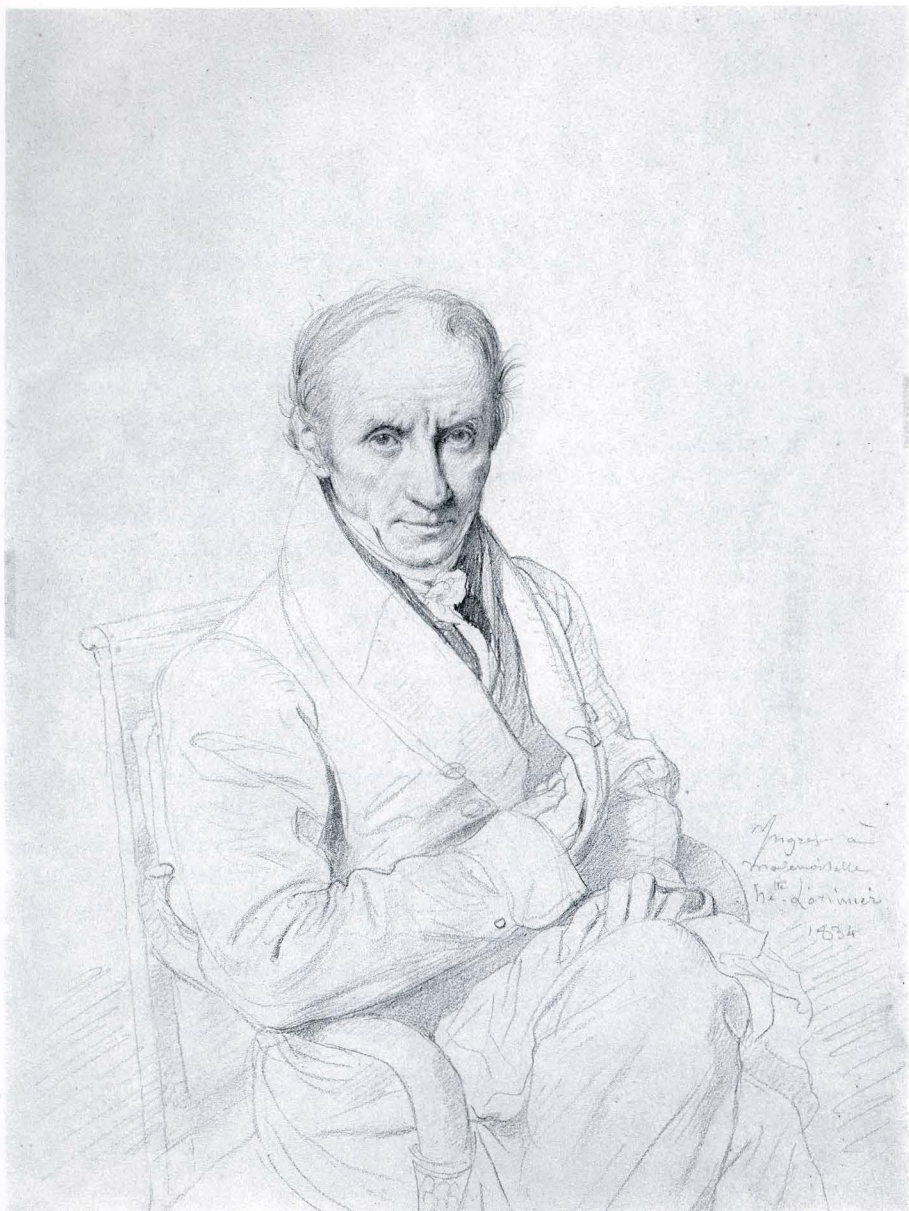
Ingres was at the height of his powers. His line has become a little more flowing and relaxed than in the Roman portraits of the second decade of the century, but it has lost none of its accuracy and precision. His psychological penetration of his subject has become deeper. Between the artist and the man of letters and medicine a serene rapport has been established.

PROVENANCE: Mlle Henriette Lorimier (d. 1854); Henry Lapauze Collection (Sale, Paris, Hôtel Drôuôt, 21 June 1929, no. 16, reprod. p. 9); Jacques Mathey; Charles P. Curtis, Boston; J. K. Tannhauser Gallery, New York, to David Daniels, 1952.

BIBLIOGRAPHY: Hans Naef, "Vier Ingres-Zeichnungen," *Pantheon*, XVIII, no. 1, 1960, pp. 35-43, p. 42 reprod.; Ira Moskowitz (ed.), *Great Drawings of All Time*, New York, 1962, III, *French Drawings*, by Agnes Mongan, no. 720, reprod.

EXHIBITIONS: Boston, Museum of Fine Arts,

1939, *Art in New England*, no. 184; Springfield, Springfield Museum of Fine Arts; New York, Knoedler; Cincinnati, Cincinnati Art Museum; and Rochester, Rochester Memorial Art Museum, 1939-40, *David and Ingres, Paintings and Drawings*, no. 30; Montreal, Montreal Museum, 1953, *Five Centuries of Drawing*, no. 185, reprod.; New York, 1959, no. 67; reprod.; Minneapolis, 1960, no. 28; New York, Paul Rosenberg & Co., 1961, *Ingres in American Collections*, no. 45, reprod.; Cambridge, Mass., Fogg Art Museum, *Ingres Centennial Exhibition*, 1967, no. 71, reprod.



Anges à
Mademoiselle
de Lamoignon
1834

London, 1805–Walton-on-Thames, 1876

Portrait of a Young Woman

1835

Watercolor over pencil heightened with two accents of white gouache, on cream-colored wove paper. $14\frac{1}{8} \times 10\frac{3}{4}$ in. (358 x 272 mm.)

Dated in brown ink at the lower right, between two tresses of the sitter's hair: 1835

In 1835, the year in which this extraordinarily fresh, spontaneous watercolor was painted, Lewis had established himself as a leader among the young English watercolorists. In 1827, at the age of twenty-two, he had been elected an associate of the Royal Society of Painters in Water-Colours. Two years later he was admitted as a member. It was, however, not until 1832-34 when he worked extensively in Spain, achieving a new brilliance and control in his handling of the medium, that his precocious talent fully matured. Two sets of lithographs made after a selection of watercolors, *Lewis's Sketches and Drawings of the Alhambra* and *Lewis's Sketches of Spain and Spanish Character* were published in London during 1835 and 1836 respectively, winning the young artist a wider reputation and the nickname "Spanish Lewis."

Although his imagination had been captured by the Mediterranean, Lewis's experience as an assistant draughtsman in the studio of Sir Thomas Lawrence has obviously left its mark. His delicate palette, the pose of his sitter, and her refined features are typically English. He has, however, chosen to avoid the conventions of the formal portrait in one respect. *Pentimenti* at the right indicate that, although the sitter's hair was originally sketched in a neat bun, Lewis chose to experiment with a more casual arrangement. A loose cascade of brown hair now sets off her delicate complexion and suggests an informality appropriate to the watercolor medium.

PROVENANCE: Shepherd Gallery, New York, to David Daniels, September, 1967.



Paris, 1804—Gênes, 1860

Two Studies of an Albanian Guardsman

1837

Verso: *A Shop in Smyrna*

Pencil and watercolor on white wove paper. $7\frac{1}{4} \times 9\frac{5}{8}$ in. (185 x 243 mm.) Small nicks along the left edge indicate that the sheet was formerly a page of a sketchbook.

Inscribed in pencil at the lower right: *Smyrne.* | 10 nov.; at the upper right: 40; near the center of the upper edge: *albanais*. Abbreviated color notations, also in pencil, surround the figures. Inscriptions at the upper left and along the right edge are not completely legible.

Inscribed on the verso at the lower left and at the lower right: *corps de garde albanais*; twice at the lower right: 10 nov.

Gray circular stamp at the lower right, recto, and at the lower left, verso: *A. Raffet*. Black stamp of the Germain Seligman Collection at the lower right, recto.

In June, 1837, Raffet left Paris for the Crimea, traveling as the draughtsman of the ethnographic expedition organized by Prince Anatole de Demidoff (1812-1870). The results of their research would later be summarized in Demidoff's *Voyage dans le Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie*, published in four volumes over a number of years and accompanied by an album of 100 lithographs by Raffet. Watercolors such as this Albanian guardsman, page 40 from one of Raffet's numerous sketchbooks, served as the basis for these illustrations. In fact, three of the prints bear the date 10 November 1837 which is inscribed on the drawing. We can thus reconstruct with considerable precision the context in which the Albanian guard was encountered (H. Giacomelli, *Raffet, son oeuvre lithographique et ses eaux-fortes*, Paris, 1862, pp. 234-35, nos. 85-87). Stimulated by this direct contact with an exotic, foreign culture, Raffet's conventional romanticism underwent a major change. In spirited, detailed studies such as this drawing, a new naturalism was mastered. The experience was in many ways analogous to Delacroix's Moroccan voyage of 1832.

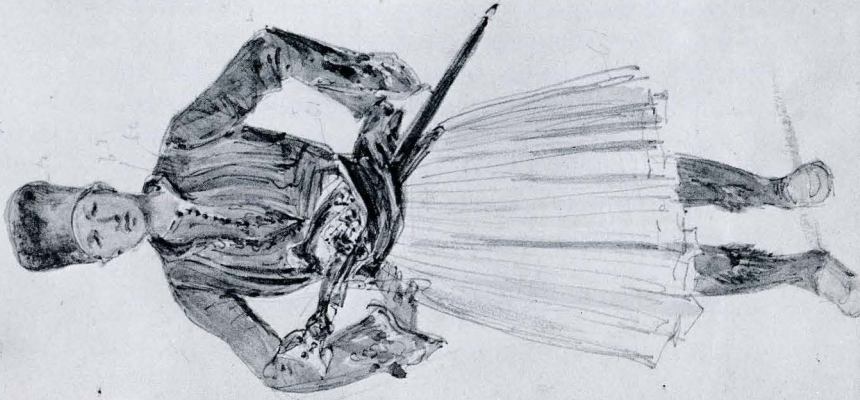
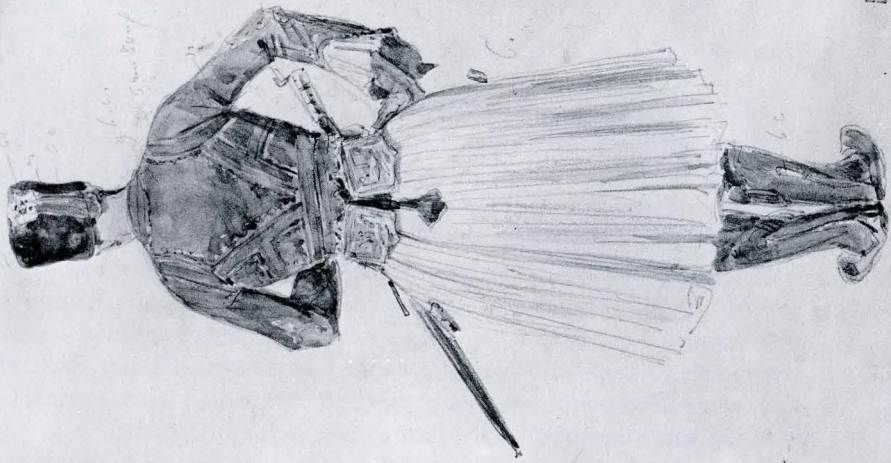
PROVENANCE: Possibly from the collection of Prince Anatole de Demidoff, San Donato (see Lugt 2127). The fourth Demidoff sale, Paris, 8-10 March 1870, included numerous sketches made by Raffet during the Crimean trip. According to Lugt, however, they carry a different

stamp than this drawing; André Schoeller, Paris; Germain Seligman; Jacques Seligmann & Co., New York, to David Daniels, November, 1959.

EXHIBITIONS: New York, Jacques Seligmann & Co., 1959, *Master Drawings*, no. 33.

6 petit jupon Antioche

1844
10
NOV
1844



St. Barbe de Samana (South America), 1819–Paris, 1856

Study of a Youth in Profile

1844

Pencil on cream wove paper. 7 x 4 $\frac{7}{8}$ in. (177 x 124 mm.)

Watermark: . . . TMAN | . . . Y MILL | . . . 36 (J WHATMAN | TURKEY MILL | 1836)

Dated in pencil at the lower right: 1844.

In 1844, with the assistance of Alexis de Tocqueville, Chassériau received the most important commission of his career, the decorations for the Staircase of Honor in the Cour des Comptes. Unfortunately this monumental project, completed in 1848, was almost entirely destroyed in 1871. Insurgents stormed the Palais du Quai d'Orsay, the building in which the Commerce Department was located; and, in the ensuing fire, the stairwell was gutted. Fragments of the decoration were later rescued and are now preserved in the Louvre. Together with the preparatory studies for the various compositions these suggest, at least in part, the magnitude of the young Chassériau's accomplishment. A comparison of this drawing with the surviving material indicates almost beyond question that it was one of the sketches for a head in the series of Cour des Comptes decorations.

Two friezes were included in Chassériau's scheme, one of warriors and a second of harvesters, in keeping with his theme of war and peace and their respective effects upon the commerce of nations (see Léonce Bénédite, *Théodore Chassériau, sa vie et son oeuvre*, Paris, n.d., II, pp. 317–18). This head corresponds very closely to others in the processions. Like parts of a classical frieze, they are usually represented in profile and modeled subtly in low relief. Chassériau's ideal of "heads like those of Trajan's column" (Bénédite, I, p. 129), heroic in their simplicity and clarity of form is successfully realized. Unfortunately the bulk of the preparatory drawings for the Cour des Comptes were also destroyed by fire during the Commune. Drawings such as this give us a measure of our loss.

PROVENANCE: Charles E. Slatkin Galleries, New York, to David Daniels, March, 1961.



37 LORD FREDERICK LEIGHTON

Scarborough, 1830—London, 1896

*Head of a Roman Youth, a study for Cimabue's
"Madonna"*

1853

Pencil on white wove paper. $8\frac{7}{8} \times 7\frac{1}{8}$ in. (227 x 181 mm.)

Watermark: . . . *MAN* (Whatman).

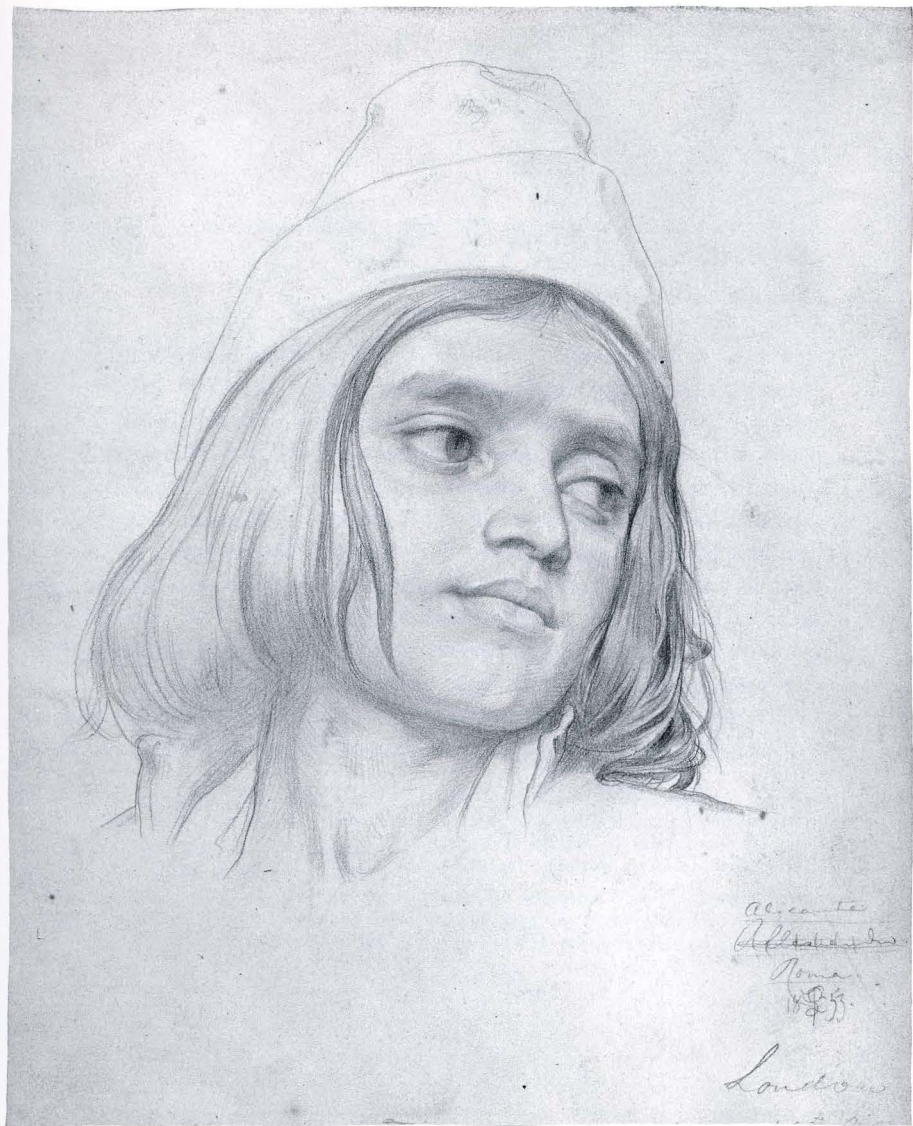
Signed at the lower right with a monogram and dated: 18 FL 53.

Inscribed at the lower right: *Alessandro* (crossed out), *Alicante* (written above the original name), *Roma* and *London* (written in a larger script beneath the monogram).

"The Triumphal Procession of Cimabue's *Madonna* through the streets of Florence" was the subject chosen by Leighton for his first major canvas. It illustrated the passage from Vasari's *Lives of the Artists* in which he describes the joyous response of the entire community upon the completion of the altarpiece, an anecdote which undoubtedly expressed the young painter's own idealism and reverence for his new profession. In Frankfurt, Leighton had studied with the Nazarene artist Johann Eduard Steinle. When he arrived in Rome during the fall of 1852, he was filled with enthusiasm for both the theories and formal discipline of the German idealists.

The drawing is a study for one of the musicians who precedes the *Madonna*. In the painting, he wears a laurel wreath, striding forward with a tambourine held aloft in his left hand and glancing back over his left shoulder. It is only one of many delicate pencil studies for the painting (see, for example, Mrs. Russell Barrington, *The Life and Work of Frederic Leighton*, New York, 1906, I, plates opp. p. 112 and p. 152, "Giacomo" and "Vincenzo"). It is no surprise that Leighton, then twenty-three years old, suffered periodically from acute eye strain during the course of this major project. The silvery perfection of his line demanded much of him, a discipline of detail as well as a rigorous control of major contours. When the painting, for which this drawing is a study, was exhibited at the Royal Academy, London, in 1855, the initial offering by a future president of the Academy, it was hung in the place of honor and enthusiastically received.

PROVENANCE: Durlacher, New York, to David Daniels, November, 1965.



Alcanta
Alcanta
Roma
1873
London

38 HONORÉ DAUMIER

Marseilles, 1808–Valmondois, 1879

La Lecture

verso: *Sketch of a crowd*

ca. 1860

Black crayon on white modern laid paper, faded to light tan. $5\frac{7}{8} \times 8\frac{3}{8}$ in. (148 x 208 mm.)

Signed in brown ink at lower left: *h D.*

The title is traditional. The composition is characteristic of many of Daumier's paintings, drawings, and lithographs in which two men, or even a group, concentrate their attention upon a book, a print, a newspaper, a theater program. Daumier used such situations to dramatize and particularize the different response of the participants. Here the nervous figure holding what seems to be a newspaper is intent upon its contents, but his solid companion indicates only a casual interest and a glimmer of tolerant amusement in his sidelong glance. Out of the seemingly tangled skein of lines, legible and coherent figures emerge. One wonders, inevitably, if the group on the reverse is related to the pair on the obverse. A similar animation in their facial expressions can be observed.

The freedom and nervous energy of Daumier's line suggests that the drawing was made during the latter part of his career, perhaps ca. 1860.

PROVENANCE: Mme. Berne-Bellecour, Paris; Fix-Masson Collection (Sale, Paris, 1958, no. 187); Charles E. Slatkin Galleries, New York, to David Daniels, May, 1962.

BIBLIOGRAPHY: Erich Klossowski, *Honoré Daumier*, Munich, 1923, no. 343; K. E. Maison, *Catalogue Raisonné of Paintings*,

Watercolors and Drawings by Honoré Daumier, II, no. 353, to be published.

EXHIBITIONS: Paris, Palais de l'École des Beaux-Arts, 1901, *Exposition Daumier*, p. 27, no. 115; Iowa City, State University of Iowa, 1963, *Drawing and the Human Figure*, no. 89, reprod.



39 JEAN LOUIS ERNEST MEISSONIER

Lyons, 1815—Paris, 1891

Seated Boy with a Book (Hamlet?)

1850-60?

Pencil and black chalk on cream wove paper. 13 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (345 x 257 mm.)
(Very irregular.)

Watermark: Bunch of grapes.

Monogram at lower right: EM

The tremendous reputation that Meissonier enjoyed during his life hardly survived into the twentieth century. Count Delaborde, in reading to the French Academy in 1892 that account of Meissonier's life which would enter their permanent records, said: "... his life flowed on for half a century in the splendor of a glory without eclipse, in the confident possession of success of every kind and homage in every form" (Vallery C. O. Gréard, *Meissonier His Life and his Art*, New York, 1897, appendix). Had such a brilliant reputation been maintained, some study might have been devoted to the artist's drawings. In fact, there is very little and what there is attempts neither chronology, stylistic analysis, nor relationships to other works. The sale of the contents of Meissonier's atelier (Georges Petit Gallery, 12-20 May 1893) lists various studies of seated men. No. 697 is described as "Portrait de jeune homme assis," but neither medium nor measurements are given, nor are they given for the various drawings described as "Un liseur."

This young man in page's costume—long hose and tunic—lost in reverie suggests Hamlet, but we know neither a painting nor an illustration in which he appears. The Louvre has another study of the legs (no. 9673). The relaxed quietness of the figure and the accent, mixing graphite and chalk, on textures and on form place the drawing remarkably close to certain early Degas drawings. We would like to suggest that it was probably made in the eighteen fifties, before Meissonier was swept up into his military themes.

PROVENANCE: G. Pilon, Paris; M. Knoedler & Co., Paris and New York; James Coats, New York, to David Daniels, 1965.

EXHIBITIONS: New York, Gallery of Modern Art, 1965, *19th and 20th Century Master Drawings*.



Speyer, 1829—Venice, 1880

Portrait of a Young Man

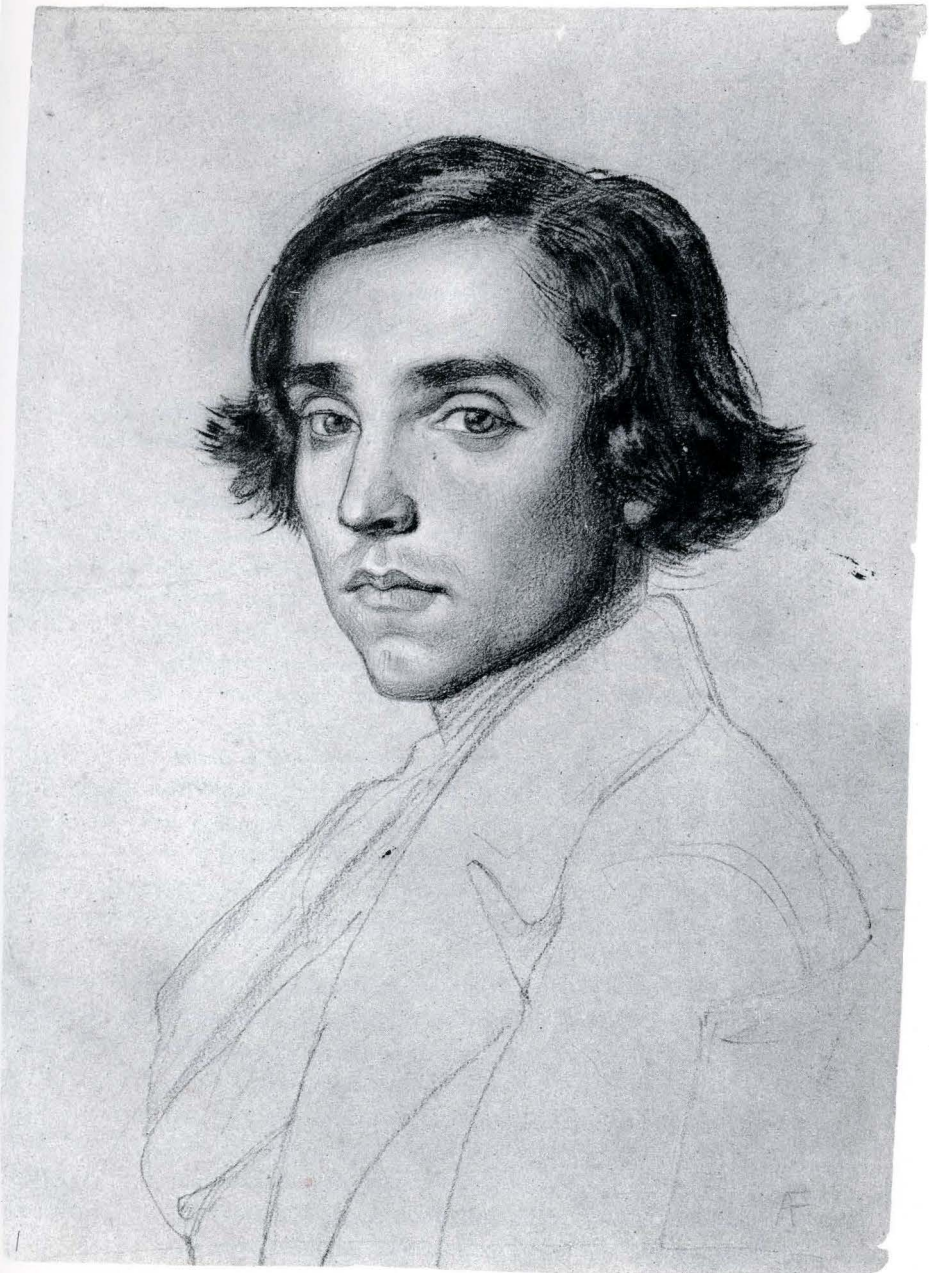
ca. 1855-60

Pencil and black and white chalk, which has been gone over with a stylus, on brown wove paper. Verso has been blackened with chalk for transfer. The black chalk may be covering a figure drawing. $8\frac{5}{16} \times 5\frac{7}{8}$ in. (210 x 150 mm.)

It has been suggested that the drawing is a self-portrait of the artist. Indeed in certain features, such as the pale eyes and the sensitive mouth, it is not too dissimilar to several of Feuerbach's early self-portraits of the 1840's and the early 1850's. The shape of the eyebrows as well as the fashion of wearing the hair are, however, unlike those in the self-portraits and photographs of the artist made a few years later, at the time we would date this drawing. In the fifties, Feuerbach moved from Paris to Rome. It was in Rome that he achieved a fully personal style. It was one not without echoes of the influence of his friend Böcklin. In this drawing, with its simple truth and directness, there seems as well a late echo of the taste and style of the Nazarenes, those Germans who had been active in Rome a generation earlier.

PROVENANCE: James Coats, New York, to
David Daniels, March, 1965.

EXHIBITIONS: American Federation of Arts,
circulating exhibition, 1965-66, *19th and
20th Century European Drawings*.



41 ADOLF MENZEL

Breslau, 1815—Berlin, 1905

Head of a Workman, a study for the "Iron Rolling Mill"

ca. 1870-75

Very soft graphite with extensive stumping and a touch of black ink on white wove paper. $7\frac{1}{8} \times 5$ in. (202 x 127 mm.)

Watermark: . . . MAN | . . . 3 (Whatman).

Signed in brown ink at the lower left: *Ad. Menzel.*

Inscribed in brown ink on the verso: 32.41

The backboard of the frame bears the stamp of the Degas Atelier (Lugt 657) and a label, written in Degas' hand: *Buste d'homme | 870—mon dessin.*

The drawing is one of a multitude of preparatory studies for Menzel's *Iron Rolling Mill*, completed in 1875 (National Gallery, Berlin-Dahlem). The monumental canvas, a broad, interior view of the great iron works at Königshütte, consumed five years of intense labor. In an effort to represent the complexity and fundamental drama of his subject, "diese Cyklopenwelt der modernen Technik," Menzel sketched day after day in the mill (Konrad Kaiser, *Adolph Menzels Eisenwalzwerk*, Berlin, 1953, p. 22). The gestures of the workmen, their grimaces in the face of the brilliant ingots, the structure of the machines—each detail was recorded. This drawing is for the central figure who manipulates the huge pair of tongs. The white-hot ingot with which he is grappling casts an almost demonic light across his face, dramatizing the physical strain of his work. Drawing with his left hand and using a large carpenter's pencil, Menzel has recorded the image with a directness and strength appropriate to his subject.

When the *Iron Rolling Mill* was exhibited in the *Exposition universelle de 1878* (as *l'Usine*), it was the occasion for extraordinary comment among the artists working in Paris at that time (Louis Gonse, "Exposition d'Adolphe Menzel à Paris," *Gazette des Beaux-Arts*, 2^e per., XXXI, 1885, p. 520). Later, in 1885, it was shown there once again (as *La Forge*), together with studies such as this drawing, in the *Exposition Menzel*. It is not unlikely that Degas added the study to his collection during this period. The intensity of the characterization as well as the theatrical quality of the light would undoubtedly have been of special interest to him.

PROVENANCE: Edgar Degas (Sale, Paris, Georges Petit Gallery, 26-27 March 1918,

no. 230); Faerber and Maison, Ltd., London, to David Daniels, February, 1967.



42 MARIANO FORTUNY Y CARBÓ

Réus (Tarragona), 1838—Rome, 1874

Seated Lady

ca. 1872

Watercolor over pencil on cream wove paper. $15\frac{3}{4} \times 12\frac{1}{2}$ in. (400 x 317 mm.)

Red stamp of the Fortuny Sale at lower left (Lugt 943).

Born of humble parents in a small Spanish town, Fortuny had a brief but brilliant existence. In his thirty-six years, he studied in Barcelona, won a Rome fellowship where he remained until 1869 when he moved to Paris for a year. There he became a friend of Meissonier, Régnault and many literary figures as well. In 1867, he had married in Madrid the daughter of Federico de Madrazo, President of the Madrid Academy of Painting.

It has been suggested that Cecilia Madrazo is the subject of this watercolor of a young woman dreaming over a small half-open book which she holds loosely in her hands. It is more than possible, for the flower-embroidered green silk *robe de style* which she wears is the kind of dress in which the artist represented his wife more than once, and the background hanging is not unlike the hangings shown in photographs of his Roman studio (J. Ciervo, *El Arte y el Vivir de Fortuny*, Barcelona, n.d., pl. 1-9). That studio, which he rented early, was in the Palace of Pope Julius, and was a veritable museum of textiles, ceramics, armor and furniture. One photograph of the studio shows his wife seated in a somewhat similar position, lost in reverie. There are many contemporary references to Fortuny's brilliant watercolors. He had mastered the medium by 1865 and continued to work at it regularly, often in the evening, after working in oil during the day. Régnault referred to the watercolors in ecstatic terms (Davillier, *Fortuny*, Paris, 1875, p. 47), and Theophile Gautier spoke of them in glowing terms. Baron Davillier records, under watercolors, a *Portrait of Mme. Fortuny* which he dates 1874 (*op. cit.*), but he gives neither measurements nor description, so the entry remains vague.

PROVENANCE: Atelier de Fortuny (Sale, Paris, Hôtel Drôuôt, 26-30 April 1875, p. 54, no. 142); Shepard Gallery, New York, to David Daniels, December, 1966.



43 JEAN LÉON GÉROME

Vesoul, 1824—Paris, 1904

Caesar Assassinated

ca. 1869

Pen and black ink on thin white wove paper, now slightly discolored, which has been affixed to a heavier sheet of white wove paper. Gérôme applied two small patches to the drapery at the left of Caesar's head, presumably in an effort to correct the crosshatching in those areas. $5\frac{1}{16}$ x 12 in. (147 x 305 mm.)

Signed at the lower right: *JL Gerome*

The drawing is a preparatory study for an etching of the same subject, one of four prints made by Gérôme (Henri Beraldi, *Les Graveurs du XIX^e siècle*, Paris, 1888, VII, p. 103, no. 3). In the Salon of 1859, Gérôme had exhibited his painting *Caesar Dead*, a melodramatic canvas over ten feet in length in which the great Roman sprawls on the floor of the Senate beneath a statue of Pompey. The painting became an immediate *cause célèbre*. Unfavorable critics alluded to the dominant mass of the emperor's toga by dubbing the painting "laundry day." Baudelaire, on the other hand, insisted, "this manner of treating the subject cannot be too highly praised. The effect is truly grand. This terrible resumé suffices." (F. F. Herring, *The Life and Works of Jean Léon Gérôme*, New York, 1892, p. 83). Later, in the Salon of 1867 and in the Paris Exposition of 1871, a smaller canvas depicting the entire scene in the Curia was exhibited. Both paintings entered American collections. The prone Caesar is in the Corcoran Gallery, Washington; the genre scene, formerly in the Astor Collection, New York, is now in the Walters Art Gallery. Both were recently discussed in relation to Manet (G. M. Ackerman, "Gérôme and Manet," *Gazette des Beaux-Arts*, t. LXX [September], 1967, pp. 163-76).

The etching is smaller than the drawing (110 x 190 mm.) and more explicit in its dramatic detail. For example, a pool of blood lies to the right of Caesar's head, and the setting has been indicated. In other respects, however, the images are identical. The etching appeared in a volume entitled *Sonnets et Eaux-forts*, edited by Philippe Burty and published in Paris in 1869 (Gerald M. Ackerman, "Gérôme and Manet," *Gazette des Beaux-Arts*, LXX, [September], 1967, p. 174, f.n. 5).

PROVENANCE: The Drawing Shop to David Daniels, May, 1962.

BIBLIOGRAPHY: Edward Strahan (pseudonym for Earl Shinn), *The Art Treasures*

of America, Philadelphia, n.d., reprod. p. 12.

EXHIBITIONS: New York, The Drawing Shop, 1960, *The Non-Dissenters, David through Puyis de Chavannes*, no. 32, reprod.



Paris, 1832—Paris, 1883

At the Theatre

ca. 1875

Soft pencil with additions in a harder pencil (perhaps for transfer) on cream-colored modern laid paper. $7\frac{1}{4} \times 10\frac{3}{4}$ in. (185 x 27.2 mm.) The pressure of Manet's pencil, drawing on top of a blackened surface, was such that part of the design has been transferred in reverse on the verso.

Signed in soft pencil at the lower right: *E. Manet*

Inscribed in soft pencil on the verso: 4

In April, 1880, an exhibition of Manet's work opened at *La Vie Moderne*, on the Boulevard des Italiens. Manet illustrated his catalogue with two prints, one reinterpreting the major part of this composition. In the reinterpretation, the woman seated at the far right and several of the figures glimpsed in the background of this drawing are omitted; the man at the left and the three women behind him, however, correspond precisely to the Daniels drawing. The extraordinary economy of the drawing, the telling silhouettes, the sense of spontaneous energy conveyed by both the subject and Manet's handling of his pencil epitomize his very personal impressionist vision. It was natural that the weekly periodical *La Vie Moderne*, as well as Bazire, should have chosen to reproduce the print (see below).

The print establishes a date before which the drawing must have been made. Sketches such as this and the wash drawings or prints associated with them are independent works of art, frequently executed at different times (Alain de Leiris, *The Drawings of Edouard Manet, A Factual and Stylistic Evaluation*, Harvard University, unpublished thesis, 1957). *At the Theatre* may have been drawn as early as the mid-seventies.

A drawing which corresponds to this one in title, medium size and signature was no. 229 in the sale of Degas' collection (Paris, Georges Petit Gallery, 26-27 March 1918, p. 94).

PROVENANCE: Franz Koenigs, Haarlem; E. Saher; Este Gallery, New York, to David Daniels, January, 1952.

BIBLIOGRAPHY: Gustave Goetschy, "Exposition Manet," *La Vie Moderne*, II, no. 16 (17 April) 1880, reprod. in part on p. 247; Edmond Bazire, *Manet*, Paris, 1884, reprod. in part on p. 93; A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, p. 376; Ira Moskowitz, ed., *Great Drawings of All Time*, New York, III, *French Drawings* by Agnes Mongan, no. 795,

reprod.; Alain W. de Leiris, *The Drawings of Edouard Manet*, Berkeley, to be published in 1968, no. 485.

EXHIBITIONS: New York, Este Gallery, 1953, *French Drawings and Watercolors*, no. 43; Minneapolis, 1960, no. 38; Palm Beach, 1961, no. 50; Baltimore, 1962, no. 14; Philadelphia, Philadelphia Museum of Art; and Chicago, The Art Institute of Chicago, 1966-67, *Edouard Manet*, pp. 185-86, no. 175, reprod. p. 186.



45 EDGAR DEGAS

Paris, 1834–Paris, 1917

Standing Nude Youth

ca. 1856-58

Pencil on greenish-gray wove paper. 12 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (307 x 225 mm.)

Signed in pencil at the lower right and dated: *Rome 1856*. The original signature was lightly erased and the red stamp of the Degas sales (Lugt 658) placed over it. The red stamp of the Degas Atelier (Lugt 657) is on the verso.

Inscribed in blue crayon on verso: *Pb 1878*

In addition to the central figure, slight sketches of two heads and a torso can be discerned at the right. Their relation to the main figure is tenuous at best.

The youth stands in the pose of the *Athlete Scraping Himself* (the *Apoxyomenos*) by Lysippos, well known through a copy in the Vatican Museum. Another drawing formerly in Degas' studio (Fourth Sale, no. 97 f.) seems to have been made after the same model, this time standing in a pose reminiscent of the *Spear Bearer* of Polykleitos. It is interesting to see the young Degas, in keeping with a venerable tradition, studying the living model in the pose of a known classical figure, a procedure regularly followed by the man he revered, Ingres. Degas' figure is, however, both more somber and detailed and less idealized and linear than a comparable figure study by Ingres would have been.

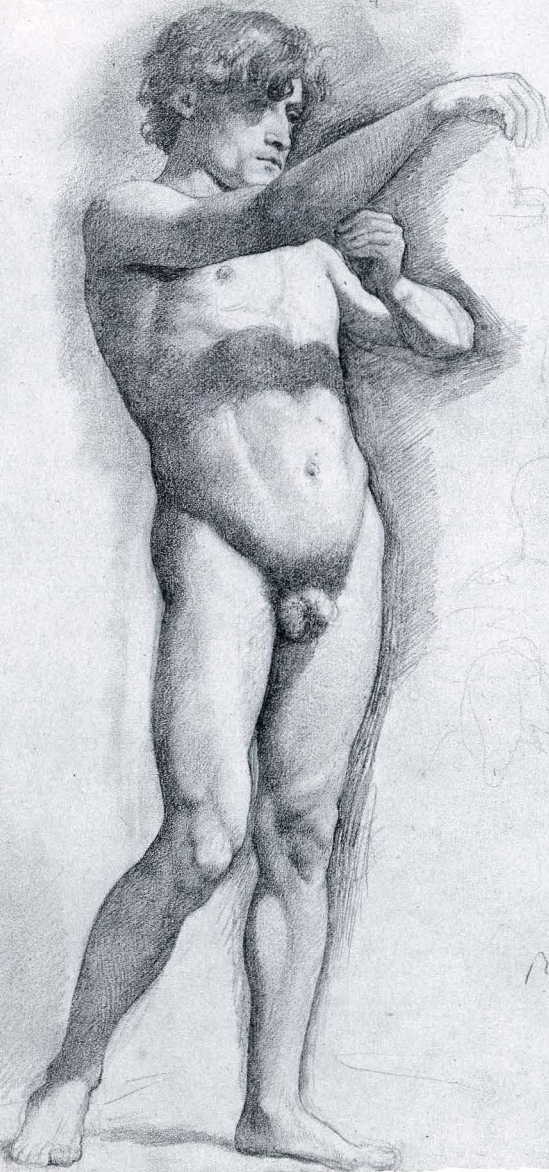
Degas spent the winters of 1856-57 and 1857-58 in Rome. It has been suggested that during this period he may have worked after the model at the French Academy (Phoebe Pool, "Degas and Moreau," *Burlington Magazine*, cv, no. 728, [June] 1963, p. 254). Theodore Reff has noted that the dates on these early studies of the nude were probably added later by Degas. Although they may not be precise, he does agree that the group was drawn in Rome between October, 1856, and spring of 1858.

PROVENANCE: Degas Atelier (Fourth Sale, Paris, Georges Petit Gallery, 2-4 July 1919, p. 103, no. 108a, *reprod.*); Cottevielle; Walter Goetz to David Daniels, June, 1965.

BIBLIOGRAPHY: Theodore Reff, "New Light on Degas's Copies," *Burlington Magazine*,

CVI, no. 735, (June) 1964, p. 251, f.n. 18.

EXHIBITIONS: St. Louis, City Art Museum, and Philadelphia, Philadelphia Museum of Art, 1967, *Drawings by Degas*, p. 28, no. 7, *reprod.* p. 30.



Rome 1856

Segna

46 EDGAR DEGAS

Paris, 1834–Paris, 1917

Study of Trees and Foliage

1857

Black crayon on pale gray-brown wove paper. $11\frac{5}{16} \times 17\frac{1}{16}$ in. (287 x 433 mm.) At one time the drawing was folded in the center.

Red stamp of the Degas Atelier at the lower right (Lugt 657).

The drawing is one of the few crayon landscape studies by Degas. Another study of trees in crayon on a dark paper, comparable in scale (300 x 180 mm.) and style, was no. 71b in the Fourth Sale (Paris, Georges Petit Gallery, 2-4 July 1919, p. 67, reprod.). That drawing was inscribed by the artist "Tivoli, 1857," a notation which allows us to suggest a possible date for this page.

One remembers the studies of trees and landscapes made in that same region thirty years before by Corot and wonders if Degas could have known them. His interpretation, however, reveals the difference in their temperaments and their view of nature. Degas patterns an arc across the surface of the page, stylizing the areas of interpenetrating light and shade in a manner which anticipates his later fan designs.

PROVENANCE: Degas' studio (but not in the sales); James Lord to David Daniels, ca. 1964.



47 EDGAR DEGAS

Paris, 1834–Paris, 1917

*Young Trumpeter and Bust-length Figure,
Studies for "Jephthah's Daughter"*

ca. 1860

Pencil on white laid paper. 13 x 8 $\frac{1}{16}$ in. (330 x 207 mm.)

Watermark: Bouchet (in cursive script).

The page has been bleached.

Red stamp of Degas sales at the lower left (Lugt 658).

Although Degas' *Daughter of Jephthah* is not securely dated, it is believed that he began work on the canvas, the largest composition of his career, about 1860. He had chosen the dramatic biblical subject of the Gileadite leader's return in triumph from battle. Jephthah had sworn to sacrifice as a thanksgiving offering the first person he should meet on the way. To his horror, his daughter came forth with attendants to greet him.

Many figure studies preceded the painting, which remained in Degas' studio until his death. Today it is in the Smith College Museum of Art. Several sketchbooks containing studies are in the *Bibliothèque Nationale*; separate pages are scattered in many collections, both public and private. This drawing is a study for the youth at the upper left corner of the composition, the leader of a choir of trumpeters celebrating Jephthah's triumph. Although the mouthpiece of the trumpet is not drawn, the boy's cheeks are puffed with blowing and he is placed at a difficult angle. The young artist is grappling not only with problems of foreshortening but also with a desire to seize an expressive gesture, again a forecast of what was to be one of his outstanding traits. The figure behind the trumpeter may be an early idea for the soldier who leads Jephthah's horse.

PROVENANCE: Degas Atelier (Fourth Sale, Paris, Georges Petit Gallery, 2-4 July 1919, p. 118, no. 124c, *reprod.*); Charles E. Slatkin Galleries, New York, to David Daniels, January, 1956.

EXHIBITIONS: Bern, Art Museum, 1951, *Exposition Degas*, no. 160; Amsterdam, Stedelijk Museum, 1952, *Exposition Degas*, no. 90; Minneapolis, 1960, no. 13.



Regas

Paris, 1834—Paris, 1917

Study of Mlle Eugénie Fiocre

ca. 1867

Pencil on thin pink wove paper, now faded to tan except along its edges. The sheet has been affixed to a heavy white mount. $17\frac{3}{4} \times 11$ in. (451 x 280 mm.)

Red stamp of the Degas sales (Lugt 658) at the lower left. The stamp of the Degas Atelier (Lugt 657), printed on the verso, is still faintly visible at the upper right. A characteristic inventory number, written in blue crayon on the verso, can be seen at the lower right.

The drawing is a study for Degas' second painting of a theatrical subject, *Mlle Fiocre in the Ballet "La Source,"* a painting now in the Brooklyn Museum. The ballet, with music by Delibes and Minkus and book by Nuitter and Saint-Léon, was first produced at the Opéra on 12 November 1866. Curiously the staging received far more enthusiastic attention than the dancing. For example, in the scene which Degas chose to represent, Nouredda, danced by Mlle Fiocre, was seated with her attendants beside a stream of actual water with a real horse standing at her side. First in the multitude of ballerinas to be painted by Degas, she is utterly immobile, her head resting reflectively on the palm of her hand, every muscle in her body relaxed.

Other studies for the figure of Mlle Fiocre have been published by Lemoisne: an oil sketch of a nude studio model in the pose of this drawing (Lemoisne, no. 148), an oil sketch in which the figure wears Nouredda's costume and is seated in a slightly different position (Lemoisne, no. 147); and a pastel (Lemoisne, no. 149). A comparison between the drawing and the terra-cotta bust of Mlle Fiocre by Carpeaux, now in the Louvre, confirms the identification of this sheet as a life study, as precise as it is economical in its characterization of the dancer.

PROVENANCE: Degas Atelier (Fourth Sale, Paris, Georges Petit Gallery, 2-4 July 1919, p. 102, no. 107b, reprod.); Charles E. Slatkin Galleries, New York, to David Daniels, ca. 1958.

EXHIBITIONS: New York, 1958, no. 11, reprod. pl. VI; New York, Wildenstein, 1960, *Degas*, no. 80; Minneapolis, 1960, no. 17; Baltimore, 1962, no. 57.



Begna

49 EDGAR DEGAS

Paris, 1834–Paris, 1917

Villers-sur-Mer

ca. 1869-70

Pastel on tan wove paper. $12\frac{3}{4} \times 18\frac{7}{8}$ in. (323 x 479 mm.)

Red stamp of Degas sales at the lower left (Lugt 658).

Comparison with *Villers-sur-Mer*, a landscape painted by Caillebotte in 1880, enables us to identify this luminous panorama. The small resort faces the sea a few miles to the west of Trouville where we know Degas passed some time in 1869-70. In 1899, Baedeker wrote, "The environs are undulating . . . the shingly beach . . . is very extensive and flanked by tasteful villas." The villas are more numerous and more obtrusive in the Caillebotte painting of 1880 than in the Degas pastel.

Using his pastel very lightly and in muted harmonies, and taking maximum advantage of the warm tone of the tan paper, Degas has suggested the undulating hills, the low movement of a summer sea and the mistiness of the coastal air. Lemoisne believed that studies such as this were done from memory, with the essentials of structure and tone firmly fixed in the artist's inner eye, but it seems that some at least (see no. 50) were done on the spot.

PROVENANCE: Degas Atelier (Fourth Sale, Paris, Georges Petit Gallery, 2-4 July 1919, no. 60a, reprod. p. 54); Nunès and Fiquet Collection, Paris; Charles E. Slatkin Galleries, New York, to David Daniels, November, 1956.

BIBLIOGRAPHY: Lemoisne, I, p. 61, II, p. 120, no. 252, reprod. p. 121; Ira Moskowitz,

ed., *Great Drawings of All Time*, New York, 1962, III, French Drawings by Agnes Mongan, no. 779, reprod.

EXHIBITIONS: Newark, The Newark Art Museum, 1961, *Nineteenth Century Master Drawings*, no. 40, reprod.; New York, 1958, no. 7, reprod. pl. III.



Paris, 1834–Paris, 1917

Beach at Low Tide

1869-70

Pastel on tan wove paper. $8\frac{7}{8} \times 12\frac{3}{8}$ in. (224 x 314 mm.)

The little holes made by the thumbtacks which held that page to the drawing board are visible in all four corners.

Inscribed on the verso in pencil in Degas' own hand: *les mamelons des grands nuages gris vert sont | dessinés les unes sur les autres et s'élèvent sur le clair | beaucoup plus nettement | la ligne de la mer plus nette et le ton plus argent vert* (The round curves of the large gray-green clouds are formed one over the other and rise up much more distinctly over the light. The line of the sea is sharper and the tone is more silvery green).

Red stamp of the Degas sales (Lugt 658) at the lower left, recto. The red stamp of the Degas Atelier (Lugt 657) at the lower left, verso.

Inscribed on the reverse in blue crayon: *Pb 2075*.

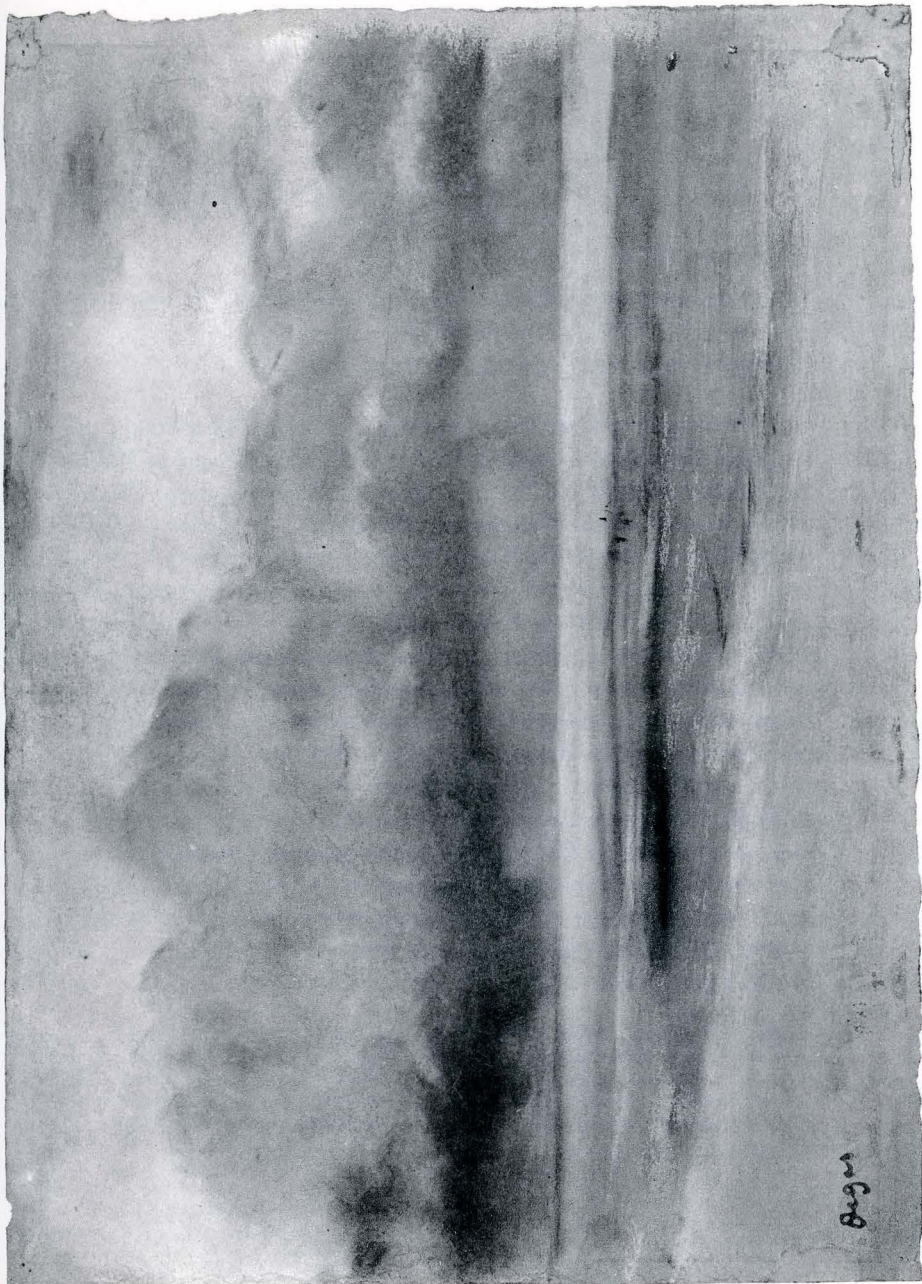
Here, as in the preceding landscape, the artist has made maximum use of the tone of the paper. A touch of blue in the lower foreground indicates a shallow pool left by the receding tide. The paler blue sea has withdrawn beyond a broad stretch of pinkish sand. Low, gray, heavy clouds hover over the beach; above them a blue sky is dotted with white summer clouds. Along the horizon at the far left, a warm rose tone suggests the approaching sunset.

On a small scale Degas has created a scene of great breadth and depth, subtly orchestrating his limited color harmonies. His own notations on the verso with their emphasis on clarity and color are particularly interesting, given the complete lack of any clear contours in the scene depicted. They also make one question Lemoisne's statement that all the landscapes in the series to which this belongs were made in the studio, *not en plein air*.

PROVENANCE: Degas Atelier (Fourth Sale, Paris, Georges Petit Gallery, 2-4 July 1919, p. 35, no. 35a, reprod.); Nunès and Fiquet Collection, Paris; acquired by David Daniels through Richard Davis, ca. 1956.

EXHIBITIONS: New York, 1958, no. 6; Minneapolis, 1960, no. 15; Palm Beach, 1961, no. 24; Ann Arbor, University of Michigan Museum of Art, 1962, *A Generation of Draughtsmen*, no. 51, reprod. pl. IIIa.

BIBLIOGRAPHY: Lemoisne, II, p. 116, no. 234, reprod. p. 117.



8
in 6/8

51 EDGAR DEGAS

Paris, 1834–Paris, 1917

A Dancer Posing

ca. 1874

Charcoal heightened with white chalk on green-gray, modern laid paper, squared for transfer. 18 $\frac{1}{8}$ x 12 in. (461 x 305 mm.)

Watermark: MICHALLET.

Red stamp of the Degas sales at lower left, recto (Lugt 658); red stamp of the atelier at lower right, verso (Lugt 657).

Inscribed in blue crayon on the verso: *Pb669/2303*

The drawing is a study for a painting now in the Hermitage, the only Degas in that museum (reprod. Charles Sterling, *Musée de l'Hermitage, La Peinture française de Poussin à nos jours*, Paris, 1957, p. 88, pl. 66). Degas himself entitled the painting *La danseuse posant chez un photographe* when it was shown in the Fourth Impressionist Exhibition in 1879. Five years earlier in the Tenth Exhibition of the Society of French Artists in London, it bore a title which apparently did not refer to the photographer's studio (Pickvance, see below, p. 264). A certain ambiguity regarding the original identification of the setting therefore exists. If it is a photographer's studio which is represented, the scene documents Degas' interest in photography as already in existence somewhat earlier than has been thought.

The artist must have stood as close to the dancer when he made this eloquent drawing as the pier glass in which her image was reflected: we look up as she slowly lifts her arms in the graceful gesture *en couronne*, her eyes closed and a trance-like expression on her face; and we look down at her left foot forced on the *pointe en quatrième devant* (for identification of pose, Browse, see below, p. 353). Around her flickers a radiant light in which she moves.

PROVENANCE: Degas Atelier (Third Sale, Paris, Georges Petit Gallery, 7-9 April 1919, p. 241, no. 338b, reprod.); Dr. Viau; Charles E. Slatkin Galleries, New York, to David Daniels, May, 1960.

BIBLIOGRAPHY: Lemoisne, II, p. 246, cited under no. 447; Lillian Browse, *Degas Dancers*, London, [1949], p. 352, no. 42, reprod. pl. 42; Ronald Pickvance, "Degas Dancers: 1872-6," *Burlington Magazine*, CV, no. 723, (June) 1963, pp. 264-65, f.n. 74, reprod. p. 261, fig. 19.

EXHIBITIONS: Paris, Georges Petit Galleries, 1924, *Exposition Degas*, p. 63, no. 112; New York, Charles E. Slatkin Galleries, [1960], *Renoir, Degas, Sculptures and Drawings*, pl. 11; Minneapolis, 1960, no. 11, reprod.; Newark, The Newark Museum, 1961, *Nineteenth Century Master Drawings*, no. 42, reprod.; Ann Arbor, University of Michigan Museum of Art, 1962, *A Generation of Draughtsmen*, no. 53, reprod. pl. Vb.



Begin

52 EDGAR DEGAS

Paris, 1834–Paris, 1917

Portrait of a Man

ca. 1875

Oil paint on heavy brown wove paper which has been treated with oil or a resinous substance. $12\frac{1}{8} \times 8\frac{5}{8}$ in. (307 x 220 mm.)

Red stamp of the Degas sales at the lower left (Lugt 658).

The informal, seemingly unfinished quality of this portrait was deliberately sought by Degas. The structure of the head, the articulation of an ear or of an eye within its socket, the relationship between the moustache and the upper lip—each of these elements was registered and then, as it were, “thrown away.” A bold shadow has been cast across half of the sitter’s right eye, while a gray wash minimizes the detail on the other side. As Daniel Rich has observed, Degas disliked shiny pigments. He therefore tended to soak the oil out of his paints, preferring to apply his pigment in relatively thin, *matte* washes (Daniel C. Rich, *Degas*, New York, 1952, p. 18). In a sketch such as the *Head of a Man*, this flat effect tends even further toward a muting of aggressive physical details. Instead the subject is presented with an extraordinary freshness, a brilliantly calculated simplicity that summarizes in an almost epigrammatic form Degas’ penetrating analysis of the sitter.

The identity of the gentleman is uncertain. When Madame Rouart was shown a photograph of the sketch and asked if it might be her father, Eugène Manet, she replied, “Je crois que oui.” There are, in fact, similarities between Eugène, whom Degas painted in 1874, at the time of his engagement to Berthe Morisot (Lemoisne, no. 339), and this sketch. The sitter also recalls, however, the portrait of Degas’ friend the artist Emile Lévy (Lemoisne, no. 135). It is hoped that more conclusive evidence may come to light in the near future.

PROVENANCE: Degas Atelier (Third Sale, Paris, Georges Petit Gallery, 7-9 April 1919, p. 135, no. 155-2, reprod.); Buhler Collection, Paris; Otto Gerson, New York, to David Daniels, February, 1956.

BIBLIOGRAPHY: Lemoisne, II, p. 68, no. 136, reprod. p. 69.

EXHIBITIONS: Minneapolis, 1960, no. 22; Baltimore, 1962, p. 53, no. 35, reprod. p. 47; Waterville, Colby College Art Museum, and Williamstown, Williams College Museum of Art, 1966, *Art in the Making*, unnumbered reprod.



Paris, 1834–Paris, 1917

The Dancing Master Perrot

ca. 1875

Black and brown chalk on cream-colored modern laid paper. 19½ x 13⅞ in. (495 x 332 mm.)

Watermark: MICHALLET.

Inscribed in black chalk in Degas' own hand: *le danseur Perrot*

Red stamp of the Degas sales at the lower left (Lugt 658).

Jules Perrot (Lyons, 1810–Paris, 1892). He made his reputation as a dancer in Paris where he was at one time a partner of the noted ballerina Taglioni. He was the lover and became the husband of another great figure in the history of the dance, Carlotta Grisi. A choreographer as well as a dancer, in 1848 he was invited to St. Petersburg where he remained until 1859. Upon his return to Paris, he retired but conducted occasional classes, one of which was represented by Degas in *La Classe de danse de Monsieur Perrot* (now in the Louvre, Lemoisne 341, and a second version in the Metropolitan Museum, Lemoisne 397). He directs his class in the well-known drawing *à l'essence* in the collection of Henry P. McIlhenny, Philadelphia, signed and dated 1875. The Daniels drawing and a pastel which shows him half-length, seated, and with his hands folded (Third Sale, no. 67, and no. 72 of the 1967 Degas Exhibition, cited below) are studies for a painted portrait (Collection of Mrs. Theodore Tarson, oil on panel, 13¾ x 10¼ inches, thus corresponding in scale to the Daniels drawing). In each characterization, the figure and features are unmistakably those of Perrot, but each version exhibits a different facet of his personality. Authoritative as he supervises his class, dreamily withdrawn and sad in the pastel, he is questioning and sober in the Daniels drawing, his pose suggesting that power still resides in his diminishing yet solid physical form.

PROVENANCE: Degas Atelier (Third Sale, Paris, Georges Petit Gallery, 7-9 April 1919, p. 137, no. 157-3, *reprod.*); Jon Nicholas Streep, New York, to David Daniels, 1958.

BIBLIOGRAPHY: Lemoisne, II, p. 194, cited under no. 366; Lillian Browse, *Degas Dancers*, London, 1949, p. 54, and cited under no. 24, p. 344; Jean S. Boggs, *Portraits by Degas*, Berkeley and Los Angeles, 1962, p. 127; Jean S. Boggs, *Drawings*

by Degas, St. Louis, 1966, Catalogue of an exhibition, p. 118, cited erroneously as no. 157-1 of Third Sale.

EXHIBITIONS: New York, 1958, no. 34, *reprod.* pl. XXIX; New York, Wildenstein, 1960, *Degas*, no. 89; Minneapolis, 1960, no. 21; Baltimore, Baltimore Museum of Art, *Paintings, Drawings and Graphic Works by Manet, Degas, Berthe Morisot and Mary Cassatt*, 1962, no. 61.

Le danseur Perrot



Beggs

54 EDGAR DEGAS

Paris, 1834–Paris, 1917

Violinist, A Study for "The Rehearsal" (Frick Collection)

ca. 1879

Charcoal heightened with white chalk on grey modern laid paper. $9\frac{3}{8} \times 12\frac{1}{16}$ in. (238 x 305 mm.)

Red stamp of the Degas sales at the lower left, recto (Lugt 658). Red stamp of the Degas Atelier at the lower right, verso (Lugt 657).

Inscribed on verso in blue crayon: *Pb 665/2294*

There are a number of preparatory studies for the violinist in the foreground of Degas' painting *The Rehearsal*, shown at the Fourth Impressionist Exhibition of 1879 and now in the Frick Collection, New York. Peter Wick, when he published a related drawing in the collection of the Museum of Fine Arts, Boston, summarized the probable chronology of the various studies (see below). In the painting, Degas used the features of an old, bearded model who appears in both the drawing in the Boston Museum and in another study at the Clark Institute, Williamstown. The position and character of the hands were, however, established in this drawing, one in which we almost hear the music to which the violinist himself listens with an intensity akin to the moving *Degas' Father Listening to the Guitarist Pagnans*, Museum of Fine Arts, Boston. The hands are not only explicitly accurate, but in spite of their awkwardness, that of a common fiddler, they have an inherent grace of movement in harmony with the whole.

PROVENANCE: Degas Atelier (Third Sale, Paris, Georges Petit Gallery, 7-9 April 1919, p. 144, no. 164², *reprod.*); Charles E. Slatkin Galleries, New York, to David Daniels, February, 1959.

BIBLIOGRAPHY: *The Frick Collection, An Illustrated Catalogue of the Works of Art in the Collection of Henry Clay Frick*, Pittsburgh, 1949, "The French Pictures" by Agnes Mongan, pp. 178-79, cited under "The Rehearsal"; Lemoisne, II, cited under no. 537, p. 304; Lillian Browse, *Degas Dancers*, London, 1949, pp. 348-49,

no. 35a, *reprod. fig. 35a*; Peter A. Wick, "Degas' Violinist," *Bulletin of the Museum of Fine Arts, Boston*, LVII, no. 310 (1959), pp. 97, 99, *reprod. fig. 9*, p. 99; E. Haverkamp-Begemann, S. D. Lawder and C. W. Talbot, Jr., *Drawings from the Clark Art Institute*, New Haven, 1964, cited under no. 162, p. 84, *reprod. fig. 67*, p. 83.

EXHIBITIONS: New York, 1958, no. 25, *reprod. pl. XIX*; New York, 1959, no. 98, *reprod. pl. 98*; Minneapolis, 1960, no. 12; Baltimore, 1962, no. 62.



55 EDGAR DEGAS

Paris, 1834—Paris, 1917

Dancer

ca. 1880

Charcoal and pastel on rose laid paper which has been affixed to cardboard. 16 $\frac{5}{16}$ x 11 $\frac{1}{2}$ in. (415 x 290 mm.)

Signed in charcoal at the lower left: *Degas*

This drawing has traditionally been identified as a preparatory study for the dancer at the upper right in the *Harlequin* (Lemoisne, III, p. 604, no. 1032 bis), Manigot Collection, Paris. In fact, however, the latter bends forward in a curtsy, lifting the hem of her *tutu* with her fingertips, pointing her right foot ahead of the left, and turning her head to the right. Her animated pose is therefore very different from the precise equilibrium of the ballerina in the Daniels drawing. The slight tilt of her head, the curve of her left arm, the angle of her right knee—each element is measured in terms of the disciplined vertical axis established by her spine and right leg. It is the careful, self-conscious pose of a dancer in the exercise hall, not of a figure on stage in the midst of an actual scene. In this respect, it is closer to the dancers who assume this pose in the background of both the *Dancers Mounting a Staircase*, Camondo Bequest, Louvre (Lemoisne, III, p. 522, no. 894) and the *Dancers in the Foyer*, Havermeyer Bequest, Metropolitan Museum of Art (Lemoisne, III, p. 528, no. 905).

Pentimenti in the drawing show how Degas has changed the position of each limb in an effort to seize the exact gesture. The poise of the body is firmly established, but the foreshortening of the right arm has still eluded him.

PROVENANCE: Ambroise Vollard, Paris; Emmerich Gallery, New York, to David Daniels, January, 1951.

EXHIBITIONS: New York, 1958, no. 35, reprod. back cover; Minneapolis, 1960, no.

20; New York, Finch College, 1962, *French Masters of the Nineteenth and Twentieth Century*, no. 11, reprod. on cover.



Paris, 1834—Paris, 1917

The Bath

ca. 1890-1900

Counterproof of a pastel with additional accents in pastel on heavy white wove paper. 19 x 16 in. (482 x 405 mm.)

Black stamp of the Degas sales at the lower left (Lugt 658).

The drawing is one of four versions of the same composition, a pastel in which the bather faces to the right (Marseille Collection, Paris) and three counterproofs which Degas pulled from the pastel and reworked with additional touches of chalk (see Lemoisne, III, nos. 1310, bis, ter and quarter, reprod. pp. 763 and 765). Within the series we can trace the development of Degas' conception much as one follows the evolution of an etcher's design in the various states of a print.

For example, in this pastel Degas has made various changes which enlarge our sense of the space in which the bather moves. He has heightened the composition by extending the pattern of the drapery and the towel above the figure and by emphasizing the vertical silhouette of the tub. He has enhanced the effect of depth and the play of light by moving the shadow cast by the bather's right leg away from the leg itself, thus creating a space around it. His subtle adjustments of color and value relationships have, in fact, turned to his own advantage the losses which are inevitably associated with the process of making a counterproof. By emphasizing a vibrant, pervasive sense of light, Degas has transformed his image into a poetic, almost dream-like evocation of the figure. The apparent distortion of the figure is in fact an accurate rendering of a difficult pose.

PROVENANCE: Degas Atelier (Fourth Sale, Paris, Georges Petit Gallery, 2-4 July 1919, no. 314, reprod. p. 268); Ernest Rouart; Mme. E. Rouart; Charles E. Slatkin Galleries, New York, to David Daniels, March, 1960.

BIBLIOGRAPHY: Lemoisne, III, no. 1310 ter,

reprod. erroneously on p. 765 as no. 1310 quarter.

EXHIBITIONS: New York, Charles E. Slatkin Galleries, 1960, *Renoir, Degas, Sculptures and Drawings*, reprod. pl. 13; New York, Wildenstein, 1960, *Degas*, no. 101; Minneapolis, 1960, no. 19.



Dag 1

57 EDGAR DEGAS

Paris, 1834—Paris, 1917

Seated Bather Drying her Neck

ca. 1890-1900

Pastel, predominantly in tones of red-orange, gold, pink and pale green, on tan wove paper which has been affixed to a heavy sheet of cardboard. A strip approximately $1\frac{5}{8}$ in. wide has been added to the composition at the right. $27\frac{1}{8}$ x $22\frac{7}{8}$ in. (687 x 581 mm.)

Red stamp of the Degas sales (Lugt 658) at the lower left.

The complicated gesture of a bather as she leans slightly forward, sweeping her long hair up off her neck and rubbing the latter with a towel, seems to have fascinated Degas. He has repeated it countless times, usually viewing his model at an angle from the back (compare, for example, Lemoisne nos. 724, 815, 979-81, 1453-58). Among them this drawing achieves a particular splendor in both the monumental presence of the figure and the flame-like color and tapestry texture of the setting.

The motif is typically modest: the upholstered chair with a dressing gown flung over the back, the bathtub, a dresser in the background with a vase placed on the top, a chocolate cup left by a maid in the foreground, a long white fringed towel, and the colorful wallpaper of a Paris boudoir. The intimacy of a simple interior has, however, been transformed completely. The incandescent colors, glowing from within rather than in a light which has been cast upon them, weave the various elements together in an extraordinarily vivid pattern. The breadth and rhythm of Degas' line, characteristic of his late work in its bold simplifications, enlivens the entire surface. The effect is dramatically sculptural in its definition of form and, at the same time, richly decorative in this organization of the two-dimensional design.

PROVENANCE: Degas Atelier (First Sale, Paris, Georges Petit Gallery, 6-8 May 1918, p. 124, no. 232, *reprod.*); Le Garrec, Paris; Anonymous collector (Sale, New York, Parke-Bernet Galleries, 17-18 January 1945, *Modern French Paintings* (Property of J. J. Puritz, New York, and other owners), no. 59, *reprod.* p. 31); Jon Nicholas Streep, New York, to David Daniels, January, 1955.

BIBLIOGRAPHY: Lemoisne, III, p. 680, no. 1172, *reprod.*

EXHIBITIONS: Paris, Mourndian and Vallo-ton Gallery, 1938, *Exposition Degas*, no. 6; New York, Charles E. Slatkin Galleries, 1960, *Renoir, Degas, Sculptures and Drawings*, no. 15; Minneapolis, 1960, no. 18.



Nantes, 1836–Buillon, 1902

The Prodigal Son

ca. 1863

Reddish brown chalk heightened with white gouache on blue wove paper. 10 $\frac{7}{16}$ x 10 in. (268 x 253 mm.)

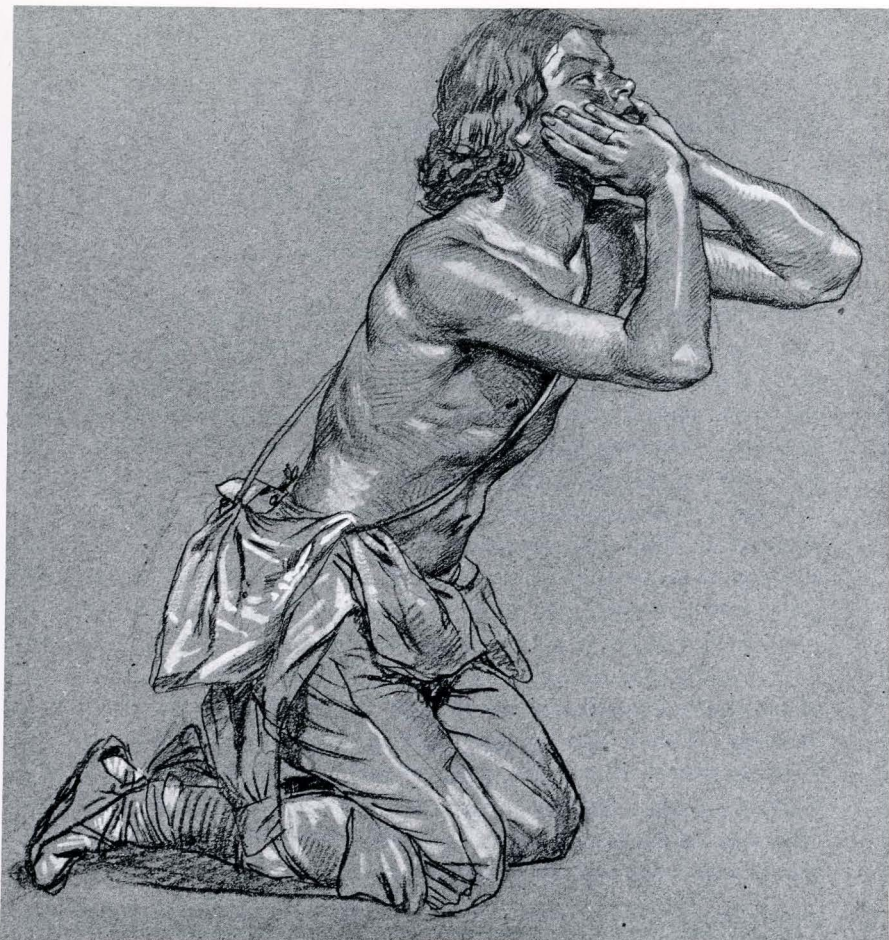
The drawing is a study for Tissot's *Return of the Prodigal Son*, a canvas which was exhibited in the Salon of 1863. The painting is an historical interpretation of the theme, set in the courtyard of a fifteenth-century town house. As servants gather round, and members of his family fill the porch, the boy has dropped to his knees in front of his elderly father who approaches across the pavement with open arms. The son's pose corresponds precisely to this drawing. His expression conveys, however, an anguished mixture of supplication and fear very different from the boredom which we can read in the face of the youth in the drawing. Presumably Tissot's model had propped his elbows on a chair or low table and had knelt patiently in front of the artist, making no effort to enact his role. Rather than inventing an appropriate expression at this stage in the project, Tissot has merely recorded the bemused stare along with the structure of his model's torso and the remnants of his clothes. His method is academic, recalling the working procedures he would have learned when, several years earlier, he had studied with Degas in the studio of Lamothe.

Tissot was to return to this theme twenty-odd years later. In the Triennial National Exhibition of 1883 and the *Exposition Universelle* of 1889, he exhibited four scenes from the story of the Prodigal Son, this time in a modern setting. The series is now in the museum at Nantes.

PROVENANCE: H. Shickman Gallery, New York, to David Daniels, August, 1966.

EXHIBITIONS: Providence, Rhode Island School of Design, Museum of Art, and

Toronto, Art Gallery of Ontario, 1968, *J. J. J. Tissot, A Retrospective Exhibition*, catalogue to be published.



Nantes, 1836–Buillon, 1902

Young Woman in Shooting Costume

ca. 1894-97

Pastel on white modern laid paper affixed to heavy cardboard. 22 x 12 $\frac{5}{8}$ in. (557 x 320 mm.)

Signed at the lower right: *J. James Tissot*

Tissot returned to Paris in 1882, having spent ten years of commercially advantageous exile in London. In the hope of recapturing his former success in the French capital, he undertook a series of fifteen large paintings under the rubric *La Femme à Paris*. Acrobat, artist, spinster, shopgirl, and, of course, “the most beautiful woman in Paris” were the heroines in his pictures when they were exhibited at the Galerie Sedelmeyer in 1885. In the same exhibition he showed a number of works which were independent of the series. They were portraits of women in pastel. Even after he began his religious pictures, he continued to do pastel portraits of this type until the end of his career. *The Young Woman in Shooting Costume* is similar in composition to some of the full-length figures in the *Femme à Paris* series. The costume with its full sleeves is of the middle nineties. The handling of the chalks approximates the smooth, rather waxen quality of Tissot’s paintings. Tissot’s style changed little in the decade after his return to Paris. Neither *La Femme à Paris* nor his portraits such as the *Young Woman in Shooting Costume* had popular success. It was only when Tissot’s religious crisis inspired the three hundred and sixty illustrations to the life of Christ that he again captured the public imagination.

PROVENANCE: James Coats, New York, to David Daniels, January, 1967.

EXHIBITIONS: Providence, Rhode Island School of Design, Museum of Art, and

Toronto, Art Gallery of Ontario, 1968, *J. J. J. Tissot: A Retrospective Exhibition*, catalogue to be published.



60 FRANCESCO PAOLO MICHETTI

Tocco Casauria, 1851—Francavilla al Mare, 1929

Self-Portrait (Scherzo)

1877

Pastel on dark brown wove paper. 18 x 11¼ in. (457 x 284 mm.)

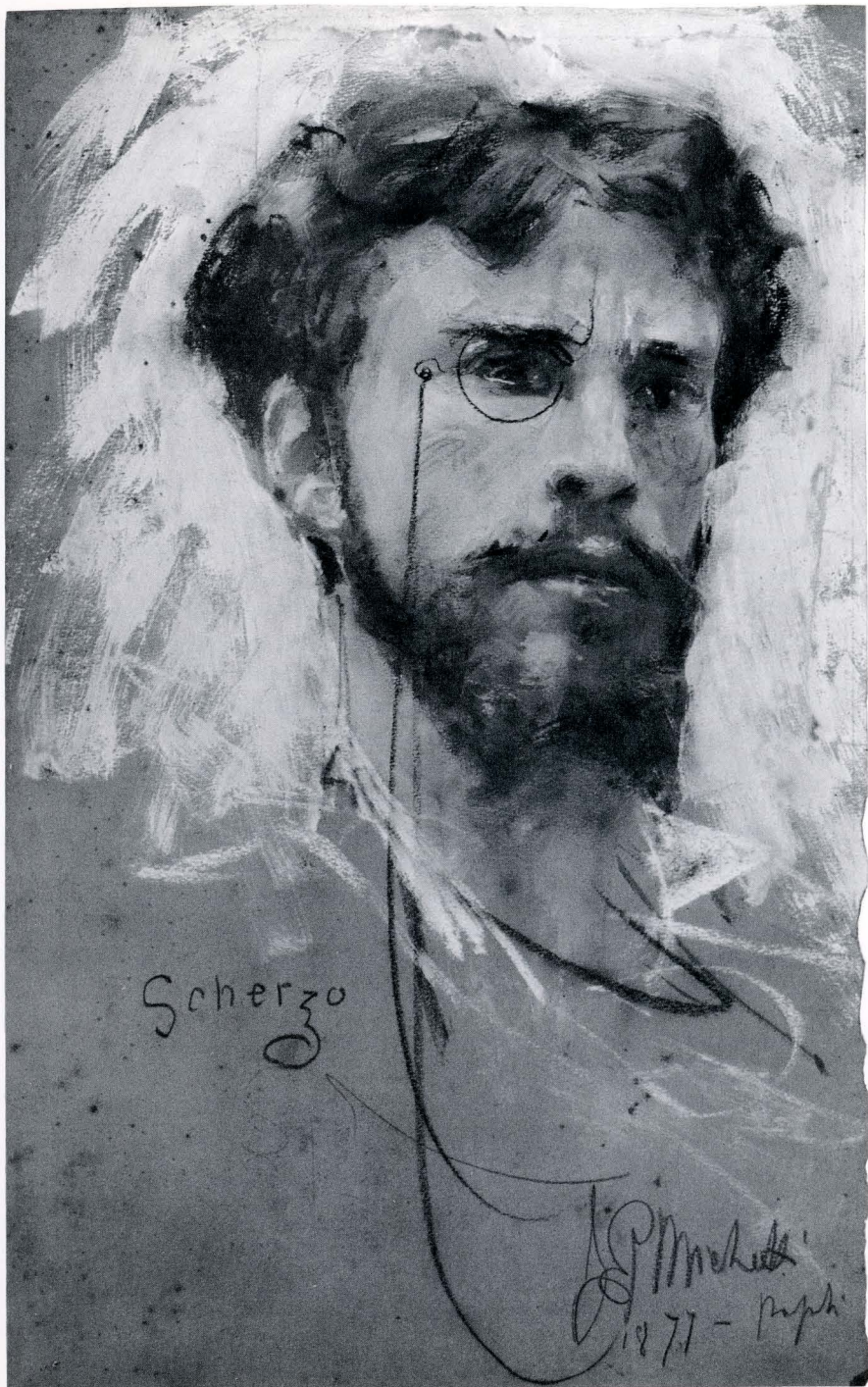
Signed and dated in black chalk at the lower right: *F. P. Michetti | 1877—Napoli*. A brief graphite stroke has been added at the top and another at the bottom of the second numeral, apparently to accentuate the pattern of the inscription.

Inscribed at the left in black chalk: *Scherzo*. A fragment of a drapery study in black and white chalk is still visible on the verso.

In 1871, when he was only twenty, Michetti's precocious talent was immediately noticed by the French dealer Reitlinger. Brought to Naples by the Italian Impressionist de Nittis, the Parisian dealer immediately offered the young man a contract. Michetti, a native of the Abruzzi who had come to Naples to study with Morelli and Dalbuono, accepted with alacrity. Visits to Paris followed, and in 1872 he exhibited in the Salon. It was not until 1877, however, that the young virtuoso was recognized by his own city. The occasion was the exhibition of his first major canvas, the *Procession of the Corpus Domini at Chieti*. Bursting forth in a profusion of colors and picturesque details, the operatic scale captured the imagination of the Neapolitans.

This *Self-Portrait* gives graphic evidence of the qualities in Michetti that appealed to the Neapolitans. The amazing vivacity of touch and the brio of the contrasting colors contribute to the immediacy and vitality of the characterization. The portrait offers a dramatic example of the way in which a gifted hand can transform the vocabulary of one medium, oil paint, into another, pastel. The young artist at twenty-six, the year of his great public acclaim, is in full command of himself and his technique.

PROVENANCE: James Coats, New York, to David Daniels, May, 1964.



Scherzo

J.P. M...
1877 - m...

Zundirt, 1853—Anvers-sur-Oise, 1890

A Yard, the Hague

1882

Pen and dark brown ink over pencil, heightened with white gouache on brown wove paper. 18¼ x 23⅞ in. (464 x 607 mm.)

Signed in brown ink at the lower left: *Vincent del^t*

The drawing represents the little courtyard of the house into which Vincent's mistress Christine (often called Sein) and her mother had moved during the spring of 1882. It is the larger and more elaborate of two studies done by Vincent in May, 1882, working behind the row of tiny gabled cottages (de la Faille, see below, nos. 941 and 942). In April, he had received a second commission from his uncle, the art dealer Cornelius van Gogh, for a series of six detailed views of the Hague. (*Complete Letters*, see below, no. 184.) Elated by this recognition and the prospect of a little income, Vincent poured his energies into such drawings as this, which were to be sent to the gallery in Amsterdam. The choice of his subject, the problems of perspective with which he wrestled, as well as questions of technique are all discussed in his letters to his brother Théo. They allow us to follow the genesis of the drawing with extraordinary precision and to date its completion in the latter part of May.

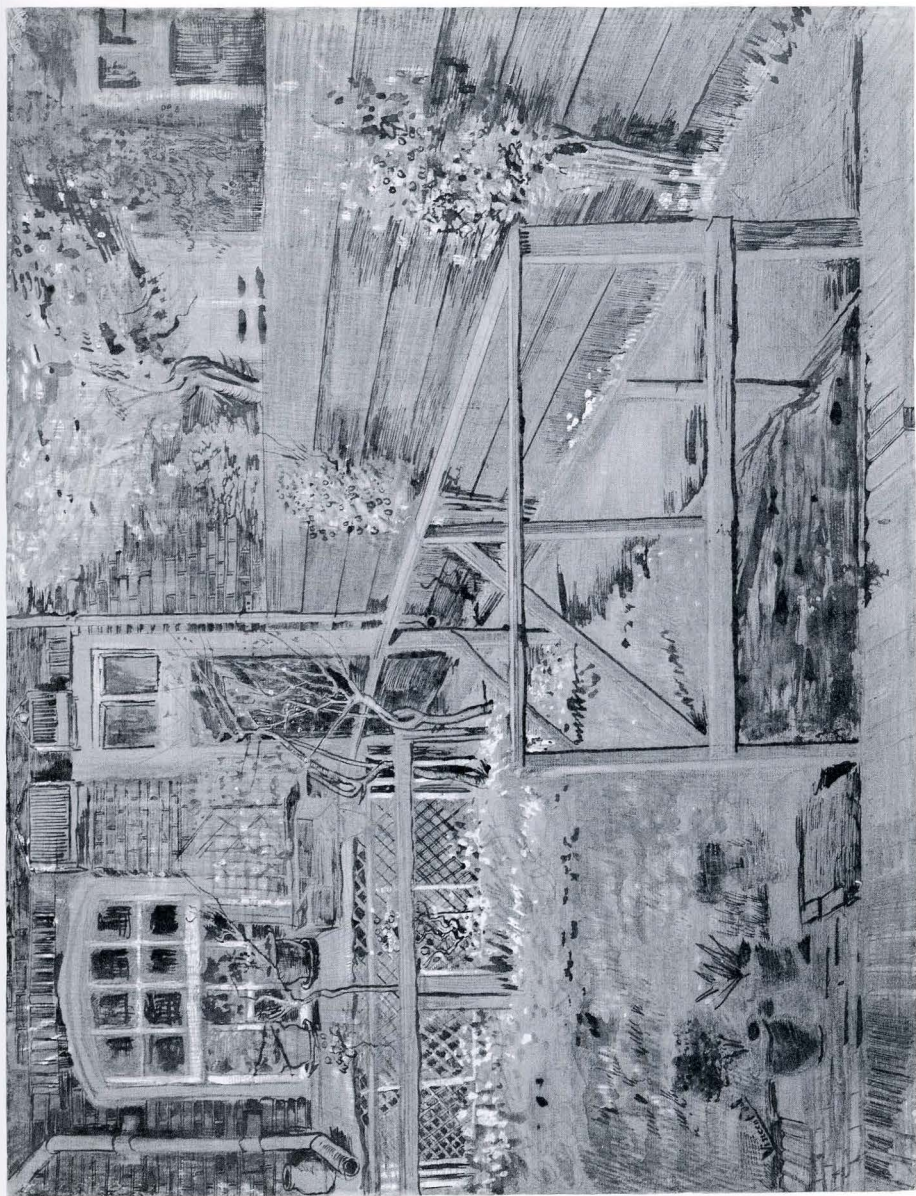
After the series had been delivered, Vincent described his accomplishments to Théo in this way: "I will readily admit that to an eye that is accustomed to watercolors exclusively, there must be something crude in drawings in which one has scratched with a pen and lights have been rubbed out or put in again in body-color. But there are people who are not afraid of that crudeness, just as there are people who think it sometimes pleasant and invigorating for a healthy man to take a walk during a storm." (*Complete Letters*, no. 205, p. 382.)

PROVENANCE: C. M. van Gogh, Amsterdam; H. P. Bremmer, The Hague; C. Mouwen, Jr., Breda; Jon Nicholas Streep, New York, to David Daniels, November, 1955.

BIBLIOGRAPHY: J. B. de la Faille, *L'Oeuvre de Vincent van Gogh*, Catalogue raisonné, Paris, 1928, III, p. 28, no. 942; *Letters to an Artist from Vincent van Gogh to Anton Ridder van Rappard, 1881-85*, trans. Rela van Mussel, New York, 1936, p. 37; W. Vanbeselaere, *De Hollandische Periode (1880-85) in het werk van Vincent van Gogh*, Antwerp, 1937, pp. 130-31; *The Complete Letters of Vincent van*

Gogh, trans. C. de Dood, London, 1958, I, Letters 184, 200, 202, 205, and 210.

EXHIBITIONS: The Hague, Dienst voor Schone Kunsten der gemeente s'-Gravenhage, 1950, *The H. P. Bremmer Collection*; Minneapolis, 1960, no. 60, *reprod.*; Newark, Newark Museum, 1961, *Nineteenth Century Master Drawings*, no. 54, *reprod.*; Minneapolis, University of Minnesota, University Gallery, and New York, Solomon R. Guggenheim Museum, 1962, *The Nineteenth Century: One Hundred Twenty-five Master Drawings*, no. 118, *reprod.* pl. 29.



62 HENRI DE TOULOUSE-LAUTREC

Albi, 1864—Chateau de Malromé (Gironde), 1901

Standing Young Man

ca. 1883-84

Black crayon on cream-colored wove paper. $13\frac{7}{16} \times 8\frac{7}{8}$ in. (343 x 225 mm.)

Signed at the lower right with the monogram *HTL* in a circle.

This figure is somewhat smaller in scale than those in the figure studies and portraits drawn by Lautrec a year or two earlier, in the summer of 1882, when he stayed with his family near Albi. It is also placed at a greater distance from the spectator and silhouetted by firmer contours than the earlier drawings. Sharp accents give it a greater sense of volume and stability. There is also a more obvious emphasis on the play of light and shade than there is in the drawings which immediately precede it. In a short time, the young artist has advanced greatly in his power to suggest potential movement.

Lorenz Eitner has suggested that the nonchalant young man was probably a companion of Lautrec's in Cormon's studio. Lautrec worked there with a group of friends after Bonnat closed his *atelier libre* in 1883. In 1886, he and his friends posed for a group photograph (see below, Slatkin Galleries, *The Early Years*, reprod., p. 11). We should like to suggest that this young man is the youth with his arm about the skeleton in that picture, the genre painter Gustav-Lucien Dennery, who would have been twenty-three at the time. A drawing in the collection of Mr. and Mrs. John Goelet, dated 1883, has also been described as Dennery. It poses a problem of identity, for the Goelet drawing shows a man with a derby hat and moustache who seems years older than the young man in the photograph of 1886.

PROVENANCE: Regnault, Paris; de Beyser, Paris; Este Gallery to David Daniels, February, 1955.

EXHIBITIONS: New York, 1959, no. 128; Newark, The Newark Museum, 1961, *Nineteenth Century Master Drawings*, no. 48, reprod.; Minneapolis, 1960, no. 59; Ann Arbor, University of Michigan, Museum of Art, 1962, *A Generation of*

Draughtsmen, no. 154; New York, Wildenstein, 1964, *Toulouse-Lautrec*, no. 60; Iowa City, State University of Iowa, 1964, *Drawing and the Human Figure*, no. 112; New York, Charles E. Slatkin Galleries, and Cambridge, Fogg Art Museum, 1964-65, *Henri de Toulouse-Lautrec, Portraits and Figure Studies, The Early Years*, no. 3, reprod. p. 10, pl. 3.



Paris, 1859—Paris, 1888

The Artist's Mother Seated Before a Window

ca. 1882

Black crayon over traces of pen and brown ink on cream-colored modern laid paper. $6\frac{1}{4} \times 4\frac{3}{4}$ in. (159 x 121 mm.)

Inscribed on the verso in red chalk: 324 (the inventory number placed on Seurat's drawings after his death, before they left the studio).

In 1877 Seurat was a student of Ingres' pupil Henri Lehman. In 1880 he returned from his military service to Paris to read and work. During 1881-82, he gave particular emphasis to black and white. Absorbed in the current scientific theories of vision, he explored in his drawings and paintings the application of the theories he had read in the works of Rood, Chevreul, Sutter and Blanc. Any number of Sutter's axioms, for example, would provide a telling commentary upon this study of Seurat's mother. "The mass appears to be greater to the degree that it includes within itself fewer small details" (David Sutter, "Les Phénomènes de la vision," *L'Art*, 1880, quoted by John Rewald, *Georges Seurat*, New York, 1946, p. 60). Other Seurat drawings of the early eighties have a structure similar to this one: a strong *repoussoir* at the left, the play of a rhythmic silhouette against a geometric grid, and a subtle balancing of lights and darks. Within these boundaries a poetry of light and silence magically survives.

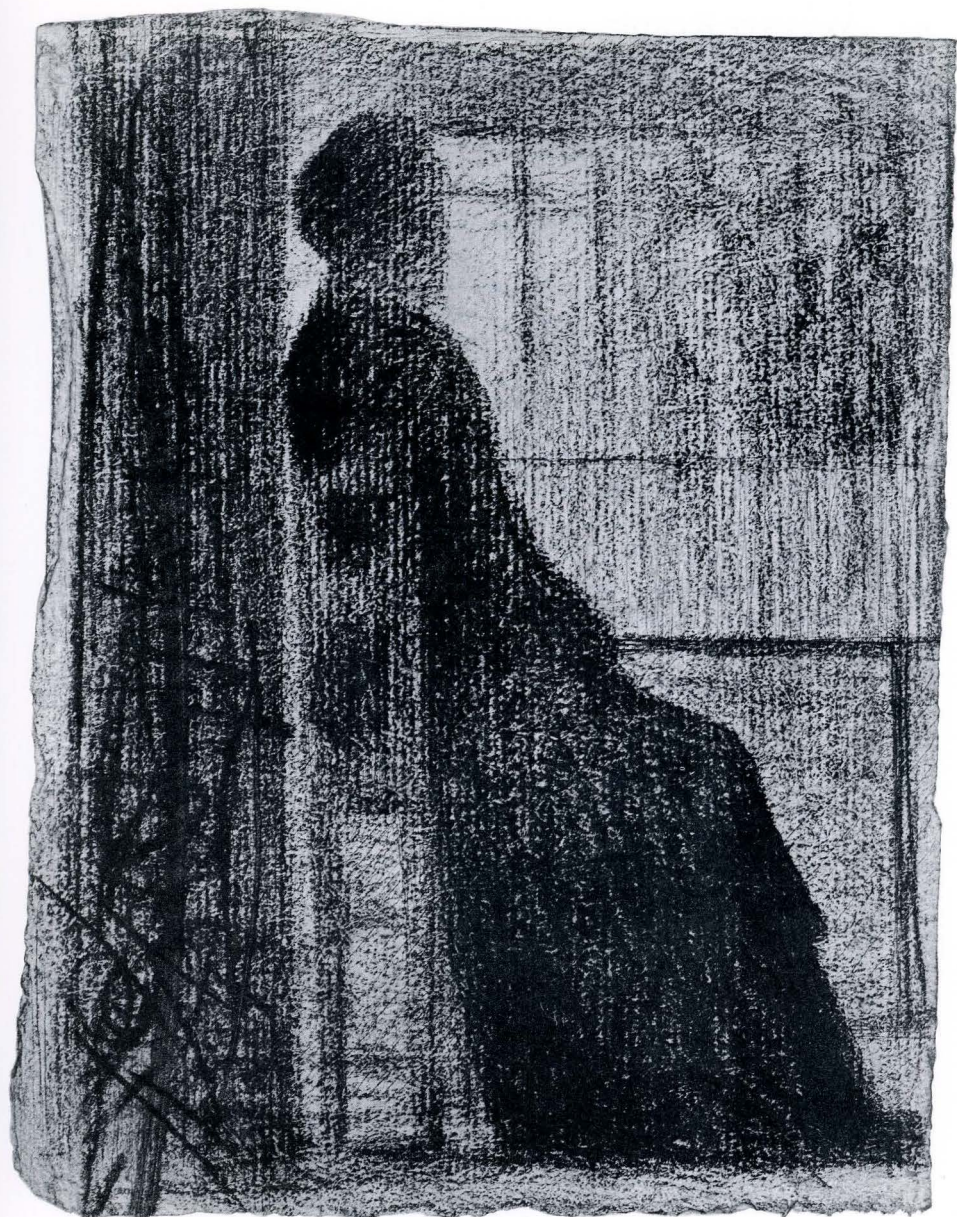
Ernestine Faivre Seurat, the model for this drawing and many others, was devoted to her younger son and was sympathetic towards his endeavors. She survived him by seven years.

PROVENANCE: Félix Fénéon; César M. de Hauke; Jacques Seligmann & Co. to David Daniels, October, 1951.

BIBLIOGRAPHY: Germain Seligman, *The Drawings of Georges Seurat*, New York, 1947, p. 72, no. 41, reprod. pl. XXX; César M. de Hauke, *Seurat et son oeuvre*, 2 vols., Paris, 1961, II, p. 154, no. 575, reprod. p. 155.

EXHIBITIONS: Lincoln, University of Nebras-

ka, Nebraska Art Association, 1946, *56th Annual Exhibition of Contemporary Art*, no. 198; New York, Museum of Modern Art, 1958, *Seurat, Paintings and Drawings*, not in the catalogue; New York, 1959, no. 119, reprod.; Minneapolis, 1960, no. 56; Palm Beach, 1961, no. 70; Ann Arbor, University of Michigan, Museum of Art, 1962, *A Generation of Draughtsmen*, no. 140.



64 AUGUSTE RENOIR

Limoges, 1841—Cagnes, 1919

Bather

ca. 1891

Black chalk on tan modern laid paper. $18\frac{7}{8} \times 14\frac{3}{4}$ in. (359 x 250 mm.)

Signed in black chalk at the lower right: *Renoir*

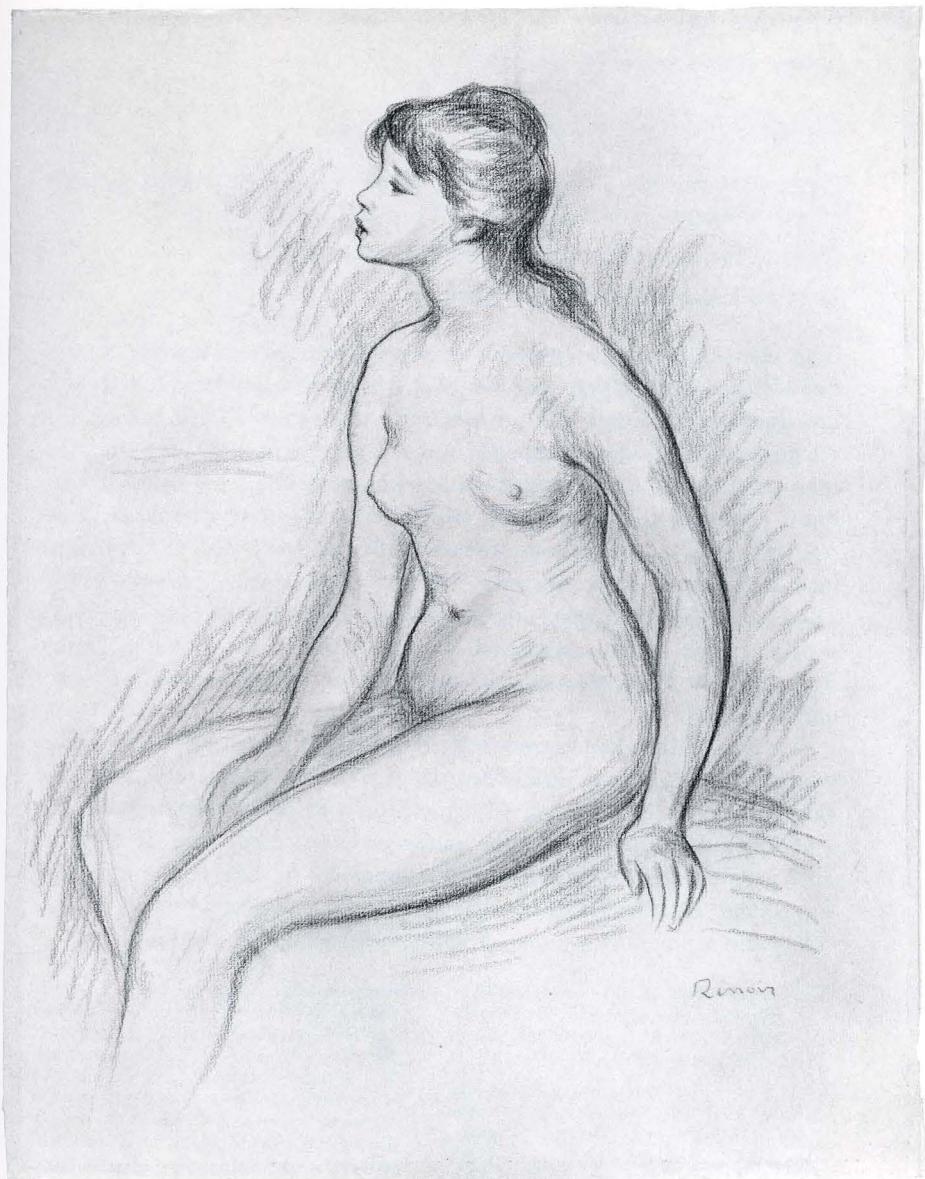
During the early nineties, Renoir was moving toward the creation of drawings as independent works of art. Even here, where we find a composition that will reappear as a painting (Durand-Ruel Collection, dated 1891, reproduced in an album of color plates, *Renoir*, Milan, 1945, pl. 46), the drawing possesses such balance, harmony and individuality of expression that it can be regarded without reference to the painted version.

The willful discipline and severity of Renoir's draughtsmanship during the eighties have been succeeded by a new ease in his mastery of contours together with a striking increase in his control of three-dimensional form. The emphasis is still upon outline, but there is no hint of the dryness of the preceding decade in these fluent, graceful rhythms. Renoir's choice of a broad, rich medium and his subtle modeling give the figure a remarkable solidity as she perches at the water's edge.

PROVENANCE: Charles E. Slatkin Galleries, New York, to David Daniels, July, 1955.

EXHIBITIONS: New York, 1958, no. 60, reprod. pl. XXXIX; Minneapolis, 1960, no. 51, reprod.; Newark, The Newark

Museum, 1961, *Nineteenth Century Master Drawings*, no. 44, reprod.; Ann Arbor, University of Michigan, Museum of Art, 1962, *A Generation of Draughtsmen*, no. 125, reprod. pl. VIIIb.



Løyten, 1863—Oslo, 1944

Sketch of a Model Posing

1893

Pastel, predominantly in tones of blue, purple, orange and white, on heavy brown cardboard. 30 $\frac{1}{8}$ x 21 $\frac{7}{8}$ in. (767 x 555 mm.)

Signed at the upper right in orange chalk: *E. Munch* | 1893

Inscribed in graphite at the lower right: 60.

This drawing has been exhibited on several occasions as a study for the *Sick Child*, a composition with which it has no perceptible connection. It has also been associated with the monumental *Frieze of Life*, a vast project which dominated Munch's thoughts at this time. There are, for example, many similarities between this model, with her flowing red hair and dramatic presence, and the painting entitled *Madonna*, one among the various visions of woman that are thematically associated with the *Frieze*. A label on the back of the drawing, attached when it was first exhibited in 1893 at the *Grosse Berliner Kunstausstellung*, bears the simple title *Skizze*, written in ink in Munch's hand. It is as a sketch, an evocative figure study without a specific narrative context, that the pastel should perhaps be interpreted.

In 1892 Munch had moved to Berlin, joining a group of Scandinavians which included August Strindberg. In November of that same year, the paintings which he exhibited with the Union of Berlin Artists produced a veritable *succès de scandale*. The exhibition was closed, and the twenty-nine year old Norwegian achieved a notoriety he had not anticipated. Continuing his struggle to express intense human feeling in terms of line, color, and symbol, he pressed on with experiments such as this pastel.

PROVENANCE: Olaf Hudtwalker, Hamburg; Dr. Hans Krueger, Detmold; Dr. Werner Rausche, Cologne; Jon Nicholas Streep, New York, to David Daniels, May, 1954.

BIBLIOGRAPHY: Ira Moskowitz, editor, *Great Drawings of All Time*, New York, 1962, IV, no. 1055, reprod.; Raymond Cogniat, trans. A. Ross, *Twentieth-Century Drawings and Watercolors*, New York [1966], reprod. p. 78.

EXHIBITIONS: Berlin, Grosse Berliner Kunstausstellung 1903; Minneapolis, 1960, no. 43; Newark, The Newark Museum, 1961, *Nineteenth-Century Master Drawings*, no. 65, reprod.; Cambridge, Fogg Art Museum, 1966, *Drawings Related to the Art Nouveau* (a museum course exhibition), no. 22; Chapel Hill, University of North Carolina, Ackland Art Center, 1966, *Arts of the Fin de Siècle*, p. 43, without number.



Vannes, 1859–Paris, 1927

Portrait of a Lady

ca. 1900

Black, red and white chalk on cream-colored wove paper. 24 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in. (618 x 440 mm.)

Signed in black chalk at the lower left: *Helleu*

One of the elegant Parisian ladies who sat for Helleu once commented, “Even before you drew my portrait, people called me ‘an Helleu’ ” (*Exposition Helleu*, Bibliothèque Nationale, Paris, 1957, p. 17). In fact, at the turn of the century Helleu was so thoroughly in vogue that the leading couturiers such as Worth, Félix and Doucet called upon him for advice. His willowy, doe-eyed aristocrats represented an ideal towards which countless women strove. The combination of such conformity in taste with the economy and silken facility of Helleu’s style makes it very difficult to identify his sitters.

This drawing has, for example, been known as a portrait of Helleu’s beautiful wife, “la multiforme Alice dont la rose chevelure illumine de son reflet tant de miroirs de cuivre” (Robert de Montesquiou, *Paul Helleu, Peintre et Gravure*, Paris, 1913, dedication). We know that Madame Helleu and her children posed frequently for the artist; furthermore, she does not look unlike this charming young woman. In the absence of specific documentation, however, we cannot confirm this identification with assurance. Her straw hat, trimmed with a broad flat bow, perches at a flattering angle; her long neck turns gracefully toward the observer. A heroine drawn in the eighteenth-century tradition of the *trois crayons*, she presents a later century’s *hommage* to Watteau and his contemporaries.

PROVENANCE: Ferrers, London, to David Daniels, May, 1965.



67 ALPHONSE MARIE MUCHA

Ivančice, 1860–Prague, 1939

*Study of a Young Woman; separate study of her arms
and a study of her hands embracing a man's head* ca. 1917-20

Black crayon on white drawing board. $18\frac{7}{8} \times 13\frac{1}{8}$ in. (478 x 335 mm.)
The sheet is irregular.

Signed in the drapery of the main figure: *Mucha*

The drawing is not related to any Mucha composition that we have been able to find. Although it has the coquettish quality and the rhythmic grace familiar to us in Mucha's work, it is more specific in its characterization of the sitter than many of his stylized portraits and figure studies. In fact, the features which are recorded with such precision correspond closely to those of his lovely young wife, Maruska. In a photograph of Mucha with his wife and son, taken in 1920 and reproduced in the son's life of his father (Jiri Mucha, *Alphonse Mucha, His Life and Art*, London, reprod. opp. p. 329) we see that she had similar large, widely spaced eyes, broad cheekbones, a small delicate mouth, long, sensitive fingers and dark curly hair. If, in fact, the drawing does reproduce the artist's wife, it would have been made about 1917-20.

PROVENANCE: Griffith Gallery to David Daniels, 1963.

1964, *Studies and Study Sheets* (a museum course exhibition), no. 27.

EXHIBITIONS: Cambridge, Fogg Art Museum,



Florence, 1856—London, 1925

Study for Portrait of Standing Young Woman

ca. 1885

Brush with black ink and gray washes on cream-colored wove paper. $12\frac{9}{16} \times 9\frac{5}{8}$ in. (320 x 240 mm.)

The sitter has traditionally been identified as *Mme. Besnard*, wife of the painter Albert Besnard (1849-1934). Both were good friends of Sargent in the mid-eighties, when he lived in Paris and painted a portrait of the Besnards with their young son Robert, *The Birthday Party*, now in the collection of the Minneapolis Institute of Arts. There is no resemblance, however, between the plump lady in that group portrait and the willowy young woman of this drawing. Confusion regarding the title may have arisen because at one time the drawing belonged to the Besnards. In fact, their is reason to believe that the drawing was made in Besnard's studio. A Besnard etching of 1889, *Femme Debout, le pied sur un fauteuil* (L. Delteil, ed., *Le Peintre-Graveur Illustré*, vol. xxx, by L. Godefroy, *Albert Besnard*, Paris, 1926, no. 87), shows a slender young woman in the same setting, her left foot on the seat cushion of a wicker chair of similar scale and design.

We would like to suggest a new identification of the young lady. Sargent painted and dated 1885 the portrait of Mme. Paul Poirson, today in the possession of M. and Mme. Gérard Poirson. Mme. Poirson stands in the same pose as the figure in this study, her fingers lightly interlaced, a black velvet ribbon around her slender throat, her large dark eyes looking dreamily outward. In the painted portrait, an elegant and somewhat décolleté evening gown has replaced the street dress worn here, but her attitude and bearing are the same.

In 1879 Sargent made his second visit to Spain and copied *Las Meniñas* in the Prado. The shimmering light on her gown, the luminosity of the setting and the interest in the mirror reflection all suggest that Sargent had Velazquez in mind when he undertook this study.

PROVENANCE: Albert Besnard to Jacques Mathey; Stephen Spector, New York, to David Daniels, April, 1963.



Florence, 1856—London, 1925

Olive Trunk

1908

Watercolor on heavy white wove paper over pencil indications. 19 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (500 x 350 mm.)

Traditionally this watercolor has been said to have been painted in Corfu. However, it was shown in the watercolor exhibition at Knoedler's, New York, in February, 1909 (see below). Sargent did not go to Corfu until later in that same year. It seems more probable, as David McKibbin suggests, that it was made in Majorca in 1908 (conversations, January, 1968), when Sargent made a number of watercolors of olive and ilex trees. Such watercolors were generally made when the artist was on holiday. There is an exuberance and freshness about them that expresses his joy in both the occasion and his fluid medium. "They flew from his hand with the turbulence of water from a mill race," wrote Evan Charteris (*John S. Sargent*, New York, 1927, p. 225). Bizarre shapes, when they appeared in nature's forms, fascinated the artist. It is not without significance that he never drew simple people buffeted by life's storms, but trees and rock forms beaten, bent or broken by nature's forces found a sympathetic, even transforming recorder in the gifted artist. This particular gnarled old trunk and root writhes with such life that it almost suggests a giant human form.

PROVENANCE: No. 37 of the eighty-three watercolors bought *en bloc* from Knoedler's Exhibition by the Brooklyn Museum in February, 1909; resold by the Brooklyn Museum to Knoedler's in 1926; Mrs. Christopher Smiles, New London, Connecticut, 1944; Knoedler to John M. Wisdom, 1965; The Shepard Gallery to David Daniels, November, 1967.

BIBLIOGRAPHY: William H. Downes, *John S. Sargent*, Boston, 1925, p. 270, no. 573.

EXHIBITIONS: New York, M. Knoedler & Co., *Watercolor Drawings by John Singer Sargent and Edward Darley Boit*, 1909, no. 37; New York, Kleeman Gallery, *Twelve Watercolors by J. S. Sargent*, 1943, no. 5; New York, M. Knoedler & Co., *Watercolors by Sargent and Brabazon*, 1959 (?), no. 41; Lynchburg, Virginia, *American Watercolors and Drawings*, 51st Annual Loan Exhibition, 1962, no. 16.



Florence, 1856—London, 1925

The Jetty at San Vigilio

ca. 1913

Watercolor, predominantly in tones of pale apricot, tan, gray-green and blue-green, over pencil indications on heavy white wove paper. $13\frac{3}{4} \times 21\frac{1}{8}$ in. (348 x 537 mm.)

Signed in pen and brown ink at the lower left: *John S. Sargent.*

Late in September, 1913, Sargent, his sister Emily, and a party of friends which included Mr. and Mrs. Wilfred de Glehn and Miss Eliza Wedgwood engaged all but two rooms in a little inn at San Vigilio on Lake Garda in northern Italy. Sargent painted a number of oils and watercolors during their stay. Miss Wedgwood, in an unpublished diary written to assist Sir Evan Charteris in the preparation of his monograph on Sargent, recalled, "A little rough stone pier was at our very door, where John used, as was his custom, painting, to stand quite a long way from his easel and move back and forth." (This manuscript, together with other very useful information regarding the Sargent drawings in Mr. Daniels' collection, has been shared with us by David McKibbin of the Boston Athenæum.) The door of the inn is visible in the center background in this watercolor. This work and six other watercolors made at the same time at San Vigilio were shown in the Royal Academy Memorial Exhibition in 1926.

Sargent seems to have had a lifelong preoccupation with rocks—their shape, color and texture—whether in the Alps or Rockies, on the coast of Maine or in the quarries at Carrara. That love of stone is self-evident in the shape and patterns of these sunbaked, chalky, rough-hewn rocks.

PROVENANCE: John Singer Sargent to Hugo Pitman, husband of Sargent's niece, née Reine Ormond; Reine Pitman; acquired by David Daniels in 1967.

EXHIBITIONS: London, Royal Academy of Arts, 1926, *Exhibition of Works by the Late John Singer Sargent, R. A.*, no. 486.



Florence, 1856—London, 1925

Palm Thicket, Vizcaya

1917

Watercolor, predominantly in tones of green ranging from pale yellow-green to dark blue-green, with violet washes over pencil indications on heavy white wove paper. $13\frac{3}{4} \times 21$ in. (349 x 533 mm.)

Stamp of the artist's estate on the reverse of the mat at the upper right. It bears the number *B313* and is signed by R. W. Hale, Sargent's executor.

Sargent was invited to Florida in 1917 to visit James Deering. During his stay, James took him to call on his brother Charles at the latter's elaborate estate, Villa Vizcaya, then still under construction (today a museum open to the public). At Vizcaya Sargent painted a set of watercolors of the house and gardens. Among them, eleven were devoted exclusively to palms, brilliant *tours de force* in color and design, full of shifting light and spiky vitality.

We can follow Sargent's preparatory steps in a pencil study for this very watercolor, one of a series of pencil studies given to the Fogg Museum by his sister, Mrs. Ormond. In the watercolor Sargent has used a variety of approaches to achieve his rich and lively effects: dampening his sheet in certain areas, loading his brush in others, leaving the page clear in still others, and in a few spots scraping away to gain brilliant highlights. Together they convey a sense of almost explosive growth.

PROVENANCE: Estate of John Singer Sargent; Mrs. Hugo Pitman, née Reine Ormond; James Coats to David Daniels, November, 1963.

BIBLIOGRAPHY: Donelson F. Hoopes, *John Singer Sargent*, Shorewood Press, 1967 (to be published).

EXHIBITIONS: Washington, D. C., Corcoran Gallery of Art; Cleveland, Museum of Art; Worcester, Worcester Art Museum; Utica, Munson-Williams-Proctor Institute, 1964-65, *The Private World of John Singer Sargent*, no. 131.



Malaga, 1881—

A Disheveled Woman

1901

Black, red, orange and turquoise crayon on tan wove paper. 7 x 4 $\frac{5}{8}$ in. (178 x 110 mm.)

Inscribed and signed in brown ink at the upper right: *A Vidal | — Picasso —*. Dated along the upper left edge: *Paris Julio 1901*.

Condition: The paper has been repaired extensively along the right edge. Small abrasions near the figure's bangs, on her cheek and just above her camisole have been crudely retouched.

In May, 1901, Picasso returned to Paris from Barcelona for a second visit. Inspired by the example of French artists such as Toulouse-Lautrec and Degas, he looked to the streets, the cafés, the music halls and the brothels for his subject matter. In rapid, nervous sketches such as this, he recorded the vivid parade of the *demi-monde*. Some of his characterizations, the brash response of a twenty year old virtuoso to the most bizarre elements of Montmartre, border on caricature. This study of a prostitute, on the other hand, records her disheveled hair and sagging jaw with telling economy rather than exaggeration. Her brassiness is tempered by a melancholy, reflective sentiment that would later pervade the Blue Period.

On 24 June, shortly before this sketch was made, an exhibition of Picasso's work opened at Vollard's gallery. The circle of his friends, which included Sabartès, Casagemas and Max Jacob, was widening. Douglas Cooper has kindly informed us (letter, 17 October 1967) that Vidal y Ventosa, to whom Picasso dedicated the drawing, was a photographer who not only photographed for the Barcelona Museums, but who photographed most of the early Picassos. A man of great charm, he lived well into his eighties and died about a year ago in Barcelona.

PROVENANCE: César M. de Hauke to David Daniels, May, 1953.

BIBLIOGRAPHY: Christian Zervos, *Pablo Picasso*, Paris, 1954, VI (Suppl. to volumes

I-V), no. 319, reprod. p. 39; Frank Elgar and Robert Maillard, *Picasso*, Paris, 1955, reprod. p. 12.

A Vidal
Picasso

Paris julio 1901



73 KÄTHE KOLLWITZ

Königsberg, 1867–Moritzburg, 1945

Two Studies of a Woman's Head

ca. 1903

Black chalk on tan wove paper. 19 x 24¾ in. (480 x 628 mm.) The lower edge of the sheet, where the artist tested the point of her chalk, has been folded back 2 inches.

Watermark: ANCN^e MANUF^{re} CANSON & MONTGOLFIER VIDALON-LES-ANNONAY.

Signed in pencil at the lower right: *Kollwitz*

We believe that this drawing is a study for a pastel entitled *Mother with a Dead Child*, made by Käthe Kollwitz in 1903 (Adolf Heilborn, *Käthe Kollwitz*, Berlin, 1949, reprod. p. 23). The woman, her face haggard with tragedy and exhaustion, presses her cheek against the chest of her dead child whose body lies limply across her knees. The wife of a doctor who lived and practiced among the poor in North Berlin, Käthe Kollwitz had many an opportunity for the direct observation of human suffering. Specifically, the theme of a mother confronted by the death of a child, had preoccupied her for many years. As early as 1892, soon after the birth of her first son, Hans, she etched a mother in bed with a dying baby (August Klipstein, *Käthe Kollwitz, Verzeichnis des Graphischen Werkes*, Bern, 1955, nos. 22 and 23). In 1903, presumably the year in which this study was drawn, she continued her variations on this theme in three additional prints, a lithograph entitled *Pietà* (Klipstein, No. 70) which is closely related to the Daniels drawing, and two etchings, *Mother and her Dead Son* and *Woman with a Dead Child* (Klipstein, Nos. 71 and 72).

PROVENANCE: H. Shickman Gallery, New York, to David Daniels, November, 1965.

BIBLIOGRAPHY: Werner Schumann, *Ein Herz schlägt für die Mütter*, Hannover, 1953, pl. 65.



74 AMADEO MODIGLIANI

Leghorn, 1884—Paris, 1920

Portrait of a Man

ca. 1916-17

Pencil on white wove paper. $18\frac{7}{8} \times 12\frac{1}{8}$ in. (480 x 307 mm.)

Watermark: ANCN^e MANUF^{re} CANSON & MONTGOLFIER VIDALON-LES-ANNONAY.

Signed in pencil at the lower right: *Modigliani*

It has been suggested that the portrait represents Jean Cocteau. The subject is distinguished by his lightly indicated goatee, narrow, sloping shoulders and rather round, plump hands, one of which nonchalantly holds a cigarette. He bears, however, little resemblance to Cocteau. A relaxed, casually reflective figure, he lacks the aggressively alert, sardonic quality which Modigliani recorded in his portraits of the writer: the painting of 1917 (Pearlman Collection, New York) and a drawing of the previous year (Brillouin Collection, Paris, *Modigliani*, Fogg Art Museum, 1959, no. 10, reprod.). Physical characteristics such as Cocteau's pointed chin and angular shoulders are also absent.

The drawing must, however, date from the same general period as the portraits of Cocteau, for its unusually large scale and the curious "back-stitching" of Modigliani's line as he defines the contours and shadows are typical of his work ca. 1916-17. We can see the artist subtly adjusting his hand to the rhythmic emphasis which he wishes to give the major outlines. By indicating only one of the sitter's eyebrows, Modigliani has deftly minimized the symmetry of his subject, enhancing the vitality and wit of his expression. The total effect is one of aristocratic elegance and, despite its stylization, of pungent individuality.

PROVENANCE: Este Gallery, New York, to EXHIBITIONS: Minneapolis, 1960, no. 40.
David Daniels, April, 1955.



75 GEORGE BELLOWS

Columbus, Ohio, 1882—New York, 1925

Head of Mrs. Speicher

ca. 1921

Black lithographic crayon on thin white wove paper. $9\frac{3}{8} \times 8\frac{1}{2}$ in. (240 x 204 mm.)

Signed at the lower left within a small oval: *GB*

Inscribed in pencil at the lower right (beneath the mat): *PORTRAIT OF ELSIE SPEICHER*

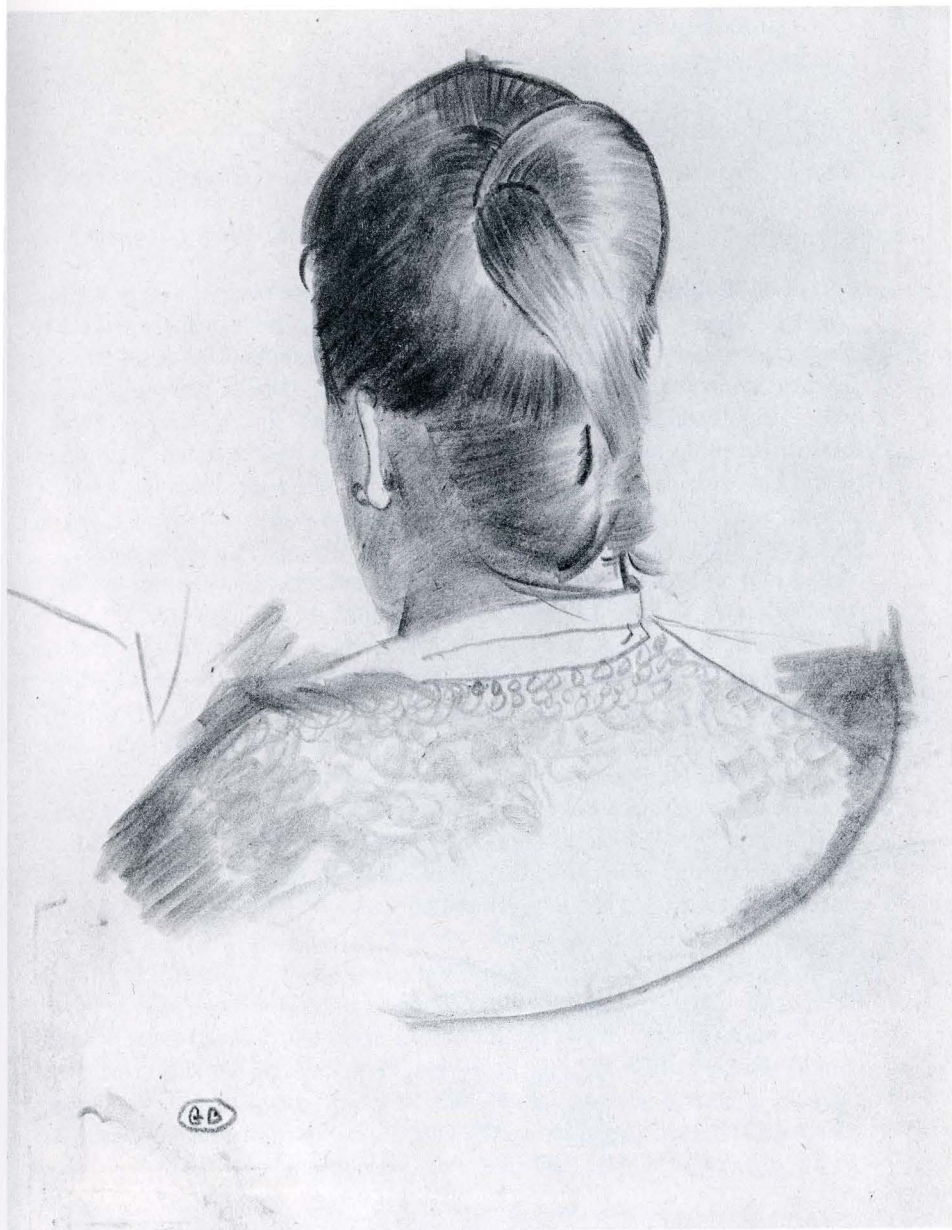
George Bellows and Eugene Speicher (1883-1962) became friends in New York in 1907. Both studied at the Art Students League and both happened to marry in the same year. Emma Bellows and Elsie Speicher immediately became and remained close friends. When Bellows died in 1925 as the result of a ruptured appendix, Speicher was profoundly shaken. Elsie helped Emma Bellows cope with the flood of letters of condolence.

Four years earlier George Bellows had made a number of lithographs in which Elsie was represented, sometimes with friends such as Emma and Marjorie Henri (Emma Bellows, *George Bellows, His Lithographs*, New York, 1927, no. 4), occasionally alone (for example, Bellows, nos. 16 and 59) and twice as she sat reading to Emma (Bellows, nos. 79 and 134). This spontaneous yet solid drawing of Elsie bears a close relationship to the latter prints. Her coiffure, earrings and the rolled white collar of her dress, even the angle of the book which has been summarily indicated at the left, correspond to the lithograph. Bellows undoubtedly stepped behind Elsie and made this quick sketch as he was working on the larger composition.

Eugene Speicher contributed a page of comment to Emma Bellows' publication. There he wrote, "The lithographs and drawings of George Bellows are the glowing manifestation of a nature filled with a fierce passion for life. The dramatic instant in life had a strong appeal for him; yet at times he was capable of an almost feminine tenderness. He had wit, and never drew or painted without it" (Bellows, *op. cit.*, p. 33).

PROVENANCE: H. V. Allison & Co., New York, to David Daniels, 1961.

EXHIBITIONS: Minneapolis, 1960, no. 5; Palm Beach, 1961, no. 13.



76 CHARLES DEMUTH

Lancaster, Pennsylvania, 1883—Lancaster, 1935

recto: *Three Red Apples*

verso: *Peaches and Plums on a Platter* (unfinished) ca. 1928

Pencil and watercolor on white wove paper. 8½ x 10 in. (205 x 255 mm.)

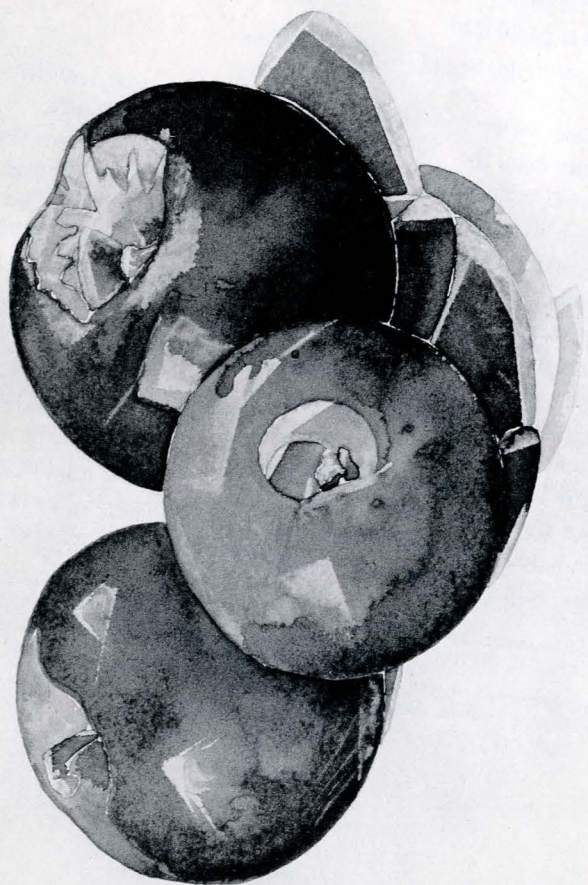
Charles Demuth's German ancestors settled in Lancaster in the eighteenth century. By 1770 they had established a tobacconist's business which flourished and was passed from generation to generation within the family. If the fortune it brought the Demuths was modest, it yet could provide a comfortable living for the artist. Demuth never enjoyed good health. He seems also to have been naturally quiet and reserved. The parental house beside the tobacco shop had, on the side away from the street, a large and flourishing garden. The fruits and flowers of that garden provided the artist with endless subject matter. Although he did some oils, watercolor was his preferred medium. Fruit and flower pieces outnumber the landscapes and the few brilliant illustrations which he made.

When he was young, he studied in Philadelphia. He made two visits to Paris before World War I, each visit lasting two years. The rest of his life he passed in Lancaster, with occasional trips to New York, Provincetown and Bermuda. The Paris experience was crucial, especially the 1912-14 visit. He knew the discoveries of Cézanne and the theories and practices of the Cubists. George Biddle quotes him as saying, "John Marin and I drew our inspiration from the same source, French Modernism. He brought his up in buckets and spilt much along the way. I dipped mine out with a teaspoon, but I never spilled a drop" (Andrew C. Ritchie, *Demuth*, Museum of Modern Art, New York, 1950, p. 16).

A man of discriminating taste, an artist of delicate, sure control, Demuth subtly organized his compositions. His discreet color is both highly personal and infinitely varied. He reveals an almost Oriental restraint and complexity beneath a seeming simplicity. Fastidious, inventive, ironic, his work is governed by a superb technical mastery. These red apples, with their cored centers revealing a yellowing surface, are in striking contrast to the pale-toned peaches and plums of the verso.

PROVENANCE: Richard W. C. Weyand (a neighbor and close friend of the artist); Estate of Richard W. C. Weyand, Sale, New York, Parke-Bernet Galleries, 16 October 1957, no. 4, to David Daniels.

EXHIBITION: Minneapolis, 1960, no. 26; New York, Juster Gallery, *American Watercolors and Drawings from 1900, 1962.*



1891-

Portrait

1937

Pencil with extensive use of stumping and erasure on white wove paper. 13 x 11 in. (278 x 329 mm.)

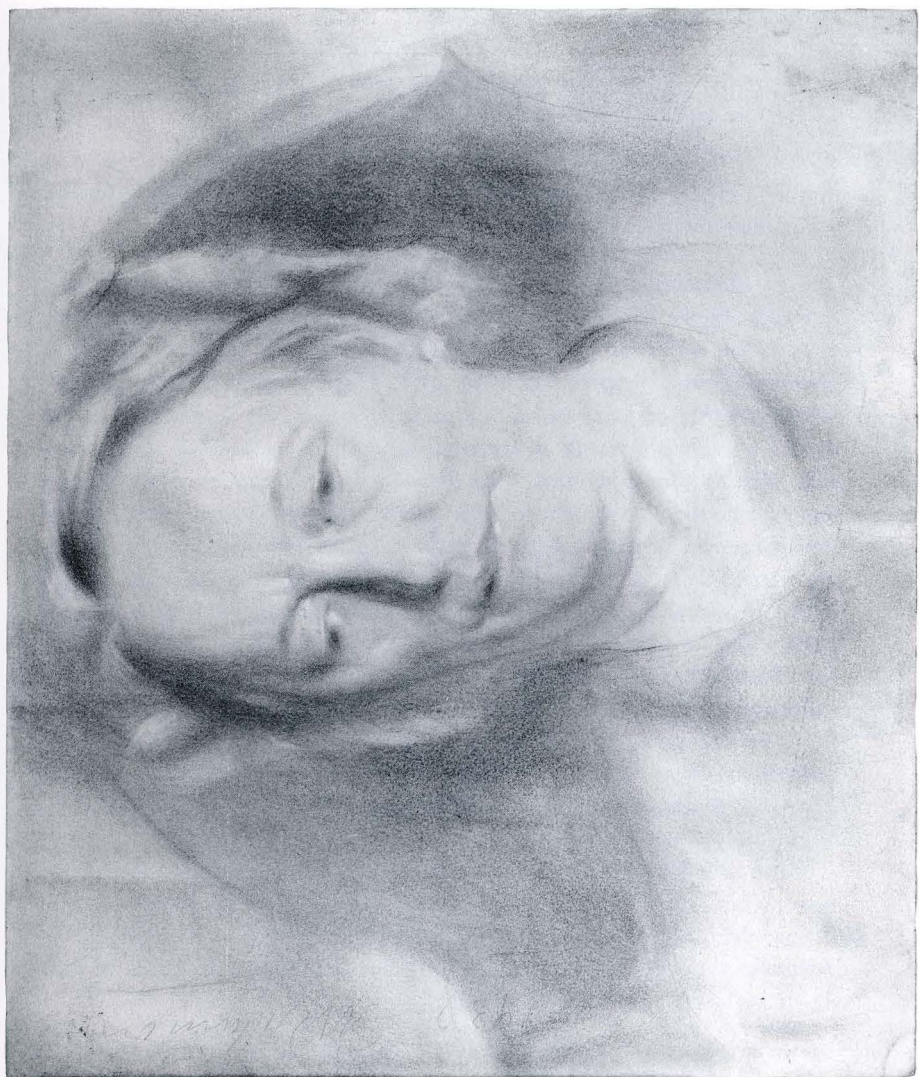
Signed at left edge: 1937 *E. W. Dickinson*

The choice of Edwin Dickinson as one of the two American artists to be represented in the Venice Biennale of 1968 (the other is the sculptor Reuben Nakian) will inevitably bring into sharper focus the critical estimates of his artistic attainments. He is already established as an American classic, as Hilton Kramer has pointed out (*New York Times*, Sunday, 17 December 1967). A recent one-man show at the Whitney Museum brought him wide acclaim. Lloyd Goodrich's monograph on Dickinson's drawings (see below), with a choice that covers both a number of years and a variety of subject matter, has made him much better known as a draughtsman. All his drawings are subtly composed. A delicate balance of line and tone gives them an almost silvery texture. Whether drawing a still life, a landscape or a portrait, the artist seems curiously isolated from his subject, yet acutely sensitive to every nuance of shape, shadow and mood. The head of this thoughtful woman "of a certain age" emerges gradually to become a powerful and enigmatic presence on the page.

PROVENANCE: Edwin Dickinson to David Daniels, November, 1960.

BIBLIOGRAPHY: Lloyd Goodrich, *The Drawings of Edwin Dickinson*, New Haven, 1963, pl. 30.

EXHIBITIONS: New York, Whitney Museum of American Art, *Edwin Dickinson*, 1965, no. 123; reprod. p. 13; New York, Portraits, Inc.



Bergamo, 1908-

Reclining Woman

1942

Pen with dark purple ink on Japanese rice paper. 10 $\frac{1}{8}$ x 15 in. (257 x 381 mm.) The paper is severely foxed.

Signed and dated at the lower left in purple ink: *Manzù* | 1942

Fragment of a purple customs stamp at the upper right corner of the paper on which the drawing is mounted.

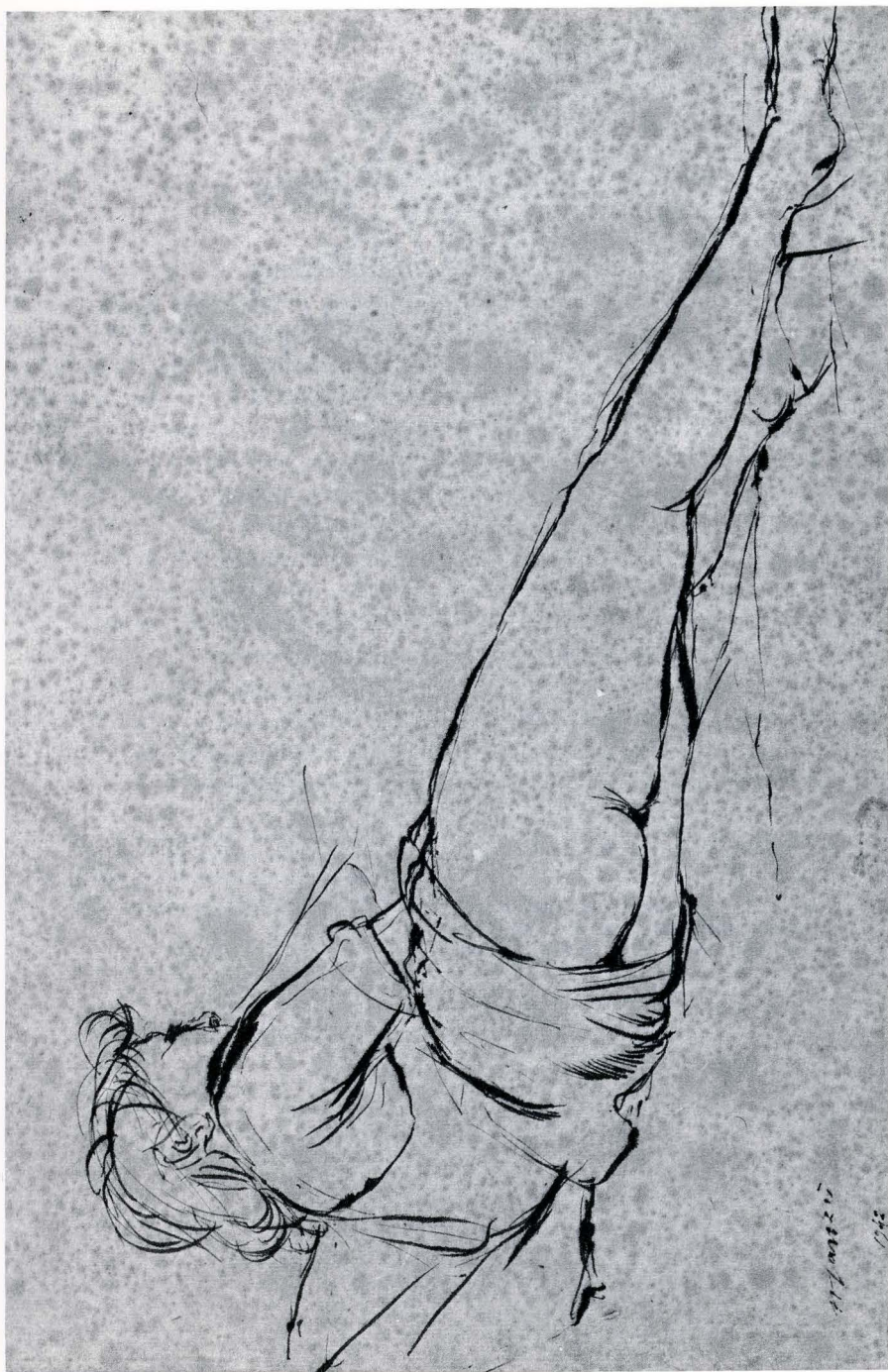
This rapid sketch is a preliminary drawing for Manzù's *Reclining Woman*, a bronze figure completed in 1953 after more than a decade of work, now in the collection of the Tate Gallery, London (reprod. L. Kára, *Giacomo Manzù*, Prague, 1962, pl. 28). Manzù seems to have studied, over a number of years and in a variety of media, the problem of representing a woman, partially dressed, relaxing on a couch or bed. Pen drawings, such as two of his studies for *Susanna*, dated 1940 and 1944 respectively, correspond precisely in scale to the Daniels drawing and record analogous poses (reprod. John Rewald, *Giacomo Manzù*, Salzburg, 1966, pp. 22 and 23, Pio Manzoni Collection, Bergamo). A variation on this theme is offered by a plaster model of *Susanna*, 1943-48, in which the young woman looks over her right shoulder, resting her weight on her left elbow (A. Pacchioni, *Giacomo Manzù*, Milan, 1948, reprod. pl. 76, collection of the author). Eventually these studies were to culminate in the Tate's *Reclining Woman* and the figure *Susanna*, 1949-54, now in the Galleria d'Arte Moderna, Milan (B. Grimschitz, *Giacomo Manzù, Bronzeskulpturen, Aquarelle, Handzeichnungen, Graphik*, Salzburg, Galerie Welz, 1955, no. 43, reprod.).

With a minimum of nervous, angular lines Manzù has defined the volume and given the absolute repose of his model. The drawing recalls the graphic quality of a dry point in its scratchiness, and in the softening of the line as the ink is absorbed by the rice paper, an effect akin to the characteristic burr of such a print is created.

PROVENANCE: Jon Nicholas Streep, New York, to David Daniels, ca. 1955.

EXHIBITIONS: St. Louis, City Art Museum of St. Louis, 1955, *Contemporary Italian*

Art, catalogue published as nos. 3 and 4, *Bulletin of the City Art Museum of St. Louis*, XL, p. 19, no. 77; Minneapolis, 1960, no. 35; Palm Beach, 1961, no. 51.



1912
1912

Brooklyn, 1877–White Plains, 1949

Study for the painting "Roberto"

1946

India ink, pencil and pink and white wash on white wove paper. 24 x 8 in. (610 x 203 mm.)

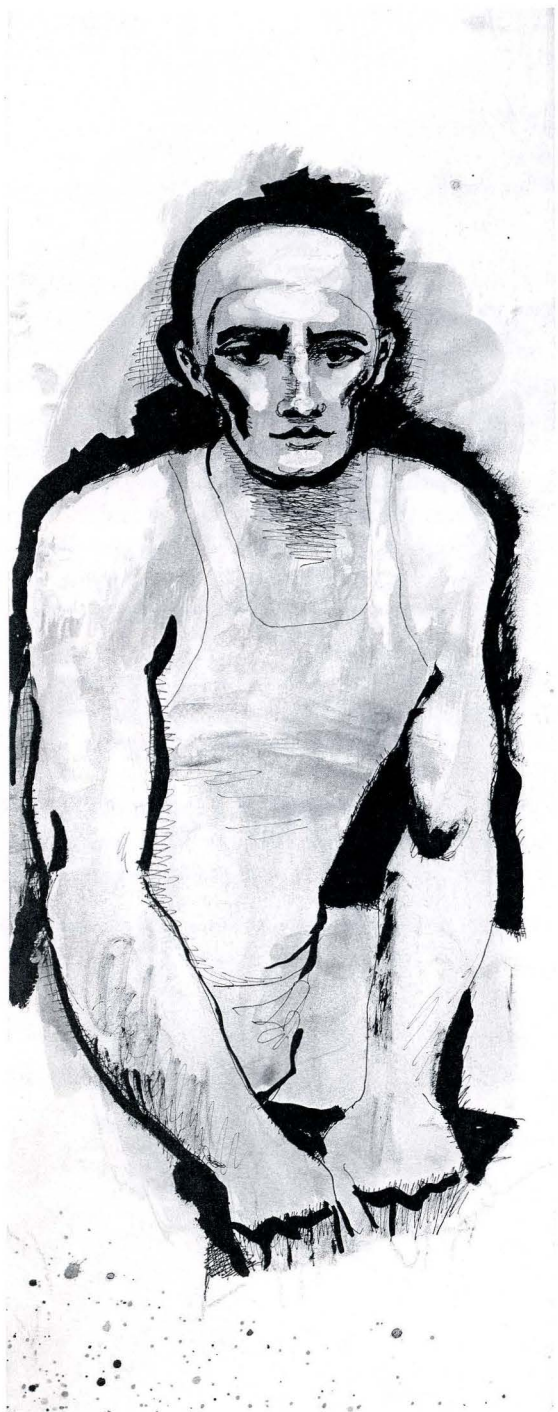
The painting is signed and dated 1946 (Collection of Mr. and Mrs. Harry Daniel, Bristol, Tennessee). There is a watercolor of the same figure about which the artist himself was explicit, for he inscribed it in a clear hand "Study for *Roberto*." Both the painting and the watercolor are reproduced in the Cincinnati catalogue (see below), the painting plate 99, the watercolor plate 138. In the text of that catalogue, Philip R. Adams writes that Roberto "is the lineal descendant and at the same time the culmination of the *White Clown* and *Blue Clown*," two of Kuhn's most successful and famous paintings of circus figures. The painting is, in essence, a summary of Kuhn's interests, his enthusiasms, his technical approach and his fierce independence. The Daniels drawing seems to have preceded the watercolor, for the watercolor is closer to the painting. As his plan advanced, the artist modified the original pose.

In the drawing, the figure is relaxed. However, as his plan advanced, the artist subtly modified this pose. In the finished painting, the clown is more tense in both its mood and its muscles. This new emphasis alters the effect, making the figure more dynamic, even aggressive.

PROVENANCE: Estate of Walt Kuhn; Maynard Walker Gallery, New York, to David Daniels.

EXHIBITIONS: Cincinnati, Cincinnati Art Museum, 1960, *Kuhn Memorial Exhibition*, no. 137; New York, Maynard Walker

Gallery, 1962, *Drawings and Water Colors by Walt Kuhn*, no. 17, reprod.; Tucson, University of Arizona, 1966, *Walt Kuhn Retrospective*, p. 105, no. 158, reprod.



Rome, 1926-

Contadini (Peasants)

Pencil on white wove paper. 12½ x 27¼ in. (502 x 70 mm.)

Signed and dated at lower left: *Muccini 49*

A group of Roman artists who have achieved international renown since World War II have made their names as draughtsmen rather than as painters. Vespignani (no. 81) is one of them. Muccini is another. In a world in which an increasing number of artists are devoted to abstract design or free-flowing forms, Muccini has chosen to follow a classical inheritance, seeking the values and submitting to the discipline of the great draughtsmen of the past. His gifted contemporary, Renato Guttuso, finds in Muccini's drawings the greatest pictorial gift and the richest tones and chromatic variations of his generation. "The images which he calls forth have a strange complexity, and the page is always full of rich inventions," he writes. "Muccini has consummate mastery of his *metier* . . ." (*Biennale di Venezia*, 1956, pp. 194-95).

In the early fifties, Muccini made a series of drawings of the bulls of the Romagna being led, roped or shown by their peasant owners. The strength, solidity and tensions of men and bulls recall Goya, the brilliant light and shadow, Tiepolo.

This drawing, which the artist wrote that he made in his Roman studio (Customs Statement, 1949), preceded the series with the bulls, but shows him already absorbed by the theme of the struggle between man and beast.

PROVENANCE: Muccini's studio, via del Babuino, Rome, to David Daniels, September, 1949.



Murcia 43

81 RENZO VESPIGNANI

Rome, 1924-

The Beach at Ostia

1949

Pen and black ink with gray gouache, which has been extensively scraped, on white wove paper. $11\frac{3}{8} \times 24\frac{3}{8}$ in. (289 x 615 mm.)

Signed in blue ink on the verso: *Renzo Vespignani* | "Ostia d'estate" 1949 | *disegno a penna* | c/o Galleria dell' Obelisco | 146 via Sistina | Roma

Inscribed in pen on the verso: *Vienna*

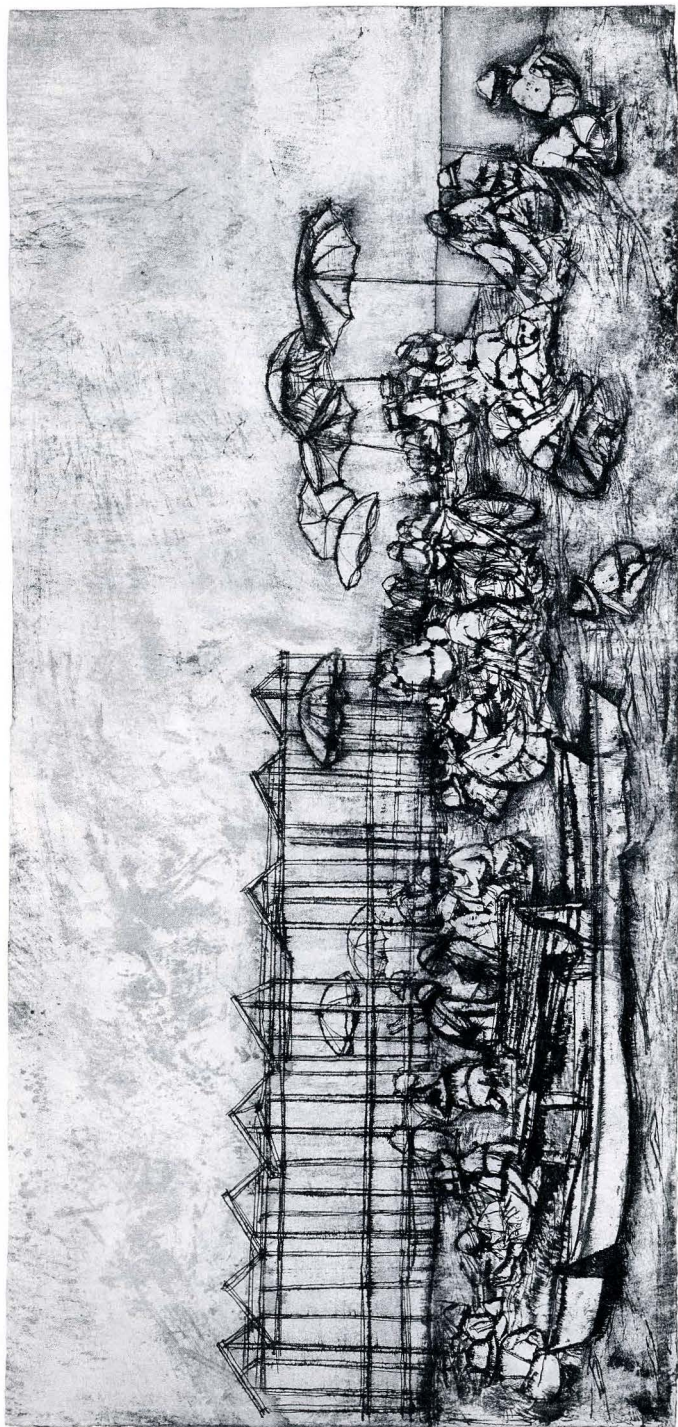
Condition: Three minor tears in the upper central area of the sheet have been mended by patches appliquéd to the verso.

The romantic realism which flourished among the young artists in Rome after World War II is evident in this view of the beach at Ostia. Very little action is represented. The sky stretches above the umbrellas, a flat, virtually metallic sheet of sunlight, suggesting the oppressive heat in which the relaxing Romans are immobilized. The mood is elegiac. A little boy digs in the sand, a man stretches out on his back, their heads in the shade. Their gestures are recorded with telling accuracy, but the space in which they move is curiously illogical, leaving them suspended in a dream-like pattern across the page. Only the man at the right, who lies on his stomach as his little boy climbs up on his back, looks out toward the observer, establishing a point of contact between his world and ours. The vigorous lines with which Vespignani has scratched and scored his surface produce a formal energy that animates this image of a lazy afternoon.

PROVENANCE: Obelisco Gallery, Rome, to David Daniels, 1950.

EXHIBITIONS: St. Louis, City Art Museum, 1955, *Contemporary Italian Art*, cata-

logue published as nos. 3 and 4, *Bulletin of the City Art Museum of St. Louis*, XL, p. 33, no. 165; Minneapolis, 1960, no. 62.



82 GIACOMO PORZANO

Lerici, 1925-

Man with Cigarette

1956

Pen and black ink on white paper. $12\frac{7}{8} \times 9\frac{3}{8}$ in. (325 x 238 mm.)

Watermark: C. M. Fabriano.

Signed and dated at lower right: *Porzano 1956*

Porzano, like his slightly older contemporaries of the Roman School, Vespignani and Muccini, is better known as a draughtsman than as a painter. His subject matter is drawn from the urban Roman population: prelates and the common people. A strain of caricature runs through his work. The sardonic comment is, however, tempered by a humor that is only slightly suppressed. Both his subject matter and the quality of his line recall Ben Shahn. In contrast to Shahn's sharp angles and abrupt line endings, however, Porzano's line is marked by continuous swinging rhythms which echo and re-echo across his page.

PROVENANCE: Galleria dell'Obelisco, Rome, to David Daniels, 1956.



83 DAVID LEVINE

Brooklyn, 1926-

In Bed

ca. 1960

Colored compressed pencils and pastel on thin tan wove paper. $11\frac{3}{16} \times 15\frac{3}{4}$ in.
(283 x 400 mm.)

Watermark: . . . RFIELD BOND | . . . CONTENT | (Deerfield Bond).

Widely acclaimed as a caricaturist and as the illustrator of the *New York Review of Books*, David Levine also ranges beyond this popular idiom in his characterization of human form and psychology. This drawing is a figure study for which his wife Mildred posed during the winter of 1959-60. It was not intended to be a portrait (letter from David Levine, 4 October 1967). The immediacy of the figure, the problem of defining her form within the mass of bedclothes, and the prismatic use of color seem to be the primary concerns of the artist. She is a somewhat hazy figure in her white blouse against red-orange tempered by nervous calligraphic touches of bright purple and squiggles of black.

PROVENANCE: Davis Galleries, to David Daniels, March, 1960. EXHIBITIONS: Minneapolis, 1960, no. 34.



84 ST. JULIAN FISHBURNE

Brooklyn, 1927-

Owl On a Perch

1961

Black chalk with accents of white gouache and extensive stumping on heavy white wove paper. 19 x 14 $\frac{1}{4}$ in. (483 x 360 mm.) Design area outlined in pencil: 15 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (384 x 261 mm.)

Watermark: Arches.

Signed in pencil at the lower left: *St. Julian Fishburne*. Dated at the lower right: 12/61

Black stamp of the Davis Galleries on the verso, together with the inscription F-46.

In New Paltz, New York, where he now lives, St. Julian Fishburne has studied the collection of a local ornithologist with extraordinary care. At intervals over a period of approximately two years he made a series of sketches, watercolors and pastels, working from various stuffed specimens of owls and hawks as well as from a live Great Horned Owl and a Screech Owl (letter of St. Julian Fishburne, 11 October 1967). This arresting image of a Great Horned Owl, drawn in December, 1961, is part of the group.

Virtually clinical in the precision and detail of his observations, Fishburne composes the varied elements into a subtle pattern of textures and value relationships. In some passages he has used stumping to suggest the soft, downy layers of the bird's plumage. In others, crisp accents articulate the linear delicacy of a single feather. Rich, velvety blacks give an intensity and vitality to the owl's piercing stare. Both naturalness and expression are well served by the artist's technical facility.

PROVENANCE: Davis Galleries, New York, to David Daniels, February, 1962.

EXHIBITIONS: New York, Davis Galleries, 1962, *St. Julian Fishburne, Chalk Drawings*, no. 1, reprod. on cover of handlist.



85 WALTER STEIN

New York, 1924-

Crab

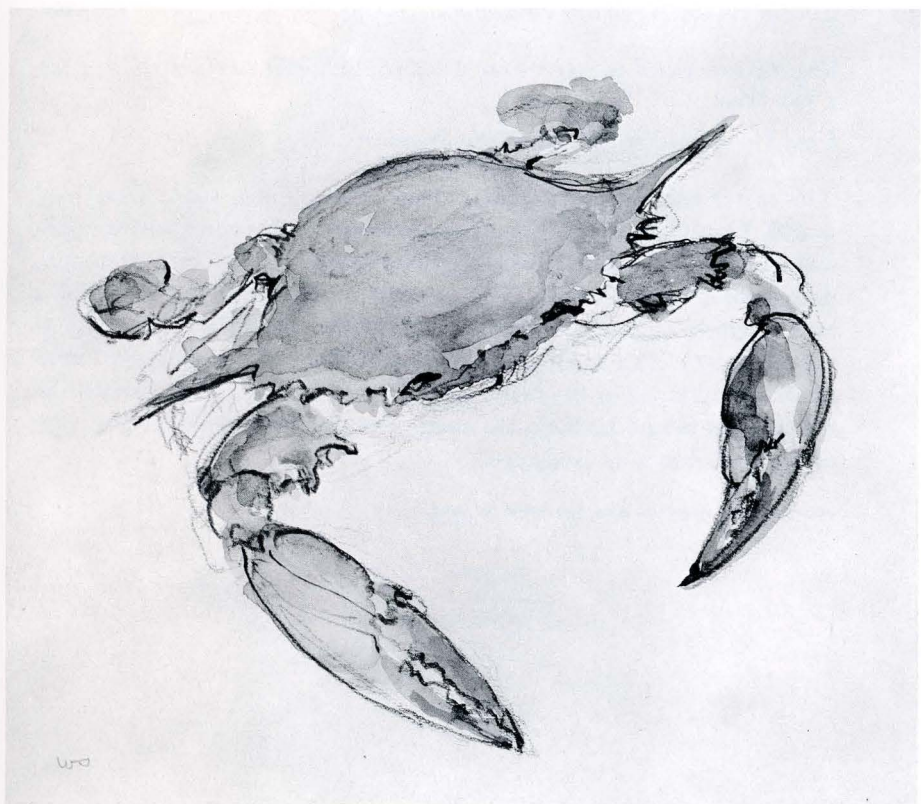
1965

Watercolor predominantly in tones of pale gray-green and lapis blue over black chalk on white wove paper. $8\frac{3}{4}$ x 10 in. (233 x 253 mm.)

Signed in pencil at lower left: *WS*

Early in 1965 Walter Stein purchased a number of live crabs in Cooper Square, near his studio. One of them, before entering the pot, served as the model for this spontaneous and lovely drawing. Its fresh, transparent colors on the brilliant white paper magically suggest sea and sky and open space. At the same time the artist made many sketches of crabs, some in different color harmonies, after the pot.

PROVENANCE: Acquired from the artist in 1965.



Brooklyn, 1934-

Young Man Reading in Central Park

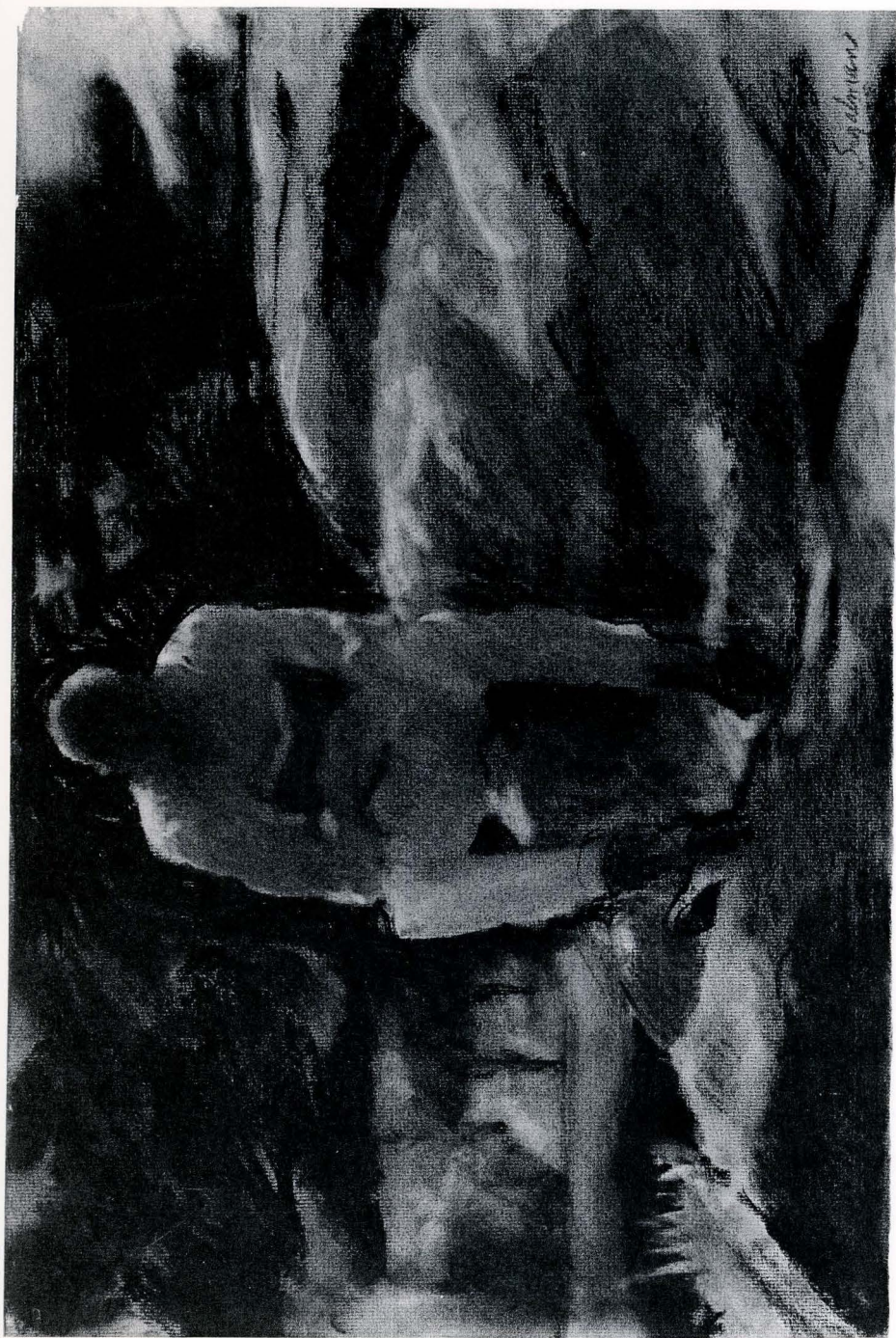
1965

Charcoal over pencil on cream-colored modern laid paper. 12½ x 19 in. (317 x 481 mm.)

Signed in charcoal at the lower right: *Segalman*

This sketch was drawn in Central Park during June, 1965. Using one model, Victor Kunkel, Segalman made a series of drawings which represent a reader seated in the shifting light and shade of a summer afternoon, deeply absorbed in his book. This particular composition is a study for a canvas which, in fact, was never painted (letter from the artist, 23 September 1967). As a result of the controlled value relationships, the entire surface is enlivened by the subtle play of light against dark. Silhouetted by the sunlight behind his back, the young man has become an integral part of the cool, luminous landscape.

PROVENANCE: Acquired from the artist in 1965.



INDEX

- Aachen, Hans von, 3
 Barbieri, Giovanni Francesco,
 8, 9
 Bassano, Leandro, 1
 Bellows, George, 75
 Bernini, Gianlorenzo, 7
 Bloemaert, Abraham, 4, 5
 Boucher, François, 19, 20, 21,
 22, 23, 24
 Cambiaso, Luca, 2
 Chassériau, Theodore, 36
 Daumier, Honoré, 38
 Degas, Edgar, 45, 46, 47, 48,
 49, 50, 51, 52, 53, 54, 55,
 56, 57
 Demuth, Charles, 76
 Dickinson, Edwin, 77
 Feuerbach, Anselm, 40
 Fishburne, St. Julian, 84
 Fontebasso, Francesco, 16, 17
 Fortuny y Carbo, Mariano, 42
 Gérôme, Jean Léon, 43
 Ghezzi, Pietro Leone, 13
 Giaquinto, Corrado, 18
 Guercino, see Barbieri
 Helleu, Paul César, 66
 Ingres, Jean Dominique, 33
 Isabey, Jean-Baptiste, 31
 Kollwitz, Käthe, 73
 Kuhn, Walt, 79
 Leighton, Lord Frederick, 37
 Levine, David, 83
 Lewis, John Frederick, 34
 Magnasco, Alessandro, 14, 15
 Manet, Edouard, 44
 Manzu, Giacomo, 78
 Meissonier, Jean Louis Ernest,
 39
 Menzel, Adolf, 41
 Michetti, Francesco Paola, 60
 Modigliani, Amadeo, 74
 Moitte, Alexandre, 30
 Muccini, Marcello, 80
 Mucha, Alphonse Maria, 67
 Munch, Edvard, 65
 Novelli, Pier Antonio, 28
 Picasso, Pablo, 72
 Pillement, Jean, 26, 27
 Porzano, Giacomo, 82
 Prud'hon, Pierre, 32
 Raffet, Denis-Auguste-Marie,
 35
 Renoir, Auguste, 64
 Rosa, Salvator, 10
 St. Aubin, Gabriel de, 25
 Sargent, John Singer, 68, 69,
 70, 71
 Segalman, Richard, 86
 Seurat, Georges, 63
 Stein, Walter, 85
 Tiepolo, Giovanni Domenico,
 29
 Tissot, James, 58, 59
 Toulouse-Lautrec, Henri de,
 62
 Van Gogh, Vincent, 61
 Vespignani, Renzo, 81
 Watteau, Antoine, 11, 12
 Wtewael, Joachim, 6

COMPOSITION BY THE ANTHOENSEN PRESS
PORTLAND, MAINE
PRINTED BY THE MERIDEN GRAVURE COMPANY
MERIDEN, CONNECTICUT



W. H. P. 1880

120/100