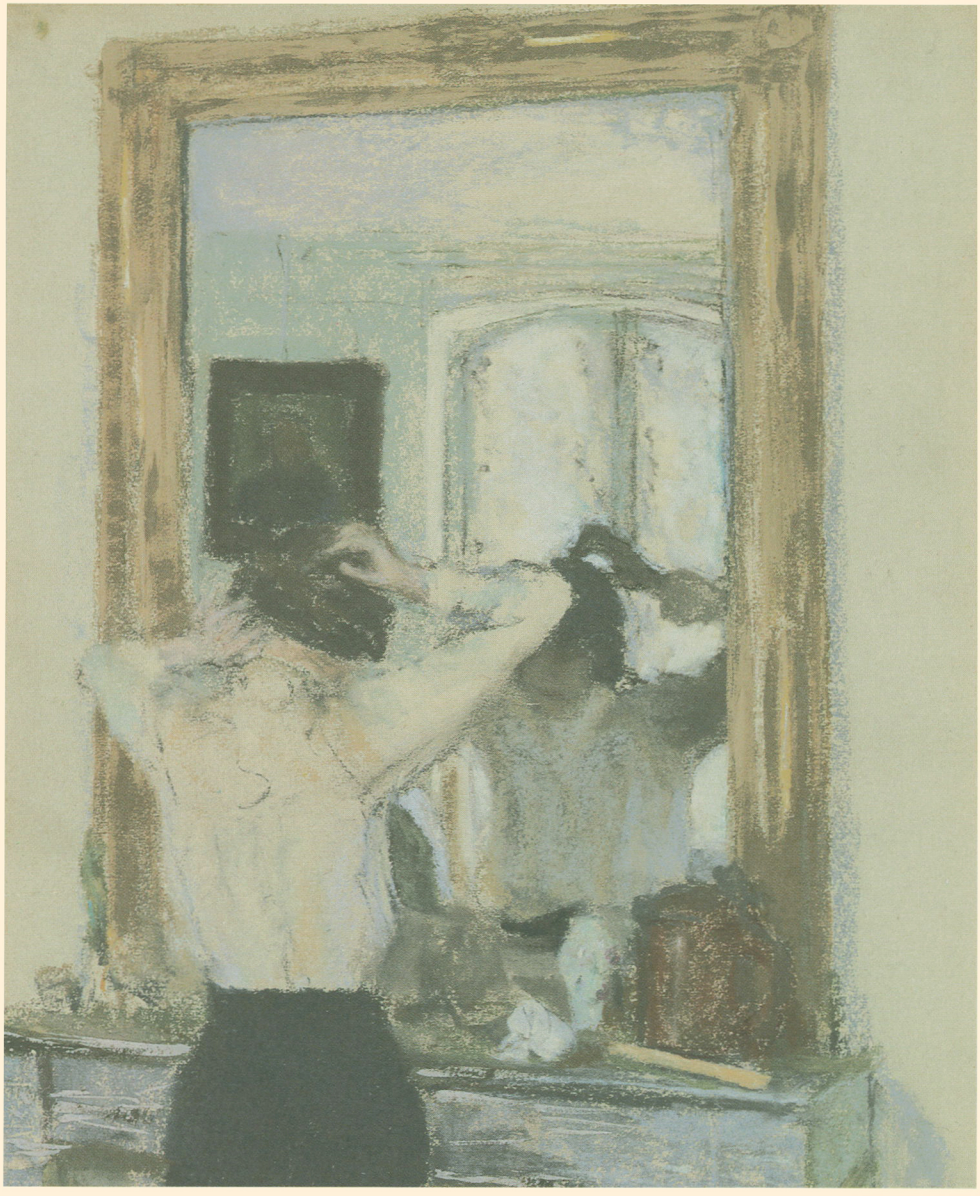

FRENCH DRAWINGS

Acquisitions 1970-1984

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FOREWORD

Since the completion of the Begemann-Logan catalogue of drawings in the Yale University Art Gallery in 1970,* a steady stream of gifts and acquisitions has added significantly to our holdings, especially those from France. Not only has this reflected the interests of generous donors, but also the special zeal of Alan Shestack, Director of the Gallery since 1972. It is hardly surprising that, some time ago, he and James Burke, then-Curator of Prints and Drawings, conceived of mounting an exhibition of the best of these French drawings. With the help of Elise W. Kenney, who undertook to catalogue all the objects and edit individual essays, they set about the task. But somehow, the press of more focused undertakings multiplied the years that have intervened between the original idea and the present catalogue. In the interim, several other persons have come along to organize the materials, enlist the contributions, compile the checklist and edit the texts. What began as a modest effort of a few has expanded to become the joint effort of a veritable crowd of people working in or around the printroom. The new organizers now comprised Daniel Rosenfeld, Ann Temkin, Stephen Goddard, David Ritchkoff, Lora Urbanelli, Faye Hirsch and Rebecca Zurier. They were responsible for compiling the entire checklist and seeing to the details of the exhibition.

The catalogue has been made possible by a very generous donation from the David Langrock Foundation of New Haven. We hope that the Directors will be pleased to have contributed to such a markedly collective undertaking, one that not only serves the public and the scholarly community, but one that has also provided invaluable learning experiences for all involved. Most who authored entries for the catalogue are still at the beginnings of their careers in art history. One, Claudia Allen, B.A. 1983, wrote her entry on Boudin as part of her undergraduate work at Yale. Others are presently graduate students here in New Haven, researching abroad or trying to combine teaching and the writing of a dissertation at another university. Christine Poggi is in Paris on a Fulbright, working on the origins of the collage. Fronia Wissman lives in San Francisco and is collating her research on Camille Corot with the support of a grant from the American Association of University Women. Leila Kinney is teaching at Barnard College while completing her work on the Belgian artist, Alfred Stevens. Ann Temkin is still in New Haven completing her graduate work in 19th- and 20th-century painting. Elizabeth Easton has just

returned from Paris to New York in order to finish her Vuillard studies under the auspices of a Theodore Rousseau Fellowship from the Metropolitan Museum of Art.

Not all of our younger contributors are Yale trained, however. David Ritchkoff, who is an Intern at the Gallery this year, brings to his work on Claude a considerable knowledge of 17th-century Italian and Spanish painting from his graduate training at the University of Michigan. And Daniel Rosenfeld's total dedication to an authoritative study and cataloguing of Rodin's marble sculpture was inspired by his graduate years at Stanford University.

Other contributors have their formal education behind them. Danielle Rice, whose graduate studies culminated in a dissertation on the influence of 18th-century encaustic painting in France, is now Curator of Education at the Wadsworth Atheneum in Hartford. Elise Kenney has been one of the mainstays of the Yale printroom for more than a decade and has just finished editing a massive catalogue of our Société Anonyme Collection and the catalogue for the exhibition, *The Folding Image*.

Although her name cannot be found among those who authored entries, virtually all owe something of their clarity, order and economy to the incisive and intelligent editing of Lesley Baier who temporarily set aside her doctoral work on Walker Evans in order to help her printroom colleagues. Finally, an uncommon share of credit must be given to Stephen Goddard, present National Museum Act Intern at the Gallery (as was Mr. Rosenfeld two years ago). He received his doctorate from the University of Iowa, after devoting several years to the work of the Flemish panel painter, the Master of Frankfurt. It was to him that fell, after all these years, the final responsibility for seeing both catalogue and exhibition to their completion.

Among the many others to whom we owe thanks are our typist and colleague, Ronald Cheng, Yale Class of 1985, our paper conservators Theresa Fairbanks, Sylvia Rodgers and Lynn Koehnline, and our photographers Joseph Szaszfai and Geri Mancini. Lastly, we would like to thank Catherine Waters for the lucid and airy design of this catalogue.

Richard S. Field
Curator of Prints, Drawings and Photographs

*E. Haverkamp-Begemann and Anne-Marie S. Logan, *European Drawings and Watercolors in the Yale University Art Gallery 1500-1900*, 2 vols., New Haven & London, 1970.

FRENCH DRAWINGS

Jacques Barthélémy Appian, called Adolphe, *La Source à Montalieu (Isère)*, ca. 1885

1 JACQUES BARTHÉLÉMY APPIAN, CALLED ADOLPHE · 1818–1898

La Source à Montalieu (Isère), ca. 1885

Charcoal and graphite on heavy wove paper

547 x 778

Signed in charcoal, l.l.: Appian la source à Montalieu (Isère)

Stephen Carlton Clark, B.A. 1903, Fund

1982.35

Although relatively uncelebrated today, Adolphe Appian was in his own time a popular landscape artist from Lyons. Like many talented provincial artists, he briefly won the recognition and praise of the Parisian art world, only to fall once again into obscurity. Yet Appian deserves our continuing interest, for as a pupil of Corot and Daubigny, he contributed to the development of 19th-century landscape art and, in particular, to the growing esteem for the charcoal *(fusain)* landscape drawing. *La Source à Montalieu (Isère)* is an especially ambitious example of his achievement in this new genre.

In 1833 at the age of 15, Appian entered the Ecole des Beaux-Arts de Lyon, where for three years he took classes in drawing, flower painting and ornamentation from Jean-Michel Grobon (1770–1853) and Augustin Alexandre Thierriat (1789–1870). Grobon's teaching may have been particularly important since he had adopted the manner of the Dutch school and was the first in Lyons to reject the conventional historical landscape in favor of painting "what he saw." His rendering of the Lyonnais countryside in a luminous, enveloping atmosphere was to become a prominent feature of Appian's work.

Appian first exhibited at the annual Salon de Lyon in 1847–48 and made his debut at the Paris Salon in 1853 with a painting and a charcoal drawing. From that time he exhibited regularly in the Salons of both Paris and Lyons, receiving a medal of honor in the Paris Salon of 1868 and an honorable mention in the Universal Exhibition of 1889. Three years later he was decorated with a medal of the *Légion d'honneur*.

From 1859, Appian declared himself a student of Corot and Daubigny.

> I so much like the talent of d'Aubigny *(sic!)*. As far as I am concerned he is the strongest of us all, since I find that he paints not just the objects in front of his eyes, but the air which surrounds them and the light which colors them as well. He paints the important; and that I believe is all the fascination of the landscape.[1]

By the 1860s Daubigny and Corot had clearly established the landscape sketch as a primary work of art. For them the inherent sincerity of these *études en plein air* far outweighed any considerations of academic finish. Corot in particular promoted the use of charcoal as a means of achieving broad effects of light and dark with greater spontaneity than was possible with the traditional thin, hard pencil line; and by the mid-1860s, charcoal had replaced graphite as the preferred medium for sketching

landscapes *en plein air*. This change paralleled the demise of the historical landscape, which had stressed precise detailing, and indicated a growing desire to achieve overall tonal harmony with a rapid, sketchlike technique. In reviewing the Universal Exhibition of 1855, Baudelaire had insisted that good drawing did not consist of "hard, cruel, and despotic" lines, but should be like nature, full of life and movement.[2] The artists who took up charcoal drawing at mid-century shared this belief.

Inspired by the works of Corot, Jean-François Millet and other members of the Barbizon school, Appian quickly became an acknowledged master of *fusain*. Critics frequently preferred his charcoals to his paintings; and Karl Robert, in his 1876 *Treatise* on landscape drawing in charcoal, praised Appian along with Maxime Lalanne and Auguste Allongé as the leading practitioners of this genre. *La Source à Montalieu (Isère)* clearly demonstrates that such recognition was warranted. An ambitious work of exhibition scale, it may have been executed for the Paris Salon of 1885, in which Appian is listed as showing a *fusain* entitled *La Source*. If so, the drawing dates from the height of Appian's mastery of the medium. Only a year earlier he had won a gold medal for a charcoal drawing in the *Blanc et Noir* exhibition in Paris, and a critic for the *Revue du Lyonnais* had called him "the favorite of all the world."[3]

Appian conceived *La Source à Montalieu* in terms of the overall effect of a golden, late afternoon light, harmonizing land, water and sky. Despite this broad tonal treatment, every passage is sensitively rendered and the surface itself is enlivened through a variety of means. In places the dark, luminous charcoal seems to have been drawn over a wet surface; elsewhere scratchy lines pick out forms and scribbled markings suggest the texture and movement of grasses and foliage. Although limited to variations of tone and texture, the charcoal is so rich and sensuous that it evokes the effects of color, an aspect of *fusain* frequently noted in the nineteenth century.

As many of Appian's critics pointed out, the final effect of works such as *La Source à Montalieu* is at once delicate and vigorous. As early as 1861, Paul Mantz praised Appian's entries in the Salon de Lyon with the following words: "Skillful in the use of a brush, he is still more so with a crayon; his charcoals are in turn vigorous, tender, charming, and poetry always finds its place without the loss of truth."[4] And five years later, Philippe Burty found that no one but Appian "handled with such certainty, lightness, and science of tones, that bit of carbon, which crushes so heavily under less skillful hands."[5] Significantly, Burty reserved his negative criticism for Appian's paintings, which he felt suffered from the same rapid execution and lack of finish that marred Daubigny's work. Yet in the charcoal drawings, these sketchlike qualities were praised as emblems of the artist's spontaneous and sincere response to nature. This conservative, but then prevalent attitude toward the acceptable degree of finish in painting contributed to Appian's greater contemporary success as a draughtsman.

As his career advanced, Appian's work was distinguished by an increasing calm and resolution. Louis Enault, who had discussed Appian's drawings in *Le Fusain*,

remarked on the new melancholic grace of his work of the 80s, not present in the oeuvre of his youth.[6] This sense of quiet reverie is especially evident in *La Source à Montalieu*. Nothing disturbs the stillness of the scene or evokes any sound other than a gentle rustling of leaves. The mood echoes that of many landscapes by Daubigny and Corot, though Appian has substituted for Corot's nymphs, the more prosaic figure of a fisherman returning home on horseback. This unobtrusive human presence suggests a contemplative and harmonious relationship with nature, one without threat or danger despite the deep and mysterious space evoked by his remoteness. Appian's masterful modulation of tone permitted effortless transitions from the nearness of the grasses, water and path, to the peaceful grandeur of the furthest reaches of the landscape.

The great delicacy and warm luminosity of *La Source à Montalieu* are due in part to Appian's employment of a finely textured, dull yellow paper. Working directly against this light ground, Appian rejected Lalanne's earlier recommendation that the paper be prepared with an overall tone. In his first treatise (1869) on charcoal drawing, Lalanne had claimed that this tone "will give, as it were, a commencement of values, which can then be modified according to the different planes of the subject."[7] In a subsequent study of charcoal techniques (1875), Allongé advocated the use of a light ground to "lighten the tone, in order to render it more delicate, in accordance with its plane, however vigorous it may be as a tone."[8] Similarly Allongé recommended avoiding paper with a rough grain, because it might impart to "the background the same effects as in the foreground."[9] Karl Robert agreed with his mentor Allongé, adding that a visible grain gave everything "an unsteady appearance," and he cited Appian as one of the artists who used a dull yellow or white paper, with a fine, even grain.[10]

Appian's preference for a light ground is analogous to the Impressionists' rejection of a dark preparatory ground and conventional chiaroscuro in favor of heightened luminosity and clarity of tone. Sharing many of their ideas, Appian's work invariably concentrated on the unifying effects of light and atmosphere. Nonetheless, as the critic Elie Vallenas observed in 1885, "the new landscape school of Lyons had pushed just to the limits of Impressionism, without ever reaching them...."[11] Appian's work, like that of Corot and Daubigny, always remained a synthesis of academic training and direct observation of nature. His sketchlike technique never achieved the spontaneity of Monet's, nor did he relinquish the full academic range of tonal values. His landscapes, often suffused with a sense of quiet serenity and grandeur, are closer to those of the Barbizon school than to those of the Impressionists. Appian's charcoals, in particular, command our admiration for a technical mastery and sensitive appreciation of the delicate effects of light and air unsurpassed by his contemporaries.

Christine Poggi

NOTES

1 Quoted in Madeleine Fidell-Beaufort and Janine Bailly-Herzberg, *Daubigny*, Paris, 1975, p. 48.

2 Charles Baudelaire, *Art in Paris, 1845-1862. Salons and other Exhibitions* (translated by Jonathan Mayne), London, 1965, p. 142.

3 Elie Vallenas, *Revue du Lyonnais*, vol. 7 (1884), p. 230.

4 Paul Mantz, "Exposition de Lyon," *Gazette des Beaux-Arts* (15 Juin 1861), p. 330.

5 Philippe Burty, "Exposition des amis des arts de Lyon," *Gazette des Beaux-Arts* (1 Avril 1866), p. 370.

6 Louis Enault, *Paris-Salon*, 1883, p. 29.

7 Cited in Karl Robert, *Charcoal Drawing Without a Master. A Complete Practical Treatise on Landscape Drawing in Charcoal*, Cincinnati, 1880, p. 46. Translated from the original of 1876 by Elizabeth H. Appleton.

8 *Idem*.

9 *Idem*.

10 *Ibid.*, p. 47.

11 Elie Vallenas, "Le Salon de 1885," *Revue du Lyonnais*, vol. 9 (1885), p. 210.

2 FRANÇOIS BOUCHER · 1703-1770

A Farmyard Scene, ca. 1755

Black chalk heightened with white on blue laid paper

346 x 480

Signed in pen and ink, l.l.: f. Boucher

References: Alexandre Ananoff, *L'Oeuvre dessiné de François Boucher (1703-1770)*, Paris, 1966, vol. 1, p. 163, no. 609?; *YUAG Bulletin*, vol. 32, no. 3 (Summer 1970), p. 31; Regina Shoolman Slatkin, *François Boucher in North American Collections: 100 Drawings* (exhibition catalogue), Washington, D.C., National Gallery of Art, and the Art Institute of Chicago, 1973-1974, p. 72, no. 56; Ellen G. Landau, "A 'Fairytale Circumstance.' The Influence of Stage Design on the Work of François Boucher," *Bulletin of the Cleveland Museum of Art*, vol. 70, no. 9 (November 1983), p. 371, illus. p. 372, fig. 18

Everett V. Meeks, B.A. 1901, Fund, and Paul Mellon, B.A. 1929, Fund

1969.16

As court painter to Madame de Pompadour and then as Premier Peintre du Roi, François Boucher was renowned for his figure studies and decorative renditions of pastoral, mythological and allegorical subjects. At the same time, his more modest drawings of rustic cottages and rural views, such as Yale's *A Farmyard Scene*, appealed to the eighteenth-century French perception of the delights of nature.[1] Boucher's own pleasure in such views seems to date from the years of his travels in Italy (1728-31). As a student at the French Academy in Rome, then under the direction of Nicolas Vleughels, Boucher was regularly instructed to sketch *sur la motif* in the Roman countryside. Upon his return to Paris, he doubtless continued this practice, for he frequently travelled through the French countryside, delivering his cartoons to the Beauvais or Gobelins tapestry works, teaching at the Academy at Orléans, visiting the park near Arcueil, or joining Charles Natoire (1700-77) and Jacques-André Portail (1695-1759) on sketching trips while visiting Jean-Baptiste Oudry (1686-1755).[2] Such excursions provided Boucher with the repertoire of rustic motifs and picturesque vistas that recurred throughout his oeuvre.[3] In fact, it is possible that the tumbledown buildings in *Farmyard Scene* were based in part on the abandoned buildings that dotted Moulin-Joli, the estate of Boucher's good friend, the artist and writer, Claude-Henri Watelet (1718-1786). Watelet, who had recently acquired the estate near Argenteuil, asked Boucher to remodel his house there after 1754.[4] But the size and highly finished quality of Yale's drawing argue against the possibility that it was a spontaneous rendering of an actual place. More likely, it was executed in the studio with the aid of sketches made *en plein air*.

In his rustic scenes, Boucher typically explored a limited space, often defined by isolated houses or rundown buildings and organized to draw attention to some small narrative event within a picturesque setting. Figures were almost always included though they rarely played a dominant role. In *Farmyard Scene*, Boucher focuses the viewer's attention on the confined space of the yard and, in particular, on the small

François Boucher, *A Farmyard Scene*, ca. 1755

faces peering through a doorway and on the scrub board and wash tub into which water flows from a just-primed pump. There is the slightest hint that some unrevealed event, known only to the two figures in hiding, has just transpired. At the intersection of the farmhouse and barn, a light-filled corner is cluttered with various domestic articles and agricultural implements. Near the wash tub, a jug is skillfully modelled with white chalk accents that describe the play of light and shadow on its rounded surface. One birdcage hangs below a window of the farmhouse wall, while another is attached to a dormer that emerges from its thatched roof. A curious device affixed to the corner of the farmhouse may have held a lantern at night. Other implements scattered across the surface include buckets, a basket, broom and ladder. Such details recall the Goncourt brothers' description of Boucher's landscape views:

> While he was working for the Beauvais factory, Boucher painted views of the surrounding country from nature, farmyards glimpsed through ruined arcades, country barns, the repositories of confusion of rustic objects; thatched roofs sprouting flowers sown by the birds; reed shelters supported, sometimes pierced, by ill-cut beams; mill wheels, sheds repaired with planks, dovecotes covered with mossy tiles, the curbs of washhouses, their stone worn by the knees of laundresses; backyards bewildering the eye with their debris, old straw, old ladders, wheelbarrows, hatching baskets—to all this he gives in his painting a richness, an abundance of disorder, an unprecedented picturesque quality which the eighteenth century defined with a word expressly created to describe this aspect of Boucher's art: le *fouillis*. . . . As a landscape painter, Boucher's unique preoccupation seems to have been to preserve his generation from the tedium of nature.[5]

The black chalk of *Farmyard Scene* was Boucher's favored drawing medium.[6] As is the case here, he often used it with white chalk in order to achieve the broadest possible range of light and dark values. Finally, the two chalks, when used in combination with the prepared or tinted papers preferred by Boucher, vastly enhanced the chiaroscuro potential of his drawings. Nonetheless, light in Boucher's drawings is rarely consistently rendered; the entire surface is often accented with lively, flickering light which holds the viewer's attention to the surface of the drawing and allows his eye to move evenly across it. Boucher preferred to fill his picture with decorative linear patterns, wavy ridges, and short, descriptive, quickly executed lines. Yale's *Farmyard Scene* is dominated by vigorous black chalk lines which outline the architectural shapes. Against these primarily vertical lines, white chalk accents enliven the surface, allowing patches of sunlight to play on both the buildings and objects. Lighter vertical and diagonal lines describe the surface details of the wooden slats of the buildings, while short, abrupt, and quickly sketched strokes render the grassy areas and vines which seem to grow both up and down from the windows. Undulating black lines heightened by touches of white impart such relief to the ladder that it assumes the role of a repoussoir.

Boucher creates an illusion of depth through the contrast of light and dark rather than through the use of perspectival devices. Thus, the black vertical lines of the barn on the right stand out from the lighter strokes of the more recessed farmhouse. The latter building, however, plays off the structures and narrative interest forward of it. Like a theatrical backdrop, it holds the viewer's attention despite its subdued tones.[7]

Although the composition of the drawing is harmoniously balanced across the surface, the space it depicts is cluttered and disorderly, lacking the coherency that would create a credible sense of depth. Boucher typically sacrificed that quality to decorative ends, giving to each detail both descriptive and ornamental functions. Such a predilection undoubtedly stemmed from the nature of many of his major projects, which required transformations of perspective and pictorial space, such as commissions for tapestries or for the decoration of walls and ceilings. Thus he became accustomed to deliberate rearrangements of forms and to reductions and enlargements which often imparted a measure of artificiality to his compositions.

The affinities of Boucher's rustic scenes to seventeenth-century Dutch landscape views and, most specifically, his borrowings from the art of Abraham Bloemaert, have been much studied.[8] He is known to have owned the *Tekenboek,* a collection of 166 prints (of shepherds, animals, nudes, landscapes, and genre scenes) engraved by Bloemaert's son Frederick after his father's drawings and commonly used in the eighteenth century as models for students.[9] Shortly after his return from Italy in 1731, Boucher executed a series of etchings based on a group of Bloemaert drawings he probably owned, the *Livres d'études d'après les desseins originaux de Blomart.*[10] During the first half of the eighteenth century, Dutch seventeenth-century paintings, especially landscapes and rustic genre scenes, were much in vogue and abundantly copied by French reproductive printmakers.[11] So it is not surprising that around this time, a period specifically referred to as the last years of his youthful development, 1730-1734, Boucher clearly used Bloemaert's landscape motifs.[12] In his own landscapes, Boucher imitated Bloemaert's descriptive style in the ornamental use of trailing vines, foliage and sinuous branches, and he shared Bloemaert's taste for dilapidated wooden slatted farmhouses and masonry ruins. In his *Thatched Cottage* (National Gallery, Victoria, Melbourne), an example particularly relevant to the Yale drawing, Boucher copied Bloemaert's work of the same title (Louvre, Cabinet des Estampes), even to the point of including the familiar Dutch device of a doorway framing two small peering faces in order to create a center of emphasis. Further, the limiting of depth and the cropping of buildings are not unusual in certain Dutch interior scenes, such as those of Adriaen and Isaak van Ostade,[13] Herman Saftleven and Thomas Wyck.[14]

As many of Boucher's works are undated, assigning a particular date to *Farmyard Scene* must be regarded as a tentative effort. No dated painting, decorative project or tapestry design for which the drawing may have been a preparatory study is known. As was noted earlier, however, the buildings depicted in the drawing may relate to those on Watelet's estate, where Boucher is known to have worked after 1754. An assignment to the mid-1750s is supported on stylistic grounds as well. Technically, the drawing is skillfully conceived: the lines are carefully controlled yet sure and fluent, unlike the nervous, slashing strokes of Boucher's work of the 1730s.[15] By the 1750s, his rural landscapes were generally more formal, lacking the naive spontaneity and honesty which had evoked Diderot's praise of Boucher's youthful work.[16] And although Slatkin points out that allusions to Dutch themes were a "leitmotif

throughout... his oeuvre,"[17] the rustic motifs in *Farmyard Scene* are more purely Dutch in origin than those found in his works of the thirties and forties, when he frequently combined classical elements of Italian landscape with earthy, realistic Dutch motifs.[18] Finally, we know that at mid-century the market for French drawings was booming. A century later the Goncourts wrote that drawings "were used for the adornment of apartments, appeared on their walls, [and] became part... of the most splendid interiors.... It became the correct thing to possess them."[19] Such evidence, though not incontestable, seems to support a date in the mid-fifties.

Elise K. Kenney

NOTES

1 Carmontelle (L. Carrogis), in *Jardin de Monceau, près de Paris,* Paris, 1778, p. 5, wrote that to depict the French countryside as it actually was would destroy the taste the French had for it at that time.

2 Victor Carlson, "Three Drawings by François Boucher," *Master Drawings,* vol. 4 (1966), pp. 157-63.

3 J.-F. Méjanès, "A Spontaneous Feeling for Nature," *Apollo,* vol. 104 (November 1976), pp. 396-404. See also Regina Shoolman Slatkin, *François Boucher in North American Collections: 100 Drawings* (exhibition catalogue), Washington, D.C., National Gallery of Art, and the Art Institute of Chicago, 1973-74, nos. 57-59.

4 M.[C.-H.] Watelet, *Essai sur les jardins,* Paris, 1774, p. 141. Watelet described the buildings on his future estate as "resembling the simplicity of a Curé's presbytery." Jean-Baptiste Le Prince (1734-1781) published prints after drawings by Jean-Claude Richard de Saint-Non (1727-1791) of Moulin-Joli. Several of these can be seen in Dora Wiebenson, *The Picturesque Garden in France,* Princeton, 1978, figs. 19-21, 28, 30.

5 Edmond and Jules de Goncourt, *French Eighteenth-Century Painters* (trans. Robin Ironside), Ithaca, 1981; orig. Fr. ed., Paris, 1880, p. 69. The term *le fouillis* referred to Boucher's use of such rustic paraphernalia to create a sense of picturesque confusion.

6 In his early years at the French Academy in Rome, Boucher had primarily used red chalk.

7 Boucher was familiar with this stage device because he had himself designed sets for the Paris Opéra-Comique.

8 Regina S. Slatkin, "Abraham Bloemaert and François Boucher: Affinity and Relationship," *Master Drawings,* vol. 14 (1976), pp. 247-260. Hermann Voss, "Boucher's Early Development," *Burlington Magazine,* vol. 95 (1953), pp. 81-93, and "Boucher's Early Development—Addenda," *Burlington Magazine,* vol. 96 (1954), pp. 206-210.

9 No. 612 in the February 1771 Paris sale of Boucher's possessions.

10 Slatkin, "Bloemaert," p. 252. The most important group of these drawings is in the Hermitage, Leningrad. Others are in the collections of the Fitzwilliam Museum, the Louvre Cabinet des Dessins, the Rijksmuseum, the Albertina, and the Paris Fondation Custodia. A complete set of the etchings is in the Cooper-Hewitt Museum, Smithsonian Institution, New York.

11 Petra ten-Doesschate Chu, *French Realism and the Dutch Masters,* Utrecht, 1974, pp. 4-10.

12 Slatkin, "Bloemaert," pls. 14-15a, and Voss, figs. 35, 36.

13 Adriaen van Ostade (1610-1685), *Tavern Interior,* pen and brown ink, gray wash, Stockholm Nationalmuseum, Inv. 2139/1863. Isaak van Ostade (1621-1649), *Card-players in a Barn,* pen and ink, brown wash, Stockholm Nationalmuseum, Inv. 2137/1863.

14 Thomas Wyck (1616-1670), *Cottage amongst Trees,* pen and bistre wash, illustrated in *Master Drawings,* Adolph Stein, London, 1973, no. 90. My thanks to Marie-Félicie Perez who brought this drawing to my attention.

15 Emil Wolf, a private collector in New York, owns a copy of the Yale *Farmyard Scene.* Lacking the pentimenti of the Yale sheet, the New York version does not possess the strength, vitality and elegance of the Yale drawing. The contrasts of light and shadow are weak by comparison with the French master's hand. See Richard P. Wunder, *17th- and 18th-Century European Drawings* (exhibition catalogue), American Federation of the Arts, 1966, no. 36.

16 J. Seznec and J. Adhémar, *Diderot Salons,* Oxford, 1957, vol. 3, p. 239.

17 Slatkin, "Bloemaert," p. 257. In his later life, Boucher turned for inspiration to subjects of his early years. It is noteworthy that in 1766 he accompanied his patron, Randon de Boisset, to Holland and Flanders, possibly to revitalize the art of his waning years through a first-hand view of the sources of his earlier borrowings.

18 Slatkin, "Bloemaert," pp. 254-257.

19 Goncourt, *French Painters,* p. 70.

3 EUGÈNE BOUDIN · 1824-1898

Figures on the Beach in Front of Bathing Huts, 1865

Graphite and watercolor on laid paper

174 x 270

Inscribed in graphite, l.r.: 65

References: *YUAG Bulletin,* vol. 32, no. 3 (Summer 1970), p. 33

Collection of Frances and Ward Cheney, B.A. 1922

1969.107.4

Figures on a Beach is one of many seaside wash drawings by Eugène Boudin, the great precursor of Impressionism.[1] Boudin frequently encouraged his peers and students to practice drawing *en plein air* in order to master effects of light and space: "dessinez, dessinez, il n'y a que ça dans la peinture."[2] His advice was taken by many young artists, including Claude Monet, who credited Boudin with making him a painter: "si je suis devenu un peintre, c'est à Boudin que je le dois."[3]

Following the suggestion of his friend Isabey, Boudin began to paint the beaches of Deauville and Trouville in 1862.[4] Boudin was born in Honfleur and was comfortable in the atmosphere of his native Normandy. Here he produced an almost endless series of sketches and wash drawings of the fashionable men and women who frequented the beaches. Like the studies of fishermen on the quayside and boats in the harbor done earlier in his career, these sketches were not studies for specific paintings. Rather, they were executed for the pleasure of training eye and hand, and in addition, they offered Boudin the opportunity to explore aesthetic problems and gather motifs.[5] Boudin's watercolors of the beach were predominantly done during 1864-1870 when he lived in Paris and spent the summers in Brittany or Normandy.[6] *Figures on a Beach* was drawn in 1865 while Boudin was in the company of Courbet and Whistler at Trouville.[7] These two well-known artists helped further Boudin's developing career by introducing him to nobility who frequented the newly fashionable suburban beaches during the height of the Second Empire.

The technique Boudin employed on this small wash drawing is typical. He quickly sketched groups of figures with a few animated pencil strokes of varying thickness and then added translucent color washes. In other wash drawings, including several at the Louvre, he also made quick pencil notations concerning color and atmospheric conditions. Almost the entire background of *Figures on the Beach* has been painted in wash in shades of beige, gray and blue. The brighter tones of irridescent blue, red and gray-green in the dresses of several of the women seem to quiver in the sea breeze and lend the drawing a sense of energy and immediacy.

When sketching, Boudin preferred to work at a distance from his subjects, for he was mainly interested in their attitudes and poses.[8] In *Figures on a Beach,* he arranged his figures in three pairs which are placed on a diagonally receding plane with each

Eugène Boudin, *Figures on the Beach in Front of Bathing Huts*, 1865

pair engaged in a different activity and seen from a different angle. The faces of all six women are rather anonymous, in keeping with Boudin's frequent emphasis upon pose and his desire to observe his subjects from afar. He did briefly articulate the faces of the two women in the center with light pencil strokes, but their features are largely obscured by dabs of fleshtone wash.

Even though Boudin did not individualize the women in this and most other watercolors of the beach, one cannot avoid noticing how much he was able to communicate with a relative economy of line and wash. Actually, his watercolors constitute rather accurate descriptions of the social scene and the latest fashions. In *Figures on a Beach,* the women are showing off their full coifs, shimmering crinolines, and red and black bodices.

Cosmopolitan Parisians, like those depicted in *Figures on a Beach,* welcomed Boudin's work. Two years before executing this watercolor he wrote, "They love my little ladies on the beach and some say there's a thread of gold to exploit here."[9] Boudin's reputation was largely dependent on the oil paintings which developed indirectly out of the ideas he formulated while sketching. In 1865 he remarked, "I shall always be labelled as the painter of beaches."[10] The critic Castagnary seems to have agreed, "M. Boudin... a même inventé un genre de marines qui lui appartient en propre."[11]

Claudia Allen

NOTES

1 According to Gilbert de Knyff, Boudin executed over 20,000 studies in charcoal, pencil, and watercolor; see his *Eugène Boudin Raconté par lui-même,* Paris, 1976, p. 351. The Louvre owns over 6,000 drawings, pastels, and watercolors by Boudin; see the exhibition catalogue (Louvre, Cabinet des Dessins), *Boudin: Acquarelles et Pastels,* 1965, p. 9.

2 Knyff, p. 353 (letter to Louis Braquaval, Deauville, 13 September 1890).

3 *Exposition Eugène Boudin,* Paris, Galerie Schmit, 1965.

4 Louvre, p. 68.

5 *Idem.*

6 *Exposition Eugène Boudin,* p. 6.

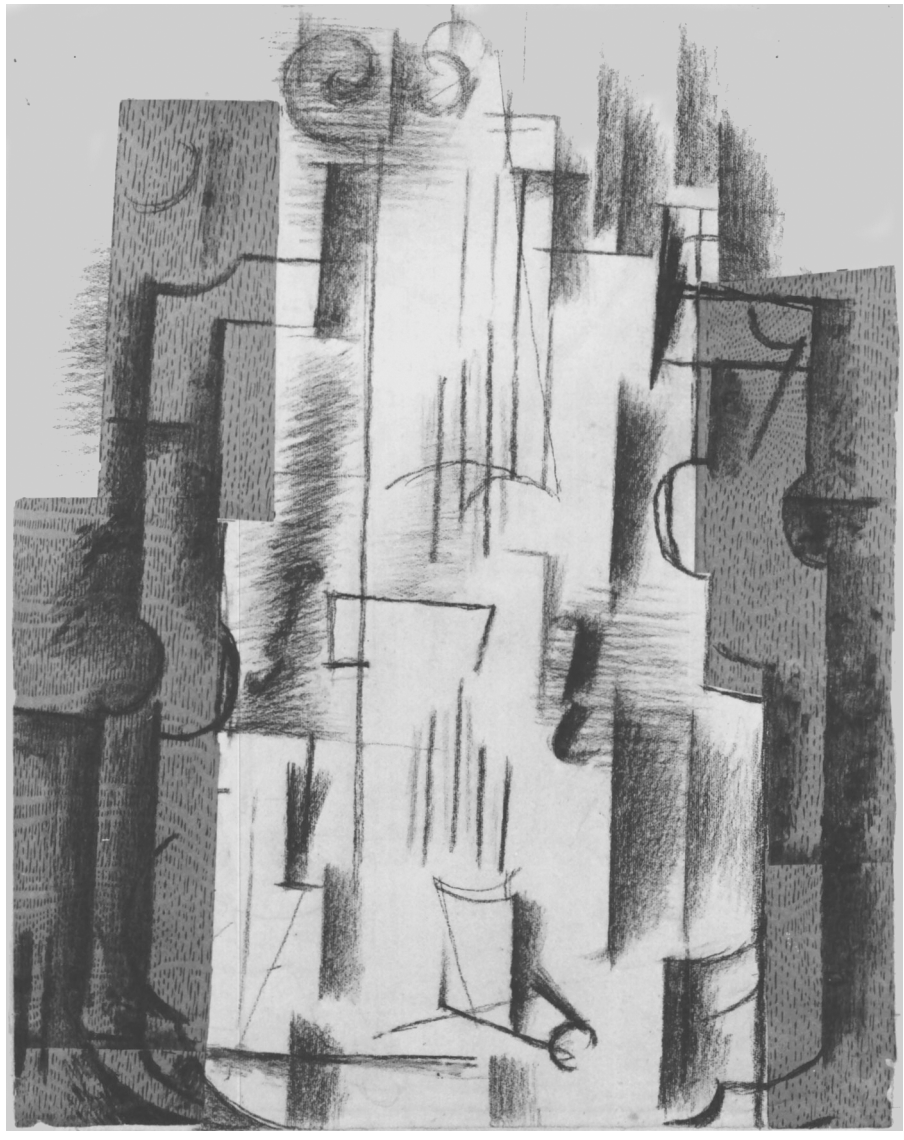
7 In 1865, Boudin lived in Paris at 31 rue Fontaine-St.-Georges, and in Trouville at 9 rue d'Isly. He also visited Argenteuil, Le Havre, Ste.-Adresse, Plougastal-Daoulas, Hanvec and Le Faou. See Knyff, p. 379.

8 Claude Roger-Marx, "Le Nu et la Mer," *Jardin des Arts* (September 1955), p. 660.

9 G. Jean-Aubry, *Eugène Boudin* (trans. Caroline Tisdall), London, 1969, p. 60 (letter to Martin, 12 February 1863).

10 Jean-Aubry, p. 60 (letter to Louis, 29 November 1865).

11 Louvre, p. 68, quoted from *Salons,* Paris, 1892, vol. I, p. 374.



Georges Braque, *Still Life with a Violin (Nature morte au violon)*, 1912

4 GEORGES BRAQUE · 1882-1963

Still Life with a Violin (Nature morte au violon), 1912

Charcoal and collage of wood-grained paper on heavy wove paper

621 x 478

Signed in graphite, verso, l.l.: G Braque

References: Massimo Carrà, *L'opera completa di Braque (1908-1929),* Milan, 1971 (French edition: Paris, 1973), no. 117; *Oeuvres cubistes, Braque, Gris, Léger, Picasso* (exhibition catalogue), Paris, Galerie Berggruen, 1973, no. 10; *Zeichnungen und Collagen des Kubismus, Picasso, Braque, Gris* (exhibition catalogue), Bielefeld, Kunsthalle, 1979, no. 137; Nicole Mangin, *Catalogue de l'oeuvre de Georges Braque: Peintures 1908-1915,* Paris, 1982, no. 171; Isabelle Monod-Fontaine, *Georges Braque, les papiers collés* (exhibition catalogue), Paris, Centre Georges Pompidou, 1982, no. 12; E. A. Carmean, Jr., *Braque: The Papiers Collés* (exhibition catalogue), Washington, D.C., National Gallery of Art, 1982, no. 9

The Leonard C. Hanna, Jr., B.A. 1913, Susan Vanderpoel Clark and Edith M.K. Wetmore Funds

1977.155

The quiet elegance of *Nature morte au violon* perhaps masks its pivotal place in the history of pictorial investigation. Although a collage of modest pretensions—five oblong pieces of orange oak-grained paper positioned upon an armature sketched in charcoal—its contrasting pictorial elements stimulated a new phase in the development of Cubism. In a stroke of astounding economy, Braque and then Picasso exploited the visual tensions between the abstract and conceptual, on the one hand, and the realistic and representational on the other. The textured, pasted strips were totally removed from representation, yet completely realistic. Similarly, the drawing was obviously representational, yet schematic and conceptual. And by continuing the drawing over the grained paper, the distinctions among literal surface, drawing and illusion were even further blurred and turned back on one another. By means of a few simple curves and areas of heavy shading, the strips were bound into a most beguiling relationship with the depicted aspects of the subject.

Yale's drawing is among the earliest of the Cubist collages, which were inspired in September of 1912 when Braque spied a roll of wood-textured paper *(faux-bois)* in a shop window in Sorgues, France[1]. The audacious inclusion of commercial materials in a work of art, as well as the bold, even crude nature of the drawing (complete with erasures) announced a final rejection of the notion of *la belle peinture,* which demanded of art an immaculate and sumptuous surface. Braque himself explained the event of *papier collé* as a "revelation."[2] Yet the road to that revelation had been paved by the problems with which he and Picasso had been wrestling for several months. By the end of 1911 their near-monochromatic paintings had acquired a density, complexity, and non-representational character from which the artists sought release. Braque's introduction of the famous *trompe l'oeil* nail and stencilled letters provided a lucid intellectual anchor in a sea of visual confusion.[3] It restored

both the object (or at least its illusion) and space to an increasingly compressed and abstract painting.

The technique of *papier collé* introduced a new associative tool: literal texture. During the late nineteenth century, Symbolist writers and artists had generated considerable interest in the notion of synesthesia, the evocation of one kind of sensation through stimulation of another. Given Braque's early career as a house-painter who was frequently called upon to fashion falsely textured surfaces, his strong sensitivity to the tactility of a painting is hardly surprising. "Ce n'est pas assez de faire voir ce qu'on peint," he insisted. "Il faut encore le faire toucher."[4] Thus even before the *papiers collés,* Braque had given his paintings a textural immediacy by including sand in his pigments or by painting imitations of woodgraining or marble-veining. The new use of grained paper not only facilitated the achievement of such illusionistic textures but also introduced a third texture: the physical piece of wallpaper itself.

Early attempts to understand *papier collé* interpreted its primary purpose as a further injection of "reality" into the unacceptably obtuse imagery of what we now term "analytic cubism." But it is incorrect to consider the inclusion of *faux-bois* texture as a simple imposition of external reality upon a pre-existing pictorial schema, or to suppose that the pasted papers returned the image to the realm of such a reality. Indeed, while the wood-graining of the commercial paper functions as "real" wood within this picture, it is as fictitious as any of the other pictorial elements. Its pretense to authenticity might be said to make it all the more duplicitous. This complex manipulation of the levels of illusion and reality suggests to us that Braque and Picasso meant to accomplish something much more radical in their incorporation of pasted papers. Certainly it completed what Alfred Barr has termed Cubist realism, "an emphasis not upon the reality of the represented objects, but upon the reality of the painted surface."[5] More than that, the entry into art works of bits of the outside world shifted their arena from an imitation of external reality to a frank exposure of the painter's very process of producing a new and independent reality.

How could these humble pieces of commercial paper, quickly cut and pasted—even pinned—to a paper ground, effect this transformation? Perhaps most important, *papier collé* prompted the realization that form and color are discrete agents that can work independently both to construct a composition and to signify an object without literal description. Braque shares with us the implications of this realization. The pasted areas of color in *Nature morte* evoke the material of the violin, but their blunt forms bear no hint of the curvilinear grace of the instrument's form. Their vertical orientation suggests the general shape of the violin but their placement seems to delimit its boundaries rather than compose its mass (one might wonder if they also or instead indicate an oak table beneath the violin). In turn, the drawing says nothing at all of the material of the violin and only provides scattered clues to its architecture. And it remains wholly separate from the areas of pasted color. In fact, indications of form and color often confound one another. For example, an outline

of the violin's edge is superimposed directly upon the opaque planes that assert the flat frontality of the violin's surface. Yet this line casts a shadow that insists upon the instrument's three-dimensional volume.

Just as Braque disproves the inevitability of form and color, he offers the representation of space as a subject for explicit examination. *Nature morte au violon* destroys Renaissance notions of the artist's canvas as an illusionistic window into space. Instead, Braque presents space in all its complexity and ambiguity. The composition is replete with unexpected optical effects such as the indication of shadow-in-depth directly upon a flat surface. The spatial assumptions we bring from our environment, like those of texture, are repeatedly refuted. Braque indicates the bridge which lifts the strings away from the box not by any allusion to raised volume, but by a simple unclosed quadrilateral splayed flat against the white surface. He carefully draws and shades to illustrate the protrusion of the sound hole, which in actuality is an indentation in the violin's surface. This latter conceit, used also by Picasso, was encouraged by the spatial inversions of African Wobe masks, one of which Picasso had recently purchased. In these masks, for example, eyes protrude from the face as long cylinders. Cut paper and metal reliefs made by both Braque and Picasso in early 1912 provided the initial field for testing these ideas of the arbitrary collapsing, twisting, and building up of volume.

Thus, in *Nature morte au violon* Braque made no effort to have the neck spring from and extend above the box of the violin: a long unbroken line in the center axis of the sheet served as well. This line is topped by the richly modulated curve of the scroll; the scroll, however, belongs to an instrument on its side, while what lies below suggests a frontal position. Moreover, the circle of the key which would protrude from the scroll's side here faces across from it. It is only in the mind of the viewer that these signs for "violin"—dispersed over the sheet in multiple and contradictory sizes, orientations and depths—will synthesize to provide a recognition of a coherent object.

As much as these fragments provide signs for the violin, they simultaneously fulfill a second function. Rosalind Krauss has suggested that they also act as signs for the ingredients of pictorial representation itself. Although Braque provides no illusion of light's play upon the violin's surface, the *faux-bois* patterning reminds us of light's role in visualization. The flat bridge and protruding sound hole provide no literal illusion of depth, but remark its perceptual importance. Krauss has pointed out that the most basic and important signs in this project are the pasted strips themselves. They too excerpt—serve as "miniature facsimiles for"—the ground they rest upon, the surface of the picture itself.[6] So, in this assemblage of pictorial elements, Braque has presented a discussion of the very concept of pictorial structure, rather than having reproduced a finite and particular example of perception. Equipped with this, *we* will activate the turning of the violin suggested by the sideways scroll, the floating key. In our own minds we will posit an object resting in the light and atmosphere signified in the *faux-bois* pattern.

This understanding provides an important explanation of Braque's penchant for

musical instruments as a theme of his cubist paintings. He justified his attraction in simple terms of tactile fact: "L'instrument de musique en tant qu'objet, avait cette particularité qu'on pouvait l'animer en le touchant."[7] In straightforward terms, we can interpret this as an acknowledgment that an instrument especially rewards Braque's appreciation of the power of touch. On a deeper level, the musical instrument forms a metaphor for the *papier collé* itself. Only when one's eye plays over the various elements of the picture do they spring to life in his brain as a sensual image he can intellectually apprehend. For in *Nature morte au violon*, the artist proffers the secrets of the craft to the viewing audience. No more is the nimble wizardry of the artist designed to fool the eye and seduce the viewer into accepting the reality it posits. Rather, it invites and requires the viewer to re-invent in his own mind the process of representation of a three-dimensional object on a flat surface.

Ann Temkin

NOTES

1 Art historians like to recount that in fact, Braque waited for Picasso's departure from Sorgues for Paris before actually purchasing the *faux-bois* paper. By his colleague's return, Braque could show him several compositions structured upon the cut-up pieces of wallpaper.

2 Dora Vallier, "Braque, la peinture et nous," *Cahiers d'art* (1954), pp. 17-18.

3 The nail appears in pictures such as *Violon et palette*, 1910 (Solomon R. Guggenheim Museum, New York); letters were first included in *Le Portugais*, 1911 (Öffentliche Kunstsammlung, Kunstmuseum, Basel).

4 Quoted by Douglas Cooper in *Braque Paintings 1909-1947*, London, 1948, p. 6.

5 Alfred Barr, *Cubism and Abstract Art*, New York, 1936, p. 78.

6 Rosalind Krauss, "Re-Presenting Picasso," *Art in America*, vol. 68 (December 1980), pp. 90-96.

7 Vallier, p. 16.

5 JEAN-BAPTISTE CARPEAUX · 1827-1875

Allegory of France (La France sous les traits d' une nymphe), 1863

Study for *France Enlightening the World and Protecting Agriculture and Science,* Pavillon de Flore, Louvre

Black chalk heightened with white on grayish-beige laid paper

270 x 203

Signed in black chalk, l.c.: Bt. Carpeaux

References: *YUAG Bulletin,* vol. 36, no. 3 (Fall 1977), p. 39; Peter Fusco and H.W. Janson, *The Romantics to Rodin, French Nineteenth-Century Sculpture from North American Collections,* Los Angeles, 1980, pp. 150-151

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The renovation of the Louvre by Hector-Martin Lefuel (1810-1880), *architecte de l'Empereur* from 1854, was one of the most ambitious architectural projects of the Second Empire. Symbolically it was also one of the most important. The Louvre, whose origins date to the late twelfth century, was a conspicuous embodiment of French political and artistic patrimony. For Napoleon III it provided a major symbol of his political legitimacy, linking him to French monarchs of the past, providing a royal domicile, and housing one of the world's great collections of art as well as large parts of the Empire's bureaucracy.

The reconstruction of the Pavillon de Flore at the western extreme of the Grand Gallery of the New Louvre was begun by Lefuel in 1861.[1] In 1863 two sculptors were engaged to decorate Lefuel's renovated structure. Pierre Jules Cavelier (1814-1903?; Prix de Rome, 1842) was commissioned to decorate the façade of the Pavillon de Flore facing the Tuileries, and Jean-Baptiste Carpeaux (Prix de Rome, 1854) was commissioned to decorate the façade facing the Seine.[2] This was not Carpeaux's first public monument,[3] but it was certainly the most important and the most prominent to date in his budding career. Carpeaux executed three separate sculptural groups for this commission: at the highest point on the façade, surmounting a curving arch that falls in front of the Mansard roof, he designed the allegorical sculpture of *France Enlightening the World and Protecting Agriculture and Science;* beneath the base of this arch, surrounding three *oeil-de-boeuf* windows, he designed a decorative frieze of four kneeling putti surrounded by vegetation; and for the space beneath these windows, he designed the relief of the *Triumph of Flora,* one of the artist's greatest works, and one that precipitated a conflict between the architect and the sculptor.[4]

The drawing at Yale is an early study for the figure of France that dominates the apex of Lefuel's façade.[5] According to Ernest Chesneau, the sculptor's close friend and one of his earliest biographers, the subject of *France Enlightening the World* was not of Carpeaux's own choosing, in keeping with traditional practices of official patronage.[6] Personifications of France as a guardian of human achievement and

Jean-Baptiste Carpeaux, *Allegory of France (La France sous les traits d'une nymphe)*, 1863

symbol of enlightenment were ubiquitous in the nineteenth century and conformed to the notion that public statuary should serve as a vehicle of public edification and patriotic inspiration.[7] In 1855 a sculpture representing the similar theme of *France Crowning Art and Science* had been created by Elias Robert for the entrance to the Palais de l'Industrie, which had been erected for the first Paris International Exposition.[8] The image of France as a protectress of science and agriculture is noteworthy for its translation of later nineteenth-century positivistic values into political and chauvinistic terms.

The composition of Carpeaux's allegorical group was realized very quickly by him, and it was based to a large degree upon Michelangelo's designs for the Medici tombs in Florence. In a letter to Lefuel written in April 1863, Carpeaux mentioned a model for his sculpture that had already been seen by the architect, and which Carpeaux assured him would serve as the basis for his monument.[9] That model is probably the wax esquisse in the Musée des Beaux-Arts, Valenciennes,[10] which shows a draped female figure, her right leg crossed behind her left, seated on an Imperial eagle. From this symbolic throne she leans dramatically forward, extending her arms in a beneficent gesture that seems intended to suggest her protection of Science and Agriculture, personified by the symmetrical, reclining male figures who flank her, each bearing a large tome that is their only attribute. Chesneau commented that the finished group appeared to be the product of a sudden surge of the artist's imagination,[11] and the fluid design of this wax model is a confirmation of the facility with which Carpeaux composed. However, it remained for him to work out the iconographic details of his scheme, to modify his composition accordingly, and to transform his conception of France into more monumental terms.

The Yale drawing is evidence of this transformation, which had taken place by the time the first maquette was completed, possibly around August 1863.[12] Although Carpeaux may have quickly realized the general scheme of his design, he elected to make changes in France's pose with a view to the sculpture's enlargement. As in the wax esquisse, the Yale drawing provides an image of France seated upon an eagle that serves as her Imperial throne.[13] The eagle is rendered in a few broad, fluid strokes that suggest the spread of its wing beneath France's left hand and the emergence of its beak beneath her left knee. Although vaguely suggested, it nonetheless clearly provides the support and defines the breadth of this seated figure. Notwithstanding this similarity, Carpeaux abandoned his original conception of the forward-leaning France envisioned by him in the Valenciennes esquisse. This was replaced by a figure who is nude rather than draped, and seated in a more upright and majestic posture. Carpeaux appears to have recognized the need for a more stable and static figure that would be appropriate to its monumental function and architectural setting. France's *grandes lignes,* or external contours, are more pronounced and clearly delineated, taking into account her eventual elevation and the fact that she would be viewed from a considerable distance, most advantageously from across the Pont Royal on the Left Bank of the Seine.

Carpeaux also explored other postures and iconographical attributes. A thumb-

nail sketch at the lower right of the Yale drawing shows a seated male figure who supports a staff with his left hand, reflecting a variation upon the motif of a seated, Imperial ruler that he may have briefly considered transforming into his female personification of France.[14] One sketch in the Louvre casts France in the guise of Minerva, identifying her with the goddess of wisdom and the patroness of Athens.[15] As in the Yale drawing, this figure raises her right arm, providing a gesture that would be preserved in the final sculpture. The Yale drawing is unfortunately cropped along its left edge, obliterating Carpeaux's treatment of his figure's right hand. It is likely that she originally carried a torch, the symbol of her enlightening function, and the motif preserved by Carpeaux for his finished stone sculpture.

The Yale drawing reflects Carpeaux's ability to think sculpturally, and to orchestrate the effects of light to render his figure tangible. At the same time that it shows his effort to monumentalize his figure, it also displays the pictorial nature of his art, which ran counter to the severe classicism practiced by many of his contemporaries at the Ecole. The freedom and fluidity of his line animate the composition in spite of the figure's stabilized posture. Contours are softened through the repetition of line, and the white highlighting conveys the effect of a mutable light that softens the severity of his design. These mitigating effects are particularly apparent in the modelling of France's head, which is derived from the bust of a teenage girl that Carpeaux modelled in Rome.[16] The long and graceful proportions of this nude, her youth and apparent ease of manner epitomize the female type that became the hallmark of Carpeaux's art, embodying "the natural taste for modernity"[17] that made him the most popular and representative sculptor of the Second Empire.

Daniel Rosenfeld

NOTES

1 This wing of the Louvre was designed by Jacques II Androuet du Cerceau *(architect du roi* from 1576; d. 1614), and erected between 1607-1609. The original structure was destroyed by fire in 1787 and immediately rebuilt. By 1861 the building had decayed, and on 13 February of that year Lefuel wrote to the Conseil général des Bâtiments Civils recommending its demolition and reconstruction. The demolition began in August 1861 and by October 1863 the exterior walls were in place. Work on the structure, particularly its elaborate ornamentation, continued through 1866. See Christine Aulanier, *Histoire du Palais et du Musée du Louvre: Le Pavillon de Flore,* Paris, 1971, pp. 83 ff.

2 The official commission came from the ministre d'Etat et de la Maison de l'empereur. Cavelier, the older and at the time more prominent of the two sculptors, was offered 34,000 francs for his work; Carpeaux was offered 32,000 francs. Aulanier, *Histoire,* p. 84.

3 *La soumission d'Abd-el-Kader,* Carpeaux's Salon debut in 1853, and a subject of his own choosing, was commissioned to be carved in marble in 1854 after elaborate efforts by the sculptor to bring it to the monarch's attention. The only previous monument by Carpeaux to be erected in public view was *Genius of the Navy* (1854), one of nearly fifty figures representing aspects of French commerce, designed to decorate the Pavillon de Rohan of the Louvre. See Stanislas Lami, "Carpeaux," *Dictionnaire des Sculpteurs de l'Ecole Française,* I, Paris, 1914, p. 255.

4 Lefuel complained that the relief disrupted the harmony of his façade and attempted to persuade Carpeaux to modify his design. The sculptor refused, and it took the intervention of the Emperor to settle the dispute in Carpeaux's favor. See Louise Clément-Carpeaux, *La Vérité sur l'Oeuvre de J.-B. Carpeaux,* Paris, 1934, pp. 197-198.

5 The provenance of the drawing can with certainty only be traced to 1975, when it was offered for sale at auction. See Paris, Hôtel Drouot, *Collection of Marcel Guerin,* sale, 29 October 1975, no. 38. Cf. Paris, Galerie Manzi-Joyant, *Atelier J.B. Carpeaux,* sale, 8 and 9 December 1913, nos. 166 and 211; and Paris, Hôtel Drouot, *Atelier J.B. Carpeaux,* sale, 14 December 1906, no. 26, "La France éclairant le monde; projet pour le pavillon de Flore. Etude au crayon noir rechaussée de blanc sur papier gris. Signée."

6 Ernest Chesneau, *Le Statuaire J.-B. Carpeaux, sa Vie et son Oeuvre,* Paris, 1880, p. 102. More recent scholarship has suggested that Carpeaux may have had some liberty in the elaboration of his iconographic scheme, citing a design that resembles the "Rape of Europa," in which a female figure is shown astride a bull, flanked by two reclining figures. See Paris, Grand Palais, *Sur les traces de Jean-Baptiste Carpeaux,* 11 March-5 May 1975, n.p. (nos. 245-283).

7 "Tel homme qui passe sur la place publique, croyant ne penser qú à ses petites affaires et à lui-même, reçoit à son insu le choc des grandes idées que la sculpture manifeste. Les mâles vertus qui font le citoyen, l'art statuaire, par une heureuse inspiration, les a représentées sous la figure de divinités féminines, comme pour adoucir l'austérité de l'idée par une grâce qui la rend amiable." Charles Blanc, *Grammaire des Arts du Dessin,* Paris, n.d. [1866], p. 333.

8 Reproduced in Marvin Trachtenberg, *The Statue of Liberty,* New York, 1977, p. 103.

9 Clément-Carpeaux, p. 195.

10 25 cm x 75 cm, reproduced in Paris, Grand Palais, *Sur les Traces de Jean-Baptiste Carpeaux,* no. 281.

11 "Chaque détail y est motivé, comme *obligé;* il semble que le groupe soit sorti d'un jet de la pensée de l'artiste." Chesneau, *Le Statuaire J.-B. Carpeaux,* p. 103.

12 Anne Wagner, "Jean-Baptiste Carpeaux," in Peter Fusco and H.W. Janson, *The Romantics to Rodin, French Nineteenth-Century Sculpture from North American Collections,* Los Angeles, 1980, pp. 150-151. The final maquette, half-life-size, was completed around November of that year. See Paris, Grand Palais,

Sur les Traces de Jean-Baptiste Carpeaux, nos. 245-283. It was not, however, until around March 1864 that Carpeaux executed the models from which the monument would be carved. See Clément-Carpeaux, p. 196.

13 The eagle as a symbol of Imperial power dates back to the Roman Empire, when it was represented on the standards of Roman legions. It was also the attribute of Jupiter. The Imperial eagle was one of the most prominent symbols of Napoleon Bonaparte's empire. See for example Ingres' *Portrait of Napoleon I on his Imperial Throne* (1806, Paris, Musée de l'Armée). The eagle is also associated with Hebe, the Greek goddess of youth, which may have been intended by Carpeaux in this youthful depiction of France.

14 It has been suggested that this figure is a pastiche of Michelangelo's *Giuliano de'Medici* from the Medici Chapel. However, the influence of Michelangelo seems more apparent in the figures of Agriculture and Science who flank the central, seated figure of France than in the pose indicated in this study. See Anne Wagner, "Jean-Baptiste Carpeaux," in Peter Fusco and H.W. Janson, *The Romantics to Rodin,* p. 150.

15 Musée du Louvre, Cabinet des Dessins, R.F. 8662, 160 x 128 mm, reproduced in Paris, Grand Palais, *Sur les Traces de Jean-Baptiste Carpeaux,* no. 248. This catalogue traces the origin of this figure to a statue of Rome in porphyry and bronze that is located in the Vestibule des Prisonniers barbares of the Louvre, and which may also have served as the prototype for the Yale figure.

16 This bust, called *La Palombella* (1856, Paris, Musée du Petit Palais), is the portrait of Barbara Pasquarelli, who died at the age of nineteen in 1861. Reproduced in Paris, Grand Palais, *Sur les Traces de Jean-Baptiste Carpeaux,* no. 247.

17 Edmond et Jules de Goncourt, *Journal, Mémoires de la vie Littéraire,* Monaco, 1956, XVI, 18 April 1889, p. 62.

6 PAUL CÉZANNE · 1866-1906

Flowers, ca. 1890

Watercolor and graphite on wove paper

323 x 212

References: Lionello Venturi, *Cézanne, son Art—son Oeuvre*, Paris, 1936, I, p. 346, II, pl. 406, no. 1630; *YUAG Bulletin*, vol. 32, no. 3 (Summer 1970), p. 33

Collection of Frances and Ward Cheney, B.A. 1922, Gift of Mrs. Franz von Ziegesar

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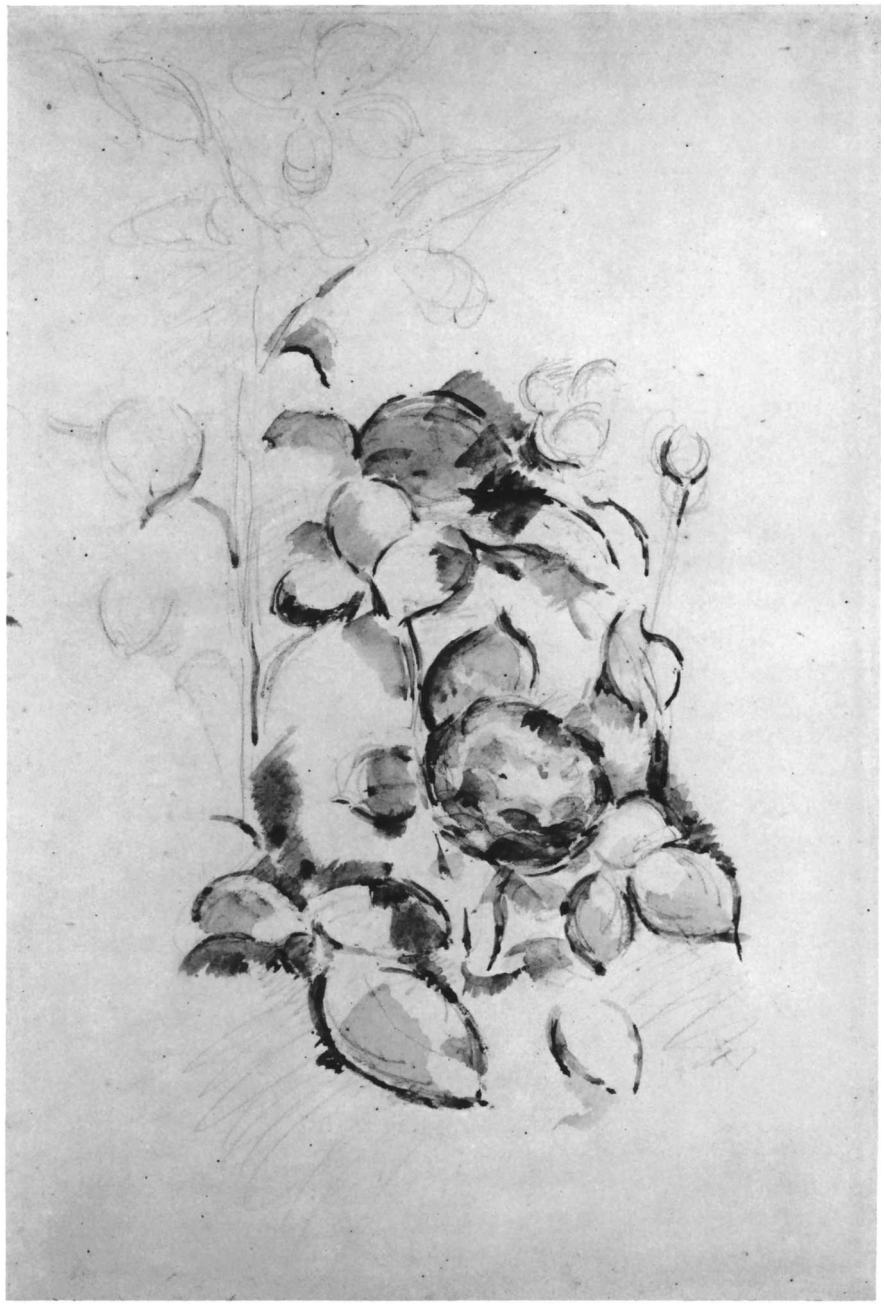
Beginning in 1885, Cézanne increasingly devoted attention to the watercolor. Because many of the over 400 surviving watercolors by Cézanne remained unfinished, they were rarely exhibited during his lifetime and were known only to his closest friends. There is also some evidence that he attached less importance to his watercolors than to his oils. According to contemporary accounts, Cézanne left his watercolors strewn carelessly on the floor of his studio and was known to abandon "magnificent" works among the rocks.[1] Yet, if the artist regarded his watercolors primarily as sketches, today's audience is more likely to think of them as independent works of art, to appreciate them for their great freshness and spontaneity, and to value the insights they provide into Cézanne's creative process.

The watercolor, *Flowers*, probably dates from ca. 1890 rather than from the earlier years, 1879-82, suggested by Venturi (*Cézanne*, no. 1630). The flower motif of the watercolor closely resembles the trellised red flowers (roses?) that appear in an oil painting of ca. 1890, *Madame Cézanne in the Conservatory* (Metropolitan Museum of Art). The two works are also related stylistically; the unfinished painting is composed of thin, often transparent planes of color and sketchy lines that allow much of the canvas to show through, giving it a luminous, floating quality like that of the watercolor.

As a work abandoned in a relatively preliminary stage, *Flowers* reveals much about Cézanne's working method. Kurt Badt has shown that his approach to watercolor was largely the same as that to oil painting.[2] From the early 1880s Cézanne began by sketching his motif—flowers in a natural setting—with light pencil marks, curves and summary hatchings. Yet Cézanne sought neither to convey a sense of perspectival recession nor to create an ideal formal design. To do so, he felt, would have been to impose a preconceived conceptual order upon his "naive," individual vision of nature. In 1905 the artist wrote to Emile Bernard that "... we must render the image of what we see, forgetting everything that existed before us... the sensations of colour, which give light, are the reason for the abstractions which prevent me from either covering my canvas or continuing the delimitation of objects when their points of contact are fine and delicate, from which it results that my image or picture is incomplete."[3] For Cézanne, the attempt to remain faithful to his sensations



Paul Cézanne, *Flowers*, ca. 1890

of color and form in nature, without the mediation of previous artistic conventions, led to the unfinished, sketchy quality of many of his works, including *Flowers*.

Cézanne's multiple and discontinuous contours are one of the means by which he makes us conscious of the related processes of perception and creation. Each line or series of hatchmarks refers to (though does not literally depict) a renewed sensation of nature, rendered in a spontaneous and direct manner. Similarly, individual touches of color create a pattern of accents across the surface, each the result of a successive perception. In places the brush reinforces the pencil sketch with curving lines of color. Elsewhere, the touches of color float freely away from the flickering outlines, creating an overall vibrating field of color.

In this way, Cézanne's colors seem to absorb within themselves the luminous power of light, without, however, suggesting the particular effects of light on objects. As Badt has observed, Cézanne did not use "washes" in the traditional sense of modifying a single color from light to dark (chiaroscuro).[4] Rather he created deeper tones by placing one transparent color over another, so that each remained a clearly visible distinct mark. He began by lightly indicating the areas in shadow with greatly diluted colors, working over the entire surface of the paper. As the half-tones were introduced, Cézanne would strengthen the areas in deeper shadow with successive layers of thin paint, until they approached the intensity and hue he desired. This process of "modulating" rather than "modeling" in color corresponded to Cézanne's view of nature as a unified field in which preserving perceived relationships between colors and form was more important than defining individual objects.[5] Thus his pictures progressed as a whole toward "realization," with objects emerging gradually from the floating framework of color, but rarely if ever achieving the traditional finish that is marked by a clear sense of the individual volume and separation of objects.

Flowers is an excellent example of this approach. Here Cézanne used a limited palette of cool colors (muted shades of violet, green, blue and gray) to establish a substructure of areas in shadow, as well as a reddish hue for the flower. Although Cézanne would probably have raised the intensity of these colors if the work had been carried to a further stage of completion, the principle of relying on delicately balanced tonal contrasts within a narrow range is evident. A work such as *Flowers* was and still might be criticized for its indeterminate depth, lack of chiaroscuro and failure to establish a focused composition.[6] Such apparent lack of structure disappears during extended and concentrated viewing. Gradually one deciphers the relationship between elegant, but lightly pencilled, tall floral shapes and leaves at the left, and the more substantial watercolored forms below. Form seems to emerge from the layers of watercolor, and the three-dimensional structure of the watercolor achieves its greatest palpability around the central red blossom. Cézanne, and the Cubists following him, was preoccupied with recording the density of his own perceptions, of the involuted space around the red flower, rather than with constructing a geometric equivalent for them. The transparency of watercolor permitted him to operate between illusionism and abstraction. By so doing, Cézanne

forced the viewer to recognize the unity between the artist's means of making and his personal vision.

Obviously such freshness confounded even the best-intentioned critics. André Mellerio wrote in 1896 that Cézanne arrived at "strange and unexpected effects" as a result of his "desire to put himself in direct contact with nature, his passion to experience nature fully while preserving his naiveté to the point of awkwardness."[7] Georges Lecomte, who acknowledged that Cézanne's studies of nature were frequently without depth, and that the artist was too often admired for the "defects of his talent," nonetheless felt that his was "an art of truth and of great emotion before nature."[8] From his letters we know that Cézanne himself believed toward the end of his life that despite continuing difficulties, he had made progress in mastering the means of expression essential to the "realization in art" of his "strong experience of nature."[9]

Cézanne's increasing use of watercolor in his later years indicates that he found the medium congenial to his aims, for with its ability to capture immaterial and delicate effects, watercolor was particularly suitable to a spontaneous, lyrical response to nature. While there is evidence that Cézanne valued the process of sketching in watercolor more than the finished work, we may agree with Renoir's judgment that Cézanne "cannot put two touches of colour onto a canvas without its being already an achievement."[10]

Christine Poggi

NOTES

1 See Theodore Reff, "Cézanne's Watercolors and Modern Taste," in *Cézanne Watercolors* (exhibition catalogue), New York, Columbia University, Department of Art History and Archeology, 1963, p. 14 for a discussion of accounts by Vollard and Borely.

2 Kurt Badt, *The Art of Cézanne*, Berkeley, 1965, ch. 1.

3 John Rewald, ed., *Paul Cézanne, Correspondence*, Paris, 1937, p. 277.

4 Kurt Badt, "Cézanne's Watercolor Technique," *Burlington Magazine*, vol. 83, no. 487 (October 1943), p. 247.

5 Cf. letter to Pissarro, 2 July 1876, *Correspondence*, p. 127.

6 A few critics like Gustave Geffroy were more sympathetic. Reviewing Cézanne's first one-man show in 1895, Geffroy explained what he called "the awkwardness, the lack of perspective and balance, and the unfinished aspect" as evidence of "a scrupulous observer, like a primitive, deeply concerned with truth." Cited in Richard Shiff, "Seeing Cézanne," *Critical Inquiry* (Summer 1978), p. 778.

7 André Mellerio, *Le Mouvement idéaliste en peinture*, Paris, 1896, p. 27.

8 Georges Lecomte, "Les Expositions," *La Société Nouvelle* (December 1895), p. 814.

9 See letters to Louis Aurenche, 25 January 1904, p. 257, and to his son, 8 September 1906, p. 288, in *Correspondence*.

10 Cited in Maurice Denis, "Cézanne," *L'Occident* (September 1907), reprinted in translation in Judith Wechsler, ed., *Cézanne in Perspective*, New Jersey, 1975, p. 52.

Eugène Delacroix, *Sketch for The Tiger Hunt*, ca. 1854

7 EUGÈNE DELACROIX · 1798-1863

Sketch for The Tiger Hunt, ca. 1854

Graphite over tracing on tracing paper

215 x 195 (some loss, l.c. and l.r.)

Stamped, l.l.: E.D (Lugt, suppl. 838a)

Inscribed in graphite, u.r.: M1 (not in the artist's hand)

Gift of George Dix, B.A. 1934

1977.173.3

Shortly after Eugène Delacroix's death in 1863 the executors of his estate poured over the contents of his studio. Philippe Burty described how he and the other executors met there and found about six thousand drawings, pastels, watercolors, tracings, sketches in pen and pencil, etchings, and lithographs in some thirty cases of all sizes.[1] In all probability *Sketch for The Tiger Hunt,* now in the Yale University Art Gallery, was among these works on paper. The drawing, which is on very thin paper prepared for tracing, is a reversal of another Delacroix drawing of very nearly the same dimensions, one which was recorded in Alfred Robaut's catalogue of 1885.[2] The two drawings served as studies for Delacroix's 1854 oil painting, *The Tiger Hunt,* now in the Louvre; and it is to this date that we assign them both.[3]

Establishing the authenticity of the Yale drawing is no small matter. Compared to many other Delacroix drawings, it is stiff and clumsy, while its less than perfect state of preservation detracts from the dramatic effect of the whole. It might even be suggested that our drawing is not from the hand of the master. We know, for example, that one of Delacroix's students and collaborators, Pierre Andrieu, augmented his collection of authentic Delacroix drawings with a number of his own. He apparently tried to pass off some of these (which included tracings of originals) as works by the master. The stamp in the lower left corner of the Yale sketch, however, is clearly the one described by Frits Lugt as being the authentic Delacroix estate stamp (Lugt no. 838a).[4] It is not the deceptively close copy which was used in the sale of Andrieu's estate (Lugt no. 838). In the upper right corner of the drawing there is the lightly pencilled notation, "M1." At least four other Delacroix drawings, all of them of lion hunts, show the same notation, and three of these are considered to have come from lot 362 of the 1864 Delacroix estate sale. This lot contained thirteen sheets of sketches and drawings presumably for the *Lion Hunt* of 1854 (now in Bordeaux), but included drawings for other of Delacroix's lion hunts as well.[5] It is possible that the Yale sketch was also contained in this lot.

The most secure arguments for an attribution to Delacroix are those based on technical and stylistic criteria. Although the Yale *Sketch for The Tiger Hunt* is glued down onto a firmer paper backing, one is still able to see other lines on its verso. These must represent a quick tracing of Delacroix's original study, Robaut 673. On

the recto of our drawing, the artist has followed these traced lines with virtually no modification, so we may presume our drawing was executed in order to examine the composition in reverse.[6] The Yale drawing appears to have been rapid and deliberate, and it clearly employs two techniques: a quick summary of the contours of the composition, following and reinforcing the traced lines seen through the paper, and a looser shading and indication of some detail with a freer hand. This technique is similar to that of another drawing on tracing paper, Delacroix's *Arab Rider Fighting a Lion* in the Fogg Museum of Art. Although the Fogg drawing has been more spontaneously and fully worked out and shows no clear evidence of traced lines, it exhibits the same draughtsmanly processes.[7] Common to both is the creation of contour with segmented curving lines (singular in the Yale sketch, multiple and nested in the less firmly established composition in the Fogg drawing); long parallel shading lines which bunch up to create darker areas; and a precise gestural shorthand which is applied with vigor and certainty to such details as clenching hands, raised hoofs, flaring nostrils, spread claws, and the feline head.

A useful comparison can also be made with two nearly identical drawings on tracing paper of a *Lion devouring a Horse*. One of these (Louvre) is attributed to Delacroix, while the other (Cincinnati Art Museum) is considered a copy after Delacroix. These drawings carry the stamps of the Delacroix and Andrieu estate sales, respectively. Although it is a difficult distinction, it may be noted that the drawing carrying the Andrieu stamp differs from both the Louvre and Yale drawings in its somewhat ticklish, choppy and angular contours.[8] In short, both internal and external evidence support an attribution of the Yale sketch to Delacroix, with the understanding that we are not dealing with a finished drawing, but with a working sketch, a moment in the artist's meditative process.

The "discovery" of Shakespeare and the introduction of the ideas of the German Romantics, largely through the writings of Mme. De Staël, laid the groundwork for the development of the international Romantic movement in France. One of the primary results of this new theoretical framework for the arts was a new subject matter, one which included the violent conflict of man and nature and the depiction of explicit pain and terror, as sure paths to the experience of the sublime. In the oeuvre of Delacroix, the intimate combat that set man and his ally, the horse, against the wild beast became a central, if not quintessential expression of this new theme. The hunt, of course, was not in itself new. As is well-known, Delacroix drew extensively from hunt scenes by Rubens (which were in turn based upon Leonardo's *Battle of Anghiari*).[9] In several entries in his Journal of 1847, Delacroix made reference to Rubens' hunts. Of *The Lion Hunt:* "The rearing horses, flying manes, thousands of accessories, detached shields, tangled bridles, all this is done to strike the imagination." Of *The Hippopotamus Hunt:* "That [hunt] of the hippopotamus, which is the most ferocious, is that which I prefer: I like its emphasis, I like its exaggerated liberated forms." Of Rubens' hunts in general: "There is more to learn in his exaggerations and his inflated forms than in his exact imitations."[10] Thus, the essential qualities which Delacroix sought in studying Rubens' hunt scenes emerge as

their power to move the imagination, their ferocity, and their exaggeration.

As discussed at length by George Mras, Delacroix conceived of painting as a bridge between the painter and his audience.[11] Mras, citing the writings of Edmund Burke as precursors of Delacroix's own artistic theories, has stressed the role of the terrible in the Frenchman's art, as, in Burke's words, "a source of the *sublime,* that is, it is productive of the strongest emotion which the mind is capable of feeling."[12]

The tiger (or lion) hunt is a wholly appropriate theme for the evocation of the terrible, and one which Delacroix treated on numerous occasions with a specific emphasis on the element of pain.[13] In the present example the horse and tiger are locked in a deathly embrace, the tiger with its claws sunk deeply into the horse's chest and his jaws gripping a frantically kicking foreleg. The rider, who resembles Saint George with his hood fluttering halo-like behind his head, is about to dispatch the beast with his spear.[14] These elements of explicit pain seize the imagination of the viewer and heighten his reaction to the depicted confrontation, ensuring a successful link between the conception of the artist and the viewer's experience.

The theme of *The Tiger Hunt* also invites more specific interpretation. Eve Kliman has recently emphasized the unity and relatedness of animal and human forms in the art of Delacroix (in light of the theories of the physical and philosophical anatomists of his day), and has thus vivified the interpretation of violent human and animal conflict as a metaphor for the contradictions of the human condition, particularly those of the artist of genius.[15] The Romantic metaphor of the savage lion (or tiger) as the artist in the act of creating also emerges in nineteenth-century thought.[16] For example, in discussing the superiority of etching over engraving, Théophile Gautier spoke of, "the lion's claw... on the black varnish;" and Van Gogh wrote that while standing before paintings by Hals, Rembrandt, Ruysdael and others, he was continually reminded of the saying, "when Delacroix paints, it is like a lion who devours his prey."[17] The possibilities for interpretation are numerous. Do we have a metaphor of the artist as mediator of the conflict between reason and emotion, or do we see the artist as the passionate beast in mortal combat with the ordering principles of human existence? There are also sexual implications which cannot be overlooked: the horse and wild cat are in literal embrace, as in many of Delacroix's drawings for the lion hunts.

The sketch for *The Tiger Hunt,* no less than the finished painting, epitomizes the notion of conflict.[18] By restricting the struggle to one provocative instant, Delacroix has freed, almost forced, the spectator to play out the action in whatever manner his imagination suggests, even to the point of extending the meaning to the confrontation between any opposing forces.

Stephen H. Goddard

NOTES

1 Philippe Burty, *Lettres de Eugène Delacroix (1815 à 1863)*, Paris, 1878, p. x.

2 Alfred Robaut, *l'Oeuvre complet de Eugène Delacroix*, Paris, 1885, p. 182, no. 673, *Chasse au lion (210 x 190 mm.)*.

3 The painting follows the direction of the drawing catalogued by Robaut (no. 673).

4 See Lee Johnson, "Pierre Andrieu, un 'polisson'?" *Revue de l'Art*, vol. 21 (1973), pp. 66-79 and Frits Lugt, *Les Marques de Collections de Dessins & d'Estampes. Supplement*, The Hague, 1956, pp. 119-120.

5 For the other examples see: Agnes Mongan and Paul J. Sachs, *Drawings in the Fogg Museum of Art, A Critical Catalogue*, Cambridge (Mass.), 2 vols., 1946, vol. 1, pp. 366-367, no. 684, vol. 2, fig. 358 (Robaut 1068); Maurice Serullaz, *Memorial de l'Exposition Eugène Delacroix*, Paris, 1963, nos. 468, 469, 525, which are, respectively: Louvre RF 9 479 (Robaut no. 1279, Study for the Bordeaux *Lion Hunt*, 1864 sale, lot no. 362); Louvre RF 9 475 (study for the Bordeaux *Lion Hunt*, partially reversed, 1864 sale, presumed lot no. 362); Louvre RF 9 477 (study for the Chicago Art Institute *Lion Hunt*, 1864 sale, perhaps lot no. 362). For the Delacroix sale see *Catalogue de la vente qui aura lieu par suite des déces de Eugène Delacroix*, Hôtel Drouot (Feb. 16-29, 1864), p. 48, no. 362.

6 This practice was not uncommon in Delacroix's work. See the previous note for another example of a reversed drawing.

7 I would like to thank Theresa Fairbanks, paper conservator at the British Art Center, Yale University, for her help in investigating both drawings. In Ms. Fairbanks' opinion, the paper used in the two drawings is very similar, and possibly identical (the drawings were not, however, compared side by side).

8 Both the Louvre and Cincinnati drawings are illustrated and discussed by Kristin L. Spangenberg, *French Drawings, Watercolors, and Pastels, 1800-1950*, Cincinnati Art Museum, 1978, pp. 118-119, no. 116.

9 There is no evidence that Delacroix ever witnessed an actual tiger hunt, as pointed out by Frank Anderson Trapp, *The Attainment of Delacroix*, Baltimore, 1971, p. 209.

10 *Journal d'Eugène Delacroix* (ed. André Joubin), Paris, 1932, 3 vols., vol. 1, pp. 168, 200-201. Author's translation.

11 George Mras, *Eugène Delacroix's Theory of Art*, Princeton, 1966, p. 18 ff.

12 *Ibid.*, p. 24, quoted from Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, London, 1812 (1st ed., 1756). Mras informs us that Delacroix could have known Burke's ideas through the writing of Diderot.

13 The elements of violence and pain were essential to Romantic theory. Consider Victor Hugo's review of Delacroix's *Death of Sardanapolis* in which Hugo, one of the few who applauded the great accomplishment, regretted only that Delacroix had not painted the pyre beneath the Satrap already in flames (see Trapp, p. 83).

14 It may be no accident that in Delacroix's *Saint George and the Dragon* (Louvre), the Dragon resembles nothing more than a tiger with enormous claws and a forked tail.

15 Eve Twose Kliman, "Delacroix's Lions and Tigers: A Link Between Man and Nature," *The Art Bulletin*, vol. 64, no. 3 (September 1982), pp. 446-466.

16 See *Ibid.*, p. 447, for nineteenth-century distinctions between lions and tigers (tigers were considered even more cruel than lions).

17 Gautier is quoted in William M. Ivins, Jr., *Prints and Books, Informal Papers*, Cambridge (Mass.), 1926, pp. 222-223. For Van Gogh, who often wrote of Delacroix, see *The Complete Letters of Vincent Van Gogh*, 3 vols., Boston, 1978, vol. 2, p. 421. The saying is

given in French by Van Gogh, "Lorsque Delacroix peint, c'est comme le lion qui dévore le morceau."

18 The power of a drawing or a sketch relative to the finished work is mentioned several times in Delacroix's journal. See *Journal,* vol. 2, p. 159, "Une belle indication, un croquis d'un grand sentiment, peuvent égaler les productions les plus achevées pour l'expression." Mras, *Delacroix's Theory,* p. 81, has noted that in 1857 Delacroix jotted down the 27th maxim of La Rochefoucauld, "Il y a de belles choses qui ont plus d'éclat quand elles demeurent imparfaites, que quand elles sont trop achevées." (*Journal,* vol. 3, pp. 108-109).

Jean-Honoré Fragonard, *A Satyr Teased by Two Putti*, ca. 1774-1780

8 JEAN-HONORÉ FRAGONARD · 1732-1806

A Satyr Teased by Two Putti, ca. 1774-1780

Sepia wash over graphite on laid paper

460 x 349

References: Alexandre Ananoff, *L'Oeuvre dessiné de Jean-Honoré Fragonard (1732-1806)*, vol. I, Paris, 1961, pp. 170-171, fig. 147 (Rotterdam version)

The Paul Moore, Manson Collection and Marie-Antoinette Slade Funds

1981.37

In 1981 the Yale University Art Gallery acquired a splendid Fragonard drawing, *A Satyr Teased by Two Putti*, which was discovered and identified by the late David Carritt.[1] Another version of the drawing in the Boymans-van Beuningen Museum in Rotterdam—almost identical in composition and size—has been considered throughout this century as the original; it appears often in the Fragonard literature and was accepted by A. Ananoff, the cataloguer of Fragonard's drawings.[2] A comparison of the two works, however, quickly reveals the superiority of the Yale example. It is more coherent in every respect, executed by a lighter, more facile hand. Such details as the hoof of the satyr, or his tail, are masterfully and fluently rendered in the Yale version, while in the Rotterdam example these details are almost crudely executed, indicating the hand of a draftsman less skilled in rendering form. In Yale's drawing wash is utilized to great effect, enhancing the rounded structure of the satyr's arm muscles and torso. By contrast, the graphic shorthand employed in the Rotterdam version for the foliage at the lower left and right suggests an artist whose touch is uncertain. The copyist's work does not stand up to comparison; it lacks the vitality and rhythmic animation of Fragonard's original.

The Yale drawing lacks a secure provenance, but we believe it to be identical to the work which was sold in 1880 as part of the collection of Hippolyte Walferdin, owner of several hundred Fragonard drawings. The drawing now in Rotterdam must have assumed the identity of the original drawing at some point in the late nineteenth or early twentieth century, eventually finding its way into the Koenigs collection, Haarlem, from which it passed to the Boymans Museum.[3]

Our drawing was probably executed in the mid-1770s, following Fragonard's visit to Dresden in the summer of 1774. We know that Fragonard enjoyed making drawings after admired paintings and that Rubens, whose influence on the subject and form of Yale's drawing is clear, was one of his favored models. Fragonard's sojourn in Dresden, on his return from Rome to Paris, is documented in the travel notes of Bergeret de Grancourt, Treasurer of the Order of St. Louis, who accompanied Fragonard and his wife on this particular journey.[4] Bergeret indicates that Fragonard spent considerable time in the picture galleries in Dresden, making drawings after master paintings. Our drawing is not based on a known Rubens model,

however, but is probably a personal creation in the manner of Rubens, bearing Fragonard's stamp in every respect.

A related Fragonard drawing, *Satyr Squeezing Grapes,* dated 1774, was recently acquired by the Art Institute of Chicago. This work is known to have been copied by Fragonard from a painting, still preserved in Dresden, which in the eighteenth century was considered to be an authentic Rubens, but which is now discredited. The Yale drawing is so similar to Chicago's, especially in technique (the use of wash to suggest complex, flickering light effects and to powerfully model the satyr's upper body) as well as in its "naughty" or frolicsome spirit, that both must have been done at virtually the same moment, in the mid-1770s, when Fragonard came under Rubens' powerful spell, and at a time in Fragonard's career when he utilized brush and wash with maximum skill to modulate effects of light and shadow and to evoke three-dimensional form.

Alan Shestack

NOTES

1 This drawing has been incorrectly titled *Satyr Abducting Two Infants.* The joyful facial expressions of both putti and the less than malicious attitude of the satyr suggest a playful mythological theme rather than a kidnapping!

2 Ananoff, pp. 170-171. Ananoff lists nine citations of the Rotterdam drawing, as well as four exhibitions in which it appeared. He erroneously identifies the Rotterdam drawing as the one owned by Walferdin in the nineteenth century. He also cites a terracotta by or attributed to Clodion, now in the Ackland Art Museum, University of North Carolina, Chapel Hill, which is based on the drawing.

3 Eunice Williams, in entry 27 of her excellent catalogue, *Drawings by Fragonard in North American Collections,* Washington, D.C., National Gallery of Art, 1978, p. 82, refers to a similar case regarding a drawing undeniably by Fragonard which has traditionally been confused with another version *not* by the artist's hand, but which often appears in the literature. In that instance, as in the present case, it seems that the history of one drawing has been confused with that of a copy.

4 Bergeret de Grancourt, *Voyage d'Italie,* 1773-1774 (ed. Jacques Wilhelm), Paris, 1948, p. 144.

9 CLAUDE GELLÉE, CALLED LE LORRAIN · 1600-1682

Pastoral Landscape, 1639

Black chalk, brown wash, and pen, heightened in white on laid paper

232 x 333

Signed in ink, verso, l.c.: Claud IV/fecit 1639

References: Marcel Roethlisberger, *Claude Lorrain: The Drawings,* Berkeley and Los Angeles, 1968, no. 624; Marcel Roethlisberger, *The Wildenstein Album,* Paris, 1962, no. 46; Los Angeles County Museum, *Norton Simon Collection Album,* 1971, no. 16

James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund

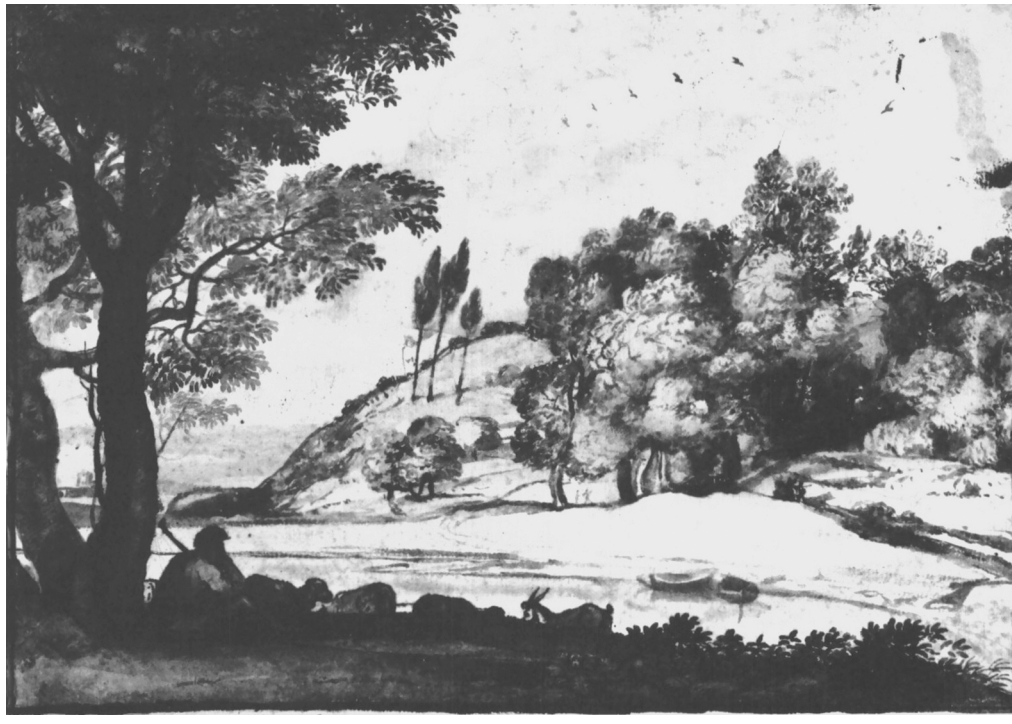
1981.108

In 1960 the appearance of a hitherto unknown album of sixty drawings by Claude Gellée, called Le Lorrain, shed much new light on the graphic production of the most famous and enduring landscape artist of the seventeenth century. Virtually covering Claude's entire artistic career from the 1620s to 1677, this collection, known as the *Wildenstein Album,*[1] revealed for the first time a group of works of uncommonly high caliber in a remarkably fresh state of preservation. Yale's *Pastoral Landscape* was originally part of this album which in 1968 passed from Georges Wildenstein into the hands of Norton Simon, who dismantled the sheets in 1970 and later dispersed many of them.[2] Yale acquired the *Pastoral Landscape* in 1981.

Unlike Claude's most famous drawing book, the *Liber Veritatis,* in which he chronologically and systematically recorded specific paintings for his own use, the *Wildenstein Album*'s consistent quality and wide variety of style, media and drawing type implies a much different purpose.[3] It is very likely that the Album was compiled by Claude's heirs, a daughter and two nephews, who deliberately gathered together such excellent examples for sale after the artist's death.[4]

The *Wildenstein Album* and therefore the Yale drawing, have an interesting, if somewhat uncertain, provenance. By 1713 the drawings were in the possession of Prince Don Livio Odaleschi, nephew of Pope Innocent XI and a powerful figure in Roman politics and art patronage. But where were the drawings between the year of Claude's death in 1682 and the 1713 death inventory of Odaleschi? Traditionally, the provenance has been given to Queen Christina of Sweden who lived in Rome from 1655 until her death in 1689. The Odaleschi had sold other Claude drawings in 1791 to Peter Teyler, drawings now housed in the Teyler Museum, Haarlem.[5] These Teyler drawings also had a traditional provenance to Queen Christina. Christina, however, is not known to have had any direct connection with Claude but may have purchased his drawings upon his death and then bequeathed them to Cardinal Decio Azzolini who died two months after the Queen. It is from Azzolini that Odaleschi may have acquired Claude's drawings and hence the Yale *Pastoral Landscape.*[6]

Even within the overall excellence of the *Wildenstein* group, there are those



Claude Gellée, called Le Lorrain, *Pastoral Landscape*, 1639

drawings that are outstanding and the *Pastoral Landscape* is among such precious sheets. With the conservation of 1970 and the subsequent removal of the drawings from their mounts, it was discovered that the verso of the Yale sheet bore a signature and date of 1639. As only three other dated nature studies from the 1630s exist, the new date on the *Pastoral Landscape* takes on added importance.[7] The drawing is a highly finished work, complete in itself. Claude has enframed the sheet in brown ink, something he did only with works that he considered total pictorial images. Its tight and balanced composition, combined with a lively treatment of light, gives the impression that the drawing falls somewhere between a spontaneous nature study and a studio composition. Typical of his treatment of space, Claude uses a series of horizontal planes to move the eye gently from foregound to background, but avoids any static qualities through the details of the gently curving shoreline, the winding pathways into the forest, and the diagonal placement of the clump of trees which climb the rolling hills of his beloved Roman Campagna. However, as in all of Claude's art, it is the artist's complete mastery of light and its effects that unifies the drawing's various properties and creates an atmosphere which captures the tranquil lushness of the Italian summer. The dramatic and poetic possibilities of the strong contrasts of light and dark tones of wash, as seen here, are evident in many of his graphic works of the late 1630s and early 1640s.[8] Dark brown wash in the foreground creates deep shadows that open in the middle distance to an almost untouched area, giving the feeling of drenching sunlight which falls directly on the hillside and on the tops of the trees. The unforced definition of forms, also tonally conceived, produces a breathtaking naturalism deeply rooted in reality but marked by the idealism of pastoral poetry.[9]

Throughout his lifetime, Claude returned again and again to the motifs that he discovered in his youth along the roads and in the meadows of the countryside outside of Rome. With such a repertoire, Claude was able to compose infinite variations from his remarkably sensitive imagination. The *Pastoral Landscape* at Yale finds Claude in his fullest powers, uniting atmospheric subtleties with serenity and intimacy of mood. After the 1640s, he would abandon wash drawings and enter a much different world of heroic and epic proportions.

David S. Ritchkoff

NOTES

1 Marcel Roethlisberger, *Claude Lorrain, The Drawings,* Berkeley and Los Angeles, 1968, p. 65. The album was acquired in 1960 by Georges Wildenstein from whom it took its title.

2 See the introduction in Marcel Roethlisberger, *The Claude Lorrain Album in the Norton Simon, Inc. Museum of Art* (exhibition catalogue), Los Angeles County Museum of Art, 1971. The drawings were removed from the album for the sake of conservation. For further discussion of the *Wildenstein Album,* see Diane Russell, *Claude Lorrain 1600-1682* (exhibition catalogue), Washington, D.C., National Gallery of Art, 1982, p. 231, no. 29.

3 Michael Kitson, "The Place of Drawings in the Art of Claude Lorrain," *Latin American Art and the Baroque Period in Europe* (Studies in Western Art, Acts of the XXth Congress of the History of Art, New York, 1961), Princeton, 1963, p. 101.

4 Claude's reluctance to sell his own drawings is documented. Such an attitude suggests that he was not personally responsible for the choices found in the *Wildenstein Album.* In fact, he held onto most of his drawings. A very few were given to close friends and the *Liber Veritatis* was specifically bequeathed to his daughter. See Roethlisberger, *The Drawings,* p. 9.

5 Marcel Roethlisberger, *Claude Lorrain, The Wildenstein Album,* Berkeley and Los Angeles, 1968, pp. 57-59.

6 *Ibid.,* pp. 9-10.

7 Roethlisberger, *Norton Simon, Inc. Museum of Art,* p. 19.

8 Michael Kitson, "Claude's Books of Drawings from Nature," *Burlington Magazine,* vol. 103, no. 699 (June 1961), p. 252.

9 Michael Kitson, *The Art of Claude Lorrain* (exhibition catalogue), London, Hayward Gallery, 1969, p. 7.

10 THÉODORE GÉRICAULT · 1791-1824

Rescue of the Survivors, 1818

Study for the *Raft of the Medusa*

Pen and brown ink with some graphite on wove paper

189 x 280

References: Lorenz E.A. Eitner, *Géricault, His Life and Work,* London, 1983, p. 165

On long-term loan from the Yale Center for British Art, Paul Mellon Collection

21.1981

In July 1816 the French frigate *La Méduse* sank off the coast of West Africa en route to the colony of Senegal.[1] The *Medusa* had outrun the other ships in its convoy when, owing to the incompetence of its captain, a nobleman appointed by the newly restored Bourbon monarchy, it was stranded on the Mauretanian shoals, forcing it to be abandoned after three days of futile efforts by its crew to save it. Because the *Medusa* carried only six lifeboats, one hundred and fifty of its passengers had to be evacuated onto a makeshift raft that had been constructed from the top-masts of the frigate.[2] The lifeboats were to hold the raft in tow. In their haste to reach land, however, the officers of the lifeboats disengaged the tow-ropes, leaving those on the raft to the vagaries of wind and tide. Lacking the means of navigation, the raft was carried out to sea where it floated helplessly for thirteen days, without food and with a scant ration of wine.

Only fifteen of the one hundred and fifty refugees—mostly soldiers and civil servants—survived these thirteen days, and five of them died shortly after reaching shore. Several on the first night were caught between the planks of the raft and drowned; others were washed overboard; still others, from despair or madness, threw themselves into the sea. On the second night a violent mutiny, which was repressed, left sixty-five dead. Cannibalism was eventually practiced by all the living, who numbered only twenty-seven after a week adrift. Twelve of these on the edge of death were thrown overboard to conserve the small ration of wine available. The remaining fifteen endured for another six days before they were rescued by the *Argus,* a brig in the original convoy that had been sent in search of the raft.

The affair was an embarrassment to the Bourbons, and in particular to the Ministry of the Navy. Although there was an effort by the latter to suppress its revelation, the published accounts of Savigny and Corréard, two of the raft's survivors, brought the details of this disaster to a large and interested public in both France and England.[3] Beyond the political implications, which proved useful to both Royalists and Bonapartists, their story must have appealed to a broad public because of its graphic descriptions of survival and death, recounted in a highly moralistic tone.[4]

Théodore Géricault, *Rescue of the Survivors*, 1818

Géricault's monumental canvas in the Louvre, *The Raft of the Medusa* (Salon of 1819), showing the raft's fifteen survivors rising *"comme d'un seul jet,"*[5] towards the *Argus* as it is first sighted on the horizon, was inspired by these events. Géricault first began to explore compositions depicting various episodes from the shipwreck in the spring of 1818, in preparation for the Salon of the following year. He considered and rejected a number of scenes recounted by Savigny and Corréard, including the rescue of the survivors, the mutiny, cannibalism, and the approach of the rescue, before finally choosing the sighting of the *Argus* as the subject of his monumental canvas.[6]

Géricault's pen and ink drawing at Yale, the gift of Paul Mellon,[7] shows the actual rescue of the raft's survivors as it was described by Savigny and Corréard:

> The Argus came and lay-to on our starboard, within half a pistol shot.... A boat was immediately hoisted out; an officer belonging to the brig, whose name was Mr. Lemaigre, had embarked in it, in order to have the pleasure of taking us himself from this fatal machine. This officer, full of humanity and zeal, acquitted himself of his mission in the kindest manner, and took himself, those that were the weakest, to convey them into the boat. After all the others were placed in it, Mr. Lemaigre came and took in his arms Mr. Corréard, whose health was the worst, and who was the most excoriated: he placed him at his side in the boat, bestowed on him all imaginable cares, and spoke to him in the most consoling terms.[8]

This drawing is one of only four compositional sketches to show the survivors being carried onto the lifeboat. As a group they fall very early in the chronology of Géricault's exploration of the subject, dating to the spring or early summer of 1818.[9]

In the Yale drawing, Géricault has organized his composition laterally, like a high-relief. The curving prow of a large lifeboat slices across the right foreground, intervening between the viewer and the raft and occupying nearly a quarter of the composition. Only a few of the survivors have been evacuated to the boat. One of these, to the extreme right, raises his head and hands in a gesture that recalls Baroque lamentations.[10] In front of him, slightly elevated and nude, sits another dazed survivor, his hands drawn to his mouth in what appears to be silent, mortified contemplation of the events that he has survived.[11] To his left a third survivor sits quietly with his hands folded on his knees.

The Yale sketch is busy with the activity of the *Argus'* sailors lifting survivors on board their rescue craft. The viewer looks through the empty center of the lifeboat to the raft where one of the survivors, drawn in quick, light strokes, is lifted aboard by a sailor, the vague suggestion of his leg bent over the starboard side. Behind this group another figure, cross-hatched in quick parallel strokes that suggest his relative position in depth, raises his arms, demonstratively praying, or perhaps lurching towards the rescue craft;[12] while to the left and more prominently in the foreground, another survivor, his back bent in a pronounced curve, is lifted aboard by a sailor.[13] Two sailors sit at the bow of the rescue boat. One, his back to the viewer, holds an oar steady while the other reaches over the bow, aiding a comrade who lifts another survivor from the raft.[14] Behind them, in the middle and far distance, Géricault illustrates two other episodes of the rescue. The left-most kneeling survivor, positioned in relative depth by means of quick cross-hatching, anticipates the kneeling

figure who, in the center of the finished painting of the *Raft,* links the two halves of the composition.

The scene of rescue just off the bow of the lifeboat provides the dominant dramatic focus of the Yale drawing. This grouping is the most prominent and fully developed: its figures are the most sculpturally rendered, and are the only pair not obscured by other figures or the boat. It is possible to imagine that the sailor represents Lemaigre, who is the only one mentioned by name in the text of the *Narrative,* and that the idealized martyr, though neither excoriated nor the last to evacuate the raft, represents Corréard.[15] The allusions to martyrdom made by this group seem to encapsulate the content of the entire scene, recalling representations of the *Deposition of Christ* copied by Géricault after Raphael, Titian, and Caravaggio around 1814.[16] The association of this group with the death of Christ is reinforced by the cross-shaped mast that is situated directly behind them. Through such allusions, Géricault casts the survivors into the role of martyrs, and the sailors into athletic heroes. Other figural parallels, reflecting Géricault's pursuit of a heroic vocabulary, can be found in works from his "Antique Manner," which he consciously adopted around 1815.[17] The motif of a mortally wounded figure who is unable to support his own weight, his lifeless arm dangling at his side, is repeated in numerous sketches of Géricault's *Dying Paris* of 1816, while the dominant stride of the sailor echoes an important motif found in numerous studies for *The Race of the Riderless Horses* of 1817.[18]

The vantage point of the Yale drawing rests above and in front of the near corner of the raft, which tips towards the viewer.[19] The viewer is thus pushed up close to the events of the rescue, which are organized along a slightly receding plane. The ambiguous shape of the lifeboat's hull leaves the planar and diagonal movements of Géricault's composition unresolved. However, the dominant momentum of the drawing from left to right, and the counter-axis extending from the oar at the lower right to the mast at the upper left, anticipate the composition worked out by Géricault in the final painting.

Of the four extant drawings of the rescue, the Yale sketch seems to be the most advanced, representing the most complete synthesis of observed fact and imposed style. Many of its figural motifs appear to have been adopted from the Dijon and Chicago drawings,[20] and more attention has been paid to realistic detail, as for example the construction of the raft and the sailors' costumes. The organization of the whole is less tentative and casual. Its composition has been balanced within a lateral relief of interlocking groupings whose arrangement is more calculated and resolved than the other drawings of this scene.

Géricault builds his composition by linking disparate figures and groups into a cohesive dramatic movement that is unified partially by the quality of his bold and fluid line, and partially by the balancing of his figural groups. Although Géricault had great facility as a painter, he did not invent compositions easily.[21] In the Yale drawing, one is aware of the great effort that he has made to organize his figures, to suggest their forward momentum, and to contain this movement within a formally

balanced composition. To this end, Géricault drew unselfconsciously from the lessons of past art, which he assimilated and transformed into a personal expressive language applied to an event from contemporary history.[22] "His system," Clément writes in the introduction to his critical biography of Géricault, "is the perfect fusion of tradition and progress."[23] The Yale drawing reflects this fusion, showing Géricault's effort to synthesize the immediacy of an actual event with the expression of timeless artistic values. He may have finally rejected this scene of the rescue in favor of the sighting of the *Argus* because of the greater unity of action that the latter allowed. Whereas the sighting conveys a climax, this drawing, with its varied activity, reads more like a denouement. By exploring this scene of the rescue, one can nevertheless observe Géricault's effort to choose from the sordid details of survival an elevating moment which might be worthy of history painting, thus linking the narrative activity of this work with the moral imperatives of monumental art.

Daniel Rosenfeld

NOTES

1 The French had first discovered and settled this region in the fourteenth century. In the eighteenth and early nineteenth centuries it had been possessed alternately by the French and the English, until by treaties of 1814 and 1815 domination of the colony was restored to France. The *Medusa* was the flagship of a convoy of four ships that sailed to resume possession of this territory. For an account of the shipwreck of the *Medusa* as told by two of its survivors see J. B. Henry Savigny and Alexander Corréard, *Narrative of a voyage to Senegal in 1816*, London, 1818. Savigny was a Navy surgeon and Corréard a geographer and engineer. A cogent modern account of this tragedy and its aftermath is provided by Lorenz Eitner, *Géricault's Raft of the Medusa*, London, 1972, pp. 7-11, hereafter cited as Eitner, *Raft*. See also Lorenz E. A. Eitner, *Géricault, His Life and Work*, London, 1983, pp. 158 ff., hereafter cited as Eitner, *Géricault*.

2 The raft had been designed to accommodate as many as 200 passengers. Under the weight of the 150 evacuees, however, it sank a full meter. "We were so crowded together that it was impossible to take a single step; at the back and the front, we were in water up to the middle." Savigny and Corréard, p. 60.

3 A synopsis of the public exposition of this scandal is given by Eitner, *Raft*, p. 7, n. 1. Savigny's report to the Ministry of the Navy was published without authorization on September 13, 1816 in the *Journal des Débats*; a translation was published on September 17 in *The Times* of London. In November 1817 Savigny and Corréard published a fuller collaborative account entitled *Naufrage de la Frégate la Méduse faisant partie de l'expedition du Sénégal en 1816*, which was enlarged in a second edition of early 1818. In April 1818 an English translation, *Narrative of a voyage to Senegal in 1816*, which is the text cited here, was published. A fourth French edition appeared in 1821, reproducing plates after Géricault.

4 For a discussion of the political ramifications of this affair see Eitner, *Raft*, pp. 9-11.

5 Etienne Delécluze, quoted in Charles Clément, *Géricault, Etude Biographique et Critique*, Paris, 1879, p. 166.

6 See Eitner, *Raft*, pp. 139-152 for a catalogue of compositional studies known to him at the time of his monograph's publication in 1972. Eitner lists twenty-eight compositional studies for these scenes of the shipwreck including two of the rescue, two of the abandoned raft (of which one shows the lifeboat in the middle distance), five of the mutiny, one of the survivors' cannibalism, three of the approach of the rescue, and fifteen of the sighting of the *Argus*.

7 This drawing is on long-term loan to the Yale Art Gallery from the Yale Center for British Art. It entered that collection as a work attributed to the British history painter, James Barry (1741-1806). Andrew Wilton rejected this attribution, and David Bindman subsequently identified the drawing as a work by Géricault, a reattribution confirmed in 1980 by Lorenz Eitner, who reproduced the drawing in *Géricault*, p. 165, with the title *Rescue of the Survivors*. The drawing was not listed in Clément's *catalogue raisonné*. Cf. Clément, p. 352, no. 112.

8 Savigny and Corréard, pp. 138-139.

9 See Clément, p. 129; Eitner, *Raft*, pp. 139-140; and Eitner, *Géricault*, p. 164-166. The other pen and ink drawings of the rescue include one in the Musée des Beaux-Arts, Dijon (195 x 286 mm), reproduced in Eitner, *Raft*, p. 139, no. 1; another in the Art Institute of Chicago (210 x 290 mm), reproduced in Eitner, *Raft*, p. 139, no. 2; and a third in the Charles Cournault Collection, Malzéville (215 x 137 mm), reproduced in Lee Johnson, "La Collection Charles Cournault," *Bulletin de la Société de l'Histoire de l'Art Français*, 1978 (1980), p. 256, no. 16. This modest sketch appears to be a *croquis* for the Chicago drawing. There are in addition two drawings that show the abandoned raft. One is a pen drawing on paper in the Musée des Beaux-Arts, Poitiers (200 x 280 mm), and reproduced in Eitner, *Raft*, p. 140, no. 3; cf. plate 11, showing, on the

verso of this drawing, several figure studies for the scene of the rescue. The other is a pen drawing on paper in a private collection, Paris (146 x 224 mm) cited by Eitner, *Rafi*, p. 140, no. 4, which shows the lifeboat in the middle distance, taking the survivors to safety. Cf. Eitner, *Rafi*, nos. 11-13, pp. 144-145 for three drawings that show the actual approach of the rescue craft.

10 See for example the rightmost Mary in Géricault's copy after Caravaggio's Vatican *Deposition* (Winterthur, Private Collection) cited in Clément, p. 320, no. 167, and reproduced in Eitner, *Géricault*, p. 58. Caravaggio's composition had been taken by Napoleon to the Louvre, where it was copied by Géricault around 1814.

11 There is in this figure an echo of the leftmost figure shown by Flaxman in Charon's boat in his illustration of Canto III for Dante's *Inferno*; Géricault's allusion to Dante seems appropriate to the events that had been survived by those on the raft—the hell of this disaster thus being transformed into the more universal terms of Dante's poem. See *Compositions from the Hell, Purgatory, and Paradise of Dante Alighieri, By John Flaxman, Sculptor*, Engraved by Thomas Piroli, privately published, 1793; first London edition, 1807; Plate 3. Géricault was familiar with Flaxman's literary illustrations, many of which he copied in the so-called Zoubaloff sketchbook (Louvre). Concerning Flaxman's influence upon Géricault, see Eitner, *Géricault*, pp. 77 ff. and p. 332, n. 106; and S. Symmons, "Géricault, Flaxman and Ugolino," *Burlington Magazine*, CXV (1973), pp. 311 ff. Before both Géricault and Flaxman there was, of course, Michelangelo's depiction of Charon's boat in the *Last Judgment*. Clément, p. 83, writes that Géricault copied considerable parts of this composition during his stay in Rome, and Eitner has noted the influence of this detail from the *Last Judgment* upon Géricault's drawings of the *Mutiny* on board the raft. See his commentary in Los Angeles County Museum of Art, *Géricault*, catalogue by Lorenz Eitner, 12 October-12 December 1971, p. 117, no. 75. Eitner, *Rafi*, pp. 44 ff. and p. 155, has also noted the influence of Dante's tale of Ugolino and his sons in the Pisan tower, from Canto XXXIII of the *Inferno*, upon the group of the "Father Holding his Dead Son," which Géricault developed early in the genesis of the *Rafi*.

12 In the highly finished drawing of *The Mutiny on the Rafi* in the Stedelijk Museum (pen, crayon, and pencil on paper; 417 x 591 mm), two more clearly articulated reflections of this figure may be discerned in the praying figure to the far-left, seated beneath the torn sail; and in the mutineer to the far-right, axe in hand, who throws himself into the waves. Reproduced in Eitner, *Rafi*, p. 142, no. 7 and plate 6.

13 The positioning of this sailor recalls the figure of St. John in Rubens' *Descent from the Cross* (1611-1614), which Géricault copied around 1814. Clément, p. 322, no. 182.

14 The physical characteristics of this figure resemble two portrait sketches in the upper right corner on the verso of Géricault's pen drawing of the abandoned raft (Musée des Beaux-Arts, Poitiers), reproduced in Eitner, *Rafi*, p. 140, no. 3, and plate 11.

15 Corréard posed for Géricault's painting, in which he can be seen standing near the mast, turning towards Savigny, as he points to the *Argus* on the horizon. See Eitner, *Rafi*, pp. 162-163, no. 76, and p. 170, no. 98 for drawings by Géricault of Corréard.

16 Clément, pp. 320-322. Eitner, *Géricault*, p. 329, notes 37-39, lists a painting after Raphael's Borghese *Deposition* (Clément, no. 170), which is in the Lyons Museum; a painting after Titian's *Deposition* (Clément, no. 165), now in Lausanne; and another in Winterthur after Caravaggio's Vatican *Deposition* (Clément, no. 167). Additionally, Clément (nos. 174, 175, 182), lists copies after the *Descent from the Cross* by Jouvenet, Bourdon, and Rubens.

17 The program of classical study and adoption of Géricault's "Antique Manner" is discussed by Eitner, *Géricault*, pp. 78 ff. See

also Lorenz Eitner, "Géricault's 'Dying Paris' and the Meaning of his Romantic Classicism," *Master Drawings*, I, no. 1 (Spring 1963), pp. 21 ff.

18 Eitner, *Géricault*, pp. 117 ff.

19 A similar view of the empty raft, unobscured by the rescue boat, can be seen in the drawing in Poitiers. Clément, p. 130, writes that Géricault, in his concern for accuracy, had the *Medusa's* carpenter, who was one of the fifteen survivors, construct a small facsimile of the raft on which he arranged wax figures.

20 In the Chicago drawing, which shows the rescue of the survivors from the vantage-point of the raft, and which probably precedes the Dijon and Yale drawings, the figure with his hands to his mouth is diminished in prominence and scale and placed in the lifeboat's center; the rightmost figure from the Yale drawing, sitting passively with his hands on his knees, and apparently one of the survivors, is depicted here as an oarsman; the figure with upraised hands in the center of the Yale drawing is very similar to the one at the apex of the Chicago drawing; the *Deposition* motif can be observed in the depiction of two sailors, left of center, who lift a reclining survivor aboard. The Dijon drawing most closely resembles Yale's sketch, but reverses its composition. A muscular, nude oarsman at the bow, his back to the viewer much as in the Yale drawing, but reversed, holds the craft steady as the survivors are helped on board. One of these has just been lifted into the center of the boat, less prominently echoing the motif of the *Deposition*, while to the far left a figure who raises his clasped hands resembles the one to the far right of the Yale drawing.

21 Clément, p. 102, observes that Géricault, "qui peignait avec tant de facilité et sureté, composait péniblement. Il tâtonnait beaucoup et ne trouvait qu'à longue ses types, ses mouvements, ses groupes, ses ensembles." Cf. Eitner, *Géricault*, p. 132.

22 Of the artist's debt to the Old Masters, Clément observes, "Géricault se pénètre des maîtres, se fortifie et s'élève à leur contact, mais ne les imite pas." Cf. Eitner, *Géricault*, p. 131-132, for a discussion of the artist's "borrowings." See also Eitner's reply to D.A. Rosenthal, "Géricault's *Raft of the Medusa* and Caravaggio," *Burlington Magazine*, CXX (1978), p. 838 ff. in *Burlington Magazine*, CXXI (1979), p. 253.

23 Clément, pp. 9-10.

11 CHARLES-EMILE JACQUE · 1813-1894

A Peasant with a Horse-Drawn Plough, 1864-1866

Charcoal on heavy white, wove paper

338 x 480

Signed in charcoal, l.r.: Ch. Jacque

References: *YUAG Bulletin*, vol. 33, no. 1 (Summer 1971), p. 26

Everett V. Meeks, B.A. 1901, Fund

1970.58

Charles Jacque's drawing, *A Peasant with a Horse-Drawn Plough*, suggests the chill of a March day and the never-ending labor demanded of those who work the land.[1] From out of the shadows a team of brightly lit draft horses confidently pulls a plough guided by a small but determined farmer. Dashing ahead, a tiny black dog chases a flock of birds whose flight leads the viewer's eye back and around into the distance, to the sketchily articulated sheep and herdsman. So softly are the sheep drawn and so static is their activity, that they merge with the newly tilled field and the soft screen of trees closing the space. As a result, the viewer's attention swings back to the dominant foreground group of peasant, plough and horses. By limiting the description of detail and restricting the range of his marks, Jacque admits only the most generalized of meanings. Neither horse nor man is idealized or heroicized. Instead, Jacque's rather coarse touch and arrangement matter-of-factly describe the ceaseless and thus cyclical labors of the rural farmer. The seasons are just turning, the trees just thickening with buds, and the light beginning to take on a new strength. Though not a work of ravishing skill, our drawing evokes the rising energies of the new spring by summoning up the intimate joys of the out-of-doors: the strength of the light, the smell of the earth, the sounds of work and the briskness of the still chilly breezes that compete with the warmth of the sun.

Jacque's attention to the specifics of work and weather typifies the concern of mid-nineteenth-century art with the events of daily life. It also marks a return to the time-honored portrayal of the labors of the months. In fact, our drawing relates closely to the wood-engraved calendar cycle that Jacque published monthly in the 1852 issues of the French periodical, *l'Illustration*. For March, Jacque had employed a similar peasant and team of horses, but set them against a more detailed landscape. While Adrien Lavieille's wood engravings after Jacque's drawings could not duplicate the broad touch of the charcoal or capture Jacque's feeling for light and atmosphere, the series remains an important example of the revival of those genre cycles which had been so popular in Dutch sixteenth- and seventeenth-century prints.

Such an exploration of seasonal activities and climatic variations had been the central concern of Jacque's etchings and drypoints since the early 1840s. By mid-

Charles-Emile Jacque, *A Peasant with a Horse-Drawn Plough*, 1864-1866

century, however, his straightforward presentation of the peasant was permanently overshadowed by Jean-François Millet's heroic and even tragic portrayals. Although there were those who claimed Jacque's priority, it is clear that his vision of the peasant was not the equal of Millet's.[2] Jacque never focused on the human figure as the prime carrier of meaning. His training as an illustrator emphasized realistic context rather than the monumental traditions of classical and Renaissance art. Accordingly, his peasants were always rendered in small scale and without aggrandizement, were shown pursuing their daily rounds, totally submerged in the picturesque setting of farm, field and forest. Only in the calendar of 1852 do Jacque's figures take on an impressive range and conviction of action. Yet as Robert Herbert has demonstrated, virtually all of these calendar figures were borrowed from Millet drawings.[3] The fact that Jacque failed to credit Millet undoubtedly contributed to the cooling of their friendship during the mid-fifties.[4]

Jacque had befriended Millet in Paris in 1845 when they found themselves neighbors on the Rue Rochechouart. Always energetic and enterprising, Jacque was already a successful etcher and in a position to help his less-established colleague. With the printer, Auguste Delâtre, he arranged a sale of Millet's drawings in 1846; and three years later the two painters fled cholera-beseiged Paris for the safer environs of Barbizon. Whereas Millet began to focus increasingly on the peasant as the hero of rural existence, Jacque persisted in confining his art to sensitive renderings of the moods of the forest and uncannily individualized portrayals of farm animals and their keepers. Yet if Millet was the beneficiary of Jacque's worldly contacts (as would seem the case from Moreau-Nelaton's biography), it is also true that Jacque absorbed and borrowed a good deal from Millet's art (he had assembled a large collection of Millet's drawings). Certainly the figure of our ploughman would have been impossible for Jacque were it not for drawings like Millet's *Le fendeur de bois* (*The Woodsman*, 1853-54) and *Deux bergères se chauffant* (*Two Shepherdesses Warming Themselves*, 1855-58).[5] The heavy proportions and forcefully drawn contours by which Jacque emphasized the physical act of work owe much to Millet and perhaps even to Daumier, whose lithographs he had emulated in several series of his own. But Jacque was not interested in isolating the figure as a monumental, sculptural entity against a strongly architectonic background. His line was too randomly accented and his compositions too discursive to focus on a single concept, heroic or social. That is not to say, however, that Yale's team of draft horses is anything but lovingly portrayed.

Because the same horses occur five times in the calendar illustrations of 1852, it would seem logical to date our drawing to the early fifties.[6] The softness of Jacque's handling of the charcoal and the general dependence on Millet's compositions, figures and drawing technique lend additional support to such a supposition. Yet we believe that an even more persuasive case can be made for the following decade.

Several prints and paintings of 1864-67 again incorporate the same team of horses. Of the etchings the most notable is *Le Labourage* (Guiffrey 182 & Prouté 285),[7] which probably repeats the 1864 painting entitled, *Le Labourage, attelage en*

Brie.[8] Others include *Le Matin* (G.186 & P.289), which may be paired with the painting, *Retour du labour;*[9] *Le chemin de halage* (G.200 & P.303); *Pêche au gardon* (G.203 & P.306); *Le Rouleau* (B.428 & P.306); and *Chevaux de halage* (G.228 & P.331). But it is the painting, *Chevaux de halage*, exhibited in Briançon in 1865,[10] that is most clearly related to our drawing: the horses are nearly identical, the harsh and bleak lighting is the same, the broad and broken handling of the brush and description of the setting entirely consonant with the use of the charcoal and treatment of the landscape.

The problems of Jacque's chronology, though not of consuming interest for the art historian, are nonetheless perplexing. Virtually none of his drawings and few of his oils are dated. While the majority of the prints do carry dates, those published between 1864 and 1867 are not only undated but present a bewildering array of both techniques and styles. Nevertheless, one can advance two helpful generalizations about the development of Jacque's etchings. First, there is a tendency to become increasingly loose and abstract. The early prints, including the drypoints of 1843-45, preserve much of the tight, systematic building up of textured surfaces by means of repeated strokes of similar character. This Jacque derived from the etchers of seventeenth-century Holland, Jan van de Velde, Rembrandt and van Ostade.[11] These early etchings were rather lightless, though exquisitely sensitive to the seasons, particularly bleak winter days. Yet even in the prints of the later forties, it is difficult not to be baffled by the disparity between works such as *Troupeau des porcs* of 1845 (G.85 & P.232) and *Vaches à l'abreuvoir* of 1850 (G.97 & P.244). While *Troupeau* might be described as fine and detailed, *Vaches* could be considered open and informal.

The second change in Jacque's etchings occurred as his technique broadened during the next two decades. Probably as a result of his increased activity as a painter, his lighting tended to become harsh: not dramatic or Baroque but brighter and more focused, as if the sun had momentarily emerged on an otherwise overcast day. Perhaps the best dated example is *The Storm* of 1865-66 (G.212bis & P.329), one of Jacque's few large etchings. Its seven states culminated in a finished image whose considerable sense of atmosphere, light and weather is very much closer to our drawing than were the works of the forties and fifties. Yet even the prints of the sixties embody some of the same technical inconsistencies as those noted in the late forties. They, too, vacillate between fine and coarser manners. It is the coarser of these, like the sketchily etched *La Gardeuse des dindons,* 1864-66 (G.211 & P.314), whose combination of draughtsmanship and harsh illumination most approximates the style of Yale's drawing.

Perhaps one could formulate the anomaly of Jacque's dual technique in another way. From the outset, one of the qualities of Dutch etching that most fascinated Jacque was its love of successive states, of an increasing concentration of detail, shadow and texture that resulted from a series of reworkings of the etched lines. Many of Jacque's plates reveal this progression, from a strikingly open, linear design to a final form that is nearly reproductive and tonal. One could propose, as a consequence, that the artist occasionally felt satisfied with a plate that had *not* been

vastly reworked.[12] Thus, what appears as a stylistic progression may also be reckoned as a series of technical choices. A fairly open etching like *Le Labourage,* which is so closely related to our drawing, was not but could have been reworked into a final state resembling the highly finished *Le Matin,* which depicts the very same team of horses. We believe that during the sixties and seventies Jacque came to prefer the more openly drawn, contrasty style for both his etchings and drawings.

Jacque's career outlasted those of all his contemporaries. It was also one of the most frenetic. A gifted businessman, he invested in or worked at innumerable ventures, including real estate, textile dying, poultry farming, asparagus cultivation, art dealership and furniture manufacturing. He authored and illustrated a book on poultry, *Le Poulailler.* Published in 1858, it was, in its time, a highly respected description of the different species of poultry: a significant enterprise for a realist.[13] If Miquel's accounts are accurate, Jacque must have painted steadily in order to meet the demand for his work; and, with the exception of the fifties, he must have etched continuously. It is hardly surprising, then, that he would have returned throughout his career to a handful of preferred motifs and themes. His love of draft horses in particular was so great that in an article of 1884, the critic Jules Claretie recalled how the artist had been "preoccupied with the purchase of a pair of robust draft horses, mottled and marked in a certain manner, which he wished to etch from life on his own property in the outskirts of Paris."[14] Perhaps these were the horses of 1871 to which Miquel makes reference.[15]

It would be foolish, therefore, to claim absolute certainty for our dating of *Peasant with a Horse-Drawn Plough.* The closest drawings, such as the *Shepherd* in the Art Institute of Chicago,[16] or the *Shepherd and Shepherdess* (formerly Shepherd Gallery, New York) are also undated and offer little scope for further chronological refinement. As demonstrated, a dating one decade earlier or later cannot be definitively overruled. But the evidence of motif and style points to the early sixties, a time that signaled a general change in French draughtsmanship away from descriptive exactitude towards a broader, more spontaneous and atmospheric handling of the contents and means of the pictorial arts.

Richard S. Field

NOTES

1 I would like to thank several persons who contributed to the conclusions reached in this study. First of all I benefitted from a long chat with my colleague, Robert Herbert. His opinions about the dating of our drawing were instrumental in overcoming my earlier inclination to assign it to the early 1850s. In addition, I received several important bibliographic references from John J. Taormina who has just completed his Master's thesis on Jacque's etchings at George Washington University. And last, I could not have come to any visual conclusions about the character of Jacque's work without the kind help of Robert Kashey of the Shepherd Gallery, New York, who made photographs of numerous Jacque drawings available to me, and of Robert Rainwater and his assistant, Tobin Sparling, who on several occasions allowed me to peruse the vast Jacque holdings of the Avery Collection in the New York Public Library.

2 These included the critics Jules Claretie (see note 14), Emile Cardon (introduction to the catalogue, *Exposition Charles Jacque,* Paris, Durand-Ruel, 1891), Jules Guiffrey (see note 7) and Robert J. Wickenden, "Charles Jacque," *Print Collector's Quarterly,* vol. 2, no. 1 (1906), pp. 74-101.

3 Robert Herbert, "Les faux Millet," *Revue de l'Art,* vol. 21 (1973), pp. 56-65, and *Jean-François Millet* (exhibition catalogue), Paris, Grand Palais, 1975-76, pp. 143ff. According to Herbert, most of the Millet drawings no longer exist, but are known from photographs. Nonetheless, so thoroughly do Jacque's portrayals duplicate those of Millet's works of the fifties that there can be no question of priority. One example does exist: the figure bailing hay in Jacque's wood engraving for August 1852 (in *l'Illustration*) derived from a drawing that appeared in the Parke Bernet Galleries' sale of 1 September 1942, no. 252. Additionally, there is the interesting case of Jacque's etching of *Harvesters at Rest* (Guiffrey 89 & Prouté 236—see note 7 for complete references) which unquestionably derived from a study in the Whitworth Gallery for Millet's oil painting, *The Midday Rest,* belonging to the Philadelphia Museum of Art. (Information courtesy of Robert Herbert.)

4 Jacque only mentioned the plagiarism many years later. In an article entitled "Charles Jacque et F. Millet," that appeared in the *Moniteur des Arts,* vol. 34 (4 September 1891), pp. 757-758, Jacque wrote:

> Last year I showed at the Blanc et Noir exhibition some of the drawings I have kept over the years. Did anyone think of accusing me of plagiarism, imitation or pastiche?
>
> That would be idiotic. The drawings I made a half-century ago—fifteen years before I had ever met Millet, have the same imprint, the same touch and gesture, and the same appeal as those I did in 1890.
>
> The only thing which could give substance to this accusation is the fact that I had engraved or reproduced from woodblocks some of Millet's drawings which, from time to time, I had to sign in order to satisfy commercial requirements.

5 Paris, Grand Palais, 1975, nos. 76 & 92bis.

6 They appeared in the drawings for the months of January (p. 5), February (p. 89), March (p. 149), September (p. 149) and October (p. 213).

7 There are three catalogues of Jacque's prints: Jules M. J. Guiffrey, *L'Oeuvre de Ch. Jacque, catalogue de ses eaux-fortes et pointes sèches,* Paris, 1866. This was brought up-to-date by the entries in Henri Beraldi, *Les graveurs du XIXe siècle,* vol. 8: *Guérin—Lacoste,* Paris, 1889, pp. 162-192. In recent times a new catalogue raisonné was undertaken by the Parisian print dealer, Paul Prouté. Unfortunately the definitive version was never published, but Prouté's complete and chronologically-ordered list of the individual prints was included in Jean Adhémar, Jacques Lethève and Françoise Gardey, *Inventaire du fonds français après 1800,* vol. 11: *Humbolt—Jyg,* Paris, 1960, pp. 99-131.

8 Exhibited in the National Salon of 1864 and awarded a second-class medal, according to Pierre Miquel, *Le paysage français au XIXe siècle, 1824-1874: l'école de la nature,* 3 vols., Maurs-la-Jolie, 1975, vol. 3, p. 548. Jacque may also have executed another plate (etching?, photogravure?) after this painting for the art publisher Goupil. In an unpublished

and unfortunately undated letter in the Avery collection of the New York Public Library, Jacque wrote of doing a *Labourage de la brie* as a pendant to Rosa Bonheur's *Labourage en vernais*.

9 Reproduced in the 1894 catalogue of the sale of Jacque's studio, *Charles-Emile Jacque 1813-1894, Catalogue des tableaux, études peintes, aquarelles, dessins, gravures...*, Paris, Galerie Georges Petit, 12-15 November 1894, no. 20.

10 Miquel, p. 549. This painting is probably the one illustrated in the catalogue of the sale of Jacque's studio (see preceding note), no. 21.

11 For example, Jacque's *Chaumière anversoise*, 1843, G.244 & p. 49. See also Prouté's listing (cited in footnote 7), nos. 472-530.

12 Guiffrey, in the introduction to his catalogue of 1866, remarked that the demand for Jacque's plates was so great that they demanded constant reworking to offset the wear they suffered during repeated printings.

13 Charles Jacque, *Le Poulailler—Monographie des poules indigènes et exotiques... texte et dessins par Charles Jacque. Gravures sur bois par A. Lavieille*, Paris, Libraire Agricole de la maison rustique, 1858. Miquel claims that this book was first published in 1852, while other writers have postponed the first edition until 1869. It would appear that Jacque's activities as farmer, writer and painter explain, at least in part, his lack of print production during the 1850s.

14 Jules Claretie, "Charles Jacque," in *Peintres & sculpteurs contemporains—Deuxième série—Artistes vivants en janvier 1881*, Paris, 1884, p. 313.

15 Miquel, p. 553.

16 See Harold Joachim and Sandra Haller Olsen, *French Drawings and Sketchbooks of the Nineteenth Century*, 2 vols., Chicago, 1979, no. 4F11. Unfortunately there simply is no literature on the drawings of Charles Jacque. They do not seem to be very plentiful, and large, finished works such as Yale's drawing are rare. Other drawings are located in the collections of the Art Institute of Chicago, The Fogg Art Museum, The Clark Art Institute, The Art Museum of Princeton University, The Achenbach Foundation for Graphic Arts, The Cincinnati Museum of Art, The Lucas Collection of the Maryland Institute (Baltimore Museum of Art), the Whitworth Art Gallery, and naturally in the Louvre and the Bibliothèque Nationale, Paris. Several other Jacque drawings have been offered by the Shepherd Gallery in New York and Hazlitt, Gooden & Fox in London. Jacque is barely mentioned in Petra ten-Doesschate Chu's essay, "The Evolution of Realist and Naturalist Drawing," in Gabriel P. Weisberg, *The Realist Tradition—French Painting and Drawing 1830-1900* (exhibition catalogue), The Cleveland Museum of Art, 1980, pp. 21-45.

Georges Michel, *Landscape*, ca. 1830

12 GEORGES MICHEL · 1763–1843

Landscape, ca. 1830[1]

Charcoal on laid, faded blue-gray, Ingres d'Arches paper, laid down on Japan paper

412 x 516 (irregular)

Stephen Carlton Clark, B.A. 1903, Fund

1977.128.2

Paper and charcoal in hand, Georges Michel took long, daily walks in the relatively undeveloped areas north and east of Paris: Pantin, Vincennes, the Plaine Saint-Denis, and, as in Yale's drawing, Montmartre. In his 1873 biography of the artist, Sensier described the Montmartre of Michel's day with nostalgic awe:

> Forty or fifty years ago, Montmartre was not as we see it today; it was an extremely wild place which one visited only by necessity, for reasons of business or because of one's misanthropy. The hill was hard to climb, the roads tortuous, furrowed with dangerous ruts, and one could easily get mired in the clay. Montmartre was regarded as a small, forbidding Scythia, of which one speaks to children to tell them terrifying stories; for, in olden days, it was said, Montmartre was haunted and the quarries were the pantries of ogres who feasted on the children of Paris. The quarries have retained their mystery, and if the legend had lost some of its wonder, one knew that landslides were frequent and always to be feared.[2]

Although such gypsum quarries, ruined abbeys, or windmills punctuating its crest figure prominently in many of Michel's views of Montmartre, he rejected such specificity in *Landscape,* reducing the sweep of Montmartre and its environs to little more than a tonal distinction between earth and sky.

The drawing is evocative testimony to the many hours Michel spent studying the play of light and shadow on the hill and quarries of the region. His choice of the charcoal medium, unusual in the early nineteenth century, allowed him to approximate the tonal effects he sought in paint.[3] Turned on its side, the charcoal stick created broad tonal sweeps that masked all but the barest suggestion of topographical features and contributed to an appropriate sense of mystery and barrenness. The untouched blue-gray paper provides a dusky, twilit ground; a medium gray-black tone blocks in the masses of hill and foreground; meandering lines in the lower center faintly recall a roadway (or perhaps a quarry); and heavier lines indicate the upper ridges of a hill.

Michel's pursuit of tonal harmony was due, in part, to his emulation of seventeenth-century Dutch landscapists, whose works played a critical role in the development of nineteenth-century landscape painting in general. In Michel's case, the 1790s, when he met artists who were strongly influenced by the Dutch tradition, was the decisive decade. By the end of that decade, he was copying Dutch landscapes for sale abroad.[4]

Michel's debt to the Dutch was one of attitude as well as motif. Like the Dutch, he depicted local sites in which people go about their daily business; and he shared with them a fascination with weather effects, particularly those of stormy Northern

skies, as in the Yale drawing. Michel's landscapes, however, were firmly rooted in his own century. Although he kept aloof from the art world of the 1820s and 1830s,[5] his pictures share with those of the Romantic artists a broad, almost abstract drawing, as well as a new sense of nature's majesty. That man's significance paled in relation to that majesty is evident here in the tiny scale and anonymous character of the two foreground figures.

Only a few of Michel's drawings are equal in size to the Yale *Landscape,* which is easily as large as many of his oil paintings.[6] Drawn on Ingres d'Arches, a good commercial rag paper, it was almost certainly executed in the artist's studio, not on one of his walks in the region. Charcoal sketches from those walks, done on the small pieces of blue or gray paper used to package tobacco, were intended as *aides-memoire.* As such they may have served as studies for independent drawings like *Landscape,* which Michel invested with an emotional weight equal to that of an oil painting.

Fronia Wissman

NOTES

1 The dating of Michel's work is extremely problematic, since he rarely, if ever, signed or dated his pictures. Sensier (see below, n.2) divided his oeuvre into early, middle, and late periods. This drawing falls into the latter category. Any date ascribed is thus conjectural and offered only as a guideline.

2 Alfred Sensier's *Etude sur Georges Michel,* Paris, 1873, p. 39, translated by this author. This standard biography of Michel is based on information provided by the artist's second wife, whom he married only in 1828. The most accessible discussion of Michel appears in the exhibition catalogue, *French Painting, 1774-1830: The Age of Revolution,* The Detroit Institute of Arts, 1975. See also Germain Bazin, entry on Michel, *Kindlers Malereilexikon,* Munich, 1967, vol. 4.

3 Charcoal drawing became increasingly popular only in the 1850s and 60s. Although other artists did work in charcoal in the 1830s, a probable date for this drawing, there is no evidence linking them to Michel, who withdrew from public life around 1815. See Vojtech and Thea Jirat-Wasiutynskyi, "The Uses of Charcoal in Drawing," *ARTS Magazine,* vol. 55 (October 1980), pp. 128-135, esp. pp. 130 and 132.

4 Among the artists Michel met were Lazare Bruandet (1755-1804), Jean Louis Demarne (1752-1829), and Jacques-François-Joseph Swebach-Desfontaines (1769-1823). Another frequently cited connection between Michel and Dutch landscape is the story, first reported by Sensier, that Michel restored Dutch paintings at the Louvre. According to Germain Bazin *(op cit.),* however, there is no evidence in the Louvre archives of such activity.

5 Michel was supported in part by his longtime acquaintance, Baron d'Ivry, who bought almost everything the artist produced. Thus, during his own lifetime, Michel's work was essentially unknown.

6 These drawings, presently unlocated, are recorded in exhibition catalogues. See *Rétrospective Georges Michel,* Paris, Hôtel Jean Charpentier, 29 March-15 April 1927, nos. 105-107, two of which belonged to Maximilien Luce; and *Exposition Rétrospective d'oeuvres de Georges Michel 1763-1843,* Paris, Galerie Guy Stein, 5 December 1938-7 January 1939. See also an oil painting in the Burrell Collection, Glasgow Museum and Art Gallery, *Landscape,* 7" x 12 1/4", described as a "vast expanse of bare and almost treeless country under a dark, ominous sky."

Charles-Joseph Natoire, *Study of a Young Man*, 1734-1735

13 CHARLES-JOSEPH NATOIRE · 1700-1777

Study of a Young Man, 1734-1735

Study for the tapestry, *Sancho's Departure for the Island of Barataria*

Red chalk heightened with white chalk on gray laid paper

352 x 249

Everett V. Meeks, B.A. 1901, Fund

1978.5

Charles-Joseph Natoire's *Study of a Young Man* is a preparatory drawing related to a series of tapestry cartoons illustrating *Don Quixote,* commissioned by the financier Pierre Grimond Dufort (1692-1748). The tapestries were woven in Beauvais between 1735 and 1742, but the actual date of the commission may correspond to Grimond Dufort's purchase in 1734 of the Hotel Chamillant where the tapestries were later installed.[1] The Yale drawing is a study for the figure of a page who, in the completed cartoon for the scene *Sancho's Departure for the Island of Barataria,* was shown leading Sancho Panza's mule. Although this scene is the eighth episode in the chronology of the text, it was actually the first tapestry executed. Thus, the Yale drawing probably dates from 1734 and can be no later than May 1735, when the cartoon for *Sancho's Departure* was completed and the weaving begun.[2] Natoire, who had returned from his studies at the Académie Française in Rome in 1729 and had been appointed royal academician in December 1734, was by then fully launched on a successful and prolific career as a history painter.[3]

The drawing, executed on warm gray-brown paper in red chalk with white chalk highlights, is an excellent example of Natoire's delicate and skillful handling of the graphic medium. It provides, as well, an interesting record of the artist's working methods during his early maturity. The figure was first outlined lightly in chalk; Natoire then reinforced several areas, applying the chalk more thickly to the outline and surface shading. He also altered the position of the page's right hand and studied the left hand separately in great detail. Such deliberate reworking and careful refinement led contemporary critics to characterize Natoire as an artist who was "difficile à se contenter,"[4] but more significantly made him one of the most elegant draughtsmen of the period.

Natoire's working method on commissions such as that for the Don Quixote cartoons was in keeping with contemporary practice and resembled, to some degree, that of his teachers, François Lemoyne and Louis Galloche. He began by making a preparatory drawing of the entire composition in order to determine the setting and the location of the figures. The sketch for the scene of *Sancho's Departure for the Island of Barataria,* presently in the Metropolitan Museum of Art, New York, shows the figure of the page on the right side of the composition. This sketch was followed by individual figure studies such as the Yale drawing.[5] Although it is

possible that more complete oil sketches would have been done after these figure studies, no such sketches have been found for the Don Quixote series. Thus, it is conceivable that the cartoon may have been developed directly from the preliminary drawing and figure studies.[6]

Natoire's sensitivity to line and composition is evident in the way the figure is so positioned on the sheet that he defines a sinuous curve which activates the surface of the paper without crowding the edges. Although the young man leans forward, the special emphasis given to the corners and edges of his costume creates an intricate, rhythmic silhouette which dominates the drawing and detracts from an illusion of space and volume. The subtle articulations of light and dark give the effect of shimmering light playing across the figure. One of the most noteworthy aspects of the Don Quixote cartoons was the prominence Natoire gave to architecture in the backgrounds. In the Yale drawing, his inclusion of a portion of a ballustrade indicates that Natoire was, from the outset, attentive to details of the mise-en-scène.[7] His decorative sense of placement, apparent in the dance-like rhythm of the figure and the refinement of the contours, makes this drawing an outstanding piece of draughtsmanship and design.

Danielle Rice

NOTES

1 For the complete history of the commission see, Compiègne, Musée National du Château de Compiègne, *Don Quichotte vu par un peintre du XVIIIe siècle: Natoire*, 1977.

2 Compiègne, p. 15.

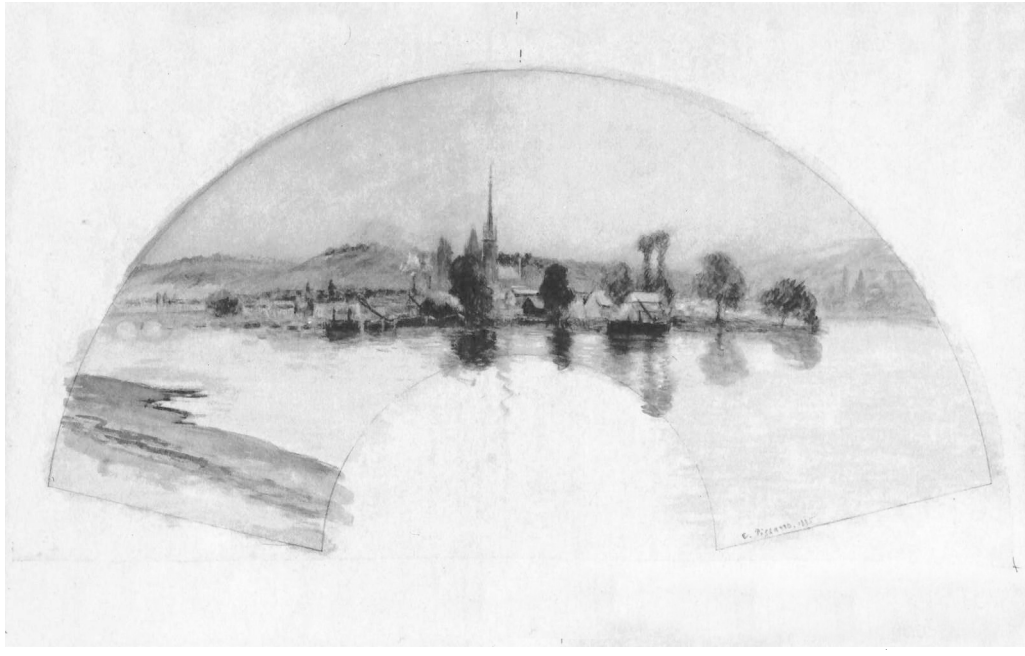
3 A recent account of Natoire's life and oeuvre is, Troyes, Musée des Beaux-Arts, *Charles-Joseph Natoire*, 1977.

4 [Saint-Yves], *Observations sur les arts*, Leyden, 1748, p. 34.

5 Very few of these figure studies have been found for the Don Quixote series; this is unusual, as Natoire's working method would suggest that he made careful studies for all major figures in his compositions. See Compiègne, pp. 26–27; also, Lise Duclaux, "Natoire Dessinateur," in Troyes, pp. 20–21.

6 The cartoon of *Sancho's Departure*, now in the Musée National du Château de Compiègne, has been divided into three parts. The figure of the page in the central panel plays an important role in the composition. The most prominent element to the right of Sancho's mule, he acts as a directional indicator and completes a triangle which begins on the left with the figure of Don Quixote. In the tapestry itself, the composition is reversed but the importance of the page, stressed also by the brilliant red of his costume, remains undiminished.

7 The impressive setting for *Sancho's Departure*, although it contrasts somewhat with the sentimentality expressed by Cervantes in that incident, gives the scene a grandeur which was unusual for the period. This particular episode was often burlesqued in earlier representations, and choices of subject and setting commonly debased Sancho Panza instead of aggrandizing him. See, for example, Charles-Antoine Coypel's 1717 treatment of this scene, illustrated in Compiègne, no. 62, pp. 61–62. Natoire's decision to use a dignified architectural background for the Don Quixote cartoons shows that he regarded the subject matter as worthy of the same treatment given to history painting. Significantly, although similar settings were to figure in many of Natoire's decorations, the artist had used a grand interior only once before the Don Quixote commission, in 1728 in a scene showing *Christ Expelling the Moneychangers from the Temple* (illustrated in Troyes, no. 4, p. 52). The heroic quality of *Sancho's Departure* anticipates to some degree the reaction against levity which characterizes the mid-eighteenth-century revival of the "goût noble" of the ancients.



Camille Pissarro, *View of Rouen*, 1885

14 CAMILLE PISSARRO · 1830–1903

View of Rouen, 1885

Graphite, black chalk, watercolor and gouache on silk

197 x 673

Signed in ink, l.r.: C. Pissarro, 1885

References: *Art Journal,* vol. 35, no. 2 (1975), p. 158; *YUAG Bulletin,* vol. 36 (1976), p. 33; Marc Gerstein, *Impressionist and Post-Impressionist Fans* (Ph.D. diss.), Harvard University, 1978, pp. 160–161, no. 32

Stephen Carlton Clark, B.A. 1903, Fund

1975.53

Pissarro's views of Rouen were made over a fifteen-year period, during and following four extended painting campaigns in the Norman capital: one in the autumn of 1883, two in 1896, and a fourth in 1898. During the first of these stays, Pissarro produced thirteen paintings and a nucleus of drawings, from which he later developed a series of etchings and three watercolors on silk in the shape of fans, including *View of Rouen, Cours-la-Reine* of 1885. Situated along the Seine at Saint-Sever, the *Cours-la-Reine* was the older, less frequented, and more magnificent of two promenades in the area, offering the view overlooking the Ile Lacroix towards Rouen Cathedral.

Depictions of Rouen in illustrated travels from the first half of the century—including Baron Taylor's *Voyages Pittoresques et Romantiques dans l'Ancienne France* and J.M.W. Turner's *Annual Tour*—established a topographical agenda that haunted Pissarro's choice of motifs there, no less than his perception of the landscape. The view from the *Cours-la-Reine,* for instance, evoked Turner's drawing of the site, which Pissarro apparently had seen years earlier in London.[1] While in Rouen, the artist actually had his son Lucien, then residing in London, send a copy of the Turner drawing to him.[2] Two decades before painting the series showing its façade, in 1872, Monet too had painted Rouen Cathedral from this point across the Seine. This early *View of Rouen* (W. 217) was included in Monet's 1883 one-man exhibition, which Pissarro saw and admired several months prior to his own visit to Rouen.[3] Not only an established motif, then, the view from the *Cours-la-Reine* was, for Pissarro, both exemplar and challenge.

Pissarro executed three views of Rouen from the same vantage point, each in a different medium: an oil painting done largely on the site in 1883,[4] an etching of later that year (Delteil 50),[5] and the Yale watercolor of 1885. Though clearly related to one another, these works are also independent studies of the site. After making the initial painting, Pissarro endeavored not simply to reproduce it in other media, but to reinterpret the motif according to the possibilities offered by changes in format and medium. In each work, he found a different complement of technique and atmospheric effect. To capture the effect of gray weather in the painting, Pissarro

used intricately woven brushstrokes which allowed him to separate values while retaining a narrow tonal range. In the etching, he employed an overall plate tone, striated with bold, brittle lines and interspersed with pools of deep black. The impression is one of turbulent weather. Working in watercolors, Pissarro employed still another effect in which the brushstrokes drag on the absorbent silk, creating muted edges suggestive of a warm, hazy afternoon.

For the fan, Pissarro retained the basic compositional structure of the etching, with the Ile Lacroix centered and parallel to the picture surface. But he incorporated elements from the earlier painting as well. The foliage and reflections, in particular, are patterned after those in the painting, but are softened through the change in medium. With each successive work in the group, the oblique foreground shrinks, until only a vestige of the promenade remains in the fan.

It is the framing of the landscape by the inverted arc shape which provides the pronounced visual impact of this work. Extending the landscape on either end of the island, Pissarro achieved a panoramic view that spans the breadth of the fan. At the same time, he exploited the structural void in the format to create an illusory sense of proximity to the distant cathedral. Placed just to the left of center, its central spire rises above the skyline toward the upper edge of the arc. The placement of the cathedral against a low-lying sun in an otherwise empty sky further emphasizes the structural intervention of the frame. Reminding us of the curvature of the horizon, the fan records the landscape within a format that suggests both the actual shape of the celestial sphere and the pictorial flatness that contravenes it.

Pissarro had painted fan designs since 1878, exhibiting the largest number in the fourth Impressionist exhibition of 1879.[6] Long a minor genre in France, fan painting received renewed attention with the influx of Japanese art into France during this period.[7] It was the design format for the folding fan, not the production of the decorative object itself, that sparked Pissarro's interest. Rather than choose the amorous and pastoral subjects common to the genre, he adapted his own subjects—rural and modern landscape, peasant and bucolic themes—to its distinctive format. He rarely, if ever, mounted a design on sticks. Pissarro's fans nonetheless enjoyed some success with dealers and collectors, particularly during times of financial retrenchment, as in 1886, when his letters were preoccupied with the need to sell.

Of the three Rouen motifs depicted in Pissarro's fans, the *Cours-la-Reine* is the only landscape. The subjects of the other two fans—the wharf and the Place de la République—while just as typical of the city, are less idyllic, concentrating instead on Rouen's secular, quotidian aspect.[8] Although Pissarro did not fail to include smokestacks and modern structures in the Yale fan, the unmistakable, if unobtrusive profile of Rouen Cathedral dominates the view from the *Cours-la-Reine,* making it emblematic of the historic character of the city, "so old and so artistic."[9]

Leila W. Kinney

NOTES

1 The work in question is probably *Rouen, Looking Down the Seine,* ca. 1832, now in The British Museum. It is one of the drawings on blue paper engraved for *Turner's Annual Tour—the Seine,* 1834 and a part of the Turner Bequest (T.B. CCLIX, p. 108) on view in London when Pissarro was there during the Franco-Prussian War in 1870-1871. See Andrew Wilton, *J.M.W. Turner: His Art and Life,* New York, 1979, p. 413, no. 964, illus.; and, for details of the Turner Bequest, A.J. Fineberg, *A Complete Inventory of the Drawings of the Turner Bequest,* 2 vols., London, 1909. Another Turner drawing, *Rouen from Saint-Sever,* ca. 1832 (Wilton, no. 100), formerly in the collection of John Ruskin, now in the Indianapolis Museum of Art, shows the motif chosen by Pissarro. However, there is no indication that this drawing would have been accessible to either Pissarro or his son.

2 Camille Pissarro, *Letters to His Son Lucien* (ed. John Rewald), New York, 1943, p. 46, 20 November 1883. In this same letter Pissarro wrote: "It is strange that Turner chose just this motif. That's the way it is in Rouen, you are always struck by the same places. Yesterday I made a drawing of the rue de la Grosse Horloge. I had scarcely finished it when I saw a lithograph of the same street done in 1829 or 1830 by Bonington." The Bonington lithograph was actually reproduced in the second of Baron Taylor's two volumes on Normandy, published in 1825. See Alphonse de Cailleux, Charles Nodier, and Isidore Justin Séverin Taylor [Baron], *Voyages Pittoresques et Romantiques dans l'Ancienne France,* 19 vols., Paris, 1820-1878, vol. 2: *Normandie.*

3 Pissarro, *Letters,* p. 23, 3 March 1883, and p. 25, 14 March 1883. Monet also made a drawing after the painting in *gillotage,* a technique for making drawings for photogravure reproduction. This drawing, now in the Sterling and Francine Clark Art Institute, was published in the *Gazette des Beaux-Arts,* in an article on Monet's exhibition. See Egbert Haverkamp-Begemann, Standish D. Lauder and Charles W. Talbot, Jr., *Drawings from the Clark Institute,* New Haven and London, 1964, p. 116, no. 259, pl. 131.

4 Ludovic Pissarro & Lionello Venturi, *Camille Pissarro: son art, son oeuvre,* 2 vols., Paris, 1939, no. 603.

5 Loys Delteil, *Le Peintre-Graveur Illustré,* vol. 17, New York, 1969, no. 50. Although Delteil dates this etching 1884, recent scholars have pointed out that the impressions of Rouen bought by Samuel P. Avery and now in the collection of the New York Public Library (including one of this print) bear the date 1883, inscribed by Pissarro. See Barbara Stern Shapiro, "Prints," in *Camille Pissarro, 1830-1903,* London, Arts Council of Great Britain, and Boston, Museum of Fine Arts, 1980, p. 214 [The print *View of Rouen (Cours-la-Reine)* (Delteil 50) is incorrectly titled in the entry on the fan in this exhibition catalogue].

6 For further information about fan paintings by the Impressionists, see Marc Gerstein, "Degas's Fans," *The Art Bulletin,* vol. 64, no. 1 (March 1982), pp. 105-118; and Gerstein's unpublished doctoral dissertation, *Impressionist and Post-Impressionist Fans,* Harvard University, 1978.

7 Pissarro's production of fans seemed to increase shortly after major exhibitions of Japanese art in Paris, including one at the *Exposition Universelle* of 1878 and one at the Georges Petit Galleries in 1883.

8 *The Port of Rouen,* 1885 (Pissarro and Venturi, no. 1633) is a view of the wharf. The existence of the third fan is postulated on the basis of a drawing reproduced in Raymond Cogniat, *Pissarro* (trans. Alice Sachs), New York, 1975, p. 17. There the drawing is entitled *View of Paris,* but it is clearly related to paintings and an etching of the Place de la République, Rouen.

9 Pissarro, *Letters,* p. 202, 19 August 1892.

Edouard Vuillard, *Woman Before a Mirror (Femme à toilette)*, 1908

15 EDOUARD VUILLARD · 1868-1940

Woman Before a Mirror (Femme à toilette), 1908

Pastel with gouache on heavy wove prepared paper

540 x 440

Signed in chalk, l.r.: E. Vuillard

Bequest of Edith Malvina K. Wetmore

1966.80.31

Few critics have devoted much attention to Vuillard's later work, and as a consequence there are few clear ideas about the changes that occurred after 1900. It is of considerable interest then that the present drawing sheds further light on the gradual transition from the more patterned and abstract early works to the more detailed and descriptive images of the second and third decades of this century. Specifically, it was around 1905 that Vuillard's subject matter shifted from members of his own family engrossed in their daily chores, to commissioned portraits of the Parisian bourgeoisie set in their own surroundings. Yale's *Femme à toilette* depicts a woman before a mirror, putting on her hat. While the quotidian nature of the subject ties the work to the small-scale interiors of the 1890s, its large size, straightforward nature of space and lack of confluent patterns indicate a date during the decade 1900-1910.

Actually, it is possible to argue for a very precise dating to 1908. The room depicted may well be Vuillard's salon at 123, rue de la Tour, Paris, where the artist lived from 1904 through the middle of 1908.[1] Even more important is the evidence contained in the painting hanging on the background wall. It is a portrait by Vuillard's good friend, Pierre Bonnard, of Thadée Natanson.[2] We know that the portrait came into Vuillard's possession only in 1908 when he bought it at the Natanson sale at the Hôtel Drouot, 13 June 1908.[3] Thus the date of our pastel may be fixed—if we are correct in identifying the location—to late June or early July 1908. After that time Vuillard would be installed in his new quarters in the rue de Calais, whose interior is not the one we see here.

The Yale pastel has left behind the colorful patterns of Vuillard's early work (of which Yale has three important examples); rather, the composition is based on a tight interweaving of light and dark areas, set off by highlights of strong color. The woman is seen from behind, standing in front of a mantelpiece. By locating our viewpoint to her right, Vuillard accents the repeated gesture in the mirror and increases the complexity of the space. Only through the mirror do we glimpse the room shared by the artist and his model. While she is bathed in full light from the window behind, her reflection is reduced to a silhouette. A similar contrast of light and dark is created by the accentuated golds of the frame at the upper right and the muted, darker tones in other parts of the composition: the painting in the reflection which merges with the dark mass of the woman's hair and hat, her skirt, and the

dark tankard on the right corner of the mantelpiece. While the orthogonals of the mantel and mirror direct the composition to the left, the bright patches of light embodied in the reflection of her blouse and the window focus the viewer's attention on the center of the composition. Thus the figure appears closed in a twofold frame: the mirror and the window. Rather than dominate her setting, the subject is absorbed into it. Only her most obvious traits remain as elements of individuation.

Such a radical break with traditional modes of portraiture was set forth long before by Degas' friend, Edmond Duranty in his essay, *La Nouvelle peinture*.[4] In this review of the Impressionist exhibition of 1876, Duranty wrote of the nature of the modern portrait:

> Farewell to the human body treated like a vase with a decorative, swinging curve; farewell to the uniform monotony of the framework, the flayed figure jutting out beneath the nude; what we need is the particular note of the modern individual, in his clothing, in the midst of his social habits, at home or in the street....
>
> By means of a back, we want a temperament, an age, a social condition to be revealed; through a pair of hands, we should be able to express a magistrate or a tradesman; by a gesture, a whole series of feelings. A physiognomy will tell us that this fellow is certainly an orderly, dry, meticulous man, whereas that one is carelessness and disorderliness itself. An attitude will tell us that this person is going to a business meeting, whereas that one is returning from a love tryst. A man opens a door; he enters; that is enough: we see that he has lost his daughter. Hands that are kept in pockets can be eloquent. The pencil will be steeped in the marrow of life. We will no longer see mere outlines measured with a compass, but animated, expressive forms, logically deduced from one another. The idea, the first idea, was to take away the partition separating the studio from everyday life... It was necessary to make the painter leave his sky-lighted cell, his cloister where he was in contact with the sky alone, and to bring him out among men, into the world....[5]

This quotation could well apply to *Femme à toilette*. Although the model's face can be seen in the reflection, Vuillard deliberately obscures her features, implying perhaps that we apprehend better through gesture than through physiognomy. This idea of implication is present in all of Vuillard's great works: the rooms of his home speaking for the personalities and relationships of those who inhabit them, the space of an interior evoking a mood, or a gesture revealing the character of the person who makes it. Unlike Vuillard's portraits of the last two decades of his life, where subjects are easily identifiable, we do not (nor are we meant to) know the specific identity of this woman, and yet we share a certain intimacy with the artist.

It is generally held that Vuillard's mastery of the pastel dates from the large number of landscapes, still lifes and portraits executed during the last decades of his life. Yet entries in his journals from the time of the present work attest to his use of the medium almost daily.[6] And Yale's pastel was clearly executed by one who had mastered a variety of techniques. Note, for instance, how he exploited the interaction of the soft crayon and the rough surface of the paper to impart texture to the model's clothes and airiness to the reflection of the outdoors beyond. The handling of the early pastels is distinguished by a combination of brushed and scumbled effects that impart tone with linear arabesques that add detail. The soft black lines that one observes in the torso of the figure serve to make her body evident underneath her skirt. Similar black tracings demarcate the wall in the reflected back-

ground. Thus one becomes aware of a rather systematic working method: first the composition is sketched in lightly in black and then the specifics are filled in with colored pastels. The paper itself is used both as a neutral background and as a positive color. For example, that which reads as the color ecru in the woman's shirt is actually achieved with very few, light strokes of the crayon; the natural color of the paper was left untouched in most of the woman's torso. For highlights Vuillard uses delicate accents of gouache, evident here on the mantelpiece and the mirror frame. The importance of the preliminary sketch is not lost in its final form. The black line in the middle of this figure's back is easily noticed by the viewer, with the result that one might see it as visually replacing a curl of the woman's hair which is now rigidly contained in her chignon. Both the complexity of composition and the attention to detail indicate that this work was not intended as a study for an oil painting; rather, one should see it as a finished product, complete in itself.

Although we do not know of other works that contain a similar combination of subject, style, size and medium, this pastel may nonetheless be linked to a group of oil sketches of nude models, executed between 1904 and 1908. Closest to Yale's pastel is an oil study on cardboard of a nude fixing her hair dating from around 1908.[7] As in our study, the oil shows a woman seen from the back, her arms raised in roughly the same position, placing pins in her chignon. Despite the pastel's similar size, it is a more ambitious and complete work. The emphasis of the oil is on its intimate relation with the model—the artist has drawn the viewer into closer proximity with her, he has carefully described her back and exposed the vulnerable nape of her neck. The Yale pastel, on the other hand, involves the viewer in revealing a complex space. We see the woman first, then her reflection and only after considerable contemplation do we notice the room we occupy. In the oil the model is seen as object; in the Yale pastel she is a formal device for involving the view in the drama of space.

The oil study has been linked to other sketches of models in Vuillard's studio, some of which date as early as 1904.[8] These form a rare grouping in Vuillard's oeuvre as he seldom painted nudes. But in his diaries for the years 1907-1912, Vuillard writes of several occasions where he used a nude model for his work. One might be surprised to learn that an artist whose works manifest so little interest in the nude *per se* would comment about one of his models: "Vais à l'atelier pour modèle Mlle. Bruno. joli corps, long et mince...."[9] Indeed, Mlle. Bruno might have been the model for both the pastel and the oil study as she was posing for Vuillard at the time of their execution.

If paintings of nudes are rare in Vuillard's oeuvre, the motif of a woman in front of a mirror is not. Both Vuillard and his friend Pierre Bonnard use the mirror as a critical element in their work, especially in these years. This sophisticated artistic device replaced the doorways which occurred so frequently in their work of the 1890s. By allowing a deeper, more complex and realistic portrayal of space, the mirror became a device which allowed the artists to move away from the flat and decorative compositions of the late nineteenth century.

Elizabeth Easton

NOTES

1 I am indebted to Antoine Salomon, who is currently working on the Vuillard catalogue raisonné, for this information. According to him, the height of the ceiling of Vuillard's apartment on the fourth floor of 26, rue de Calais is different from the one depicted in this pastel. As he moved into this apartment from the rue de la Tour in July 1908, the pastel would have to have been executed before that date.

2 I am again indebted to M. Salomon for this suggestion. The painting of Thadée was executed in 1897. At that time both Vuillard and Bonnard were in close contact with him because he was the founder of *La Revue Blanche*, a periodical to which both artists contributed illustrations.

3 Jean and Henry Dauberville, *Bonnard, Catalogue Raisonné de l'oeuvre peint*, Paris, 1966, no. 144.

4 Although Duranty's book was published in 1876, thus predating Vuillard's work by two generations, the volume was re-issued in 1946 with a note of thanks to Vuillard for bringing it to the publisher's attention.

5 *La Nouvelle peinture. A propops du Groupe d'Artistes qui expose dans les Galeries Durand-Ruel*, Paris, 1876. Translated in Linda Nochlin, *Impressionism and Post-Impressionism 1874-1904: Sources and Documents*, Englewood Cliffs, N.J., 1966, p. 5.

6 In his diaries, which have only recently become available to the scholar, Vuillard consistently mentioned the medium he used. He wrote entries daily from 1907 until his death in 1940, thus affording a unique account of the inspirations, source materials and technical aspects of his art.

7 *Exposition Edouard Vuillard / K.X. Roussel*, Paris, Orangerie des Tuileries, 1968, no. 140, illustration on p. 240. This oil study is in a private collection in Paris.

8 *Ibid.*, catalogue entry nos. 116-118. The entry for the oil study mentions these others as related works. Its author would like to push the date of the oil study to 1904, the year during which the other works were executed. As the Yale pastel can be dated accurately to 1908, the present writer prefers the later dating of the oil.

9 The entry is from Saturday, 28 June 1908. As Vuillard constantly refers to working or sketching in pastel, it is virtually impossible to discover the exact reference to this work in his diary.

CHECKLIST

The following checklist includes French drawings acquired since the publication of the Begemann-Logan catalogue of 1970 and also lists French drawings of the twentieth century which were omitted in their entirety from that publication. On the other hand, we have decided not to include those drawings which will soon be fully published in the catalogue of the Société Anonyme collection by Robert L. Herbert, *et.al.*

1 Anonymous, 18th century
Pastoral Scene
Graphite and pen and ink with wash
267 x 375
Everett V. Meeks, B.A. 1901, Fund
1984.1

2 Jacques-Barthélémy Appian, called Adolphe (1818-1898)
La Source à Montalieu (Isère), ca. 1885
Charcoal and graphite
547 x 778
Signed in charcoal, l.l.: Appian la source à Montalieu (Isère)
References: See essay in this catalogue.
Stephen Carlton Clark, B.A. 1903, Fund
1982.35

3 Henri-Charles-Antoine Baron (1816-1885)
Two Women
Watercolor
140 x 165
Signed in red watercolor, l.r.: H. Baron
Yale University Art Gallery
1973.9.10

4 François-Edouard Bertin (1797-1871)
La Cava
Black chalk heightened with buff on blue paper
373 x 307
Inscribed in graphite, u.l. and l.r.: La Cava
Signed in graphite on mount, l.r.: E. Bertin
References: *YUAG Bulletin*, vol. 37, no. 2 (Summer 1979), p. 49.
Everett V. Meeks, B.A. 1901, Fund
1978.93.2

5 Pierre Bonnard (1867-1947)
Interior with Table and Sideboard, ca. 1942-1944
Gouache and black chalk
435 x 475
Signed in graphite, l.l.: Bonnard
References: Alan Shestack and Lesley K. Baier, *The Katharine Ordway Collection*, New Haven, 1983, pp. 48-49, 105, no. 51.
The Katharine Ordway Collection
1980.12.20

6 François Boucher (1703-1770)
A Farmyard Scene, ca. 1755
Black chalk heightened with white on blue paper
346 x 480
Signed in pen and ink, l.l.: f. Boucher
References: See essay in this catalogue.
Everett V. Meeks, B.A. 1901, Fund, and Paul Mellon, B.A. 1929, Fund
1969.16

7 Eugène Boudin (1824-1898)
Figures on the Beach in Front of Bathing Huts, 1865
Graphite and watercolor
174 x 270
Inscribed in graphite, l.r.: 65
References: See essay in this catalogue.
Collection of Frances and Ward Cheney, B.A. 1922
1969.107.4

8 Eugène Boudin (1824-1898)
Lady in a Fashionable Blue Gown
Graphite and watercolor
112 x 70
Collection of Mary C. and James W. Fosburgh, B.A. 1933
1979.14.101

9 Eugène Boudin (1824-1898)
Two Women
Graphite and watercolor
127 x 171
Inscribed in graphite near head of right figure, illegible
Collection of Mary C. and James W. Fosburgh, B.A. 1933
1979.14.102

10 Georges Braque (1882-1963)
Still Life with a Violin (Nature morte au violon), 1912
Charcoal and collage of wood-grained paper
621 x 478
Signed in graphite, verso, l.l.: G Braque
References: See essay in this catalogue.
The Leonard C. Hanna, Jr., B.A. 1913, Susan Vanderpoel Clark and Edith M.K. Wetmore Funds
1977.155

11 Georges Brillouin (1817-1893)
Formerly attributed to Camille Pissarro
Landscape with Trees and Two Figures

Black and white chalk, squared for transfer
540 x 690
Signed in black chalk, l.r.: C.P.
Gift of Joseph F. McCrindle, LL.B. 1948
1973.132

12 Jacques Callot (1592-1635)
Sheet of Figure Sketches, ca. 1616-1619
Red chalk
242 x 179
Inscribed in sepia ink, l.c.: o o o
References: *YUAG Bulletin*, vol. 33, no. 1 (Summer 1971), p. 18; Pierre Rosenberg, *French Master Drawings of the 17th & 18th Centuries in North American Collections* (exhibition catalogue), Toronto, Art Gallery of Ontario, 1972-1973, no. 21; Diane Russell, *Jacques Callot Prints and Related Drawings* (exhibition catalogue), Washington, D.C., National Gallery of Art, 1975, no. 62.
Everett V. Meeks, B.A. 1901, Fund
1970.2.5

13 Jean-Baptiste Carpeaux (1827-1875)
Allegory of France (La France sous les traits d'une nymphe), 1863
Study for *France Enlightening the World and Protecting Agriculture and Science*, Pavillon de Flore, Louvre
Black chalk heightened with white on grayish-beige paper
270 x 203
Signed in black chalk, l.c.: Bt. Carpeaux
References: See essay in this catalogue.
Everett V. Meeks, B.A. 1901, Fund
1976.42.3

14 Eugène Carrière (1849-1906)
Seated Woman
Charcoal
202 x 317
Collector's mark of Marguerite Carrière, l.r. (Lugt, suppl. 434b)
References: *YUAG Bulletin*, vol. 32, no. 3 (Summer 1970), p. 34.
Everett V. Meeks, B.A. 1901, Fund
1969.79

15 Paul Cézanne (1866-1906)
Flowers, ca. 1890
Watercolor and graphite
323 x 212
References: See essay in this catalogue.
Collection of Frances and Ward Cheney, B.A. 1922, Gift of Mrs. Franz von Ziegesar
1969.107.1

16 Hubert Clerget (1818-1899)
Windmills in a Landscape
Graphite and watercolor on brown paper
215 x 274
Signed in graphite, l.r.: H. Clerget
Everett V. Meeks, B.A. 1901, Fund
1966.9.49

17 Charles Nicolas Cochin the Elder (1688-1754)
Portraits of Louis XIV and Le Grand Dauphin
Red chalk and graphite
94 x 160
Gift of George Dix, B.A. 1934
1978.116.3

18 Jean-Baptiste Corneille (1649-1695)
Previously attributed to Pietro Testa
Destruction of Sodom
Pen and brown ink with gray wash
139 x 199
Inscribed in graphite, verso, u.c.: P. Testa
Inscribed in graphite, verso, l.c.: Pietro Testa, Destruction of Sodom 18 Estate of Robt. W. Weir no. 1705
Stamped, verso, l.r.: Yale University Gallery of Fine Arts
References: Begemann and Logan, no. A140.
Purchased from the Estate of Robert Weir
1890.37

19 After Jacques-Louis David (1748-1825)
Death of Marat, ca. 1810-1830
Pen and brown ink with wash
193 x 252
Inscribed in brown ink, c.r.: A Marat David
References: *YUAG Bulletin*, vol. 31, no. 3 (Winter 1967-1968), p. 24.
Stephen Carlton Clark, B.A. 1903, Fund
1966.9.29

20 Pierre-Jean David, called David d'Angers (1788-1856)
Head of a Young Woman Expressing Terror
Black chalk
160 x 136
Signed in graphite, l.c.: David f. inv.
Collector's mark, l.r.: G.C. (Lugt 1142)
Everett V. Meeks, B.A. 1901, Fund
1973.94.1

21 Pierre-Jean David, called David d'Angers (1788-1856)
Head of a Young Woman Expressing Fright
Black chalk
216 x 174
Signed in graphite, l.c.: David f.
Collector's mark, l.l.: G.C. (Lugt 1142)
Everett V. Meeks, B.A. 1901, Fund
1973.94.2

22 Alexandre-Gabriel Decamps (1803-1860)
View of a Town (recto), *Ship* (verso)
Graphite
77 x 125
Collector's mark in blue, l.l.: D.C. (Lugt 734)
Yale University Art Gallery
1973.9.55

23 Edgar Degas (1834-1917)
Dancers, ca. 1878
Oil, turpentine, and gouache
163 x 108
References: P.A. Lemoisne, *Degas et son Oeuvre,* Paris, 1946, vol. 2, no. 482.
Collection of Frances and Ward Cheney, B.A. 1922
1970.113.2

24 Edgar Degas (1834-1917)
The Bath
Counterproof of a chalk and pastel drawing
427 x 618
References: P.A. Lemoisne, *Degas et son Oeuvre,* Paris, 1946, vol. 3, no. 1030 bis.
Collection of Frances and Ward Cheney, B.A. 1922
1970.113.3

25 Edgar Degas (1834-1917)
Woman Drying her Hair, ca. 1902
Charcoal and pastel
787 x 1100
Inscribed in graphite, l.r.: Bomba
References: P.A. Lemoisne, *Degas et son Oeuvre,* Paris, 1946, vol. 3, no. 1415; *YUAG Bulletin,* vol. 34, no. 1 (November 1972), p. 31.
Leonard C. Hanna, Jr., B.A. 1913, Fund
1971.25

26 Edgar Degas (1834-1917)
Seated Young Girl
Graphite
286 x 234
Stamped, l.r.: Atelier Ed. Degas (Lugt 657)
Stephen Carlton Clark, B.A. 1903, Fund
1971.56.2

27 Eugène Delacroix (1798-1863)
Study of a Horse (recto), *Sketch of a Man on Horseback* (verso)
Graphite, pen and ink, watercolor
215 x 250
Stamped, recto, l.r.: E.D. (Lugt, suppl. 838a)
Inscribed in graphite, verso, u.r.: Eugene Delacroix
Inscribed in pen, verso, u.l. and l.c.: 993 39.45
Inscribed in graphite, verso, l.c.: Bruin Blanc Vilet or
References: *YUAG Bulletin,* vol. 34, no. 1 (November 1972), pp. 36, 46.
Gift of Mrs. Paul Moore
1971.98.1

28 Eugène Delacroix (1798-1863)
Sketch for The Tiger Hunt, ca. 1854
Graphite over tracing
215 x 195 (some loss, l.c. and l.r.)
Stamped, l.l.: E.D (Lugt, suppl. 838a)
Inscribed in graphite, u.r.: M1 (not in artist's hand)
References: See essay in this catalogue.
Gift of George Dix, B.A. 1934
1977.173.3

29 Eugène Delacroix (1798-1863)
Sheet of North African Studies (recto and verso)
Graphite
236 x 179
Stamped, recto, l.r.: E.D. (Lugt, suppl. 838a)
Inscribed in graphite, verso, u.l.: B
Gift of George Dix, B.A. 1939
1978.116.1

30 André Derain (1880-1954)
Study of a Young Woman
Graphite and ink
390 x 271
Signed in graphite, l.r.: A. Derain
Gift of McA. Donald Ryan, B.A. 1934
1960.21

31 Charles Despiau (1874-1946)
Seated Nude
Graphite
310 x 208
Signed in graphite, l.l.: C. Despiau
A. Conger Goodyear, B.A. 1899, Fund
1966.9.61

32 Narcisse Virgile Diaz de la Peña (1807-1876)
Landscape Sketch
Graphite on paper, laid down on cardboard
141 x 222
Signed in black ink, l.r.: N.D.
Gift of Walter L. Ehrich, B.S. 1899
1934.70

33 Jean Dubuffet (1901-)
Staircase, 1967
Marker and vinyl ink on paper pasted on canvas
678 x 2095
Signed and dated in black ink, l.l.: J. Dubuffet 67
Gift of Mr. and Mrs. L. Paul Bremer, Jr.
1971.118

34 Jules Dupré (1811-1889)
Landscape (recto), *Still Life* (verso)
Graphite and white gouache
265 x 390
Signed in graphite, recto, l.l.: Jules Dupré
Signed in graphite, verso, l.r.: Jules D.
Everett V. Meeks, B.A. 1901, Fund
1978.93.1

35 Charles Jules Walère Duvent (1867-1940)
Portrait of Benoit Constant Coquelin (1841-1909), in the role of Labussière in "Thermidor"
Pastel
750 x 610
Signed in pastel, l.r.: C. Duvent
Yale University Art Gallery
1970.48

36 Jean-Honoré Fragonard (1732-1806)
A Satyr Teased by Two Putti, ca. 1774-1780
Sepia wash over graphite
460 x 349
References: See essay in this catalogue.
The Paul Moore, Manson Collection and Marie-Antoinette Slade Funds
1981.37

37 Henri Gaudier-Brzeska (1891-1915)
Two Male Nudes, 1913
Pen and ink
378 x 508
Signed in black ink, l.l.: H. Gaudier-Brzeska 1913
Gift of John S. Thacher, B.A. 1927
1950.56

38 Henri Gaudier-Brzeska (1891-1915)
Swan
Pen and ink on brown paper
214 x 343
Director's Discretionary Fund
1965.9.3

39 Guillaume-Sulpice Chevallier Gavarni, called Paul (1804-1866)
Study for Lie Cage—Cage à Mensonges, ca. 1828
Graphite, pen and ink, watercolor
322 x 246
Inscribed in ink, u.r.: Teinte
Inscribed in ink, l.r.: 1775 Mayor
References: Nancy Olson, *Gavarni: The Carnival Lithographs* (exhibition catalogue), YUAG, p. 30, no. 3.
Yale University Art Gallery
1974.90.5

40 Claude Gellée, called Le Lorrain (1600-1682)
Study of a Tree, ca. 1665-1670
Pen and ink
188 x 120
References: Marcel Roethlisberger, *Claude Lorrain, The Drawings*, Berkeley and Los Angeles, 1968, vol. 1, pp. 57-58, and vol. 2, p. 374, no. 1011; *An Exhibition of French and Italian Drawings, 16th-20th Centuries* (exhibition catalogue), Chicago, Kovler Gallery, 1968, no. 11; *YUAG Bulletin*, vol. 34, no. 1 (November 1972), p. 46.
Everett V. Meeks, B.A. 1901, Fund
1971.50

41 Claude Gellée, called Le Lorrain (1600-1682)
Pastoral Landscape, 1639
Black chalk, brown wash, and pen, heightened in white
232 x 333
Signed in ink, verso, l.c.: Claud IV/fecit 1639
References: See essay in this catalogue.
James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund
1981.108

42 Jean Ignace Isidore Gérard, called Grandville (1803-1847)
Woman Sleeping on the Ground
Graphite
109 x 156
Signed in graphite, verso, l.r.: J.J. Grandville
Walter R. Callender Fund
1969.65.4

43 Théodore Géricault (1791-1824)
Rescue of the Survivors, 1818
Study for the *Raft of the Medusa*
Pen and brown ink with some graphite
189 x 280
References: See essay in this catalogue.
On long-term loan from the Yale Center for British Art, Paul Mellon Collection
21.1981

44 Jean Léon Gérôme (1824-1904)
Study for King Candaules (painting in the Museo de Arte de Ponce, Puerto Rico), ca. 1859
Graphite and black chalk (recto), graphite, pen and brown ink (verso)
227 x 355
Signed in graphite, l.c.: JLG
Inscribed in graphite, l.l.: Dessin de Gerome
References: Gerald Ackerman, "Three Drawings by Gérôme in the Yale Collection," *YUAG Bulletin*, vol. 36, no. 1 (Fall 1976), pp. 8-17.
Everett V. Meeks, B.A. 1901, Fund
1973.94.3

45 Jean Léon Gérôme (1824-1904)
Study for Anacreon (lost painting), ca. 1881
Black chalk and graphite
230 x 357
Signed in graphite, l.c.: à Mr D [ecorchemont?] J.L. Gérome
References: Fanny Field Hering, *The Life and Works of Jean Léon Gérôme*, New York, 1892, p. 37; Ackerman, cited in previous entry.
Everett V. Meeks, B.A. 1901, Fund
1973.94.4

46 Jean Léon Gérôme (1824-1904)
The Old Arab
Watercolor
293 x 233
Signed on bench: J.L. Gerome
Everett V. Meeks, B.A. 1901, Fund
1975.90

47 Em. Giro (19th century)
Study of a Machine, ca. 1875
Pen and ink with watercolor
408 x 275
Signed in ink, l.r.: Em. Giro
Library Transfer
1981.25.2

48 Anne Louis Girodet-Trioson (1767-1824)
Pandarus and Bitias Open the Gates and Battle with the Rutulians, ca. 1811
Graphite
235 x 371
References: Coupim, ed., *Oeuvres posthumes de Girodet-Trioson*, Paris, 1829, vol. 2, pp. 309 ff.; H. Boucher, "Girodet illustrateur à propos des dessins inédits sur L'Enéide," *Gazette des Beaux-Arts*, vol. 4 (1930), pp. 304 ff.; Heim Gallery, *Exhibition of French Drawings: Neo-classicism*, London, 1975, no. 61.
Everett V. Meeks, B.A. 1901, Fund
1975.35.1

49 Anne Louis Girodet-Trioson (1767-1824)
A Battle of Greeks and Trojans, ca. 1811
Graphite
234 x 386
References: Coupim, Boucher, and Heim, cited in previous entry; *YUAG Bulletin*, vol. 36, no. 1 (Fall 1976), p. 36.
Everett V. Meeks, B.A. 1901, Fund
1975.35.2

50 Marcel Gromaire (1892-1971)
Two Figures, 1928
Pen and black ink and watercolor
407 x 331
Signed in ink, l.l.: Gromaire / 1928
Gift of Thomas F. Howard
1955.59.3

51 Constantin Guys (1802-1892)
Student and Music Teacher
Pen and wash
134 x 192
Bequest of C. Russell Burke
1975.84.9

52 Constantin Guys (1802-1892)
Horse-Drawn Carriages Riding in a Park
Pen and wash
272 x 391
The Katharine Ordway Collection
1980.12.27

53 Paul Huet (1803-1869)
Landscape
Graphite
209 x 299
Stamped in red ink, l.l.: Paul Huet (Lugt 1268)
Everett V. Meeks, B.A. 1901, Fund
1971.1

54 Victor-Marie Hugo (1802-1885)
The Belfry of Lierre
Brush and brown ink
244 x 179
Inscribed in graphite, u.r.: Victor Hugo
Gift of Mr. and Mrs. Douglas Williams, B.A. 1940
1977.70

55 Charles-Emile Jacque (1813-1894)
Head of a Horse, ca. 1850-1860
Black chalk
227 x 140
Signed in black chalk, l.r.: Ch. Jacque
Gift of Eric Gustav Carlson, B.A. 1962
1970.40.4

56 Charles-Emile Jacque (1813-1894)
A Peasant with a Horse-Drawn Plough, 1864-1866
Charcoal
338 x 480
Signed in charcoal, l.r.: Ch. Jacque
References: See essay in this catalogue.
Everett V. Meeks, B.A. 1901, Fund
1970.58

57 Nicolas Raymond de La Fage (ca. 1656-1690)
Nymphs Dancing to Pan's Pipe
Red chalk
101 x 287
Signed in red chalk, c.r.: R Lafage invent
Inscribed in brown ink, l.r.: 105
References: J. Van der Bruggen, *Receuil des Meilleurs Dessins de Raymond LaFage*, Paris, 1689, p. 8 (engraved by F. Erlinger).
Gift of Alice Steiner
1977.100.1

58 Nicolas Raymond de La Fage (ca. 1656-1690)
Rites of Priapus
Red chalk
104 x 283
References: J. Van der Bruggen, *Receuil des Meilleurs Dessins de Raymond LaFage*, Paris, 1689, p. 8 (engraved by F. Erlinger).
Gift of Alice Steiner
1977.100.2

59 Roger de La Fresnaye (1885-1925)
Nude with Arms Crossed, ca. 1911
Graphite
263 x 200
Stamped, l.r.: R de la Fresnaye
References: Germain Seligman, *Roger de La Fresnaye*, New York, 1945, p. 7.
Gift of Walter Bareiss, B.S. 1940
1954.43.5

60 Roger de La Fresnaye (1885-1925)
Nude Woman and Head of a Peasant (the latter is a study for a painting from the Kapferer Collection, now lost), 1921
Graphite
258 x 386
Signed in graphite, l.r.: Mai 1921 Lafresnaye
References: *Roger de la Fresnaye* (exhibition catalogue), Paris, Musée National d'Art Moderne, 1950, no. 167 (for nearly identical study).
Bruce B. Dayton Fund
1960.9.34

61 Raymond Lagarrigue (?-1870)
Portrait of Gavarni
Graphite
303 x 235
Signed in graphite, l.r.: R.M.L.
Inscribed in graphite, l.l.: Gavarni en 42
Auteuil en 42
Gift of Jerrilynn Dodds-Carlson and Eric G. Carlson, B.A. 1962
1975.97.7

62 François-Antoine-Maxime Lalanne (1827-1886)
View of Bordeaux
Graphite
288 x 492
Signed in graphite, l.l.: Maxime Lalanne
Stamped, l.l.: Collection Lalanne (Lugt 1657)
Everett V. Meeks, B.A. 1901, Fund
1973.134

63 Jean Launois (1898-1942)
Reclining Nude
Watercolor and graphite
240 x 322
Signed in graphite, l.l.: Jean Launois
The Katharine Ordway Collection
1980.13.52

64 Fernand Léger (1881-1955)
Abstraction, 1936
Graphite and watercolor
322 x 241
Signed in graphite, l.r.: FL 36
Collection of Frances and Ward Cheney, B.A. 1922
1971.121.1

65 Jean-Julien Lemordant (1878-1968)
Prometheus
Black ink
243 x 313
Signed in ink, l.r.: Lemordant
University Purchase
1926.21

66 Auguste Xavier Leprince (1799-1826)
Portrait of the Artist's Father, 1821
Brown wash over graphite
161 x 140
Signed in brown ink, l.r.: A.X. Leprince 1821
James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund
1981.68.1

67 Auguste Xavier Leprince (1799-1826)
Portrait of the Artist's Mother, 1821
Brown wash over graphite
161 x 131
Signed in brown ink, l.l.: A.X. Leprince 1821
James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund
1981.68.2

68 Auguste Xavier Leprince (1799-1826)
Self-Portrait, 1821
Brown wash over graphite
162 x 132
Signed in brown ink, l.r.: Leprince. 1821
James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund
1981.68.3

69 Auguste Xavier Leprince (1799-1826)
Portrait of the Artist's Brother Leopold, 1821
Brown wash over graphite
162 x 130
Signed in brown ink, l.l.: A.X. Leprince 1821
James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund
1981.68.4

70 André Lhote (1885-1962)
Provence Landscape
Brown ink
389 x 583
Signed in ink, l.r.: A Lhote
Gift of Mr. and Mrs. Cleve Gray
1981.99.3

71 Jacques Lipchitz (1891-1973)
Four Sketches of Circus Scenes, 1944 [verso: Marc Chagall, (1887-), *Four Sketches of Circus Scenes*, 1977.94b]
Pen, brown ink and graphite
267 x 181
Inscribed by Anne Ryan in graphite, recto, upper edge: This is by Lipschitz May 17 '44 Chagall drawing for Plates
Gift of Elizabeth McFadden
1977.94a

72 Maximilian Luce (1858-1941)
Death as a Reaper, 1896-1898
Graphite, brush and ink
404 x 280 (irregular)
Inscribed in ink at bottom: Se preparant pour la prochaine moisson
Gift of Eugene V. Thaw
1974.84

73 Henri Matisse (1869-1954)
La Robe Lamée, 1932
Graphite
324 x 254
Signed in graphite, l.l.: Henri Matisse, Oct. 1932
Gift of Stephen Carlton Clark
1954.29.2

74 Henri Matisse (1869-1954)
Reclining Woman
Graphite
364 x 538
Signed in graphite, l.r.: Henri Matisse
References: *Gazette des Beaux-Arts*, vol. 69, no. 1176 (February 1967), p. 108, no. 382;

YUAG Bulletin, vol. 31, no. 3 (Winter 1967-1968), p. 42.
Bequest of Edith Malvina K. Wetmore
1966.80.9

75 Jean Louis Ernest Meissonier (1815-1891)
The Guide, ca. 1883
Watercolor and gouache over graphite and black chalk
922 x 728
Monogrammed with brush and black watercolor, l.r.: JM
References: Alexander Dumas, et. al., *Exposition Meissonier*, Galerie Georges Petit, Paris, 1893, p. 89, no. 423; Vallery C.O. Gréard, *La Vie et l'Oeuvre de Meissonier d'Après ses Entretiens*, Paris, 1897, pp. 228-230, 427; Gustave Larrouet, *Meissonier*, Paris, n.d., p. 5; *YUAG Bulletin*, vol. 32, no. 3 (Summer 1970), pp. 30, 48; Philippe Guilloux, *Meissonier, Trois Siècles d'Histoire*, Paris, 1980, p. 35.
Gift of C. Ruxton Love, Jr., B.A. 1925
1969.86

76 Jean-Louis Meissonier (1815-1891), circle of
Studies of Mounted Soldiers
Black chalk heightened with white on gray-green paper
253 x 395
Stephen Carlton Clark, B.A. 1903, Fund
1976.62

77 Charles Meryon (1821-1868)
The Apse of Notre-Dame de Paris, ca. 1847
Study for the etching *l'Abside de Notre-Dame de Paris*
Graphite fixed with gum arabic
213 x 386
Inscribed in graphite, l.r.: Paris
Inscribed in graphite, verso: no. 11
Ch. Méryon / no. 7 / Coll. Niel / Destailleur
Inscribed in blue graphite, verso, l.r.: Meryon (arte)
References: James D. Burke, *Charles Meryon, Prints and Drawings* (exhibition catalogue), YUAG, 1973, pp. 75-77, no. 67.
Everett V. Meeks, B.A. 1901, Fund
1973.59

78 Georges Michel (1763-1843)
Landscape, ca. 1830
Charcoal on faded blue-gray paper
412 x 516 (irregular)
References: See essay in this catalogue.
Stephen Carlton Clark, B.A. 1903, Fund
1977.128.2

79 Jean-François Millet (1814-1875)
Open Air Oven
Graphite
137 x 88
Stamped, recto and verso: J.F.M. (variant of Lugt 1460)
Inscribed in graphite, verso, center: W en bois / pelle en feu / ventre / rateaux
Inscribed in graphite, u.l.: une brouette
Inscribed in graphite, l.r.: tas de bois / bourrié / abriter
References: *YUAG Bulletin*, vol. 33, no. 1 (Summer 1971), p. 26.
Gift of Mr. and Mrs. Robert L. Herbert, in honor of Leonard Baskin
1970.25.1

80 Jean-François Millet (1814-1875)
Landscape in Twilight, ca. 1855-1860
Black chalk
56 x 103
Stamped, l.r.: J.F.M (variant of Lugt 1460)
Inscribed in graphite, verso: 4
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.2

81 Jean-François Millet (1814-1875)
Cottage near Vichy (recto), *Landscape* (verso), ca. 1866-1868
Graphite
60 x 105 (ragged edge, from a sketchbook, see 1970.25.9)
Stamped, l.l.: J.F.M (variant of Lugt 1460)
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.3

82 Jean-François Millet (1814-1875)
Woodland Clearing, ca. 1850-1855
Brown ink
152 x 88
Stamped, l.r.: J.F.M (variant of Lugt 1460)
Inscribed in graphite, verso: affairs à rapporter / un mannequin / une ardoise pour dessiner / du papier à decalquer / [illegible] / 7 off / Paul / [?]u Caumartin 77
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.4

83 Jean-François Millet (1814-1875)
Valley near Vichy, ca. 1866-1868
Graphite
111 x 159 (l.l. corner missing)
Stamped, l.r.: J.F.M (variant of Lugt 1460)
Inscribed in graphite, verso: no. 4
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.5

84 Jean-François Millet (1814-1875)
Seated Child and Other Studies (recto), *Male Figure with Arm Outstretched* (verso), ca. 1845
Graphite and black chalk
96 x 128
Stamped, l.r.: J.F.M (variant of Lugt 1460)
Inscribed in graphite, l.l.: 64 Fou... y PoissonA a lr / B... ance
Inscribed in graphite, verso, l.c.: Vitet / La lr Barthélemy / Les Etats de Bois / La Vieille Fronte / Ch. Nodier / Dernier repas / des Girondins
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.6

85 Jean-François Millet (1814-1875)
Young Boy Reclining on Elbows Admiring a Shepherdess
Compare with oil of 1846, *Shepherds Resting*, in the Fogg Art Museum
Graphite on brown paper
107 x 144
Stamped, l.l.: J.F.M (variant of Lugt 1460)
Inscribed in graphite, verso: No. 5
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.7

86 Jean-François Millet (1814-1875)
Hilly Landscape, Laundress and Other Studies (recto), *Head and Shoulder (verso)*, mid-1840s
Compare verso with *Amour Vainquer* (oil), and *Jeune Paysanne revenant de la Moîsson* (pastel), both of the mid-1840s
Black chalk and graphite (ragged right margin—from a sketchbook, see 1970.25.6)
96 x 128
Stamped, recto and verso: J.F.M (variant of Lugt 1460)
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.8

87 Jean-François Millet (1814-1875)
Two Men on a Rocky Shore (recto), *Rocky Shore near Cherbourg* (verso), ca. 1854
Compare recto with *Tireurs de Varech* (oil, 1854, Galerie Petit, May 1920, no. 95), and verso with *Falaises de Gréville* (drawing, Graphische Sammlung Albertina), and *Sketch of a Sea View with Boat* (Begemann and Logan no. 155)
Graphite
60 x 105 (ragged left margin, from a sketchbook, see 1970.25.3)
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.9

88 Jean-François Millet (1814-1875)
Wheeled Plow and Other Studies (recto and verso), 1860s
Study for *L'Hiver aux Corbeaux* (oil, 1862), and two pastels of ca. 1866 (Fogg Art Museum and Burrell Collection, Glasgow)
Graphite
88 x 147
Stamped, l.r.: J.F.M (variant of Lugt 1460)
Gift of Mr. and Mrs. Robert L. Herbert
1970.25.10

89 Jean-François Millet (1814-1875)
Two Figures, 1864-1865
Study for *L'Eté Cérès* (Bordeaux, Musée des Beaux-Arts)
Graphite
267 x 176 (originally mounted on a "tablet")
Stamped, l.r.: J.F.M (Lugt 1460)
Everett V. Meeks, B.A. 1901, Fund
1973.153

90 Celestin Nanteuil (1813-1873)
Study for a Lithograph
Graphite
201 x 152
Everett V. Meeks, B.A. 1901, Fund
1983.63.5

91 Charles-Joseph Natoire (1700-1777)
Study of a Young Man, 1734-1735
Study for the tapestry, *Sancho's Departure for the Island of Barataria*
Red chalk heightened with white chalk on gray paper
352 x 249
References: See essay in this catalogue.
Everett V. Meeks, B.A. 1901, Fund
1978.5

92 Jules Pascin (1885-1930)
Paris-Juno-Minerva-Venus
Pen and ink with watercolor on canvas board
332 x 496
Signed in graphite, l.r.: Pascin
The Katharine Ordway Collection
1980.12.25

93 Camille Pissarro (1830-1903)
Woman Kneeling (recto), *Two Farm Women Kneeling* (verso)
Black chalk (recto), graphite, black chalk, brown washes (verso)
172 x 212
Signed in black chalk, recto, l.r.: C.P.
References: *YUAG Bulletin*, vol. 39, no. 1 (Fall 1972), p. 47.
Gift of John Montias in memory of his father
1971.65

94 Camille Pissarro (1830-1903)
View of Rouen, 1885
Graphite, black chalk, watercolor and gouache on silk
197 x 673
Signed in ink, l.r.: C. Pissarro, 1885
References: See essay in this catalogue.
Stephen Carlton Clark, B.A. 1903, Fund
1975.53

95 Camille Pissarro (1830-1903)
Le Tehin de la Guayra, 1854
Graphite on oatmeal paper
211 x 256
Stamped, l.l.: C.P. (Lugt 613e)
Inscribed in graphite, l.r.: La Tehin de la Guayra / O.C.P.A9
Inscribed in graphite (not by the artist), verso: Subida de la Guerra / Aux Environs de Caracas / Venezuela / 1854
Gift of Mr. and Mrs. Arthur M. Rosenbloom, B.A. 1925
1975.95.4

96 Camille Pissarro (1830-1903)
Study of Two Female Figures (recto), *Female Figure Seated in a Landscape* (verso)
Black chalk
175 x 214
Signed in black chalk, recto, l.l.: C.P.
Everett V. Meeks, B.A. 1901, Fund
1976.51a-b

97 Pierre-Cecile Puvis de Chavannes (1824-1898)
Two Standing Figures, 1877
Study for Saints Crispin and Crispinian of Soissons, in the central panel of the procession of saints in the *Childhood of St. Geneviève* in the Paris Pantheon
Black chalk heightened with white
535 x 337
Stamped, l.l.: PPC (Lugt 2104)
Stephen Carlton Clark, B.A. 1903, Fund
1977.128.1

98 Pierre-Cecile Puvis de Chavannes (1824-1898)
Nude Figure with a Flask
Graphite on blue paper
307 x 234
Stamped, l.r.: PPC (Lugt 2104)
Gift of George Dix, B.A. 1934
1980.105.1

99 Denis-Auguste-Marie Raffet (1804-1860)
Battle Scene, 1836
Study for the lithograph, *Retreat from Constantine*
Pen and brown wash over graphite
126 x 273
Stamped, l.r.: vente Raffet
Director's Discretionary Fund
1971.116

100 Denis-Auguste-Marie Raffet (1804-1860)
Portrait of General Pelissier
Graphite
200 x 158
Gift of Lydia Evans Tunnard
1980.43.38

101 Pierre-Auguste Renoir (1841-1919)
Figure Studies, ca. 1908
Black and red chalk on paper partially prepared with white
313 x 478
Signed in graphite, l.r.: R
Collection of Frances and Ward Cheney, B.A. 1922
1969.107.2

102 Auguste Rodin (1840-1917)
Study of a Nude, ca. 1890
Graphite
170 x 115
Signed in graphite, l.r.: AR
References: Albert and J. Elsen and Kirk T. Varnedoe, *The Drawings of Rodin*, New York, 1971, p. 76, fig. 63; *Rodin Drawings, True and False* (exhibition catalogue), Washington, D.C., National Gallery of Art, 1971-1972, no. 75.
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1959.54.1

103 Auguste Rodin (1840-1917)
Study of a Nude
Graphite and watercolor
208 x 120
Stamped, l.r.: Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1959.54.5

104 Auguste Rodin (1840-1917)
Female Nude Dancing
Graphite with watercolor and charcoal
255 x 190
Signed in graphite, l.r.: Aug Rodin
Bequest of Edith Malvina K. Wetmore
1966.80.26

105 Auguste Rodin (1840-1917)
Female Figure Dancing
Graphite and watercolor
300 x 212
Signed in graphite, l.r.: A. Rodin
Bequest of Edith Malvina K. Wetmore
1966.80.27

106 Auguste Rodin (1840-1917)
Nude Standing, Side View
Graphite and watercolor incised with stylus
310 x 195
Signed in graphite, l.r.: A. Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1971.124.1

107 Auguste Rodin (1840-1917)
Nude Standing, Right Profile
Graphite
325 x 248
Stamped, l.r.: Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1971.124.2

108 Auguste Rodin (1840-1917)
Nude Standing, Side and Back
Graphite and watercolor
313 x 198
Signed in graphite, l.r.: AR
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1971.124.3

109 Auguste Rodin (1840-1917)
Nude Sitting, Knee Raised
Graphite and watercolor
305 x 198
Signed in graphite, l.c.: AR
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1971.124.4

110 Auguste Rodin (1840-1917)
Reclining Female Nude
Graphite
307 x 195
Signed in graphite, l.l.: Aug Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1973.164.5

111 Auguste Rodin (1840-1917)
Headless Standing Nude
Graphite and watercolor
312 x 203
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1972.60.1

112 Auguste Rodin (1840-1917)
Ecstasy
Graphite and watercolor
310 x 200
Signed in graphite, l.r.: AR

Stamped on verso: RM [Roger Marx]
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1972.60.2

113 Auguste Rodin (1840-1917)
Seated Figure
Graphite and watercolor
320 x 212
Signed in graphite, l.r.: AR
Stamped on verso: RM [Roger Marx]
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1972.60.3

114 Auguste Rodin (1840-1917)
Reclining Figure
Graphite and watercolor
324 x 248
Signed in graphite, l.r.: A Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1972.60.4

115 Auguste Rodin (1840-1917)
Nude Dancing
Graphite and watercolor
199 x 312
Signed in graphite, l.c.: A. Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1970.60.5

116 Auguste Rodin (1840-1917)
Nude—Heel on Ear
Graphite and watercolor
325 x 251
Signed in graphite, l.c.: Aug Rodin
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1972.60.6

117 Auguste Rodin (1840-1917)
Standing Nude, Left Arm Extended
Graphite and watercolor
345 x 213
Signed in graphite, l.r.: A Rodin
References: *Rodin Drawings, True and False* (exhibition catalogue), Washington, D.C., National Gallery of Art, 1971-1972, no. 59.
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1973.164.1

118 Auguste Rodin (1840-1917)
Reclining Female Nude, Holding Her Foot
Graphite and watercolor
247 x 324
Stamped on verso: RM [Roger Marx]
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1973.164.2

119 Auguste Rodin (1840-1917)
Two Reclining Nudes (recto), *Incomplete Sketch* (verso)
Graphite and watercolor
203 x 310
Stamped on verso: RM [Roger Marx]
Signed in graphite, l.r.: AR
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1973.164.3

120 Auguste Rodin (1840-1917)
Standing Nude, Arms Extended to the Right, ca. 1900
Graphite and watercolor
305 x 188
Stamped, verso: RM [Roger Marx]
Signed in graphite, l.r.: A Rodin
References: Albert and J. Elsen and Kirk T. Varnedoe, *The Drawings of Rodin*, New York, 1971, p. 87, fig. 59.
The Jules E. Mastbaum Collection of Rodin Drawings, Gift of his daughter, Mrs. Jefferson Dickson
1973.164.4

In addition, the Gallery possesses a large collection of Rodin forgeries.

121 Georges Rouault (1871-1958)
Reclining Nude
Ink and gouache
215 x 313
Collection of Frances and Ward Cheney, B.A. 1922, Gift of Mrs. Franz von Ziegesar
1969.107.3

122 Georges Rouault (1871-1958)
Three Figures in a Moonlit Landscape, 1914
Black chalk, ink and gouache
190 x 295
Signed, l.r.: G. Rouault 1914
The Katharine Ordway Collection
1980.12.13

123 Claude-Emile Schuffenecker (1851-1934)
Studies of a Child
Black chalk
300 x 200
Stamped in a flower design, l.r.: ES
Gift of Alice Steiner
1978.16.1

124 Claude-Emile Schuffenecker (1851-1934)
Study for Mystic Landscape at Meudon, ca. 1890
Charcoal
240 x 185
Stamped in a flower design, l.l.: ES
References: Jill Grossvogel, *Claude-Emile Schuffenecker 1851-1934* (exhibition catalogue), University Art Gallery, State University of New York at Binghamton, and New York, Hammer Galleries, 1980, pp. 96–97, fig. 61.
Everett V. Meeks, B.A. 1901, Fund
1979.15

125 Claude-Emile Schuffenecker (1851-1934)
Sheets of Studies: Hands, Young Woman with Uplifted Arms
Black chalk
545 x 450
Stamped in a flower design, l.r.: ES
Stephen Carlton Clark, B.A. 1903, Fund
1982.56

126 André-Albert-Marie Dunoyer de Segonzac (1855-1934)
Village Street
Pen and black ink with black and brown wash
622 x 472
Signed in black ink, l.r.: A Dunoyer de Segonzac
Bequest of Edith Malvina K. Wetmore
1966.80.10

127 Georges Seurat (1859-1891)
Cobbler at Work
Graphite
125 x 108
References: Cesar M. de Hauke, *Seurat et son Oeuvre,* Paris, 1961, no. 332.
Anonymous gift in honor of Ginette Signac
1976.97.1

128 Georges Seurat (1859-1891)
Man Seated on a Stool, 1880-1881
Graphite
124 x 88
References: Cesar M. de Hauke, *Seurat et son Oeuvre,* Paris, 1961, no. 402.
Anonymous gift in honor of Ginette Signac
1976.97.2

129 Paul Signac (1863-1935)
Carnival at Nice, ca. 1920–1921
Watercolor over graphite and black chalk
237 x 403
Signed, l.r.: P. Signac
References: Robert L. Herbert, ed., *Neo-Impressionists and Nabis in the Collection of Arthur G. Altschul* (exhibition catalogue), YUAG, 1965, p. 53; *YUAG Bulletin,* vol. 34, no. 1 (November 1972), pp. 42, 48.
Gift of Mr. and Mrs. Arthur G. Altschul, B.A. 1943
1971.123.2

130 Henri Marie Raymond de Toulouse-Lautrec (1864-1901)
Municipal Guard on Horseback
Graphite
159 x 258
Signed in graphite, l.r.: T-L
References: *YUAG Bulletin,* vol. 32, no. 2 (Summer 1969), p. 30.
Everett V. Meeks, B.A. 1901, Fund
1968.64

131 Henri Marie Raymond de Toulouse-Lautrec (1864-1901)
Sketchbook Page, ca. 1880
Graphite
126 x 148
Illegible inscription, center of page
Gift of George Dix, B.A. 1934
1981.94.5

132 Théodore Valério (1819-1879)
Four Studies of a Youth
Graphite
352 x 238
Everett V. Meeks, B.A. 1901, Fund
1978.99

133 Paul Valéry (1871-1945)
Baroque, 1941
Ink with graphite, colored graphite and chalk
273 x 209
Signed in ink, l.r.: P. Valery
Everett V. Meeks, B.A. 1901, and Herman W. Liebert, B.A. 1933, Funds
1959.93

134 Jacques Villon (1875-1963)
Machine, 1913
Study for the painting, *L'atelier de mécanique* (formerly collection Edwin Stein), and for the print, *Le petit atelier de mécanique* (Auberty & Perussaux, no. 202)
Graphite and ink
232 x 208
Signed in ink, l.r.: Jacques Villon 13
Everett V. Meeks, B.A. 1901, Fund
1967.77

135 Jacques Villon (1875-1963)
Two Seated Women, ca. 1906
(on verso of a proof of the etching *Gaby Chaise-longue* or *le Transatlantique*, heightened with pastel)
Graphite, squared for transfer
693 x 500
Inscribed, verso: *Gaby chaise-longue* ou *le Transatlantique*
Gift of Mr. and Mrs. Francis Steegmuller
1971.60b

136 Edouard Vuillard (1868-1940)
Woman Before a Mirror (Femme à toilette), 1908
Pastel with gouache
540 x 440
Signed in chalk, l.r.: E. Vuillard
References: See essay in this catalogue.
Bequest of Edith Malvina K. Wetmore
1966.80.31

137 Edouard Vuillard (1868-1940)
View of a Salon with Open Windows and a Fireplace
Graphite
110 x 180
Stamped, l.r.: E.V. (Lugt 909c)
References: *YUAG Bulletin*, vol. 34, no. 1 (November 1972), p. 43.
Everett V. Meeks, B.A. 1901, Fund
1971.86.1

138 Edouard Vuillard (1868-1940)
Portrait of a Lady, ca. 1915-1920
Graphite
135 x 200
Stamped, l.r.: E.V. (Lugt 909c)
References: *YUAG Bulletin*, vol. 35, no. 1 (Summer 1974), pp. 49, 64.
Stephen Carlton Clark, B.A. 1903, Fund
1973.66

139 Edouard Vuillard (1868-1940)
Sheet of Studies for Le Jardin Public (Paris, Brussels, Cleveland), ca. 1893-1894
Ink, graphite, charcoal and crayon
240 x 342
Stamped, l.l.: E.V (Lugt 909c, lacks final period)
References: *YUAG Bulletin*, vol. 36, no. 3 (Fall 1977), p. 37.
Everett V. Meeks, B.A. 1901, Fund
1976.42.1

140 Edouard Vuillard (1868-1940)
Jeune Fille, ca. 1918
Graphite
251 x 123
Stamped, l.r.: E.V (Lugt 909c, lacks final period)
Everett V. Meeks, B.A. 1901, Fund
1977.159.1

141 Edouard Vuillard (1868-1940)
Madame Hessel in an Interior
Graphite
175 x 100
Stamped, l.r. EV (Lugt 909b)
Everett V. Meeks, B.A. 1901, Fund
1977.159.2

142 Edouard Vuillard (1868-1940)
The Lamp (La Lampe), ca. 1892
Study for *Interior with a Chest of Drawers*, 1893 (Reinhart Collection, Winterthur)
Graphite, ink and watercolor
309 x 202
Signed in wash, l.l.: E.V.
References: Anna Chave, "Vuillard's *La Lampe*," *YUAG Bulletin*, vol. 38, no. 1 (Fall 1980), pp. 12-15.
Everett V. Meeks, B.A. 1901, Fund
1977.159.3