

1975

Selection V: French watercolors and drawings from the museum's collection, ca. 1800-1910

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Brown University

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Selection V:

French Watercolors and Drawings

from the Museum's Collection

ca. 1800-1910



Department of Painting and Sculpture

MAY 1-25, 1975

Selection V:
French Watercolors and Drawings
from the Museum's Collection
ca. 1800-1910

MUSEUM OF ART
RHODE ISLAND SCHOOL OF DESIGN

This project was supported by a grant from The National Endowment for the Arts in Washington, D.C., a Federal Agency.

The Museum receives partial support for its programs and activities through an Institutional Support Grant from the Rhode Island State Council on the Arts.

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Library of Congress Catalog No. 75-898

Designed by Malcolm Grear Designers

Type set by Dumar Typesetting

Printed by the Meriden Gravure Company
on Mohawk paper.

Catalogs in the *Selection* series

Selection I:

American Watercolors and Drawings, January, 1972

Selection II:

British Watercolors and Drawings, April, 1972

Selection III:

Contemporary Graphics, April, 1973

Selection IV:

Glass, January, 1974

PREFACE

French art from the nineteenth and early twentieth centuries forms one of the strongest areas of our holdings. In addition to the paintings and sculpture that are normally on view in our galleries, the Department of Graphic Arts is blessed with an impressive array of watercolors and drawings by most of the figures that gave such prominence to the period. Yet the breadth and quality of this collection has only been suggested by those few drawings by Degas, Toulouse-Lautrec and van Gogh that are exhibited with some regularity. We have long felt the need to systematically research, publish and exhibit a larger group of these sheets, thus sharing with our several publics one of the true treasures of this Museum.

When Kermit S. and Kate H. Champa came to the Museum in the Spring of 1973 as Visiting Curators from Brown University, they soon decided to work on our French nineteenth and early twentieth-century drawings, an area in which they share an interest and great expertise. Initial research defined the scope of a potential exhibition and catalog within the context of our *Selection* series. Beginning with brilliant examples from the academic tradition as practiced by Ingres, the drawings coherently illustrate the history of French graphic art through the early explorations of such "modern" masters as Picasso, Matisse and Duchamp-Villon.

By the Autumn of 1973 the collection was being studied as the core of a graduate seminar at Brown taught by Professor Kermit Champa. In the process the selection was reduced to approximately a third of the drawings available. Concurrently, a program for the conservation and restoration of many of the sheets and a technical analysis of the more problematic examples was undertaken by Marjorie Benedict Cohn, Chief Conservator of Works on Paper at the Fogg Art Museum, Harvard University. The process of researching, writing and editing the catalog continued through this past winter.

Our thanks are extended to Kermit S. and Kate H. Champa and to the students in the seminar—Richard Campbell, Susan A. Denker, Joseph Jacobs, Deborah J. Johnson, Michael K. Komanecky, Robert Lobe, Ronald Onorato, Barbara Poore, Marcia R. Rickard, Michael Slavin and Anne Wagner—for their patient and diligent pursuit of this project to its conclusion. We wish to acknowledge the assistance of the many people who put their knowledge at our disposal: Wayne V. Andersen, Massachusetts Institute of Technology; Victor I. Carlson, The Baltimore Museum of Art; David Cass, Sterling and Francine Clark Art Institute; Marjorie Benedict Cohn, Fogg Art Museum; Albert E. Elsen, Stanford University; Robert L. Herbert, Yale University; Diana L. Johnson, Museum of Art, Rhode Island School of Design; Hilja Kukk, Stanford University; Ellen Lawrence, Brown University; Jean Maitron, University of Paris; J. Patrice Marandel, The Art Institute of Chicago; Agnes Mongan, Fogg Art Museum; Weston J. Naef, The Metropolitan Museum of Art; Jean Paladilhe and Pierre Quarré, Musée de Dijon; Elizabeth Roth, New York Public Library; Germain Seligman, New York; Barbara Shapiro, Museum of Fine Arts, Boston; Françoise Viatte, Musée du Louvre, Paris; Eunice Williams, Fogg Art Museum. The National Endowment for the Arts in Washington, D.C., a Federal Agency, has generously supported this project, while the Rhode Island State Council on the Arts gives partial support to all the Museum's programs through an Institutional Support Grant. On behalf of the Museum, we wish to thank all concerned.

Above all, this exhibition acknowledges the remarkable contribution of two members of a family whose history is closely intertwined with that of the Museum: Mrs. Gustav Radeke and Mrs. Murray S. Danforth. Their astute connoisseurship and noteworthy generosity account for sixty percent of the drawings in this show—a figure that reflects their enormous impact on this and so many other areas of our holdings.

STEPHEN E. OSTROW, *Director*

INTRODUCTION

The art of drawing as practiced in France in the nineteenth and early twentieth centuries shares with the art of painting in the same time and place qualities which are, superficially at least, part of a tradition of western art that had by the year 1800 persisted for nearly three centuries. Renaissance and baroque characteristics of style, manifested both generally and specifically, seem to inform the drawing and painting of France in the immediate pre-modern period at nearly every turn, making it extremely difficult to isolate straightway what constitutes those specific qualities which are new and which will so radically transform "tradition" in the years just after the turn of the twentieth century. Even though it is difficult to isolate successfully the new, untraditional, or anti-traditional qualities which emerge and then gain force throughout the century without breaking away utterly from traditional visual language (or at least the gestures of that language), an effort must be made to do so. Otherwise, the art of the period remains, while recognizably capable of greatness, incomprehensible in its manner of achieving that greatness.

It is customary to look at the art (both the painting and the graphic work) of Ingres and Delacroix during the first third of the nineteenth century as a sort of model passage of a comprehensive past tradition (the renaissance-baroque tradition) of style into a new phase. While less customary, it is probably more accurate to view their art as ultimately subversive of the internal coherence of that tradition. Subversion of the sort wrought by Ingres and Delacroix is as subtle as it is arguably unintentional. It is the product of what is best described as too much rather than too little respect for particular moments of prior artistic achievement. Superficially the work of Ingres and Delacroix appears to contain the same polarities of formal expression that had guided the historical efforts of Raphael and Titian, and later Rubens and Poussin. However, these polarities achieve an unprece-

dent degree of exclusivity in the respective styles of the two early nineteenth-century masters. Expressing more the personal quirks of powerful individual personalities than alternative possibilities of expression within a larger, dialectically unified community of tradition, Ingres' style of graphic absolutes and Delacroix' style of graphic relativisms seem to represent such opposed and, to a degree, such eccentric forms of expressiveness that synthesis (or the continuance of comprehensive tradition) is finally obviated as a viable possibility. Where the respective styles of Raphael and Rubens appear relatively open to expressive alternatives, in fact containing alternatives while establishing their own firm character, the styles of Ingres and Delacroix are uncompromising once formed. Like the battle standards of opposing armies, the autographic style of each man represents a unique aesthetic cause, one seemingly incapable of comfortable coexistence with anything but itself.

While intending to maintain tradition each in his own way, Ingres and Delacroix succeeded in splintering it utterly. Their combined legacy to French artists who follow them historically is an unspoken demand to "individualize" rather than to accommodate in matters of style and expression. For major artists later in the century, tradition is reduced, as a result, to the status of a combined dictionary and grammar book. It exists to be consulted as needed, but it no longer provides comprehensive guidelines to individual decisions of what to express and how. Only so-called academic artists persist throughout the century in devising formulas of style based on consistent and definite historical models. They extract a distillate in matters of craft and subject that suggests the appearance of being grounded in historical tradition while expressing, in fact, a collective insecurity and an inability to proceed along the individualistic lines marked out by Ingres and Delacroix. Historical style and imagery become a hiding place for French academic artists, particularly in the middle third of the nineteenth century. Tradition becomes a

passive respite for faint, if officious, souls rather than a live source of expressive ideals that might be capable of supporting individual creative achievement of an ultimately important sort.

Largely as a result of the vacuum created by the collapse of an internally coherent renaissance-baroque tradition, a collapse initiated by the schism of style between Ingres and Delacroix and concluded by the quality which their highly individualized works achieved, the most gifted younger artists in France began to consult nature as assiduously as their predecessors in previous centuries had consulted past art. In so doing, nineteenth-century French artists inverted the historically pre-existent relationship between what an artist drew or painted and how. While it is true that most significant internal renovations within the tradition of renaissance and baroque style depended in varying degrees upon a given artist's consultation of nature afresh in the process of developing his own particular inflections and emphases, no major artist (Ingres and Delacroix included) initiated such a consultation without having clearly in mind historical precedents of style which might be bent or combined in such a way as to contain whatever new might be experienced directly. By first turning to nature as the primary source for pictorially expressible visual experience and then generating their personal manner, either by improvisation or by selective adoption of elements of past style, nineteenth-century French artists produced a succession of pictorial visions that interrelated (at least in part) via the constant of the direct visual experience of nature rather than via the external constant of pre-existent style forms. Individual personality strongly affected (and was permitted to affect) both visual experience and its ultimate pictorialization with the result that individual attitudes generated particulars of style, making them untransmittable except in fragmentary form from artist to artist as the century developed. Individual style dependent for its formation on individual experience became by definition a personalization rather than a generalization of experience.

Nineteenth-century French art (particularly after 1830) is a loosely related progression of individual responses to nature which are formed into individualized styles. These individual styles are themselves subject to considerable internal variation, as a given artist's continuing re-experience of nature and of his own art routinely upsets or modifies previous experiences, thus forcing changes in the procedures required to render successive experience pictorially. Provisionalisms rather than absolutes (even broad absolutes) of style prevail increasingly as the century unfolds.

In any remotely comprehensive exhibition of French work treating the whole century, cumulative developments in matters of style are difficult if not impossible to isolate, except within the narrow domain of academic art. Yet patterns of unity replacing the tradition of a developing, maturing, and passed-on style do emerge. French artists across the century do ultimately share a common enterprise: the pictorializing of increasingly direct and personalized visual experience. They engage in this enterprise with a minimum of pre-established procedural conventionality. Some of them deal with nature "straight on," so to speak, attempting to isolate from their experiences of nature inherently pictorial sensations which can be re-evoked in the two-dimensional domain of drawing and painting. Others press for quasi-symbolic syntheses of sensation, syntheses which can be visualized through the random alternation of illusionistic and decorative stress in their work. But by far the largest group of major artists combine the "straight on" and the synthetic attitude, readjusting the combination constantly so that their work develops both an internal consistency (a degree, as it were, of predictability) and an enormous range of expressiveness as well. The master members of this last and largest group, Corot, Rousseau, Millet, Daumier, Manet, Degas, Cezanne, Seurat, and Lautrec, create the century's latitude and its unity. They do so by consolidating attitudes rather than a period style.

In the best drawings of the major nineteenth-century French masters, it is possible to see perhaps more clearly than in any other medium the collective attitudes uniting efforts which seem initially so individualized, so intensely democratic in a social (and even political) sense, as to suggest only random procedure and noncumulative expression. Drawings (pastels and watercolors as well) display the bones of the century's art, revealing points of origin as well as points of finish in their most condensed and, at the same time, their most vital form. The process of artistic search, resident in technique and in the manner of its deployment, is held up in isolation. Without the intrinsically materialistic and pre-existent sensuousness of bronze, marble, or oil paint to soften the impact of unexpected inflections, nineteenth-century French drawings at their best generate both their sensuous force and their refinement from a materialistic as well as a stylistic void. With white paper and something with which to draw the process begins. It ends when a sensuously inauspicious medium is transformed into an image, which like nature itself, possesses gratuitous visual life.

Fortunately for artists working throughout the century, the potential extant within the medium of drawing for such freely sensuous life to emerge had been realized brilliantly by both Ingres and Delacroix. Their respective graphic work shares a common tendency to feature lights (or better whiteness) as the core of the form which is built from line. Their draftsmanship, different as it is in autograph, acts similarly to subdivide the white of the primal paper into a sequence of pictorial solids and voids. Modelling with shadow (or at least with persistent shadow) is largely abandoned as a basic agent of spatial and volumetric focus. Instead, lightness is made to yield all aspects of formal emphasis, and the darks of line or of shading seem bonded to that lightness. Darks partition lights or through simultaneous contrast seem to bring them more brilliantly toward the surface of the image. Never, as in the renaissance-baroque tradition, do darks bend or warp the surface in order to con-

struct mass or space within and behind it. In fact, Ingres' and Delacroix' drawn form consistently relies on the white surface of the untouched paper as a guide both to ultimate pictorial unity and to the sensuous values which that unity evokes. Since that surface remains a physical surface and an agent of visually evoked form at one and the same time, it develops a kind of double presence—an actual and a pictorial presence—which refuses to surrender direct and unequivocal sensations to the viewer. The tension of there being something physical *and* something simultaneously pictorial to be looked at in the graphic work of both Ingres and Delacroix produces such complex and at the same time such natural sensations that the intrinsic asensuousness of the medium practiced becomes at most a neutral issue in the process of the spectator's perception of the finished or partly finished image.

In the graphic work of Ingres and Delacroix, the achievement of sensuous expression within the context of a whiteness that is both physically and pictorially maintained in order to render mass, light and space and to consolidate surface unity in an image is basic to many of the formal revelations of subsequent nineteenth-century French art. Both painting and drawing will benefit enormously from the inherently frontal (as opposed to decorative or spatially atmospheric) colorism of value contrasts which refuse to settle into illusionistic systems of chiaroscuro modelling, and which instead hover close to the surface of an image. Painting, drawing, *and* sculpture will react to the materialistic surprise of the unanticipated sensuousness or asensuousness of a particular medium in a particular context. No longer will the simple physical character of an image determine alone the range of sensation which can be explored. Instead, the mode of exploration in whatever medium will ultimately determine the sensuous result.

By freeing up the determinants of sensuous expressiveness while closing off access to comprehensive traditions of style, the works of Ingres and Delacroix literally force the issue of nature on

French art for the remainder of the nineteenth century. Only by matching carefully selected types of natural sensation to the visually expressive potential of a given medium can artists begin to sense direction for their work. Effects of light (both direct and atmospheric) develop a particular fascination for nineteenth-century French artists. These effects, isolated from the broad spectrum of nature's visual offerings, are uniquely suited to the expansion and development of the most radical pictorial qualities which emerge from the work of Ingres and Delacroix. The close-up tracery of aggressive (or completely comingled) lights and darks that begins to be featured in the drawings of Ingres and Delacroix seems ultimately destined to sponsor a transience and mobility of form that is finally more optical than fictively physical in character. Three-dimensional values, when and if they appear in nineteenth-century work, emerge as a function of the exceptionally strong or the exceptionally weak contrast of lights and darks. In either situation of contrast, three-dimensionality is always highly provisional in effect. A relatively passive undercurrent to increasingly forceful surface values, three-dimensionality exists more frequently as depiction than as illusion. This depiction

resides with progressively greater regularity in graphic stresses which are as inherently decorative as they are pictorial as the century develops.

In the art of Picasso and Matisse just after the turn of the twentieth century, three-dimensional implications have literally to be forced from two-dimensional fragments of color and/or shape which jar the picture surface loose by leaving lateral transitions ambiguous or, at most, only tenuously resolved. By 1900 the picture surface has become so exclusively fascinating in its potential for expressiveness, so dominating in its primal presence, that its two-dimensional terms dominate without contest the efforts of major artists to evoke even small discontinuous bits of three-dimensionality.

The role of the drawing in the evolving nineteenth-century French fascination with radical effects of surface—a fascination bonded to and supported by the experience of nature rather than of style—was a vital one. As the most intimate, experimental and the least expensive (hence, the most expendable) medium, drawing provided the prototype setting for major formal innovations throughout the century.

KERMIT S. CHAMPA

NOTE ON THE CATALOG

The drawings are organized alphabetically, by artist; if more than one work by the same master is included, they appear in chronological order. Measurements are given with height preceding width. Both the *Bulletin of Rhode Island School of Design* and *Bulletin of Rhode Island School of Design, Museum Notes*, which maintain a continuous numbering system throughout both series, are referred to as *RISD Bulletin* in this catalog.

Initials following each entry refer to the student responsible for its content, as follows:

RC Richard Campbell
SAD Susan A. Denker
JJ Joseph Jacobs
DJJ Deborah J. Johnson
MKK Michael K. Komanecky
RL Robert Lobe
RO Ronald Onorato
BP Barbara Poore
MRR Marcia R. Rickard
MS Michael Slavin
AW Anne Wagner

Since Mr. Slavin had to withdraw from the project before completion, a second set of initials appears after his, indicating a joint effort.

ANTOINE-LOUIS BARYE

1796-1875

Born Paris, 1796. 1809: apprenticed to Fourier, an engraver of military equipment. 1812-14: conscript in Napoleon's army. 1815-16: studied drawing in atelier of Bosio. 1817-19: atelier of Gros. 1820-24: competed unsuccessfully for Prix de Rome; worked for goldsmith Fauconnier modeling animals in the Jardin des Plantes. 1827-36: exhibited animal sculpture and watercolors at the Salons. 1836-48: patronage of Duke of Orleans—bronzes, watercolors. 1848: declared bankrupt; appointed Keeper of the Casts at Louvre. 1854: Professor of Zoological Drawing at the Natural History Museum. 1854-60: sculptural decorations for the Louvre; excursions to Fontainebleau, where he became acquainted with members of the Barbizon School; painted landscape studies in oil. 1865: equestrian statue of Napoleon I. Died Paris, 1875.

1 *Ethiopian Antelope*

Watercolor on white paper.

4¹/₁₆ x 6¹/₈ in. (123 x 151 mm.).

31.360, Museum Appropriation.

Coll.: Martin Birnbaum, Paris.

This drawing was formerly titled *Ethiopian Gazelle*. The animal represented, however, is actually an antelope. In the oeuvre of Barye, the gazelle is consistently identified by prominent, twisted horns.¹ The image of an antelope treading gingerly over a deserted savannah seems to have captivated Barye. In a Paris private collection, a Barye watercolor displays the same antelope in an almost identical composition.² There is also a watercolor in the Louvre depicting a more mature antelope with fully developed horns.³

The rendering of the drawing reflects Barye's concern for zoological exactitude. At the Jardin des Plantes, Barye would execute a series of pencil sketches of his prospective subject in a variety of attitudes. The artist is known to have been present at animal dissections. He would intensely observe each form,⁴ taking note of proportions, and of bone measurements. From his sketches, Barye would derive a perfect composite image of the animal, normally a silhouette delineating all four legs. On a transparent sheet, Barye would trace the main contour, the features and any distinctive markings. Then, the traced image would be transposed onto watercolor paper. It should be noted that Barye would retain the traced image and repeatedly use it for new

compositions.⁵ This accounts for the similitude of the Providence and Paris watercolors.

For Barye, watercolor functions to model the form of the antelope and to record its colors literally. The protruding haunches are indicated in deep brown tones of wash that contrast with the light brown fur. The white stripes and spots play rhythmically over the back and haunches, acting as subtle highlighting as well as descriptive detail. Gray tones appear on the neck, the legs and on the lower trunk to suggest the effect of relief. The landscape forms correspond to the contours of the antelope. Alternating, horizontal bands of brown, green and blue wash define the space. The application of the colors—in particular the blue wash—is heavy-handed in a manner more suitable to oils. Nonetheless, Barye does achieve remarkable plasticity of form by means of his unconventional manipulation of the watercolor medium. Zieseniss observes that Barye's drawing and color modeling anticipate Cézanne's still life paintings by half a century in that they convey the effect of relief without resorting to conventional chiaroscuro.⁶

In this drawing, Barye strives to render an anatomically perfect antelope in a characteristic pose. The fluidity of the watercolor medium is subordinated to the scientific and sympathetic portrayal of the animal. This is the key to Barye's drawing technique.

Watercolor drawings generally served as references for Barye's sculptural undertakings.⁷ However, Barye did exhibit six watercolors at the Salons of 1831 and 1833.⁸ And, from 1836 to 1848, Barye rendered numerous watercolors for his patron the Duke of Orleans.⁹ The Providence watercolor reveals a degree of restraint in the inclusion of minor detail that distinguishes it from the earliest works.¹⁰ But, the relatively uninspired landscape would imply a date between 1836-45.¹¹ RC

1 See *Ethiopian Gazelle* (1837), repr. *Connaissance des Arts*, CCXLI, March 1972, p. 45.

2 *Antilope marchant vers la droite*, watercolor, 4¹/₂ x 6 in., repr. Charles O. Zieseniss, *Les Aquarelles de Barye*, Paris, 1954 (D13), pl. 23.

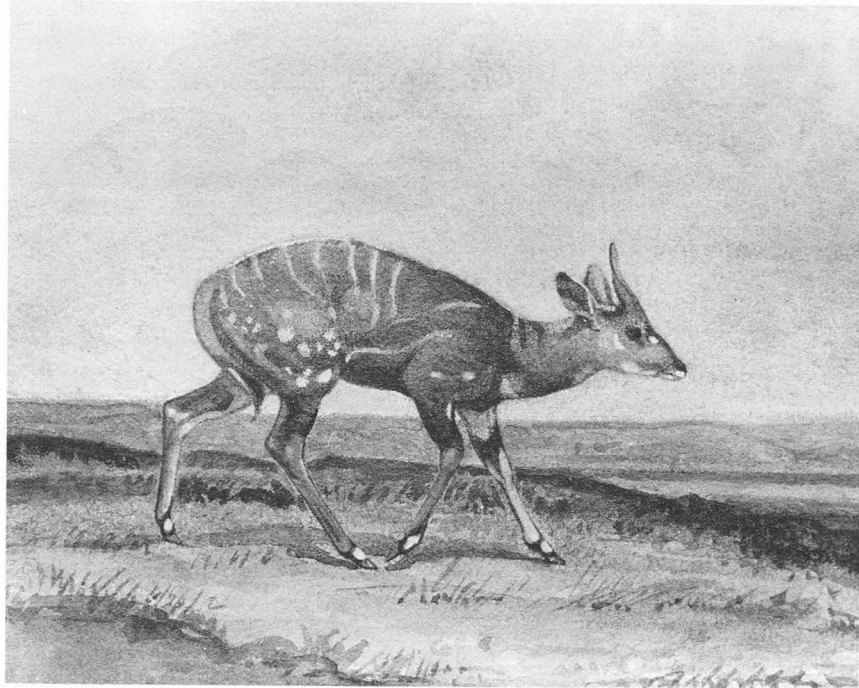
3 Louvre inv. no. RF 4237, *Antilope*, watercolor, 6³/₁₀ x 9³/₈ in., repr. Zieseniss, *Les Aquarelles de Barye* (D14), pl. 24, and Musée du Louvre, *Barye, Sculptures, Peintures et Aquarelles des collections publiques françaises*, octobre 1956-février 1957 (144), pl. XIII.

4 C. O. Zieseniss, *Les Aquarelles de Barye*, p. 42. On a sketch of an antelope's paw, Barye noted: "La tête de l'humerus parcourt un trajet de cinq lignes."

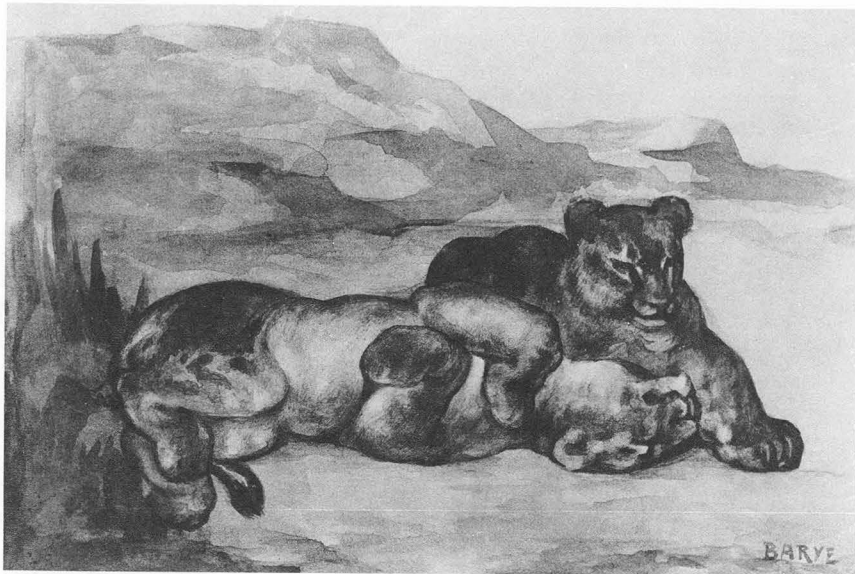
5 *Ibid.*, pp. 26-27.

6 *Idem.*

7 Alfonz Lengyel, *Life and Art of Antoine-Louis Barye*,



1



2

Dubuque, 1963, p. 3.

8 C. O. Zieseniss, *Les Aquarelles de Barye*, pp. 19-21.

9 Roger Ballu, *L'Oeuvre de Barye*, Paris, 1890, p. 145.

10 C. O. Zieseniss, *Les Aquarelles de Barye*, p. 22.

11 *Ibid.*, p. 27.

2 Two Lions

Sepia wash and black chalk with traces of white heightening on buff paper, now yellowed.

8 $\frac{1}{16}$ x 12 $\frac{7}{8}$ in. (206 x 327 mm.).

Signed in sepia, lower R.: (BARYE).

32.248, Museum Appropriation.

The drawing depicts two lion cubs at rest in a mountain landscape. Monumental groupings of two or three lions recur consistently in Barye's graphic oeuvre after 1845.¹ Barye was evidently fascinated by wild beasts in a serene, almost playful mood. The identical pair of cubs appears in a watercolor in a Paris private collection.²

The preliminary stages of this drawing without doubt resemble those of the *Antelope* (Cat. 1). The presence of the same cubs in the Paris watercolor indicates that Barye resorted to a composite traced image. But here, Barye was less concerned about scientific accuracy of representation. He clearly exaggerated the scale of the paws. The roundness of the paws and haunches manifests a conscious attempt to simplify form. Emphatic lines of contour bind both cubs in a glyph-like pattern. Color here is less descriptive than in the *Antelope* drawing (Cat. 1). Varying tones of sepia wash serve to model form; the sepia also lends an overall unity of coloring. Vigorous brushstrokes complement the grainy surface of the paper to convey the rough texture of the fur. There is a relative freedom in the application of the wash. Traces of white on the left lion's torso, in the left foreground and between the gap in the hills, imply that Barye was forced to correct certain passages of wash. It should be noted that Barye also employed white heightening to delineate the eyes of the cubs.

The unyielding contours, inflated proportions and sphinx-like pose of the lions reflect Barye's sculptural inclinations. Significantly, the drawing reveals Barye's awakening interest in the expressive possibilities of landscape. The monumentality of the lions is restated in the shapes of the mountains.³ The clump of bushes anchors the composition and counterbalances the dark tonality of the lion cub to the right.

After 1845, Zieseniss indicates that Barye's contours become more dominant in defining space and creating a relief effect.⁴ At the same time, Barye became more

attentive to the function of landscape elements.⁵ The signature however, in printer's capitals, corresponds to the artist's middle period, before 1848.⁶ RC

1 See Charles O. Zieseniss, *Les Aquarelles de Barye*, Paris, 1954, pp. 42-43 (A45-A50).

2 *Deux lionceaux jouant*, watercolor, 6 $\frac{3}{8}$ x 11 $\frac{2}{8}$ in., repr. C. O. Zieseniss, *Les Aquarelles de Bayre* (A48), pl. 8.

3 See Pierre Schneider, "Rare Watercolors," *Art News*, LV, May 1956, p. 16.

4 C. O. Zieseniss, *Les Aquarelles de Barye*, p. 42.

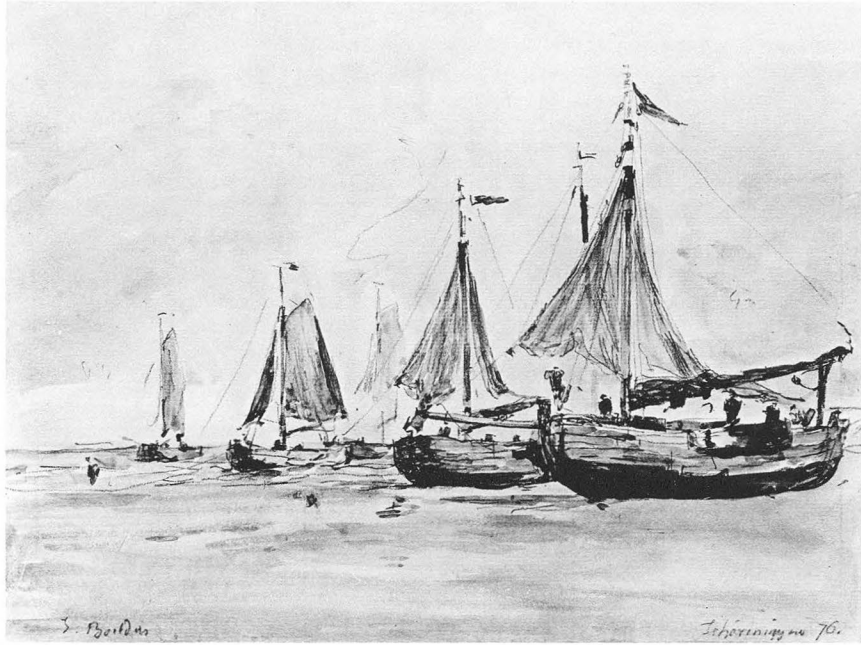
5 *Ibid.*, p. 27.

6 *Ibid.*, p. 44.

EUGENE-LOUIS BOUDIN

1824-1898

Born Honfleur, 1835. Moved to Le Havre. After dropping out of L'École des Frères, went to work with editor-printer Joseph Morlent. 1844: formed his own paper business, specializing in art supplies; met Isabey, Troyon, Couture and Millet in the course of his business. 1846: decided to become an artist. 1847: left for Paris. 1848: made copies of works by Potter, van de Velde, Ruysdael, Teniers, Boucher, van Ostade, Watteau, Lancret, Vernet. 1850-52: eleven paintings exhibited at l'Exposition des Amis des Arts, Le Havre; commissioned by Société des Amis des Arts for three years to study and work in Paris. 1853: opened small atelier at rue l'Orangerie. 1858: showed two paintings at exhibition of Société; met Claude Monet and painted outside with the young artist at Rouelles. 1859: moved to Le Havre; met Gustave Courbet. 1861: from this point on, spent winters in Paris, rest of the year in Brittany and Normandy; painted with Constant Troyon, laying in compositions and large parts of skies for him; met Corot and Daubigny. 1862: met Jongkind and Isabey at Trouville, 1864-65: exhibited at Salon in each year, as he did for most of his life; worked with Courbet and Whistler at Trouville. 1868: exhibited in Le Havre with Courbet, Daubigny, Manet and Monet. 1874: participated at first Impressionist exhibition; also exhibited at Salon. 1875: visited Belgium and Holland; continued travels along northern coast of western Europe throughout his life. 1881: dealer Paul Durand-Ruel acquired sole right to distribute Boudin's work. 1883: first Boudin exhibition at Durand-Ruel. 1888: highly successful sale of his works at Hôtel Drouot. 1892: Boudin received cross of Légion d'Honneur, presented to him by Puvis de Chavannes. 1896: his health began to fail. 1897: Boudin's last submission to the Salon. Died of stomach cancer, 1898.



3

Coast Scene at Scheveningen

Black crayon and watercolor on white paper.

8 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (220 x 288 mm.).

Signed in pencil, lower L.: (E. Boudin).

Inscribed in lower R.: (Schóveningen 76.) (?)

20.503, Gift of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Lit.: Boudin: *Aquarelles et Pastels*, XXXV^e Exposition du Cabinet des Dessins, Musée du Louvre, Paris, 1965; G.-Jean Aubry and Robert Schmit, *La Vie et l'oeuvre d'après les lettres et les documents inédits d'Eugène Boudin*, Paris, 1968 (the second edition of Paris 1922 publication by Aubry, *Eugène Boudin, d'après des documents inédits: l'homme et l'oeuvre*; an English translation of the 1968 edition also exists, published the same year in New York).

Determining Boudin's precise place in the history of nineteenth-century French painting is a frustrating problem. His activity spans half the century, from the mid-1840's until his death in 1898, and his work is consistently prolific, both in oil and in watercolor.¹ The latter are quite naturally of a varied nature, both in terms of their technical construction, and in terms of the purposes which they served for the artist. It is in relation to Boudin's development of oils that a study of *Coast Scene at Scheveningen* is most instructive. Com-

pleted in 1876, this watercolor is contemporary with the Impressionist movement, to which Boudin contributed in two important respects; he was among the first advocates of plein-air painting;² and it was he who, in 1859, took the young Claude Monet with him to paint outdoors near Le Havre. His association with the Impressionists was a lasting one—he exhibited along with Manet and Monet at the Exposition du Havre in 1868, and he took part in the first Impressionist Exhibition at Nadar's studio in the spring of 1874. His own stylistic contributions to the development of Impressionism derived from, but were limited by, his faithfulness to grey painting—setting down on his canvases a base coat of grey, with all the other color values intrinsically related to this primary tone.³

In *Coast Scene at Scheveningen* Boudin has covered almost the entire sheet with two washes, the bluish-grey for the sky in the background, and the light brown for the beach in the foreground. He has thereby established a general tonality around which all other values in the scene must work. The lighter tones on the ship hulls and on the main sail of the boat at the far right vary only slightly from the tonal scale that is determined by the broad washes of sky and beach. Even the dark swatches at the lower sections of the hulls respect the

overall grey tonality of the work. Further, it is interesting to note that the sail of the boat at the far right, the largest and potentially the most prominent area of interest because of its shape and strong off-center foreground position, is also completed in a transparent greyish wash. Boudin alleviates the dominance of close values in the watercolor only by adding small areas of what for him are rather strong color emphases in the red and yellow sails of the boats in the background. His insistence on grey values, and his timid use of bright color completely avoids the issue of hue contrast, an issue which greatly occupied Monet in this period.

This type of boat scene was a favorite of Boudin's, and there are two other watercolors from this period which relate specifically to our own. Both are entitled *Barque sur la plage de Scheveningue*,⁴ one dating from around 1875, the other dated by the artist in 1876. In both works, a large number of sailboats are placed similarly at a middle distance within the picture. The only variation within these three compositions is found in the way Boudin positions the boats themselves. In the earlier work, the boats are arranged across the picture plane, while in the later watercolor they are placed one behind the other. The organization of our watercolor is different still, as Boudin has placed the ships in a diagonal recession into space, with the ship closest to the foreground at the right, and the one furthest away at the left. The number of ships has been reduced by more than half to just four; had he used the larger number of ships as in either of the other two works, his diagonal recession could not have been so clearly indicated. In order to emphasize the pictorial importance of his subject, Boudin has moved the ships closer to the foreground, thereby confronting the viewer more immediately with his formal conception.

The simplified composition in this work, however, poses problems for the artist. The diagonal movement of the ships toward the background, suggested also by the subtle fading out of details as one moves further back, is so simple as to be monotonous. Without the prop of compositional interest, Boudin has had to rely on the various characteristics of his media to make the watercolor visually exciting. He has allowed his underdrawing to show through, especially in the sails and hulls of the two ships closest to the picture plane. In addition, he has applied his paint with an unusual thickness along the lower portion of the hulls and in the masts of these same two boats. The consistency of this pigment combines with the fairly strong tonal contrast that takes place here to form an area of substantial vis-

ual interest. Boudin's intent is obvious: both his primarily grey palette and his oversimplified composition necessitated a forceful working of the surface, which he achieves with this combination of drawing and watercolor techniques. MKK

- 1 The Louvre alone possesses some 6000 pastels, watercolors and drawings "coming directly from the atelier of the artist." *Boudin: Aquarelles et Pastels*, XXXV^e Exposition du Cabinet des Dessins, Musée du Louvre, Paris, 1965, p. 9.
- 2 G.-Jean Aubry and Robert Schmit, *La Vie et l'oeuvre d'après les lettres et les documents inédits d'Eugène Boudin*, Paris, 1968, p. 155. "Anything painted from nature and on the spot always has a force, power and vivacity of touch that one cannot find in the studio . . . three brush strokes painted from nature are worth more than two days work at the easel." Quoted from one of the artist's notebooks.
- 3 Noted by Ruth L. Benjamin, *Eugène Boudin*, New York, 1937, pp. 105-06; and William Gaint, "Boudin's place in the Impressionist Age," an essay contained in the exhibition catalogue *Eugène Boudin: 1824-1898*, Marlborough Fine Art Limited, London, 1958, p. 12.
- 4 Repr. in Aubry and Schmit, *La Vie et l'oeuvre d'Eugène Boudin*, p. 126.

PAUL CEZANNE

1839-1906

Born Aix-en-Provence, 1839. 1852-58: student at Collège Bourbon in Aix with Emile Zola and Baptistin Baille. 1858: Zola left for Paris; Cézanne passed the baccalaureate and began working at the Drawing Academy in Aix. 1859: followed father's wishes and studied law at the University of Aix. 1861: journeyed to Paris; visited Louvre and Salon; worked at Académie Suisse, where he met Pissarro; discouraged by Paris, he returned to Aix and entered his father's bank. 1862: decided to dedicate himself to painting; went to Paris and remained there, with occasional visits to Aix, until 1870. 1863: exhibited at Salon des Refusés. 1870: moved to Aix and then L'Estaque, where he lived with his mistress, Hortense Fiquet. 1872: birth of their son Paul; Cézanne lived at Pontoise and worked with Pissarro. 1874: lived in Auvers; showed three paintings at first Impressionist exhibition. 1875: met Chocquet, his first important patron, through Renoir. 1877: showed sixteen paintings in third Impressionist exhibition, and was attacked by all critics except Georges Rivière. 1879-81: visited Zola at Médan. 1882: Renoir joined the artist at L'Estaque; Cézanne accepted by Salon for

first time. 1885: brief and troubling love affair. 1886: publication of Zola's *L'Oeuvre*; Cézanne, offended by the novel, broke off relations with him; Cézanne married Hortense Fiquet; the artist's father died, leaving Cézanne a comfortable fortune. 1887-89: in Aix and Paris. 1890: exhibited with Les XX in Brussels; spent six months in Switzerland with wife and son; began to suffer from diabetes. 1891-95: in Aix and in Paris; worked in Fontainebleau Forest. 1894: Vollard opened his gallery in Paris, and on Pissarro's advice, sought out Cézanne. 1895: first one-man show at Vollard's, some one hundred and fifty works. 1896: worked at Bibémus Quarry near Aix; met Joachim Gasquet. 1897: Vollard bought contents of artist's Fontainebleau studio. 1898: worked at Château Noir. 1899: exhibited for first time at Salon des Indépendants. 1900: three paintings shown at Centennial Exhibition in Paris. 1901: built a studio on the Chemin des Lauves. 1902: death of Zola. 1904: a group of Cézanne paintings shown at the Salon d'Automne. Died in Aix-en-Provence, 1906.

4a *Village in Provence (Gardanne?)*

Pencil on white paper. (Recto of *cat.* 4b.).

11 ³/₈ x 18 ¹/₈ in. (290 x 460 mm.).

22.294a, Gift of Mrs. Gustav Radeke.

Coll.: Dr. Gustav Radeke, Providence.

Exh.: The Art Institute of Chicago, and The Metropolitan Museum of Art, New York, *Cézanne: Paintings, Watercolors, and Drawings*, 1952 (48); Museum of Art, Rhode Island School of Design, Providence, *Cézanne*, 1954 (4).

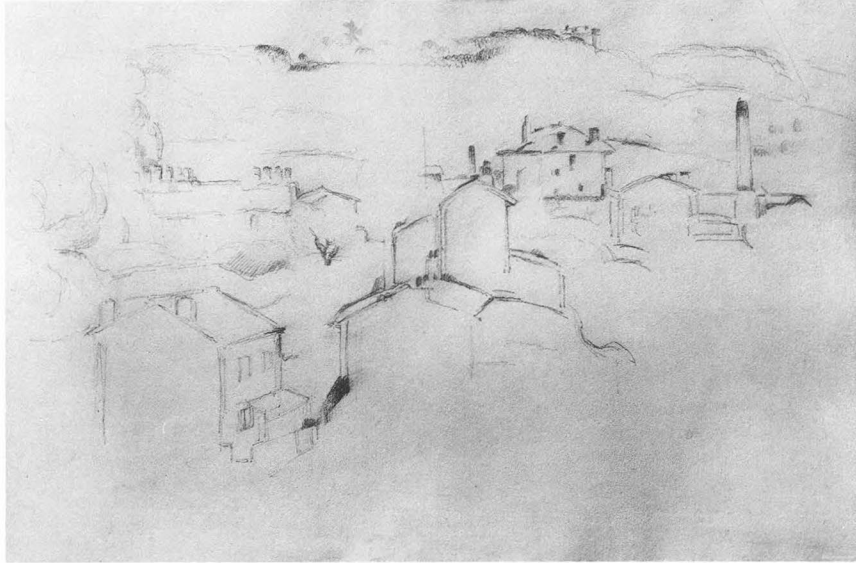
Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 70; *RISD Bulletin*, XXI, 4, October 1933, pp. 49-52; Lionello Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936 (1503), p. 328, pl. 383; Regina Shoolman and Charles E. Slatkin, *Six Centuries of French Master Drawings in America*, New York, 1950, p. 196, pl. 110; Alfred Neumeier, *Cézanne Drawings*, New York, 1958, pp. 29, 56; Yvon Taillandier, *Cézanne*, Paris, 1965, p. 34; Adrien Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, 2 vols., Greenwich, Connecticut, 1973 (1157).

Cézanne's selection of this unique panorama, in which the buildings of the town appear at unusually close range for the artist, was certainly intentional. The artist's vantage point from above was approximately level with the elevation in the landscape marked by the center of the right-hand smokestack. Drawing upon his acute powers of observation and remarkable, if unpredictable, talent for composition, Cézanne has in this study extracted from the complexities of the landscape only what is necessary to his construction. The hor-

izontal rectangle of the page has been sensitively partitioned into a complex rhythm of repeated geometric elements—the verticals of the edges of buildings, chimneys and windows and the diagonals of the sloping roofs. Curving contours of trees and rolling terrain act in counterpoint to the geometric grid. The white of the paper becomes the integrating factor between the two, uniting the scattered pencil strokes, and enabling us to move easily between the different planes of the houses, while simultaneously eliminating in some areas any clear distinction between man-made and natural forms.

However, there remains a certain disjunction between parts in this drawing, an unresolved quality often evident even in mature works by Cézanne, which attests to the utter honesty and unwillingness to compromise which characterize his artistic process. The strongly perspectival description of the large house in the left foreground is no longer Cézanne's concern as he progresses back into the distance. Instead, contour lines become increasingly effective as builders of volume, and as determinants of convincing masses in both landscape and architecture; a masterful incorporation of the white of the page into the total image is achieved. The upper half of the drawing shows a remarkable and vibrant tension between separate but interrelated pencil strokes which are held in place by the white of the paper. The large proportion of untouched white surface in the drawing is responsible for a definite airy and sun-filled quality, quite appropriate for a brightly illuminated Provençal landscape.

Venturi was the first to date the drawing, placing it between the broad limits of 1885 and 1895.¹ However, it is possible to narrow the years of its production to 1885-1888, as Neumeier proposes.² One can even suggest that the drawing was done toward the end of that period, given the marked difference in drawing technique between the Providence sheet and the landscape sketches done at L'Estaque in the sketchbook now in the Art Institute of Chicago, which most likely date from between 1882 and 1885.³ The Chicago landscapes employ a rigid overall geometry, controlling the entire surface by a system of repeated and interlocking pencil strokes. By contrast, the carefully elaborated and complex rhythms of the Providence drawing show a definite relaxation of the crisp and lean geometry of the mid-1880's. They have, in fact, more to do with developments in Cézanne's drawing toward the late 1880's, when the artist's style underwent a certain elaboration and expansion, and into which more nuance and greater complexity were admitted.⁴



4a

The precise location of this upward sloping landscape is difficult to determine. The particular assortment of houses and specifics of terrain do not occur precisely in this way in any other work by Cézanne. The drawing was first published as a view of Aix, and Venturi shortly thereafter suggested that the scene was a view of L'Estaque.⁵ If the town is L'Estaque, the artist's vantage point was not his favorite one, which included a view onto the Gulf of Marseilles. The bay is nowhere in evidence, and probably does not lie beyond the topmost pencil marks, which in their careful elaborateness relate to and complete the drawing in the landscape below and mark the beginning of a stretch of open horizon. It is most likely that the view is from the general area around Aix, possibly Gardanne, given the slope of the terrain and the probable date of execution near the end of the 1880's.⁶

RL

- 1 Lionello Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936 (1503), p. 328. Venturi's dating was repeated in the catalogue of the 1952 loan exhibition at The Art Institute of Chicago and The Metropolitan Museum of Art, New York, *Cézanne: Paintings, Watercolors, and Drawings*, p. 47.
- 2 Alfred Neumeyer, *Cézanne Drawings*, New York, 1958, p. 56.
- 3 See Wayne V. Andersen, "Cézanne's Sketchbook in the Art Institute of Chicago," *Burlington Magazine*, CIV,

1962, p. 200. The L'Estaque drawings may be studied in the fine facsimile edition of The Art Institute of Chicago sketchbook, published by Carl O. Schniewind in 1951.

- 4 See Theodore Reff, *Studies in the Drawings of Cézanne*, unpublished Ph.D. dissertation, Harvard University, Cambridge, 1958, especially pp. 36, and 179.
- 5 *RISD Bulletin*, XXI, October 1933, p. 50, and L. Venturi, *Cézanne*, p. 328.
- 6 For a photograph of the town of Gardanne, see Bernard Dorival, *Cézanne*, Paris, 1948, pl. XV. I thank Professor Wayne Andersen of the Massachusetts Institute of Technology for his helpful suggestions about the locale represented in the drawing.

4b *Study of Trees and Rocks*

Pencil and watercolor on white paper. (Verso of *Cat.* 4a).

11 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in. (290 x 460 mm.).

22.294b, Gift of Mrs. Gustav Radeke.

Coll.: Dr. Gustav Radeke, Providence.

Exh.: Santa Barbara Museum of Art, Santa Barbara, California, *Painted Papers: Watercolors from Durer to the Present*, 1962 (32).

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 70; *RISD Bulletin*, XXI, 4, October 1933, pp. 49-52; Lionello Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936 (1047), p. 270, pl. 307.

Cézanne turned increasingly to watercolor during the 1890's as a means by which to record the sensations he perceived in nature. These works are remarkable in their final effect of freshness, given the slow and painstaking process of their execution. The artist waited for each touch of wash to dry before applying the next, in this way maintaining the separateness of his colors and allowing a surface shimmer among the various layers. Meyer Schapiro offered the following appreciation of this aspect of Cézanne's oeuvre: "The watercolors have a special fineness that seems to result from the medium in concert with a sensitivity it has awakened to the immaterial and delicate."¹ The aging, solitary artist often selected isolated, uninhabited and somewhat forbidding segments of landscape for his work. Much of the complexity and nuance which attracted the artist to this rugged site have been preserved in this careful study. Cézanne built up the surface of this work gradually and was careful not to leave any part isolated from the whole. We see the results of this concern at the upper right, where a few pencil strokes suggest the contours of a distant hill and thus provide a limiting context in which the rest of the image can be better understood. Similarly, Cézanne is concerned about losing the form of the large tree whose edge bounds the left side of the composition, and he uses some strong contours and hatchings in pencil and a patch of violet-grey wash of equal size and shape in order to establish the trunk as a positive form, separate from the white ground and related to the large foreground treetop. The white of the paper, nowhere overly assertive, has been easily incorporated into the image throughout, and constitutes sun-lit surfaces within the rocky terrain.

Pencil and watercolor operate here in marvelously interdependent fashion. One is reminded of the remark Cézanne made in a letter to Emile Bernard: "Drawing and painting are not different things. To the degree that one paints, one draws. The more the color becomes harmonious, the more line becomes precise."² The pencil drawing consists of short contours, varied in thickness, which are repeated in simple, curving rhythms. These lines serve to establish the basic structure of the composition, although it seems that Cézanne in several places worked over the dried watercolor in pencil. In the sapling at the left which grows obliquely from the hillside, leaves and small branches have been suggested by soft, feathery touches of pencil which combine with the deft touches of green wash to complete the suggestion of foliage. Watercolor, although occasionally used for thin and sensitive contours as in the edge of



4b

the framing tree at the left, is more often the means by which Cézanne registers nuances of local color and achieves a convincing, continuous space. The complex spatial development incorporates an intentional system of color contrasts, in which the pinkish tones project forward and the blue touches act to move the landscape back. The space is unified by the series of green tones, which begin with the large area of the tree-top at the bottom right and move through the composition into the background at the upper left.

This watercolor is on the reverse of a pencil drawing of a town (*cat.* 4a). As was often the case for his sketchbooks, Cézanne covered both sides of an individual sheet with painstaking studies from nature. A "worksheet" such as this represented a vital component within the artist's method and one essential to his development. Nonetheless, Cézanne considered such working studies to be different from the independent achievements represented by his carefully developed oil paintings or the latest and most complex watercolors. Stylistic comparison between the two sides of this sheet should be attempted with great care. Not only are the media different, but the particular features of the motif which engaged Cézanne's attention have predominated over the definable elements of "style" in the final images. Nonetheless, *Study of Trees and Rocks* appears to be of a later date than the drawing on its verso. It would not have been uncharacteristic for Cézanne to use the back of an earlier, elaborate pencil study a few years later to explore another motif, with equal care, in watercolor. Those of the artist's sketchbooks which are still intact reflect use over a period of several years, and there are numerous instances where the studies on either side of a single page are separated in time by ten or more years.³

Study of Trees and Rocks has been dated between 1895 and 1900, perhaps due to identification of the motif as Bibémus Quarry, one of Cézanne's favorite sites during those years.⁴ Although the quarry may be represented in this watercolor, no absolute identification can be made by comparison with other of the artist's works definitely executed at that site. Such treacherous, rocky terrain, studded with trees, is common anywhere in the vicinity of Cézanne's native Aix. The tightly curving pencil contours which form definite rhythms do relate to Cézanne's drawings of the mid-1890's. There is further reason to settle on the years around 1895 as the date for this study's execution. In the Providence watercolor, Cézanne's pencil drawing is an active structural element within the total conception. This is

different from the artist's use of the pencil in watercolors from the last years of his life, works to which we have already alluded. In these latest watercolors, the barest traces of pencil serve as the delicate foundation over which a veil of color, far greater in pictorial significance, is applied.

RL

- 1 Meyer Schapiro, "Cézanne as a Watercolorist," an essay in the catalogue of the exhibition *Cézanne Watercolors* held at Knoedler and Company, New York, 1963, p. 13.
- 2 Emile Bernard, *Souvenirs sur Paul Cézanne et Lettres*, Paris, 1912, p. 39.
- 3 See Wayne Andersen, "Cézanne's Sketchbook in the Art Institute of Chicago," *Burlington Magazine*, CIV, May 1962, pp. 196-200, and John Rewald's publication on the five Lyon sketchbooks, *Paul Cézanne, carnets de dessins*, 2 vols., Paris, 1951.

5 *Joueur de cartes (The Card Player)*

Pencil and watercolor on white paper.

19¹/₁₆ x 14¹/₄ in. (484 x 362 mm.).

42.211, Gift of Mrs. Murray S. Danforth.

Coll.: Ambroise Vollard, Paris; Jacques Seligmann and Company, Paris; Mrs. Murray S. Danforth, Providence.

Exh.: Jacques Seligmann and Company, New York, *Watercolors by Cézanne*, 1933 (7); Pennsylvania Museum of Art, Philadelphia, *Exhibition of the Works of Cézanne*, 1934 (48); Albright Art Gallery, Buffalo, New York, *Exhibition of Master Drawings Selected from Museums and Private Collections of America*, 1935 (124); Museum of Fine Arts, Boston, *Art in New England: Paintings, Drawings, Prints from Private Collections in New England*, 1939 (148); Museum of Art, Rhode Island School of Design, Providence, *French Drawings of the Nineteenth and Twentieth Centuries*, 1942 (10); Institute of Modern Art, Boston, *Watercolor Show*, 1945; Fogg Art Museum, Harvard University, Cambridge, *Seventy Master Drawings*, 1948 (69); Worcester Art Museum, Worcester, Massachusetts, *The Practice of Drawing*, 1952 (9); Museum of Art, Rhode Island School of Design, Providence, *Cézanne*, 1954 (7); Boymans-van Beuningen Museum, Rotterdam, Musée de l'Orangerie, Paris, and The Metropolitan Museum of Art, New York, *De Clouet à Matisse, French Drawings in American Collections*, 1958/59 (151); Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*, 1967 (28); The Phillips Collection, Washington, D.C., The Art Institute of Chicago, and the Museum of Fine Arts, Boston, *Cézanne, an Exhibition in Honor of the Fiftieth Anniversary of the Phillips Collection*, 1971 (46).
Lit.: Ambroise Vollard, *Paul Cézanne*, Paris, 1914, p. 47; Antony Bertram, *The World's Masters: Cézanne*, London, 1929, p. 16; Lionello Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936 (1086), p. 275, pl. 315; Provi-

ence *Sunday Journal*, 30 June 1946; Dr. Hans Tietze, *European Master Drawings in the United States*, New York, 1947 (151), p. 320; Agnes Mongan, ed., *One Hundred Master Drawings*, Cambridge, Massachusetts, 1949, p. 194; Regina Shoolman and Charles E. Slatkin, *Six Centuries of French Master Drawings in America*, New York, 1950, p. 192, pl. 108; Worcester Art Museum, Worcester, Massachusetts, *News Bulletin and Calendar*, XVIII, 2, November 1951, p. 5; Paul J. Sachs, *Modern Prints and Drawings*, New York, 1954, p. 42, pl. 34; S. Lane Faison, *A Guide to the Art Museums of New England*, New York, 1958 (15), pp. 227-28; Alfred Neumeyer, *Cézanne Drawings*, New York, 1958, pp. 47-48, pl. 43; *New York Times Magazine*, "French Drawings: 'A Peopled Landscape.'" 1 February 1959, p. 22; Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York, 1962, III (813), p. 192, pl. 34; Kurt Badt, *The Art of Cézanne*, trans. Sheila Ann Ogilvie, Berkeley, 1965, pp. 89-90, pl. 16; Yvon Tailandier, *Cézanne*, Paris, 1965, p. 27; Collection Génies et Réalités, *Cézanne*, Paris, 1966, fig. 165; Wayne Andersen, *Cézanne's Portrait Drawings*, Cambridge, Massachusetts, 1970, pp. 37, 39, 43; *Horizon*, XVI, 2, Spring 1974, p. 19.

Soon after his return to Aix from Switzerland in the autumn of 1890, Cézanne began an important series of multigure paintings of card players. The repertory of characters who populate these canvases was local peasants who were paid a few francs to pose for the artist.¹ By means of a complex process of study in which he worked in pencil, watercolor and oil from life and after his own works, Cézanne produced five oil versions.² These paintings became increasingly concentrated, simple and harmonious. The first and largest canvas contains five figures and three card players (Barnes Foundation, Merion, Pennsylvania; Lionello Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936, 650); the second includes the same three players but only one accessory figure in a simpler setting (The Metropolitan Museum of Art, New York; Venturi 559). The artist then dramatically changed his conception and the final three paintings each involve the stark confrontation of two figures across a narrow table which occupies the center of a now very shallow spatial setting. The largest of these two-player oils (Pellerin Collection, Paris; Venturi 556) was probably painted first, as its figures still have the definite rounded, sculptural quality found in The Metropolitan Museum's painting, and are set apart from the background by an almost tangible atmospheric surround. The Pellerin work was likely followed by the thinly painted, somewhat unresolved canvas in the Courtauld Institute, London (Venturi 557), in which the sense of an overall surface has been

strengthened by means of several adjustments and exaggerations in the figures' postures. The last version of *The Card Players* (Musée du Louvre, Paris; Venturi 558) is the smallest, most harmonious and most fully synthesized in design of the series.

The figure depicted in the Providence sheet is found in both the Barnes Foundation and Metropolitan paintings, and in a little-known pencil study in the Honolulu Academy of Arts.³ The sophistication of the Providence study becomes apparent in comparison with the Honolulu work. The latter seems obviously earlier, by virtue of its tighter drawing style, less pronounced curvilinear rhythms, and more definite system of shadow, characteristics which suggest that Cézanne in the Honolulu drawing was probably working carefully before a posed sitter. In addition, the whole composition has not been as elaborately worked out in the Honolulu *Card Player*—the table has been barely indicated, the lower portion of the player's legs has not been treated, and the hands holding the cards have been merely suggested by a few tentative pencil strokes. Cézanne seems to have shifted the outline of the player's back as he worked through the Honolulu drawing, as the uppermost contour marks are fainter and less definite than the darker, repeated strokes which probably describe the original pose of the sitter. In the Providence drawing, this higher contour is well-defined, and has been reinforced by a thin drawn line of medium-grey wash.

There is no question that the Providence sketch must be related directly to the Metropolitan painted version. Not only are the facial features and the curvilinear contours of the arms and hat brim of the card player similar, but the disposition of the table on a slight left-to-right diagonal is the same in each, in contrast to the straight-on view found in the Barnes Foundation painting. These similarities have led several writers to conclude that the drawing was a preliminary study for the second completed oil.⁴ However, it seems more likely that the Providence drawing was made after the Metropolitan canvas, and was one of several intermediary steps in the evolution toward the first of the two-player oils, the Pellerin painting, which shows in comparison with the Metropolitan *Card Players* a dramatic difference in viewpoint, a further simplification of subject matter, and an increased consciousness of and sensitivity to the flat rectangular format.

An oil sketch in the Worcester Art Museum (Venturi 568) seems to be, like the Providence drawing, a modification of one of the figures in the Metropolitan *Card Players*. The side of the standing figure in the Metro-



politan painting has been included in the Worcester study, suggesting how closely Cézanne may have worked from the second finished oil version. The Worcester oil shows a similar concern with the suppression of strong modeling and the same emphasis on broad forms contained within primary outlines as found in the Providence drawing. These formal characteristics describe the Pellerin oil as well, and serve to differentiate that work from the Metropolitan painting. It seems likely that still another intermediary work between the three and two-player versions is the oil study, presently in a private collection in California, in which the left-hand figure in the Metropolitan canvas has been reversed⁵ and simplified prior to its inclusion on the right in the Pellerin *Card Players*.

The drawing style of the Providence sheet is linked to that found in two pencil studies for the heads of the men who appear in the two-player oils (Venturi 1482 and 1483). These studies are closest in detail to the men as represented in the Pellerin painting, and an additional piece of evidence might suggest that the drawings preceded that first of the two-figure versions. In the drawings, it is the right-hand man who has been tentatively provided with a pipe, whereas in the Pellerin and subsequent two-player paintings, the left-hand figure is the smoker. In the Providence drawing and both head studies, Cézanne achieves certain exaggerated rhythms by means of repeated, curving contour lines, which are enriched by a counter-system of sensitively placed and softer diagonal hatchings. In all three drawings, one is forced to read the areas of untouched paper which lie between the stressed contours as lighted, volumetric form.

Given the simplification into broad rhythms and elimination of unnecessarily complicating details which characterize Cézanne's progression from the right-hand player in the Metropolitan oil to the Providence study to the figures in the Pellerin canvas, it is not surprising that the style of the Providence *Card Player* is close to that found in the many copies which the artist made from naturalistic sculpture, usually seventeenth-century works, at the Louvre.⁶ In these studies, the artist quickly reduces the complexities of surface outline and modeling in the sculpture into a simplified but spatially coherent disposition of curving shapes by means of repeated contour lines on the outside of forms. The drawings are completed by softer, rapid diagonal strokes which suggest a reduced system of modeling. This remarkable and sensitive reduction of a more complex form into a purely graphic system in which

distinct pencil strokes remain prominent throughout the surface is what Cézanne has also achieved in the *Card Player* study. As in the sculpture studies closest to it, the Providence drawing utilizes the untouched white of the paper as a source of light which plays over the forms, most noticeable in the watercolor-heightened face of the player.

Although the shapes formed by the repeated contour lines are large and create a broadly expressed surface pattern, the Providence sheet shows as well a remarkable liveliness of surface, a kind of flicker within the main volumes, which links the drawing to the two-player paintings. In these oils, Cézanne achieved a surface sparkle by means of many subtle hue and value modulations in the flat areas between the dark contour lines. In the Providence *Card Player*, the pencil strokes are beautifully varied in thickness, length, tone and gesture—they range from nearly straight lines to others which show a pronounced curve. The light diagonal pencil hatching seems to work more in the interest of an overall surface enrichment than to establish any clear-cut chiaroscuro system. The application of watercolor in the face acts, by means of subtle cool-warm oppositions, to establish the volumes as solid and rounded. Elsewhere, Cézanne used the medium for subtle nuances of enrichment, as in the large dab of very pale blue wash on the player's inside right sleeve.

RL

- 1 Léontine Paulet, in an interview given in Aix in July, 1955, told how she and her father, who was a gardener at the Cézanne family residence, were paid a few francs each to pose for the *Card Players* canvas now in the Barnes Foundation, Merion. See (67) in *Watercolor and Pencil Drawings by Cézanne: An exhibition organized by Northern Arts and the Arts Council of Great Britain*, Laing Art Gallery, Newcastle-upon-Tyne, and the Hayward Gallery, London, 1973.
- 2 Some fifteen studies of individual figures can be directly related to the five *Card Players* paintings. These divide evenly among the three media, indicating both the mature artist's complex method and complete mastery of his means of expression.
- 3 Accession no. 10, 957, illustrated in Adrien Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, 2 vols., Greenwich, Connecticut, 1973 (1092).
- 4 *French Drawings from American Collections—Clouet to Matisse*, a special loan exhibition, February 3-March 15, 1959, The Metropolitan Museum of Art, New York (151); Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York, 1962, vol. III, p. 192; Wayne Andersen, *Cézanne's Portrait Drawings*, Cambridge, Massachusetts, 1970, p. 39.

- 5 Perhaps by means of a drawing similar to the one in the collection of Mr. E. V. Thaw, New York, which is illustrated in A. Chappuis, *Catalogue Raisonné* (1093). For an illustration of the oil study in question, see *Burlington Magazine*, CXII, October 1970, p. lxx.
- 6 These studies increase in number after 1885, and continue through the 1890's. See, for example, A. Chappuis, *Catalogue Raisonné* (1059), (Venturi 1374) a study after Puget's *Hercules Resting*, which can be dated to the first years of the 1890's.

THEODORE CHASSERIAU

1819-1856

Born Sainte-Barbe de Samana (San Domingo), 1819. 1830/31-34: Paris, atelier of Ingres. 1836: first showed at Salon and obtained third prize. 1840: exhibited *Jesus in the Garden of Olives* and *Diana and Actaeon*; influence of Delacroix first cited by the critic Gautier; Rome, broke with Ingres; portrait of *Lacordaire*. 1841: visited Genoa; Paris, exhibited *Andromeda* at Salon. 1842: murals for Saint-Merri. 1843: portrait of *Two Sisters*. 1844: etched illustrations for *Othello*. 1845: portrait of *Ali-Ben-Hamet* and *Apollo and Daphne*. 1846: traveled to Algeria. 1847: *Sabbath Day in the Jewish Quarter of Constantine*. 1849: completed Cour des Comptes murals at Palais du Conseil d'Etat; awarded Cross of the Legion of Honor. 1853: *Tepidarium*. 1854: mural decorations for Saint-Roch. 1855: mural for Saint-Philippe-du-Roule; Exposition Universelle, exposed *Défense des Gaules*, later praised by Delacroix. 1856: trip to Belgium. Died Paris, 1856.

6 *Portrait of M. Barthe(?)*

Pencil on white paper.

13½ x 10½ in. (343 x 267 mm.).

Signed and dated in pencil, lower L.: (Théodore Chassériau 1846).

38.145, Gift of Mrs. Murray S. Danforth.

Coll.: Anonymous sale, Hôtel Drouot, Paris, 29 June 1927 (13); Jacques Seligmann and Son, Paris; Mrs. Murray S. Danforth, Providence.

Exh.: Musée de l'Orangerie, Paris, *Exposition Chassériau*, 1933 (156); Fogg Art Museum, Harvard University, Cambridge, *Exhibition of Drawings and Prints of the Nineteenth Century*, 1934 (3); Allen Memorial Art Museum, Oberlin, Ohio, *Ingres and His Circle*, 1967 (21).

Lit.: *Museum Report*, Rhode Island School of Design, 1934-35; *The Christian Science Monitor*, 38, 19 March 1946, p. 8, repr.; Emmanuel Bénézit, *Dictionnaire cri-*

tique et documentaire des peintures, sculpteurs, dessinateurs et graveurs, Paris, 1953, new ed., p. 457, "Portrait de Barthe (sic)."

Monsieur Burthe, formerly identified as the subject of this drawing, is a somewhat enigmatic figure. Chassériau did not sign the work with the dedication that he typically inscribed on the *portraits dessinés* destined for his friends. The title *Portrait de M. Burthe* can be traced back to the 1927 sale catalogue.¹ However, the surname "Burthe" does not appear in the standard French biographical compilations. Could the Providence drawing instead actually portray M. Félix Barthe (1795-1863)? Interestingly, Barthe, the fiery barrister and liberal politician, served as president of the Cour des Comptes until 1848. As minister of Justice, he was involved with Montalembert and Père Lacordaire in the recall of the Dominican Order to France. And, in 1846, the year that Chassériau executed the drawing, Barthe was awarded the Cross of the Legion of Honor.² Consequently, Chassériau may well have sketched a portrait of M. Barthe.

Chassériau characterizes the elusive sitter as a rather intense, imperious individual, in keeping with the character of M. Barthe. His penetrating gaze and bold stance directly confront the viewer. Chassériau commences the portrait in the manner of his mentor, Ingres (see *cat.* no. 42). He projects the elaborated head of the sitter against the white of the paper. However, Chassériau employs a soft graphite pencil to produce very distinct effects. Strong highlights on the forehead and cheeks are opposed to the area of hatched shading on the left side of the head to accentuate the angularity of the face. The hair is defined by relatively labored contours that rise and fall and coil over the ears. Precise, contiguous dashes of the pencil suggest the texture of the eyebrows, beard and moustache. Unlike Ingres, it is the softness of the graphite medium that heightens the effect of Chassériau's broad, open, hastily sketched contours of the costume.

In his interpretation of the costume, Chassériau explores fully the expressive possibilities of line as a positive complement to the visage. Below the chin, the artist summarily indicates the cravat in a series of bold strokes. The dark tonality of the cravat relates it to the shading on the face and thus serves as an effective transition between the head and costume. The great vitality of the drawing lies in the profusion of rhythmic verticals, diagonals, arcs and dashes that flow within the sketchy contours of the tailcoat and trousers. The form of the right hand dissolves in a flurry of lines,



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curlicues and dashes defining the back of the *fauteuil*. Juxtapositions of irregular wedges of hatching and sparse half-tone indices constitute the only attempt at interior modeling.

At the right of the sheet, Chassériau inscribes a passage of dynamic sprawling lines that flow diagonally leftward. The pencil glides over the surface of the paper and overlaps the contours of the coat-tail. To the left, additional sequences of diagonals are sketched along the exterior contours of the right sleeve and outward to the edge of the sheet. The linear passages at the right change direction and are more closely spaced. These exterior lines function to thrust the figure into the picture plane. Similarly, the three distinct pencil strokes at the lower left of the sheet make the *fauteuil* appear to tilt forward.

The Providence drawing is of particular interest because it represents the artist's most frenzied linear mode. Chassériau's style of drawing c. 1846-47 constitutes his widest point of divergence from the tenets of Ingres as he responds to the impact of Delacroix. His portraits of the early 1840's³ still reveal the assertive contours, regular hatching and tonal harmony derived from the Ingres formula. The linear freneticism manifest in the RISD portrait emerges around 1846 in the drawings of *Arlesiennes*⁴ and in the Algerian sketches⁵ and persists until 1847-48.⁶ RC

1 Anonymous sale, Hôtel Drouot, Paris, 29 June 1927 (13), p. 5, "Portrait de Burthe, Dessin à la mine de plomb sur papier blanc. Signé en bas, à gauche: Théodore Chassériau 1846. Haut. 32 cent. 1/2; Larg. 25 cent." Bénézit, taking his information from the 1927 sale catalogue, cites this drawing as *Portrait de Barthe*, misspelling or misreading "Burthe" as "Barthe" (Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintures, sculpteurs, dessinateurs et graveurs*, Paris, 1953, new ed., p. 457).

2 M. Prévost and Roman d'Amat, *Dictionnaire de biographie française*, V, Paris, 1951, pp. 648-49.

3 Compare *Portrait de Lamartine*, pencil on white paper, 12 3/5 x 9 in., signed: "A Madame de Lamartine, Théodore Chassériau 1844," Louvre, RF 5.222, repr. Léonce Bénédict, *Chassériau, sa vie et son oeuvre*, II, Paris, 1931, p. 409 and Jacqueline Bouchot-Saupique, *Théodore Chassériau, 1819-1856, Dessins*, Paris, 1957 (32).

4 L. Bénédict, *Chassériau*, I, pp. 88-91.

5 *Ibid.*, II, p. 273, *Arabe*.

6 Compare *Portrait of Princess Belgiojoso*, pencil on white paper, 12 1/4 x 9 in., signed at R.: "Théodore Chassériau 1847," Paris, Musée du Petit-Palais, repr. Michel Laclotte, *French Art from 1350 to 1850*, New York, 1965, p. 192.

JEAN-BAPTISTE-CAMILLE COROT

1796-1875

Born in Paris, 1796. Studied with Michallon, and in 1822 with J. V. Bertin. 1825: first visit to Italy where he met Aligny and E. Bertin. 1827: exhibited at the Salon for the first time; began travels throughout France. 1833: won a second-class medal at the Salon. 1834: returned to Italy and again in 1843. 1846: awarded the Legion of Honor. 1850's: met the Barbizon artists. 1852: exhibited *Port de la Rochelle*, the first painting of a French site done from nature to be accepted in the Salon. 1860's: made contact with the young Impressionists, especially Berthe Morisot and Pissarro. 1864: elected to the Salon jury. Died in Paris, 1875.

7 Landscape

Charcoal on buff paper.

13 1/4 x 10 7/8 in. (337 x 277 mm.).

Signed in charcoal, lower R.: (Corot).

41.003, Gift of Mrs. Murray S. Danforth.

Coll.: Leonard Clayton Gallery, New York; Mrs. Murray S. Danforth, Providence.

Corot's drawings received little critical attention during his lifetime. Corot himself, however, placed great emphasis on the drawing medium: "The two things most important to me are the rigorous study of drawing and of tonal values."¹ This is a statement by an artist firmly grounded in the neo-classical traditions of his teachers, an artist who made academic pilgrimages to Italy several times in his early career. His early landscape drawings, especially those executed during his visits to Italy, employ a spare, precise line of hard pencil or pen, and reflect a blond tonality interrupted occasionally by sharp dark accents. The continuity of the white paper, which appears in positive objects and recurs with equal intensity as negative space, acts to unify the composition as well as to simulate a light-flooded landscape. Perhaps this initial lucidity can be attributed to the sun-baked brilliance of the Mediterranean landscape, but even the mists of the French countryside are reproduced with a certain hard-edge clarity by the young Corot. Often these early drawings indicated the graphic structure for paintings to follow.

About 1850, Corot changed his technique to a broad, general chiaroscuro, with a preference for charcoal, chalk or crayon. Instead of the careful, tight pencil lines of the Italian drawings, he boldly strokes on broad areas of tone resembling layers of suspended haze. The

drawings actually reverse the relationship of darks and lights found in his early efforts. He replaced the predominant white with a generally darker tonal middle value, simulating the vaporous fusion of light and atmosphere. The sudden change may have been due to contact with the Barbizon artists, who had been working in a more romantic chiaroscuro drawing technique a decade earlier. Furthermore, in the late 1840's Corot became intrigued with photography, which was still in its fledgling stages at that time. Long exposures were necessary, so that any movement of trees, for instance, created a blurred image, not unlike Corot's drawings and paintings.² The post-1850 drawings reflect Corot's concern with tonal values, the second of his stated criteria. He even formulated a system of 20 numbers, 1, 2, 3, . . . etc., to indicate tonal values ranging from dark to light, a system actually applied to a drawing in the Sachs Collection, Harvard University.³ *Landscape*, although lacking any specific notations, proceeds systematically from the central core of light and the highest tonal value, the paper itself, and adds layer after layer of charcoal. The different values fade and re-emerge in a shimmering haze as the light filters through trees and atmosphere with varying intensity. Only the linear accents of branches occasionally resolve into focus. The effect is not unlike the small landscape sketch by Rousseau (*cat.* 67), with its light core glimpsed through the trees; but Rousseau and the other Barbizon artists worked from their darker tonalities to the lighter areas. Here, it appears that Corot worked from light to dark, just as his earlier drawings had progressed. The forms in a chiaroscuro drawing such as Rousseau's *Corner of a Spanish Court* (*cat.* 68), seem to emerge three-dimensionally from the surface, while Corot's dark tones carve into the surface, leaving a hazy vacuum into which the eye is pulled.

A romantic atmosphere is created here, where the viewer moves slowly, languorously, through the indistinct layers of mist to discover the tiny figure of the nymph or bather who lends a quality of idyllic fantasy to the whole. This figure, however, links the work to the artist's academic background, with its proclivity for introducing historical or mythological themes into a landscape. Eventually Corot turned to the peasants of the Ville d'Avray for his models, but during the late 1850's he produced several works with subject matter similar to our drawing. In 1855, for instance, *Le Matin bain de Diane*, now in the Musée de Bordeaux, was exhibited in the Exposition Universelle. Although it does not appear in the Robaut catalogue, Moreau-



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Nélaton dated the RISD *Landscape* about 1856. After 1860, Corot's landscapes are given more to melancholic reverie, when visual problems of reflections and evanescence haunted him, when the charcoal drawings became even less distinct than the Providence drawing.

MRR

- 1 Agnes Mongan and Paul Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, 1940, p. 349.
- 2 Aaron Scharf, *Art and Photography*, Baltimore, 1969, p. 65.
- 3 Mongan and Sachs, *Drawings*, p. 350.

HONORE DAUMIER

1808-1879

Born Marseilles, 1808. 1816: family moved to Paris. 1822-23: pupil of Alexandre Lenoir; entered Académie Suisse; first attempts at lithography. 1825-30: lithography with Belliard. 1830-32: first political caricatures; worked in sculpture under Préault. 1832: arrested on August 31 for anti-government activity and sent to the Sainte-Pélagie prison. 1833: released from prison; lived in rue Saint-Denis, where he formed close friendships with the painters Diaz, Jeanron, Huet, Decamps. 1835-45: with stricter laws limiting freedom of the press, Daumier abandoned political cartoons and concentrated on aspects of everyday life in his lithographs. 1845: moved to Quai d'Anjou. 1846: birth of illegitimate son; marriage on April 16 to the seamstress, Alexandrine Dassy. 1848: February Revolution; painted *The Republic*; received government commissions for paintings. 1853-57: summers at Valmondois; visits to Barbizon, where he met Corot, Rousseau and Millet. 1858: serious illness. 1860: *Le Charivari* asked Daumier to leave its staff. 1860-63: concentration on paintings, watercolors and drawings; economic hardship. 1864: renewed his association with *Le Charivari*. 1865: installed himself permanently at Valmondois. 1867: problems with his eyesight. 1868: deaths of Rousseau and Baudelaire; Corot gave Daumier a house in Valmondois. 1873: failing eyesight forced artist to give up painting. 1877: Daumier's friends succeeded in getting him an annual government pension of 1200 francs. 1878: large retrospective at Durand-Ruel; annual pensions doubled. Died of an attack of apoplexy in Paris, 1879.

8 *Three Collectors at an Exhibition*

Watercolor and pen and ink on white paper. (Verso, *Study of Two Old Men*, pen and ink and watercolor.)

4 $\frac{3}{16}$ x 4 $\frac{3}{4}$ in. (107 x 126 mm.)

22.268a (b), Gift of Mrs. Gustav Radeke.

Signed in ink, upper L.: (h.D.).

Coll.: Marcellin de Groisseillez, Paris; Edgar Degas, Paris; Barbizon House, London; Dr. Gustav Radeke, Providence.

Exh.: Durand-Ruel, Paris, *Exposition des Peintures et Dessins de Honoré Daumier*, 1878 (232).

Lit.: *Catalogue de la Vente Marcellin de Groisseillez*, Paris, 1888 (108); *Catalogue des Tableaux Modernes et Anciens Composant la Collection Edgar Degas*, Galerie Georges Petit, Paris, 1918 (107), p. 79; George Sheringham, *Drawings in Pen and Pencil from Durer's Day to Ours*, London, 1922, p. 99; Erich Klossowski, *Honoré Daumier*, 2nd ed., Munich, 1923 (362b); Michael Sadleir, *Daumier: The Man and the Artist*, London, 1924, pl. 32; *RISD Bulletin*, XIII, 2, April 1925, p. 20; Eduard Fuchs, *Der Maler Daumier*, 1st ed., Munich, 1927, pl. 252a, pp. 39, 57; *RISD Bulletin*, XIX, 4, October 1931, p. 70; *RISD Bulletin*, XXI, 2, April 1933, p. 18; Karl Eric Maison, *Daumier Drawings*, New York, 1960 (123), p. 28; *RISD Bulletin*, XLIX, 4, May 1963, cover illustration; Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Greenwich, Connecticut, 1968, II (388), p. 133, pl. 129.

Themes from the world of art—crowds at exhibitions, print connoisseurs and artists at work or being visited in their studios—occur frequently in Daumier's work. Such subject matter constituted a rather popular and well-established genre in Daumier's day, and the artist hoped to gain some benefit from the vogue such subjects enjoyed.¹



This small watercolor is remarkable for the way in which the pictorially arresting white of the untouched page is completely integrated into the total composition. In opposition to the white of the paper, Daumier places patches of wash, definite in shape and varied in intensity, which function simultaneously both as drawing and chiaroscuro. The resultant forms have greater plasticity and the pictorial space a remarkable vitality.² Color is evoked, despite the artist's use of only grey, brown and black, because the effects of light and shadow are so completely absorbed into the fabric of the composition.

Daumier builds to a powerful fullness of the final effect by means of a relatively short succession of steps. Just as on his lithographic stones, the artist worked from light to dark. The white of the paper was preserved through the entire process in the body and face of the central figure and in the face of the right-hand man. A medium-grey wash was used first, to cover the face of the left-hand collector and the wall of paintings at the right, and to provide some linear accents in the two right-hand figures. A medium-brown wash was added and fused with the grey watercolor to add an increased richness. Four large areas of dark wash were then applied in the two hats and in the bodies of the outside men, establishing at the center of the image an active spatial tension against the white highlights. A medium-dark wash was brushed on in brilliantly suggestive fashion to evoke the contents of the paintings on the walls. One can even distinguish between a horizontal landscape at the center and the two vertical figure paintings on the right-hand wall. Finally, Daumier set in a few contour lines in black and brown ink to enliven the faces of the collectors and give definite borders to the paintings in the gallery. The reactions of the three men are subtly contrasted, an opposition enhanced by the lively diversity of tones, types of drawn lines and sizes of wash-heightened areas within the image. The left-hand figure expresses horror and shock at what he sees, the right-hand collector gazes in utter bewilderment, while the central onlooker regards the paintings with what can only be described as haughty disdain.

Despite his small format, Daumier's juxtaposition of differently graded washes serves to create a convincing space. The whites establish the foreground plane of the collectors, while the relatively dark-valued rear wall of paintings maintains its position behind the figures. The corner of the room and forward inclination of the right-hand portion of the wall are suggested by a grey wash of slightly higher value.

Given the interdependent nature of the layers of wash and the necessity for the artist to keep in mind his image of the final result from start to finish, it is likely that the *Three Collectors* was completed in a single sitting. It represents a virtuoso exercise in watercolor, a vigorous confronting of problems of light and space which likely had not yet been fully resolved in Daumier's oil painting at that time. The artist was pleased enough with his efforts to initial the work at the upper left.³ The RISD sheet is not closely related in composition to any extant oil, watercolor or drawing by Daumier. Those watercolors within his oeuvre which seem closest in style to this small study are also each unrelated to other works, lending support to the consideration of *Three Collectors* as a spontaneous and completely self-contained expression.⁴

The relationship of this watercolor to Daumier's lithographs may provide a clue to the difficult problem of the date of the work. In addition to his dependence upon the luminosity of the original surface, Daumier's direct manner of execution and sureness of composition in *Three Collectors* reflect his lithographic practices. Although the left-hand collector is perhaps first seen in a *Le Charivari* lithograph from the 1852 series, *Le Public du Salon* (Delteil, XXVI, 2295), it is only in Daumier's later lithographs that large areas of high and low value are dramatically opposed and a minimal amount of line drawing is used to great expressive effect, two characteristics of the RISD watercolor. The closest parallels between works in different media occurred in the early 1860's,⁵ and these years seem the most likely for the production of *Three Collectors*. The watercolor can thus be seen to reflect both the artist's intense lithographic experience of the 1850's and his bolder conception within the lithographic medium upon his return to *Le Charivari* in 1864. Additionally, the work demonstrates Daumier's brilliance as a watercolorist, a mastery achieved in the difficult years of his absence from *Le Charivari*, when the works of art which he managed to sell provided him with his sole source of income. RL

1 Alan Bowness, "Daumier the Painter" in *Daumier: Paintings and Drawings*, catalogue of the Arts Council of Great Britain exhibition held at the Tate Gallery, London, 1961, p. 15, mentions that Meissonier, who in his highly successful paintings treated many of the same themes as did Daumier, sold his *Amateurs de peinture* for 31,800 francs in 1868.

2 This opposition of strong lights and darks is much more sophisticated and meaningful than that found in the work of Decamps, where the juxtaposition is superimposed over drawing which is still academic. See

Lionello Venturi, *Modern Painters*, New York, 1947, p. 180. For some perceptive comments on Daumier's special significance, see Willard Huntington Wright, *Modern Painting: Its Tendency and Meaning*, New York, 1915.

3 When *Three Collectors* was remounted in July, 1945, a watercolor study of two old men was found on its reverse, in inverted position, with the inscription "37-32" in ink at the upper left edge (now 22.268b, Museum of Art, Rhode Island School of Design). *Two Old Men* is illustrated in Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Greenwich, Connecticut, 1968, II (133), pl. 24. As this study of two figures is unsigned, Daumier apparently felt that *Three Collectors* was the more important image, as did the early owner of the sheet who covered over *Two Old Men*.

4 See especially K. E. Maison, *Catalogue Raisonné*, II (163) and (489). The latter work, measuring 100 x 120 mm., is almost identical in size to the RISD watercolor.

5 Oliver Larkin, *Daumier: Man of his Times*, New York, 1966, p. 144, and Howard P. Vincent, *Daumier and his World*, Evanston, Illinois, 1968, p. 181.

9 *Don Quixote and Sancho Panza*

Watercolor, pen and ink, and crayon on white paper.

5 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (143 x 272 mm.).

42.208, Gift of Mrs. Murray S. Danforth.

Signed in ink, lower L.: (h. Daumier).

Coll.: van der Hoewen; Blot, Paris; Bernheim Jeune et C^{ie}, Paris; Knoedler and Company, New York; Harald Lettström, Stockholm; César de Hauke, New York; Mrs. Murray S. Danforth, Providence.

Exh.: Durand-Ruel, Paris, *Exposition des Peintres et Dessins de Honoré Daumier*, 1878 (222); Palais de l'École des Beaux-Arts, Paris, *Exposition Daumier*, 1901 (122); Föreningen Fransk Konst, Copenhagen, *Femte Utställningen*, 1923 (26); Svensk-Franska Konstgalleriet, Stockholm, 1935; Lyman Allyn Museum, New London, Connecticut, *Fourth Annual Drawings Exhibition*, 1936 (149); Museum of Fine Arts, Boston, *Art in New England: Paintings, Drawings, Prints from Private Collections in New England*, 1939 (156); Museum of Art, Rhode Island School of Design, Providence, *French Drawings of the Nineteenth and Twentieth Centuries*, 1942 (22).

Lit.: Erich Klossowski, *Honoré Daumier*, 2nd ed., Munich, 1923, p. 59; Eduard Fuchs, *Der Maler Daumier*, 1st ed., Munich, 1927, p. 59; Raymond Escholier, *Daumier*, Paris, 1930, pl. 61; Benno Fleischmann, *Honoré Daumier, Gemälde, Graphik*, Vienna, 1938, pl. 8; Karl Eric Maison, "Daumier Studies- II: Various types of alleged Daumier drawings," *Burlington Magazine*, XCVI, March 1954, p. 85, fig. 28; K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Greenwich, Connecticut, 1968, II (440), p. 149, pl. 151.

No theme recurs through Daumier's artistic production with more persistence than that of Don Quixote and Sancho Panza. Many other French artists also found Cervantes' novel worthy of pictorial interest. Fragonard made nineteen brilliant drawings based on the subject, and Delacroix, a painting in 1825. The Salon of 1835 included *Don Quixote* entries by Decamps, Boulanger and Johannot. The latter artist, one of Daumier's colleagues on *Le Charivari*, illustrated the 1836 translation of *Don Quixote* by Louis Viardot with a series of vignettes. The subject became even more popular at the Salon after 1856.¹

Cervantes' novel was of especially deep personal significance to Daumier. *Don Quixote* remained the artist's most beloved book throughout his life, and he read from it often.² Daumier is known to have been an earthy, simple man, who enjoyed the common comforts and the pleasurable aspects of Parisian life which were often the subjects of his lithographs. It is perhaps this humble side of the artist which one can relate to the "conventional" Sancho. But Daumier was also, like Don Quixote, an idealist. His lithographic crayon was the lance with which he attacked, often with little result, those aspects of contemporary life which he considered unfortunate and in need of change. It is interesting to note that Don Quixote appeared several times in the pages of *Le Charivari* as a symbol of the libertarian-humanitarian political milieu of which Daumier was a part.³

The RISD watercolor probably dates to the years 1865-67, and may have been inspired by the immense popularity which Gustave Doré's illustrations to a later (1863) Viardot translation enjoyed.⁴ Daumier's early paintings of Don Quixote and Sancho Panza suggest the somewhat humorous aspects of the incongruous pair, but over the years the theme came to be treated with increasing simplicity and forcefulness. In the present composition, each of the two men moves in characteristic fashion through a barren landscape. Sancho is heavy and immovable upon his plodding mule, whereas the wiry Don is bent forward with nervous energy astride the ever-obedient Rosinante. Yet each part complements the other as both become wedded in the total design.

Our watercolor is especially interesting in that it is almost identical in format to two other watercolors and an unfinished oil painting by the artist. One watercolor is in the Lemaire Collection, Paris (Maison, II, 439), the other in the de Schauensee Collection, Devon, Pennsylvania (Maison, II, 441), and the oil in a private collec-



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tion in Zurich (Maison, I, 111).⁵ Such nearly exact repetitions are not uncommon in Daumier's oeuvre, and in the case of the watercolors it is likely that he made several elaborately finished versions of the subject in the hopes of selling them. The artist occasionally sold such works for fifty francs apiece to interested collectors during the 1860's when he was receiving no income for lithographic work from *Le Charivari*.

These repetitions were facilitated by means of a tracing process, but the artist's replicas of a composition always differed in subtle but definite ways from the original version. Only the basic outlines were traced, and Daumier's remarkable understanding of form enabled him to then fill in the details freely and achieve an equally convincing or perhaps enhanced effect through the use of similar but not identical lines.

Daumier probably evolved toward the composition of the Providence, Lemaire and de Schauensee watercolors by means of a charcoal drawing heightened with wash which is now in The Metropolitan Museum of Art, New York (Maison, II, 437). The artist found the loose and "impressionistic" effects possible with charcoal appropriate to his initial and tentative explorations of a theme (see *Maternal Admonition*, cat. 10). The specific landscape setting of the three more elaborate watercolors is lacking in the Metropolitan study, and Don Quixote and Sancho Panza are crowded together more closely.

Among the three nearly identical but probably authentic watercolors, it is extremely difficult and, as Maison suggests, unimportant to determine their order of production.⁶ The Providence work was perhaps regarded as the definitive version by the artist, as he signed it in full. The de Schauensee wash drawing is initialed "h.D.," while the Lemaire watercolor is unsigned. The Providence and Lemaire compositions are almost exactly the same size, and are identical in format. The Lemaire *Don Quixote*, however, is of an overall darker tonality, especially evident in the shading on the hills and in the figure of Sancho. There is also more underdrawing throughout, and the background scene at the right is clearer and more fully treated than in the RISD watercolor. The de Schauensee *Don Quixote and Sancho Panza* is wider but not as long (182 x 253 mm.) as the two other watercolors, and does not include the full extension of the landscape and the distant crowd at the right.⁷ Adjustment of format is evident in the unfinished oil version of this composition, as a small strip of unpainted canvas was folded back at the top of the painting. Thus the composition, which in its present form is slightly less horizontal than the Providence and Lemaire sheets, was initially conceived to include even more space in the area of the sky. The *Don Quixote* oil was abandoned by the artist in a very unfinished state, with the crayon squaring on the canvas not yet covered. As Maison suggests, either a fourth drawing squared for transfer has been lost, or, Daumier achieved the

transfer squaring by means of a piece of tracing paper placed over one of the three extant watercolors, leaving the work underneath untouched.⁸

The Zurich painting demonstrates the difficulties which Daumier had with the oil medium through most of his life, and indicates the degree to which he relied upon his pen and wash technique as a basis for his oil style in the 1860's. Daumier began the Zurich canvas by laying in a series of semi-transparent oil washes which establish the main forms in space and determine the basic tonal structure. Over these initial washes the artist then began to outline certain essential contours with near-black line. At this point Daumier abandoned the canvas, which in its present form seems more an enormous and powerful drawing than an oil painting. The plasticity of Daumier's forms, even at this initial stage, is remarkable. Similar qualities are evident in the de Schauensee watercolor, where, despite the fewer lines and more minimal use of wash heightening, the forms are no less convincing and sculptural than in the two more elaborately finished versions. Given the powerful suggestiveness of the Zurich *Don Quixote* which had already been achieved by the sketch stage, it was difficult for Daumier to know how the work should be further elaborated without any loss in its expressiveness.

In the much smaller Providence *Don Quixote*, however, he risked introducing the element of color but confined it primarily to Sancho's figure—the blue of his cloak and the high-valued red-orange of his shirt. This latter area gave Daumier great difficulty, and it was necessary for him to do a good deal of scraping and reworking in successive washes to approach the precise color he desired. In fact, the whole figure of Sancho is much more heavily worked in the Providence watercolor than that of *Don Quixote*. The opaque wash, used to soften the orange-red of Sancho's shirt, was also enlisted by the artist to mute the strength of the drawn pen lines in the head of Sancho's mule. Sancho's leg and foot were finally outlined with thick crayon to distinguish them from the equally dark area of the mule's body. The alert *Don Quixote*, who moves briskly toward a light-filled and open landscape, gave the artist much less difficulty. There is a spontaneity and crispness to the separate areas of strongly contrasted value, and the thin, energetic pen drawing seems appropriate to the volatile character and tense, expectant posture of the knight.

Daumier's probable intention of selling this work explains the degree of finish which this watercolor shows.

The sketchiness and looseness of handling which we admire today in many of Daumier's works were probably not the qualities valued by prospective buyers who visited the artist's studio. Daumier achieved the final rich effect of the RISD *Don Quixote* by means of a complicated and careful process, which involved none of the free and spontaneous effects inherent within the watercolor medium. The artist strove for an utter control to which the medium is not fully suited.

The progression in the Providence *Don Quixote* was from the lightest effects to the darkest, and Daumier began by covering his initial and extremely sketchy crayon drawing with very pale wash, only slightly different from the color of the paper—tan in the ground and hills, and blue for the sky. Eventually these two areas became integrated, as blue tints entered the shadows on the mountains and those cast by the horses, while a faint tan tint was laid over the initial blue wash of the sky. Stronger, hard-edged watercolor touches followed the first washes. This more definite use of watercolor served to heighten the forms by establishing at once both line and tone, and occasionally, as in the right middle ground and at the rear of *Rosinante*, by covering over previously drawn lines. Finally, form reached its most complete realization with the addition of the more subtle touches of strong color or opaque wash, and the definitive drawn outlines in black ink.

A complex rhythm of large areas of tone has been achieved within the work which enriches and enhances the effectiveness of a basically simple, almost stark presentation. The darkest values in the forward portions of the horses and slightly lighter shadows on the ground are contrasted to the highlighted accents of the animal's necks and rear parts and the backs of the two riders. The composition is anchored by the substantial wedge of medium-intensity shadows on the hills, which serves as a foil against which the highest and lowest values play, and acts to separate meaningfully the large, rather high-valued areas of sky and land. RL

- 1 See Jean Adhémar, *Honoré Daumier*, Paris, 1954, p. 90, n. 94.
- 2 Raymond Escholier, *Daumier: peintre et lithographe*, Paris, 1923, p. 73.
- 3 Howard P. Vincent, *Daumier and his World*, Evanston, Illinois, 1968, p. 221, includes the 26 July and 29 July 1849 issues.
- 4 I agree with Maison's dating of the watercolor to the years immediately following the resumption of Daumier's association with *Le Charivari*. During the years after 1864, Daumier divided his time between the production of a now smaller number of lithographs (ap-

proximately one hundred per year) and work on oils, watercolors and drawings. Oliver Larkin, *Daumier: Man of his Time*, New York, 1966, p. 197, stresses the importance of Doré's example for Daumier's later treatment of the *Don Quixote* theme.

- 5 The Zurich oil is reproduced in color in Robert Rey, *Honoré Daumier*, New York, 1966, p. 101.
- 6 Karl Eric Maison, "Further Daumier Studies- I: The Tracings," *Burlington Magazine*, XCVIII, May 1956, p. 165.
- 7 The de Schauensee wash drawing, however, is very close in detail and signature to yet another *Don Quixote* composition known only through a woodcut reproduction. This woodcut does include the full compositional format of the RISD and Lemaire watercolors. See Eugène Bouvy, *Daumier: L'Oeuvre gravé du maître*, Paris, 1933, II (986). It is conceivable that the de Schauensee version originally included the complete horizontal extension but was cropped on the right at some later time.
- 8 K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Greenwich, Connecticut, 1968, II, p. 149.

Maternal Admonition

Charcoal and pen and ink on white paper.

7 $\frac{7}{8}$ x 6 $\frac{3}{8}$ in. (199 x 170 mm.).

22.295, Gift of Mrs. Gustav Radeke.

Coll.: Westminster Art Gallery (S. M. Vose), Providence; Dr. Gustav Radeke, Providence.

Lit.: *RISD Bulletin*, XXI, 2, April 1933, p. 18; Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Greenwich, Connecticut, 1968, II (216), p. 76, pl. 46.

This faint charcoal sketch, strengthened by drawing in pen and ink, might well have been one of the thousands of sheets which Daumier stuffed into the boxes and portfolios which cluttered the floor of his studio. Careless treatment surely destroyed many drawings, and friction caused numerous works in charcoal to become rubbed or, as here, badly faded. The drawing represents a "première pensée," a tentative first attempt to capture expression and gesture in the bent figure of the old woman. The charcoal drawing shows little emphasis, except for slight stresses on certain salient features of the woman—the back of the head, the eyes and the upraised left hand. The artist's gropings after the correct contour are evident in the head and at the left shoulder, where a kind of "double image" enhances the sense of motion in the figure.¹ No attempt has been made to suggest a setting for the woman and child. It is not surprising that Daumier here expressed his first composi-



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tional ideas with charcoal. That medium was well suited to the tentative, fluid line with which Daumier first sought to suggest movement. Dating the artist's quick sketches is not easy, but the loose and almost nervous drawing in the old woman seems to be of Daumier's later style. A tentative dating of the drawing to the late 1860's can thus be suggested.

However, the figure of the child, realized by vigorous drawing in pen and ink over vague, broadly shaped patches of charcoal, presents certain problems. A similar combination of pen and ink with charcoal occurs only in some thirty of Daumier's extant drawings, although the artist occasionally used pencil or crayon to reinforce a light charcoal sketch.² More curious than the combination of media employed is the manner in which the pen drawing is exclusively confined to the figure of the child. Such separation of media within a work does occur in Daumier's accepted oeuvre, although it is extremely rare.³ Skepticism increases when one observes the difference in drawing style between the two figures. It is of course conceivable that Daumier worked over his charcoal sketch later with pen and ink, a studio practice not unknown to him. However, the ink drawing, particularly within the darker contours, lacks a certain conviction, especially when compared to the sensitively realized figure of the old woman. Daumier employed various techniques in pen and ink, but in relation to his corpus of work in this medium, one would expect the ink lines which describe the boy either to be looser in a more spontaneous and gestural direction, or else to work together in a more meaningful fashion in which sensitivity to form and volume is apparent.⁴ Instead, these interior lines sit rather flatly, and the close, repeated curves, especially in the boy's back, seem only to fill the space and do not enhance our understanding of the figure's plasticity. While it is conceivable that the dark, outside pen contours were drawn by Daumier himself, it is tempting to think that the interior hatching might be by another hand, perhaps someone who considered Daumier's initial sketch too incomplete to be meaningful, or even salable.

Nonetheless, the relation of the Providence sheet to other compositions should be considered, given that the work is obviously an initial exploration on the part of an artist who often elaborated upon his first charcoal sketches.⁵ There is no other composition very close in detail to the RISD work, although if one reads the subject as a mother scolding or lecturing her child, the sheet can be generally related to a large and important block of works within the artist's oeuvre in which familial

themes are treated. The two figures bear some relationship to a woman and child contained in a pencil and wash drawing of *La Charité* (Maison, II, 817), although in the latter work the woman's gesture is directed inward rather than out toward the child. Another possible interpretation of the drawing is that the old woman is reading to the young boy, as in the oil painting, *La Leçon de lecture* (Maison, I, 169), and in an 1870 *Le Charivari* lithograph which bears the caption "Voilà les éternes . . . ne les casse pas" (Delteil, XXIX.1, 3757). The Providence sketch thus appears to represent the preliminary idea for a composition, an idea which the artist either abandoned, incorporated in somewhat altered fashion into an existing work, or developed further in a work now lost.

RL

- 1 Such double contours occur elsewhere in the artist's drawings. See Karl Eric Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Greenwich, Connecticut, 1968, II (191) and (281).
- 2 For example, K. E. Maison, *Catalogue Raisonné*, II (260) and (295).
- 3 Of the more than 800 watercolors and drawings listed in Maison's *Catalogue Raisonné*, only (251) and (318) contain a similar isolation of pen and ink drawing.
- 4 K. E. Maison, *Catalogue Raisonné*, II (168), (616) and (678) are examples of Daumier's looser draughtsmanship, while (165), (345) and (591) show the artist's more organized drawing in pen and ink.
- 5 See in this regard K. E. Maison, *Catalogue Raisonné*, II (357) and the subsequent watercolor (358), as well as the series of four sketches for the *Scapin and Géronte* oil now in the Louvre (470-473).

ALEXANDRE-GABRIEL DECAMPS

1803-1860

Born in Paris, 1803. 1816: studied under Etienne Bouchot, a history painter, and with Abel de Pujol in 1817. 1827: debut in Salon; from that year onward traveled extensively in Provence, Italy and Asia Minor. 1829-31: executed most of his lithographs. 1831: received a second-class medal; began specializing in oriental scenes. 1834: won a first-class medal. 1839: Chevalier de la Légion d'honneur; became Official Painter of the House of Orleans. 1851: reaccepted in the Salon after the Revolution. 1853: abandoned painting due to a nervous condition. 1855: exhibited at the Exposition Universelle fifty paintings and drawings. 1856: moved to Fontainebleau. Died in Fontainebleau, 1860.

11 *The Beggars*

Black chalk, white gouache and traces of bistre, on beige paper, laid down.

7 $\frac{1}{16}$ x 5 $\frac{3}{8}$ in. (194 x 138 mm.).

67.030, Membership Dues.

Signed Lower L.: (DC).

Coll.: P. Dubaut; Hôtel Drouot, Sale 10, 24 November 1966.

Exh.: Brown University, Department of Art, Providence, *Early Lithography, 1800-1840*, 1968 (36).

Lit.: *RISD Bulletin*, LIV, 2, December 1967, pp. 37-38; *RISD Bulletin*, LV, 2, December 1968, p. 32; *Early Lithography, 1800-1840*, Providence, 1968 (36); Dewey F. Mosby, *Alexandre-Gabriel Decamps, 1803-1860*, unpublished Ph.D. dissertation, Harvard University, 1973, II (431), p. 600.



1

Although Decamps studied under neo-classical masters, he often expressed his admiration for the works of Chardin and Rembrandt. From Chardin he adopted his everyday subject matter, although at times Decamps' efforts take on a rather insipid sweetness foreign to the eighteenth-century master. From Rembrandt he derived an interest in deep shadows and sharp light contrasts, an interest which was easily adapted to the relatively new medium of lithography. Decamps was one of the first to exploit this new technique, achieving both artistic and economic success with it. Most of his lithographs appeared early in his career, especially between 1829 and 1831. They were often caricatures or political cartoons, although his subject matter also extended to oriental scenes, landscapes, animals and figures on the fringes of society, such as beggars—*Les Mendicants*—a theme to which he returned repeatedly throughout his career. The RISD drawing is a study for a lithograph which appeared in an 1834 issue of *l'Artiste*. Decamps quite consciously forced the drawing medium in this instance to assume the qualities of a lithograph. The heavy, greasy texture of the broad strokes of chalk simulates the physical drag of the grease pencil used on the lithographic stone. The velvety softness possible in the print medium is imitated by the wash in the upper right corner. A comparison of the lithograph with the actual drawing is instructive. Decamps has found it impossible to duplicate the deep blacks of lithography with his pen, necessitating additional accents of brown bistre. Furthermore, the application of a second color, the white gouache, may indicate his intention of employing two stones in the final print, an option he later abandoned. The lithograph is softer, less greasy, in its texture than the preliminary drawing. The figures of the boy, mother and baby, al-

though pushed into the foreground plane in both, are partially hidden by shadow, emerging only briefly in the print. In the chalk study, one finds both environmental details and the mundane figures themselves more clearly indicated, and to a certain extent, more naturalistic than they appear through the mysterious veil of shadow enveloping the figures in the lithograph. Such a concern with atmosphere to the exclusion of detail, as well as the sharp light focused on the intense white shirt of the begging boys in the lithograph, recalls the drama of the baroque period, but it is combined with overt romanticism in the madonna-like quality of the mother and the sweetness of the boy. No other drawings have been found for this lithograph. Since the measurements of the drawing and print are identical, Mosby suggests that Decamps pressed the drawing against the lithographic stone in order to leave a faint impression.¹ Thus the final lithograph is read in the same manner as the original, with the slight changes in the final stage having been executed directly on the stone. The same composition with only a few details altered was utilized in a painting of the same title now in the Musée des Beaux-Arts, Algiers, and a related painting is part of the Johnson Collection in Philadelphia.

MRR

- 1 Dewey F. Mosby, *Alexandre-Gabriel Decamps, 1803-1860*, unpublished Ph.D. dissertation, Harvard University, 1973, II, pp. 389-90.

EDGAR DEGAS

1834-1917

Born Paris, 1834. 1853: received *bachelier-ès-lettres*; registered to copy at Louvre and Bibliothèque Nationale as pupil of Félix-Joseph Barrias; began law studies at Faculté de Droit. 1854: abandoned law; studied with former Ingres pupil Louis Lamothe. 1855: attended Ecole des Beaux-Arts; met Ingres. 1856-59: traveled extensively in Italy and studied at the Villa Medici, the French Academy in Rome; returned to Paris in 1859. 1860-62: began active study of racetrack; discovered Japanese art and photography. 1865-70: contributed regularly to official Salon but was only occasionally accepted; turned to pastels with increasing frequency for serious work. 1870: submitted work to Salon for last time; aggravated fragile eyesight with six months in Artillery during Franco-Prussian War. 1872: began active study of dancing classes and scenes from daily

life; briefly visited relatives in New Orleans. 1874-86: participated in seven of eight Impressionist exhibitions. 1889: traveled throughout Spain; with few exceptions withdrew from public exhibitions. 1892: abandoned oil paint for pastels; one-man exhibition at Durand-Ruel. 1895-1912: near blindness; experimented with new subjects infrequently; reworked old canvases, sculpted and took photographs. 1912-17: no longer worked; spent time wandering around Paris. 1917: died; over 1600 unknown prints, paintings, pastels and drawings by Degas discovered in his studio. 1918-19: five auctions of above-mentioned works.

12 *Study of a Horse*

Pencil drawing on tan paper.

12 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (321 x 251 mm.).

Stamped in red, lower L: (Degas) Lugt 658; oval atelier stamp on verso, (Atelier Ed. Degas) Lugt 657.

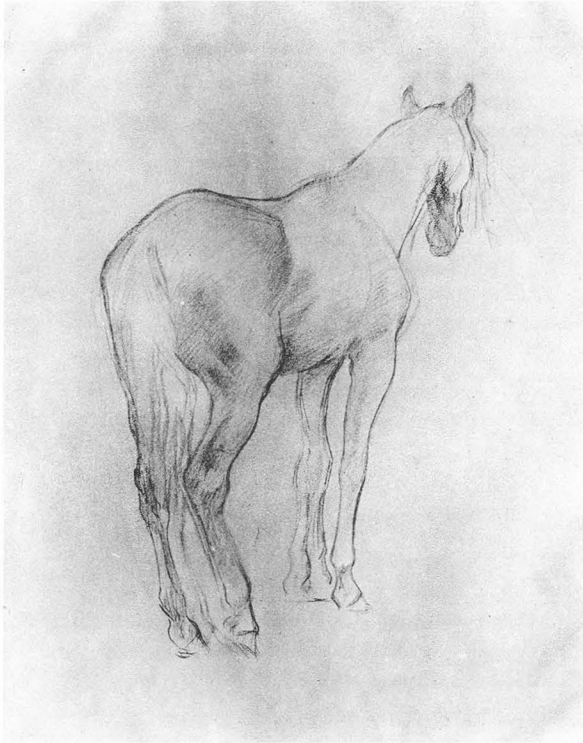
21.127, Gift of Mrs. Gustav Radeke.

Coll.: Atelier Degas; Mrs. Gustav Radeke, Providence. Exh.: Galerie Georges Petit, Paris, *Tableaux, pastels et dessins par Edgar Degas*, July 1919 (201b); Cleveland Museum of Art, *Degas*, 1947 (61); Phillips Memorial Art Gallery, Washington, D.C., *Degas*, 1947 (22); City Art Museum of St. Louis, Philadelphia Museum of Art, and the Minneapolis Society of Fine Arts, *Drawings by Degas*, 1967 (42); Wildenstein and Company, Inc., New York, *Degas' Racing World*, 1968 (19).

Lit.: *RISD Bulletin*, XIX, 4, October 1931, pp. 69-70; *RISD Bulletin*, LI, 2, December 1964 (11).

Early in the 1860's, Degas became interested in race-horses as subjects for his work. In them the artist discovered everything he had sought in a theme: realistic and expressive motifs, and an inherently disciplined form and structure. The first of these concerns represents Degas' artistic commitment to contemporary life and his conviction that it formed the most valid topic for the art of his time. The latter recalls his lifelong classical bias and allegiance to Ingres and his school. In this *Study of a Horse*, one finds the two principles united. Clearly, Degas' primary concentration on underlying form and structure in the drawing reflects neo-classical influence, while the suggestion of movement, the heavy, lumping contours, and the broad patches of light and shadow, all anathema to Ingres, reveal Degas' commitment to unidealized, natural life.

Degas' approach to this horse is characterized by objectivity and non-involvement. This represents a significant break with the romantic and energetic treatment of the animal by the artist's French and English predecessors, and suggests Degas' attachment to the precept



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of neo-classic calmness. The three-quarter viewpoint the artist has adopted necessitates a foreshortened recession of the horse's body into space. In combination with the animated handling of the right hind leg, this pose implies a half-finished movement into the background. The horse's form is fixed by undulant passages of thick, unbroken contour. As an effective complement to this gently lumping outline, the interior volume is developed in rounded patterns of light and shadow. Patches of shadow created by tight, parallel lines trap areas of colored paper that in their light-attracting function flesh out the horse's form. The progression of increasing light toward the receding head and neck of the horse creates a subtle spatial tension that vitalizes its recession into depth.

Despite the skillful and sensitive development of the volumes of the horse's form, Degas has encountered several major difficulties in the work. The rather tentative nature of the contour, for instance, can be read in the slow and careful pace of the line and the multiple outlines of the head, neck and shoulder. The inconsistent treatment of the contour appears exploratory: certain troublesome passages of form have been reworked with a heavy, dense line or lightly stumped, while more confident areas have been delineated with delicacy and purity. Several large sections of the drawing have been erased and reconstructed, particularly in the hind quarters. Here, an anatomically convincing relationship between both hind legs and between the right hind leg and the haunch is never achieved.¹ The multiple outlines ultimately reconcile from a distance, no doubt intentionally, as a tail.

The unresolved nature of these problems tends to militate against the relative success of the drawing and characterizes it as an early study from the 1860's. As part of a general development of that decade, the drawing represents an advance over the classical rigidity and anatomic naiveté of the artist's earliest horse studies, while not yet possessing the spirited and practiced ease of those from the end of the decade. Both the obvious caution with which Degas has approached this work and the sensitive, if limited, fluidity he has attained, relate it to studies the artist prepared for *La Source* of 1866. Thus, a date of c. 1865 is probable. To some scholars, the stiffness of certain parts of the contour, particularly where it describes the horse's neck and right foreleg, has indicated a dependence on a sculpted model.² This stiffness, however, in conjunction with the duplicate outlines of the left fore and hind legs, the lack of spatial relevance in the density of the

heavy contours, and the deep gouges into the paper made by the lines seem to suggest the drawing's part in some type of tracing process. Degas frequently made tracings of his own drawings, believing it a first step in the mastery of a subject. He wrote: "Make a drawing. Start it all over again, trace it. Start it and trace it again. You must do over the same subject ten times, a hundred times."³ DJJ

1 Degas' innumerable horse studies from the 1860's bear witness to the artist's consistent difficulty in describing the horse's hind quarters.

2 *RISD Bulletin*, XIX, 4, October 1931, p. 69.

3 Edgar Degas in "Shop-Talk," excerpts printed in *From the Classicists to the Impressionists*, ed. Elizabeth B. G. Holt, Garden City, New York, 1966, p. 402.

13 *Dancer with a Bouquet*

Pastel and wash over black chalk on paper.

15⁷/₈ × 19⁷/₈ in. (403 × 454 mm.), includes 2¹/₈ in. strip of paper added to bottom of composition. Signed lower L.: (Degas); on back of mount one label reading: (no. 9190 Le Ballet 1878, pastel); another reading: (no. 11443 Danseuse aux [sic] Bouquet).

42.213, Gift of Mrs. Murray S. Danforth.

Coll.: Durand-Ruel, Paris; Prince de Wagram, Paris; Mrs. Murray S. Danforth, Providence.

Exh.: Museum of Art, Rhode Island School of Design, Providence, *French Art of the Nineteenth and Twentieth Centuries*, 1942 (23); The Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*, 1967 (38); Museum of Fine Arts, Boston, *Edgar Degas: The Reluctant Impressionist*, 1974 (23).

Lit.: Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (476); Lillian Browse, *Degas Dancers*, New York, 1949 (106); *RISD Bulletin*, LI, 2, December 1964 (8); Alfred Werner, *Degas Pastels*, New York, 1968 (5).

The ballet provided Degas with much of his subject matter from 1872 until the end of his life. As with the racecourse, it became a prime vehicle for the artist's investigations into suspended movement and constrained form. In comparison to the racecourse, however, the ballet afforded Degas a greater opportunity to experiment with unusual composition. In the theatre, Degas could occupy a number of positions above, below, behind, or to the sides of the main action in order to exploit unique spatial and compositional effects. In a notebook of 1878, Degas directed himself to reproduce such conditions in his studio: "Study a figure, or an object, no matter what, from every viewpoint. . . . Set up tiers all around the room so as to get used to drawing things from above and below. . . . For

a portrait make someone pose on the ground floor and work on the first floor to get used to keeping hold of the forms and expressions."¹ Moreover, the theatrical subjects enabled Degas to examine the dramatic effects of concealed, artificial light and its resulting intensifications or suppressions of color. The artist became interested in this type of lighting as early as 1869: "Work a great deal on the effects of evening, lamps, candles, etc. The provocative thing is not always to show the source of light, but instead the result of it."²

In *Dancer with a Bouquet*, the spectator is given a view of the stage from a box in which a woman sits holding an open fan. Her heavy profile and large fan dominate the foreground. In juxtaposition with the curtsying dancer on stage, these elements establish by scale the distance between the two areas. The high viewpoint telescopes this distance and causes the abrupt foreshortening of the stage and its figures. Such a bird's-eye view and daring spatial confrontation certainly owe a debt to Japanese precedents. On the whole, however, Degas' spatial effects are more complex than those of Japanese art. In the latter, the concern with simplification usually results in the elimination of all but the foreground and background zones, and their simple, but abstract, juxtaposition.

In contrast, *Dancer with a Bouquet* is comprised of four compositional zones: that of the woman with the fan, the prima ballerina, the *corps de ballet* in blue, and those in orange. Two diagonals in an "x" configuration unite the zones. The diagonal moving to the upper left corner is established by the glance and position of the woman with the fan; it is reinforced by the lines of the stage floor grid and by the procession of the *corps de ballet* in orange. The diagonal moving to the upper right corner is established by the recession of the slats of the stage floor grid; it is reiterated by the line of the *corps de ballet* in blue. The overlapping of the diagonals in the center of the composition fixes the focus on the prima ballerina. Her extended arms characterize the movement of the crossing diagonals, and visually cradle the two groups of the *corps de ballet*. Internal harmonies further unite the zones, such as the relationship of the arcs of the ballerinas' skirts, the bouquet and the fan. Lastly, the suspension of the dancers' gestures in mid-action generates an impulse in the viewer to complete the action in his mind, thus fusing the whole in a lively ensemble.

The dark forms of the foreground contrast dramatically with the bright background, a reversal of the traditional approach to a canvas in which the background is dark-



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ened by shadows. But more important to the drama and unity of the composition are the rapid shifts of light to half-shadows and darks created by the concealed footlights. The scene which the footlights illuminate is a rare display of Degas' outstanding talent as a colorist, a talent the artist often suppressed in order not to compromise the linear impact of his drawing. Here, color has been given a highly decorative and independent, rather than supplementary, function. On the stage, the colors are organized in lengthy passages of bright orange, blue and green, a favorite color scheme of Degas'. They are left as solid bands of color, unmixed with other colors except for the occasional dot of a bright flower and the firework arrangement of variegated greens in the backdrop. These bands of color wind around the main dancer in pink, and are finally united in her bouquet. Through a skillful and subtle use of the pastels on toned paper, the stage floor deflects all the colors which the lights bounce onto it. As an abrupt foil to the colors on the stage, all of an equally high intensity, the immediate foreground is bathed in shadowy browns and blacks; only the blue earring of the lady with the fan relates this zone coloristically to the middle ground and background. A some-

what discordant note is the strip added to the bottom of the composition. Painted a flat brown with watercolor, the strip was probably appended as an afterthought to increase the prominence of the foreground.

Although the resolution of contours in *Dancer with a Bouquet* is in parts awkward and abrupt, Degas' quick, masterful and rhythmic drawing ability is vividly apparent. Individual strokes, careful and consistent, alternately separate and vibrate and recombine under the light. The pastel is applied layer upon layer to obtain transparent and opaque effects, and is highly sensuous and texturally suggestive.³ Not only does Degas capture the quality of the feathery tutus, smooth, leotarded legs, and jewelled earring, but he also sets up a vigorous surface contrast between the pitted, chalky pastels and flat, smooth wash. This contrast derives from the response of the picture surface to light: pastels are light-absorbent, washes light-reflectant.

Dancer with a Bouquet was probably executed c. 1878-80. In it, one finds a primary emphasis on underlying form and structure, a concern that characterizes all of Degas' early work, combined with the greater dimensions of light and color and the freer handling that

Degas develops in the 1880's. It is one of several close variants of this composition.⁴ The basic conception of a view of a footlighted stage from a darkened audience appears as early as 1872 in *Musicians of the Orchestra* (Städelsches Kunstinstitut, Frankfurt-am-Main). Other variants include views onto the stage excluding the spectator; including a spectator with binoculars; the prima ballerina in profile; and the prima ballerina with leg flung behind in a just completed *jeté*. All but the first type eliminate a consistent problem of Degas': the accurate description of the legs of a curtsying ballerina in fourth position, seen from the front.⁵ In *Dancer with a Bouquet* and others like it, the legs are simply excluded from view.

DJJ

- 1 Edgar Degas, Notebook CIX, in *Impressionism and Post-Impressionism, Sources and Documents*, trans. and compiled by Linda Nochlin, Englewood Cliffs, New Jersey, 1966, p. 62.
- 2 *Ibid.*, Notebook CII.
- 3 The fixative that permitted this shimmering overlay of pastels was a secret formula, now lost, devised by Degas and his friend Luigi Chialiva. Considering the fragility of Degas' dense surfaces, his pastel drawings are remarkably well-preserved, a situation that must be attributed to this formula.
- 4 See Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (295), (474), (487), (515), (515 bis), (577), (650), (828), (829); Delteil, IX (56). For preparatory studies see Lilian Browse, *Degas Dancers*, New York, 1949 (129); *Catalogue Vente Degas 42* (165).
- 5 See, for example, the charcoal *Sketch for a Ballet Dancer* on pink paper of c. 1878-80 in the Museum of Fine Arts, Boston.

14 *Before the Race*

Pastel, gouache and black chalk on cardboard.

22¼ x 25¾ in. (565 x 654 mm.).

Signed lower R.: (Degas.).

42.214, Gift of Mrs. Murray S. Danforth.

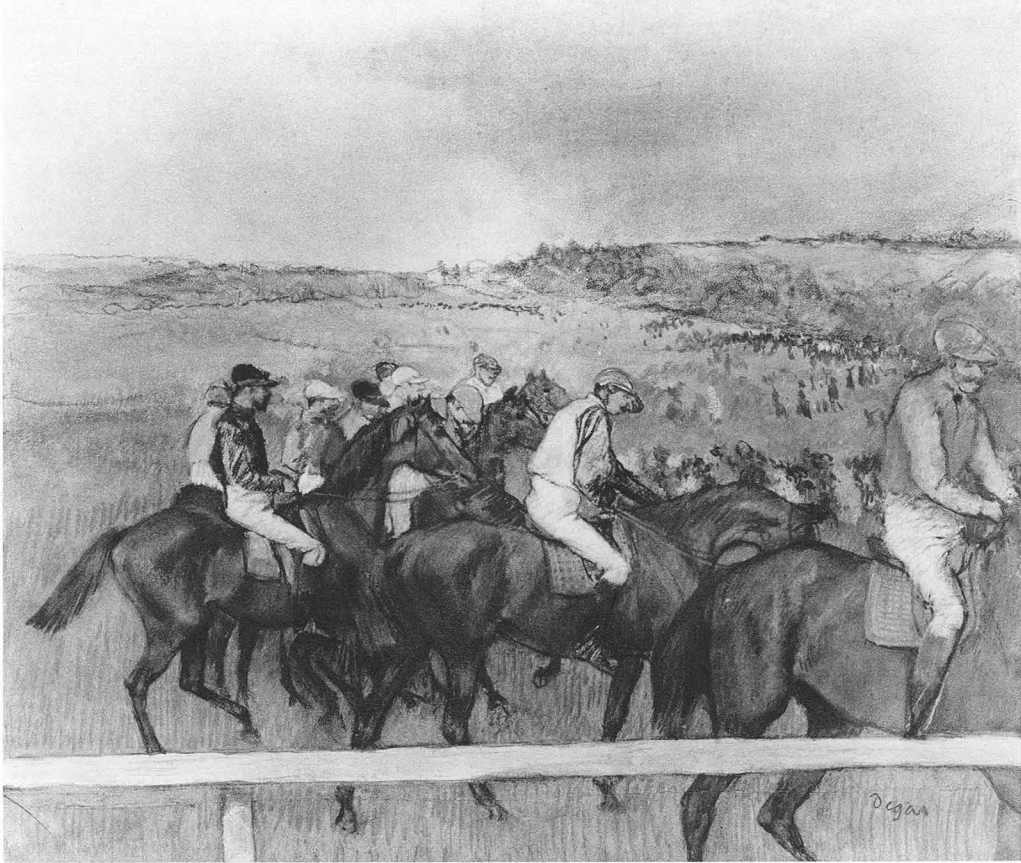
Coll.: Mme. Montandon, Paris; Hector Brame, Paris; César de Hauke, New York; Mrs. Murray S. Danforth, Providence.

Exh.: Galerie des Arts, Paris, *L'Art moderne*, 1912; Galerie Georges Petit, Paris, *Exposition Degas*, 1924 (139); The Pennsylvania Museum of Art, Philadelphia, 1936 (31); Institute of Modern Art, Boston, *Sources of Modern Painting*, 1939 (86b); Museum of Fine Arts, Boston, *Art in New England Private Collections*, 1939 (33); Museum of Art, Rhode Island School of Design, Providence, *French Art of the Nineteenth and Twentieth Centuries*, 1942 (42); Museum of Fine Arts, Boston, *Edgar Degas: The Reluctant Impressionist*, 1974 (28).

Lit.: Arsène Alexandre, *Les Arts*, CXXVII, August 1912, repr. p. 11; Charles L. Borgmeyer, *Master Impressionists*, Chicago, 1913, p. 256, repr.; Reginald H. Wilenski, *Modern French Painters*, New York, n.d., p. 335, repr.; Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (889); *RISD Bulletin*, LI, 2, December 1964 (5); Wildenstein and Company, Inc., *Degas' Racing World*, New York, 1968.

The racetrack as a subject intermittently occupied Degas' attention during most of his mature life as an artist. It provided him with a ready opportunity to study the interaction of form and movement, a primary pictorial concern throughout his career. Like his canvases of dancers, those of the races represent the artist's interest in capturing the suggestive patterns of arrested motion. In *Before the Race*, this interest results in the momentarily frozen movements of the horses and jockeys; it also determines the seeming informalities of the composition, such as the figure at the extreme right who is cut off by the frame and the low fence which interrupts a traditionally more open foreground. Photography also explores the arrested movements of its subjects, the arbitrary framing of scenes and the frank recording of all objects in its line of vision. Hence, many have claimed Degas' indebtedness to the camera. Considering the early and calculated use of such devices in Degas' oeuvre, however, and the less sophisticated and experimental nature of photography until c. 1887,¹ Degas seems to have anticipated rather than adopted these "photographic" qualities.

The subject of *Before the Race* represents the racers' procession to the starting line.² The predominantly profile arrangement of the jockeys and their horses is a convention learned from the English sporting print.³ The convincing apparently random casualness of the scene is betrayed by Degas' careful and original use of compositional devices. The structure of the composition is built up on three horizontals: the fence, the frieze-like disposition of the jockeys' heads and the horizontal line. These elements reiterate and reinforce each other and establish a stabilizing and rhythmic contrast to the curves of the horses' forms and the prominent vertical strokes of the ground. The fence, moreover, serves to define the foreground space by pushing the figures slightly up and into the background without sacrificing their immediacy of impact. Painted in white gouache, it tends to pop out from the surface due to contrasts of texture and color with the rest of the composition, which is drawn with pastel, further strengthening the foreground space.



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Degas' accomplished use of pastels in large, serious works such as this was singularly responsible for the revival of the medium in the late nineteenth century. Two factors in particular undoubtedly conditioned the artist's eventual abandonment of oil paint for work in pastel. First, due to the similarity of wrist action in application with that of pencil and its assertion of line, the use of pastel is essentially drawing in color; thus, the artist's preference for and comfort in drawing could be sustained. Secondly, Degas' radical developments in monotype, a technique that demanded broad areas of composition and the elimination of minutiae, could be translated most readily into pastel.⁴ Unlike the pencil or the brush, the pastel crayon does not lend itself to fineness in detail, requiring instead a sweep of execution and generalized compositional conception. In *Before the Race*, both factors as outlined above are clearly at work. The composition, in particular the jockeys and their horses, has been mapped out in large areas of black chalk which sustain an overall linear appearance. Broad, long strokes of color fill in and flesh out these contours in a dense but controlled series of varying diagonals. According to the necessities of broadened conception, and in order to maintain focus on the foreground groups, the landscape setting has been radically summarized. In the background irregular vertical slashes designate the race's spectators; in the fore- and middleground, looser, longer and more regular slashes characterize the grass.

In this close-valued tonal system, color has been treated according to the sequence of spatial planes. The relative depth of each element in space is defined by the degree to which its local coloration approaches the general tone.⁵ The spectators melt easily into the background while the horizontal line of brightly variegated jockeys' caps, the only vivid color accents in the composition, projects from the surface. This asserts the importance of the jockeys' faces which, though individually characterized, are unobtrusive through summary treatment. Moreover, the caps produce a pattern of punctuation marks across the scene, recreating, in a sense, the syncopated movement of the horses. Throughout, color is treated locally and descriptively, rarely spilling out of the linear barriers of the contours and skillfully suggesting the textures of silk shirts and grassy hills.⁶ One of the most successful aspects of the pastels, texturally and coloristically, is the drawing of the horses. Here, highlights of blue and green on dense, brown patches of chalk suggest the sun reflecting off their taut, dampened bodies.

Before the Race is one of several close variants of the theme.⁷ The first of these seems to be the *Jockeys at Epsom* of 1862.⁸ Particularly similar to the Providence work and therefore informative comparisons and unique dating tools are the Louvre *Course de Gentlemen* (Lemoisne 101) and *Les Courses* (Lemoisne 850, coll. Sam Salz, New York). In the *Course de Gentlemen*, Degas' detailed and controlled handling of the brush, subdued coloration and tentative development of the composition generally support Lemoisne's suggested date of c. 1862. In comparison to *Before the Race*, the figures in the Louvre work are diminished in size, given greater lateral spread and pushed further back and down from the foreground. Combined with the greater concern for detail, most noticeably in the background spectators, landscape and jockeys' heads, this creates a scene that has little central focus and impact. Numerous and smaller zones of compositional consideration vie for the viewer's attention. The device of the figure interrupted by the frame is clearly in an experimental phase in the early canvas, and so much of the figure has been cut that it becomes meaningless. In *Before the Race* this device contributes significantly to the "casual" look of the scene, implying both direction and movement.

In the much later *Les Courses*, the figures are fewer in number, larger in size and pushed up to the picture plane. Virtually all narrative detail, such as the spectators, the setting and the individualization of the jockeys' faces has been eliminated. Combined with the loose, "impressionistic" chalk technique and brighter palette, such a monumental and focused development of similar subject matter corroborates Lemoisne's date of c. 1885. Degas' concern here is clearly the choreography of the abstract patterns and shapes that comprise the broad areas of the composition.

The Providence work, in refining the experiments of the Louvre picture and preparing the way for the Salz picture, forms a bridge between the two. The artist has compressed the lateral spread of the *Course de Gentlemen*, enlarged the figures and brought them closer to the picture plane. The same number of figures is retained, and Degas employs the device of the fence, successfully abandoned in the Salz picture, to order and define the foreground space. The focus is evenly distributed on the three foreground jockeys. While spectators still stroll in the distance, they are fewer in number and ill-defined, and the landscape setting approaches the generalization of that in *Les Courses*. The small areas of color and composition in the Louvre

picture describing the multicolored horses, blankets and uniforms have been simplified and enlarged, without approaching the broad abstraction of *Les Courses*. In general, the progression of the three works is toward condensation of meaning and enlarged vision; thus, Lemoisne's dating of *Before the Race* at c. 1886-90, that is, after *Les Courses*, is difficult to accept. Further, the controlled loosening of the drawing style in *Before the Race* seems to be a premonition rather than a product of Degas' "impressionistic" technique of the 1880's. Finally, the close-valued palette, with its punctuation marks of vivid color, does not seem to be reconcilable with Degas' confident, color-saturated works of the eighties. A date of c. 1879 for our drawing is probable.

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- 1 This convenient but by no means absolute date marking the publication of Muybridge's pioneering action shots has been considered the beginning of modern photography.
- 2 The racers are probably about to pass through a break in the fence onto the track, as implied by the position of the right foreground group and the three-quarter angle of several of the jockeys and their horses. The horses' sweating, tense bodies suggest that they have completed their pre-start exercises.
- 3 The popularity of the English sporting print in France coincided with the development of horse racing during the reigns of Louis-Philippe and Napoleon III. Its influence can be found early in nineteenth-century France in such artists as Vernet, Géricault and Delacroix. In an interesting contrast to the traditional profile disposition of the racers across the canvas, Manet in his *Races at Longchamps* of 1864 (The Art Institute of Chicago) adopted a head-on view of his subjects.
- 4 Compare the Providence pastel *Dancer with a Bouquet* with the monotype of the same subject reproduced in Loÿs Delteil, *Le Peintre-graveur illustré*, IX, Paris, 1906-30, pl. 375. To be sure, wash drawing also demands broad execution and generalized conception, but did not appeal to the impatient artist. Only pastels allowed Degas to make corrections and additions to his work instantly, and to apply layer upon layer of color without long drying periods.
- 5 For elaboration, see Fogg Art Museum, Harvard University, Cambridge, *Art and Color*, March 24-June 17, 1974, p. 35.
- 6 Nonetheless, Degas was not a "plein air" painter and his "outdoor" scenes usually reproduce the classical even light of controlled studio conditions.
- 7 For related compositions and preparatory sketches, see Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (76), (101), (387), (509), (850), (852), (940); *Catalogue Vente Degas 3^e* (105d), (1072); *Catalogue Vente Degas 4^e* (215a), (224b), (226a), (228b), (236), (253).

8 Repr. in *Degas' Racing World*, Wildenstein and Company, Inc., New York, 1968.

15 *Six Friends*

Pastel and black chalk on grey paper, now yellowed.

45¼ x 28 in. (1149 x 711 mm.).

Signed in charcoal, lower L.: (Degas).

31.320, Museum Appropriation.

Coll.: Jacques-Emile Blanche, Paris; Durand-Ruel, New York.

Exh.: Durand-Ruel Galleries, New York, *Degas*, 1928 (10); Fogg Art Museum, Cambridge, Massachusetts, *French Painting of the Nineteenth and Twentieth Centuries*, 1929 (27); Knoedler and Company, New York, *Pictures of People 1870-1930*, 1931 (8); Smith College Museum of Art, Northampton, Massachusetts, *Degas*, 1933.

Lit.: *Burlington Magazine*, XXXI, 176, November 1917, p. 184; Paul Jamot, *Degas*, Paris, 1924 (54); *Art Digest*, VI, 6, December 1931, p. 10; *RISD Bulletin*, XX, 2, April 1932, pp. 17-19; *Bulletin of the Smith College Museum of Art*, 15, June 1934; Edgar Degas, *Lettres*, ed. Marcel Guérin, Paris, 1945, p. 95; Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (824); *Museum Notes*, Rhode Island School of Design, May 1953, p. 4; Jean S. Boggs, *Portraits by Degas*, Berkeley, 1962, pp. 70-72 (121); *RISD Bulletin*, LI, 2, December 1964, fig. 10; Alfred Werner, *Degas Pastels*, New York, 1968 (1).

Approximately one-fifth of Degas' total artistic output was portraiture.¹ It comprised the bulk of his youthful production, as well as his earliest important works.² The latter serve as testimonials to the artist's precocious skill in transcribing the physical and psychological existences of his sitters. In contrast, after the artist reached the age of fifty, portraiture made up less than ten percent of his total production.³ His decreased interest in the portrait genre has been ascribed both to Degas' failing eyesight and to his move at this time toward greater compositional abstraction and generalization⁴—neither could accommodate the acuity of vision Degas demanded of himself in portraiture. Throughout his career, however, the artist was confident of his skills as a portraitist. It was most frequently in the portrait genre that Degas first tested new and innovative compositional devices and ideas.

Six Friends is possibly the most complicated portrait of Degas' career, if only for the fact that no other portrait in the artist's oeuvre contains as many figures.⁵ From foreground to background, the artist has represented Albert Boulanger-Cavé, the minister of arts under Louis-Philippe; the painters Henri Gervex and Jacques-



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Emile Blanche; the writers Daniel Halévy and his father Ludovic; and the English painter Walter Sickert, who stands apart from the group on the left. On the right, the figures form a tightly-knit compositional unit with ". . . one figure growing onto the next in a series of eclipses and serving, in its turn, as a *point de repère* for each further accretion."⁶ The artist has adopted a high, narrow viewpoint and has seated the two foreground figures, thereby drastically foreshortening the ground plane of the image. At the right of the composition all normal spatial relations are abandoned. The design is balanced and stabilized in two dimensions, however, by the heavy, full-length figure of Sickert. The figures are further related through a series of arcs, one of which runs down Blanche's lapel behind Gervex's hat to his shoulder and sleeve, and through shifting planes. By alternating the planar orientation of the figures, Degas has made each appear isolated and distinct, while creating a daring rhythm of overlaps and asymmetries. As well, he has used the composition as an instrument of interpretation. Sickert, the foreigner, is placed outside the main figure group as a balancing element, and a comparison is implied between him and the Frenchman of similar age, Blanche, in their back-to-back alignment.

The variations in Degas' pastel technique reassert the individuality of each figure: the chalk is applied horizontally to Sickert's coat, crosshatched on Blanche's and irregularly roughed on Gervex's.⁷ The handling, however, is uniformly rich and dense. In a thick and loose application of color, individual strokes separate at close view and emerge into a shimmering whole at a distance. A prominent black and brown contour line drawn over the pastels binds the figures' individual shapes, but does not force the color within its boundaries; the colors spill from figure to ground. With a three-chalk color scheme of orange, blue and green, Degas has attained a range from pink to grey. Although the artist has favored dynamic juxtapositions of the complements blue and orange, he has been careful to maintain a predominating tone: "The essential thing is to possess and to render the dominant tone about which the harmony of a picture is arranged. In order to make this tone outstanding and true, one must if necessary combine false tones in order to throw it into relief."⁸ The pitted quality of the grey rag paper tends to trap pieces of pastel. In combination with the soft colors, this creates a lively surface texture and a light that suggests the sparkling sun of late summer.

Despite the apparent uniqueness of *Six Friends*, most

of the elements that comprise its construction had appeared in other Degas portraits. The configuration of contrasting axes made by the figures, as well as the isolation of one figure from the main group, was used as early as 1876 in the *Place de la Concorde, Vicomte Lepic and his Daughters*.⁹ The strongly developed, two-dimensional patterning, the high viewpoint, the latent contour and the decentralized conception (including the interruption of the scene by the frame)¹⁰ are first seen together in the portrait *Diego Martelli* of 1879.¹¹ The large size, narrow verticality and studied asymmetries, however, relate it to several portraits of the 1880's, particularly *The Mante Family*.¹² Also typical of Degas' approach to portraiture in the 1880's is the use of the viewpoint to detach the spectator from the scene¹³ and the emphasis upon the figures' heads and quiet faces. Technically, the work unequivocally reveals itself as a product of this decade: the scale, the degree of coloristic abstraction, the bold, expressive silhouettes and the suppression of detail in favor of greater breadth indicate a date of c. 1885.¹⁴

Documents written by those who served as models for the drawing reaffirm a date from the middle of the decade¹⁵ and further fix the circumstance of its execution as a summer in Dieppe. Daniel Halévy's assertion, however, that ". . . the models [were] grouped at the entrance of the fine 'Châlet' . . ." ¹⁶ in Dieppe belonging to Blanche is probably not entirely accurate. Degas severely disdained working *en plein-air*. Rarely satisfied with his creations, he viewed a work of art as the result of a lengthy series of operations and sketches. "No art was ever less spontaneous than mine," he wrote in *Shop-Talk*. "Of inspiration, spontaneity, temperament . . . I know nothing."¹⁷ With somewhat more credence Sickert recalls, "It was in Jacques Blanche's studio in the Châlet du Bas Fort Blanc that Degas drew [this] pastel group."¹⁸ Sickert also recalls an anecdote concerning the execution of the work: "Ludovic Halévy pointed out to Degas that the collar of my cover-coat was half turned up, and was proceeding to turn it down. Degas called out: 'Laissez. C'est bien.'¹⁹ Halévy shrugged his shoulders and said, 'Degas cherche toujours l'accident.'²⁰ The highly calculated composition of *Six Friends* and Degas' own directive that "nothing must appear accidental, even a movement"²¹ belies any belief in the "accidental" nature of Degas' work. The anecdote, instead, attests to the artist's basic faith in, and truth to, natural appearances.

In her discussion of this portrait, Jean Sutherland Boggs proposed that its fundamental psychological

premise, and that of most of Degas' work after 1885, concerns the "apathy, futility, and pity" of humanity. As evidence, she cites the configuration of conflicting axes created by the figures, which, "to someone who had composed as tellingly as Degas . . . must have been expected to suggest the directionless struggle of their lives."²³ Instead, despite the apparent objectivity with which the likenesses are captured, Degas seems to reveal his feeling about his models in the subtle and witty characterizations of each. Cavé is seen as the wise and directed personality whom Degas referred to as "the man of great taste;"²⁴ Gervex's visage, with its covert glance and upturned brow and mustache, reveals something of Zola's unscrupulous Fagerolles in the novel *L'Oeuvre*, for which Gervex was the model;²⁵ and Blanche radiates the elegance and urbanity that he was known for.²⁶ Daniel Halévy, with his clown-white face and straw hat, reflects the awkwardness of adolescence; while the head of his father Ludovic Halévy is noble and heroic, an idealization that reveals Degas' respect for the man.²⁷ Sickert is the most generalized of the group, the one least known by Degas who referred to him as "that young and handsome Englishman."²⁸ Each figure seems emotionally unaware of the others, while all are similarly trance-like. A pervasive feeling of timelessness overtakes the group and injects the scene with a sense of mystery.

Although no preparatory studies appear to exist for the work, Degas executed three portraits of Cavé and/or Ludovic Halévy previous to 1885. They are two *Portraits of Ludovic Halévy and Albert Boulanger-Cavé*, both of 1880-82,²⁹ and a single *Portrait of Ludovic Halévy of 1882*.³⁰

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- 1 Jean S. Boggs, *Portraits by Degas*, Berkeley, 1962, p. 2.
- 2 *The Bellelli Family*, for example, in the Louvre, and the many paintings and drawings of the De Gas family.
- 3 J. S. Boggs, *Portraits by Degas*, p. 61.
- 4 *Idem*.
- 5 Indeed, the *Cotton Market* in the Municipal Museum of Pau, France, can be identified as a group portrait of Degas' New Orleans relatives, and contains more figures than does *Six Friends*. It is, however, the circumstance of the cotton market that is Degas' primary subject concern, rather than the description of his relatives' likenesses. For this reason, the *Cotton Market* cannot be strictly considered portraiture comparable to *Six Friends*. The same can be said of the *Musicians of the Orchestra* in the Louvre, in relation to Degas' more single-minded portraits.
- 6 Walter Sickert, "Degas," *Burlington Magazine*, XXXI, 176, November 1917, p. 184.
- 7 J. S. Boggs, *Portraits by Degas*, p. 72.
- 8 Wildenstein and Company, Inc., *Degas*, New York, 1960, p. 6.
- 9 Now destroyed, formerly in the Gerstenberg Collection, Berlin.
- 10 The appearance of these compositional devices in Degas' work has been variously attributed to his interest in the theatre, caricature, photography and Japanese prints. Rarely are all of these devices traceable to any one source except the latter; for this reason, the assertion of the influence of Japanese prints on Degas' art seems to be the strongest, and the most convincing.
- 11 National Galleries of Scotland, Edinburgh.
- 12 Wintersteen Collection, Philadelphia. Another version is in the Rogers Collection, New York. J. S. Boggs, *Portraits by Degas*, p. 72.
- 13 Previous to the late 1870's, Degas' approach to his sitter was primarily a straight-forward and confrontational one (e.g., *Achille De Gas in the Uniform of a Cadet*, The National Gallery of Art, Washington, D.C., or *Hortense Valpinçon as a Child*, Minneapolis Institute of Arts). From the late 1870's on, however, his sitters rarely meet one's gaze, and are detached from the spectator through viewpoint, as in *Six Friends*, or by means of objects which establish spatial barriers between the sitter and the spectator (e.g., *Edmond Duranty in the Glasgow Art Gallery and Museum*, or *Hélène Rouart in the René Gimpel Estate*).
- 14 For these reasons, Jamot's and Wilenski's assertion (in Paul Jamot, *Degas*, Paris, 1924, and Reginald H. Wilenski, *Modern French Painters*, New York, n.d.) that the work was exhibited in the 4^e *Exposition des Peintures Impressionistes*, and thus finished by 1879, can not be accepted. It is probable that the work exhibited in 1879 under the title *Portraits d'amis sur la scène* was, as Lemoisne suggests (in *Degas et son oeuvre*, Paris, 1946, II, 526) the portrait of *Ludovic Halévy and Albert Boulanger-Cavé at the Opera*.
- 15 W. Sickert ("Degas," p. 184) dates it at 1885, Jacques-Emile Blanche (in *Portraits of a Lifetime*, New York, 1938, pl. facing p. 46) at 1887, and Daniel Halévy (in *Lettres de Degas*, Paris, 1931, pl. 4) at 1884.
- 16 Daniel Halévy, *RISD Bulletin*, X, 4, May 1953, p. 4.
- 17 Degas from "The Shop-Talk of Edgar Degas," quoted in *From the Classicists to the Impressionists*, ed. Elizabeth B. G. Holt, Garden City, New York, 1966, p. 401.
- 18 W. Sickert, "Degas," p. 184.
- 19 "Leave it alone. It's all right."
- 20 "Degas is always seeking the accidental." W. Sickert, "Degas," p. 184.
- 21 Degas from "The Shop-Talk of Edgar Degas," p. 402.
- 22 J. S. Boggs, *Portraits by Degas*, p. 72.
- 23 *Ibid.*, p. 78.
- 24 *Ibid.*, p. 71. For insight into Degas' relationship with Cavé, see Daniel Halévy, *Pays Parisiens*, Paris, 1929.
- 25 *Idem*.

- 26 *Ibid.* André Gide said of Blanche, "Everytime I meet Blanche, I feel immediately that I am not wearing the proper necktie, that my hat has not been brushed, and that my cuffs are soiled. This bothers me much more than what I am about to say to him."
- 27 Ludovic Halévy and Degas were intimate friends and artistic collaborators until the Dreyfus affair. When the Halévy family, themselves Jews, announced their support for Dreyfus, Ludovic was barred from Degas' home.
- 28 J. S. Boggs, *Portraits by Degas*, p. 71.
- 29 Both in the Louvre.
- 30 The figures in the two versions of *At the Bourse* of 1879 are identified as portraits of Halévy and Cavé in the catalog for the *Exposition Degas: Portraitiste-Sculpteur*, Musée de l'Orangerie, Paris, 1931 (69) and (128). Both Boggs and Lemoisne, however, identify them as representations of Ernest May and M. Bolatre.

16 *Four Jockeys*

Pastel and black chalk on buff paper.

21¼ x 25 in. (539 x 635 mm.).

Signed lower R.: (Degas); inscribed in pencil under signature: (Deg.).

57.233, Bequest of George Pierce Metcalf.

Coll.: Ambroise Vollard, Paris; Bignou Gallery, Paris; Knoedler and Company, New York; Mrs. George Pierce Metcalf, Providence.

Exh.: Museum of Art, Rhode Island School of Design, Providence, *Rhode Island Art Treasures, 1940*; Museum of Art, Rhode Island School of Design, Providence, *Unfamiliar Treasures, 1957*.

Lit.: Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (757); *RISD Bulletin*, LI, 2, December 1964 (6); Wildenstein and Company, Inc., *Degas' Racing World*, New York, 1968.

Four Jockeys, like most of Degas' racing pictures, represents a scene prior to the race's start, when the artist had the greatest opportunity to study a variety of positions and body tensions. In this drawing, Degas has skillfully captured the restless moments when the horses and jockeys move nervously about, waiting to be called to the starting gate.

The scene is composed from a worm's-eye view that causes the ground to rise sharply upward and pushes the figures toward the picture surface. The horses and riders are boldly conceived as a series of four contrasting axes and arranged on a diagonal. The recession of this diagonal line of figures immediately establishes a dynamic spatial tension with the rising forces of the ground which tend to push the groups toward the

viewer. To hold the tension in check by suggesting continuous movement across the picture space, Degas has employed one of his favorite pictorial devices—that of a figure interrupted by the picture frame.¹ As with a classical frieze, we are expected to believe that the procession of figures continues beyond the limited scope of what is immediately visible. The simple background, the arrangement of the groups on a fundamentally horizontal line and the overlaps that result from their diagonal recession further recall a frieze in high relief.²

Degas' major concern here, and the most successful and dynamic aspect of the composition, is the development of a rhythm which animates equally the forms and the spaces between them. This basic rhythm is established by the series of counterpointed movements of each horse and rider: its most dynamic and eloquent sequence is in the phrasing of the horses' legs. The empty areas sustain and elaborate the rhythm of the prancing horses through Degas' calculated sense of interval; they have been transformed from negative spatial areas into positive shapes that partake of the dynamics of the whole. The shapes made by the confrontation of the two center jockeys' silhouettes, for example, are some of the most vigorous of the entire design.

Degas' overriding concern with the interaction and sequence of forms in this composition led him to compromise his usually impeccable description of anatomy. The arrangement of the horses' legs, while one of the strongest areas of the design, is also one of the least accurate. The legs are depicted and organized arbitrarily in order to create dynamic shapes and sequences, rather than to record objectively observed reality. Degas has taken similar license in the area of juncture of the two center figures. In order to keep the pocket of space created by their confrontation pure and uncluttered, he has minimized his description of their profiles; he has also discontinued the rear jockey's arm and his horse's neck where it is intercepted by the overlapping figure.

Despite the dynamics of the composition, the problems Degas encountered in its construction are evident. In the context of an analysis of body tension, the jockey in the immediate foreground is unsatisfying and unresolved. As he leans back on his horse, he extends his arm behind him as a buttress; however, the arm floats on the horse's haunch, neither firmly placed nor disengaged from it, and no sense of weight or balance results.³ Most important, Degas' lines testify to his own lack of satisfaction with the drawing. Although the prominent outline solidly establishes the figures' silhouettes, contours have been heavily reworked and



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altered, often to no apparent resolution. The pressure of Degas' chalks on the paper is inconsistent throughout: the density of the line was primarily determined by the artist's corrections to the line or timidity toward the form.

Colors are used less vibrantly in this drawing than in others of the type. Not only are the pastels muted to a low value scale with few color accents, they are laid on very thinly, and the toned paper is visible throughout. Degas seems to have been more interested in the qualities of light. He has skillfully reproduced the textures of the jockeys' silk shirts and the horses' smooth hides, and vigorously recreated the effects of the light that bounces onto them. The pattern of highlights that he has created is both bold and energetic, due primarily to the way in which the pastels have been applied. The strokes are loose, rapid and multidirectional, clearly in concert with the most vigorous aspects of the design.

The thickened contour lines, the aggressive technique and the de-emphasis of color in favor of abstract form and design⁴ suggest that *Four Jockeys* is a work of c. 1885-87. The importance of space also reminds us that Degas was at the time increasingly involved with sculpture, the primary preoccupation of which is the relation of mass to volume. The composition itself, with its series of shifting axes, can be loosely allied to a work of 1885, the *Six Friends* (cat. 15).⁵ As has often been pointed out, however, Degas was "rarely satisfied that he had carried an effect or design to its ultimate conclusion . . . and . . . strived compulsively to find perfection;"⁶ thus, Degas reiterated the motifs and composition of *Four Jockeys* in innumerable pictures throughout his career, beginning as early as 1862 (*At the Races*, Sterling and Francine Clark Art Institute, Williamstown).

Significantly, two other pastel compositions exist which duplicate the Providence work in reverse, and which also date from the last half of the 1880's. One of these, in the National Gallery of Canada, Ottawa,⁷ contains slight, but crucial differences of space and figure position that compromise the effect of the design. In general, Degas' very broad, abbreviated technique and tentative development of rhythm in this work suggest that it may have been a study for the remaining pastel (Hanna Collection, Cleveland).⁸ Here the composition is exactly that of our *Four Jockeys*, although different colors are used and are applied with greater density. It is not unlikely that *Four Jockeys* is a form of monotype impression taken from the work in the Hanna Collection and retouched. This was a frequent practice of

Degas' and would account for the reversed format and thinner surface in *Four Jockeys*, and the use of the same paper size. The few differing elements in the Hanna work, such as the color and the three trees appearing in the distance could have been altered or eliminated by reworking the resulting impression.⁹

For works related to *Four Jockeys* see Lemoisne (446), (646), (679), (702), (896bis); for works incorporating its motifs see Lemoisne (761), (1001), (1002); for preparatory studies see Lemoisne (161), (670) and the *Catalogue Vente Degas 3^e* (377). DJJ

- 1 See discussion for *Before the Race*, cat. 14.
- 2 The principles of the classical frieze broadly adopted in this drawing are perhaps more directly derived from Gozzoli's *Procession of the Magi* in the Palazzo Riccardi in Florence. This work had a profound effect on Degas, who made several copies of it in pencil in the early 1860's.
- 3 Surprisingly, this specific problem of body tension was not satisfactorily resolved in any of the studies or compositions incorporating the group. Degas' frequent reworking of the hand-to-haunch relationship in this motif, however, clearly indicates that he was aware of the problem.
- 4 Early in the 1880's Degas began to experiment with rich, bright colors that turned his canvases into "multi-colored fireworks where all precision of form disappeared in favor of texture that glittered with hatchings" (John Rewald, *The History of Impressionism*, 4th ed. rev., New York, 1973, p. 566). Undoubtedly recognizing this imprecision of form, Degas abandoned color in the latter part of the 1880's and early 1890's in order to recapture the previous strength of his designs. In the middle of the 1890's he once again turned to color in an attempt to effect a union with form. In the best of his pastels from this period, color and design are inseparable.
- 5 Nonetheless, this was a favorite design of Degas' and can also be related (as discussed in footnote 3 for *Six Friends*, cat. 15) to the *Place de la Concorde* of c. 1876.
- 6 Barbara Shapiro in *Edgar Degas: The Reluctant Impressionist*, the Museum of Fine Arts, Boston, 1974, p. 2.
- 7 Repr. in Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (756).
- 8 Repr. in Lemoisne (755).
- 9 The juncture of the silhouettes of the two center jockeys is also slightly different in the works. In terms of both rhythm and space, the confrontation is more dynamic and effective in the Providence pastel, thereby suggesting it was a later refinement of the motif in the Hanna picture. This alteration of the silhouettes also could have been easily achieved in the retouching of the impression.

17 *Ballet Girl*

Pastel and black chalk on grey rag paper.

18 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in. (473 x 298 mm.).

Stamped in red, lower L.: (Degas), Lugt 658; stamped on verso: (Atelier Ed. Degas), Lugt 657; inscribed in blue pencil on verso: (1854).

23.038, Gift of Mrs. Gustav Radeke.

Coll.: Atelier Degas; Jaudé Collection, Paris; Mrs. Gustav Radeke, Providence.

Exh.: Galerie Georges Petit, Paris, *Tableaux, Pastels et Dessins par Edgar Degas*, December 1918 (174); City Art Museum of St. Louis, Philadelphia Museum of Art, Minneapolis Society of Fine Arts, *Drawings by Degas*, 1967 (129); Museum of Fine Arts, Boston, *Edgar Degas: The Reluctant Impressionist*, 1974 (29).

Lit.: *RISD Bulletin*, XI, 4, October 1923, pp. 38-39; Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (901); Lilian Browne, *Degas Dancers*, New York, 1949 (194); *RISD Bulletin*, LI, 2, December 1964 (9).



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Ballet Girl represents another of Degas' investigations into the effects of artificial light on form and movement. The very sculptural conception of the figure, the large format and the loose, economical handling of the chalk indicate a date from the late 1880's. The figure is found again in its definitive and refined versions in two compositions of c. 1888-90, the Louvre *Danseuse montant un escalier* and the *Deux danseuses en jupes jaunes, posant sur la scène*.¹ This reappearance, combined with other considerations, suggests that our *Ballet Girl* is an earlier, preparatory work, probably of c. 1886-88.²

In our drawing, the dancer is seen from above. She is facing a quarter right, her body bent slightly forward as she adjusts her bodice. Her feet assume ballet's fourth exercise position. In Degas' search for the maximum significance of form, he has eliminated all that is nonessential to an understanding of his subject. Rather than details of the dancer's appearance or physiognomy, it is her mass and outline with which he is concerned. To this end, Degas' line is solid and massive, binding the figure in lengthy passages of unbroken contour. In his search for the essential gesture, he has heavily reworked many contours or tested new ones, as, for instance, in the area of the dancer's right arm and leg. As a foil to the thickened contours and weighty presence of the figure, the artist's vigorous and spirited involvement with the act of drawing is clearly apparent.

The light is a further foil to the massive qualities of the figure. Pouring in from the rear right, the light easily penetrates the gauze tutu and reveals the dancer's legs underneath. With this, the bottom half of the figure takes on an airier, less dense appearance. More essen-

tial to the structure of the drawing are the abrupt, unmodulated transitions from highlight to deep shadow. These patterns of light and shadow are abstract in their boldness, as, for instance, in the rich shadow the figure casts on the ground and the patches of light bouncing on her neck and chest. Only the grey of the paper, the starting value onto which highlights and deep blacks have been laid, functions as middle tone and half-shadow. This softens the light transitions and creates greater luminosity and atmosphere in areas such as the uncolored edges of the dancer's light-soaked skirt.

Throughout the drawing, small patches of pastel colors are used as enlivening accents in the monochromatic scheme. The patches of color heighten various aspects of form by fleshing out and emphasizing the shape as mass. In areas of form which have troubled Degas, such as the dancer's legs and arms, color has been used to obscure multiple contours, and thus to reinforce a major outline. The chalks have, however, little of the powdery texture that is one of its properties. In the arms, legs and hair they seem to flow on with an almost liquid consistency that reminds us of the artist's habit of steam-softening his chalks before application.

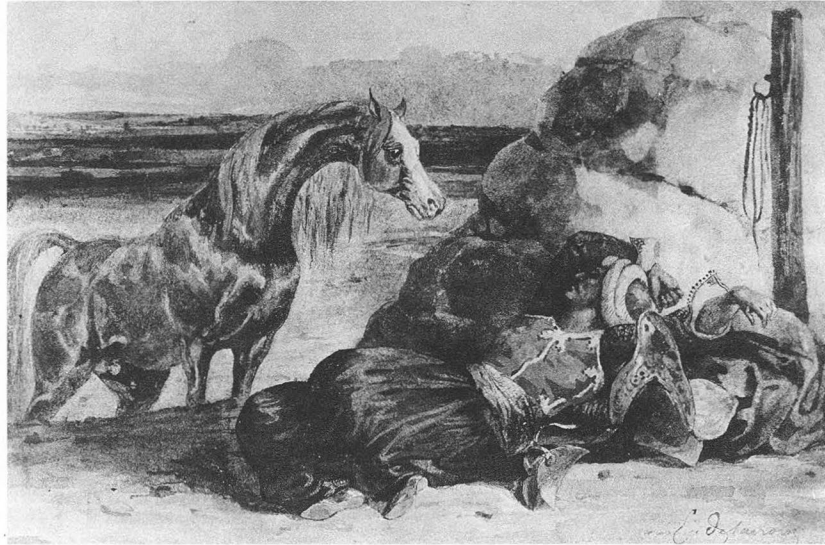
In the development of color and light, the sculptural strengthening of the contours and the suggestion of a setting,³ *Ballet Girl* is taken much further than most of Degas' preparatory sketches. It is certainly the most successful and finished drawing in the series of this motif, despite the artist's considerable discomfort about the placement of the dancer's right leg and arm. In three related drawings (reproduced in Browse 191-193), Degas has attempted to capture only the form and pose of the figure: the very tentative qualities of the drawing are revealed in the use of the plumb line and graphed paper in Browse (191),⁴ and the numerous sketches of dismembered limbs and facial profiles in Browse (192) and (193).⁵ All three betray an anatomical awkwardness and hesitant line not found in our drawing. The function of the body underneath the clothes, subtle but effective in *Ballet Girl*, is nowhere implied in the related works. Most important, the highly developed effects of light and color here are untried in the other drawings. Apparently, this represented for Degas a second, more sophisticated phase of the drawing to be expanded after first conquering the essential elements of form. The artist himself must have felt confident about the Providence figure since he proceeded to test it compositionally against another contour in the drawing on the right, and then to reintroduce this figure in apparently later drawings.⁶

DJJ

- 1 Owner unknown. Repr. in Lilian Browse, *Degas Dancers*, New York 1949 (195).
- 2 *Ballet Girl* is repeated precisely in *Danseuse montant un escalier*. The exact duplication in the Louvre composition of both the figure's stance and the complex pattern of light and shadow suggest that the RISD drawing was a preparatory sketch for this specific work. In *Deux danseuses en jupes jaunes*, the figure is significantly modified; however, the skeletal indication of a dancer to the right in the RISD work is found in finished state not in the Louvre pastel, but in *Deux danseuses en jupes jaunes*.
- 3 The shadow cast by the dancer, and the floor line intercepted by the extended leg of the figure to the right, imply, if tentatively, a spatial zone for the scene.
- 4 In *The Art Institute of Chicago*.
- 5 Owners unknown.
- 6 See Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946 (894), (900), (996), (997), (998), (999).

FERDINAND-VICTOR-EUGENE DELACROIX 1798-1863

Born Paris, 1798, nominally the son of a French public official, though rumored the illegitimate child of Talleyrand; related through his mother to the artistic Riesener family; studied first in the atelier of Guérin, later at the Ecole des Beaux-Arts, where he met Géricault and Bonington. 1820: studied with Gros. 1822: showed first entry at the Salon, *The Barque of Dante*, achieving the official success and recognition which he would continue to win for the rest of his career. 1825: traveled in England; reinforced his taste for the work of Byron, Turner and Constable. 1832: more important to his art was a voyage to Morocco, as a member of the suite of the Comte de Mornay; there he made sketches and watercolors which furnished him with subject matter for the rest of his artistic career; always productive, exhibited nearly yearly at the Salon; published series of lithographs (including illustrations of *Hamlet*, 1843 and 1864, and *Götz de Berlichungen*, 1843); undertook major public decorative cycles (Bibliothèque and Salon du Roi, Palais Bourbon, 1833-47; Galerie d'Apollon, Louvre, 1850-51; Chapel des Saints Anges, Saint Sulpice, 1849-61; Salon de la Paix, l'Hôtel de Ville, 1851-54, destroyed 1871); though friendships with George Sand, Chopin, Mme. de Forget and acquaintances with Charles Baudelaire and Alfred Bruyas were important, Delacroix became increasingly solitary, devoting en-



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ergies to letters, his *Journal* (begun originally 1824, recommenced 1847), articles of art criticism and an unfinished project for a *Dictionnaire des Beaux-Arts*, begun 1857 at Champrosay, his country retreat; became increasingly ill during last years, and died in Paris, 1863.

Turk Resting, Watched by His Horse

Ink, watercolor and gouache, over traces of pencil, on white paper.

5½ x 8½ in. (140 x 216 mm.).

Signed in ink, lower R.: (E.D) and added in pencil, the letters: (elacroix).

28.006, Gift of Mrs. Gustav Radeke.

Coll.: Auction label, Hôtel Drouot, Paris, on back of old mat; Mrs. Gustav Radeke, Providence.

Exh.: The Art Institute of Chicago, *Loan Exhibition of Paintings in aid of the Quaker Emergency Service*, October 18-November 18, 1944 (961); Fogg Art Museum, Harvard University, Cambridge, *Delacroix in New England Collections*, 1955 (13); Arts Council of Great Britain, London, *Eugène Delacroix*, 1964 (89).

Lee Johnson has assumed that this laboriously executed watercolor is one mentioned by Delacroix in his *Journal* entry of 22 January 1824.¹ Delacroix describes the sheet, which he calls *Turc par terre*, as the product of a painting session in the studio of his friend Raymond Soulier, the place where Delacroix is first known to have experimented with the watercolor medium. Pointing out

the fact that the RISD sheet seems to have been signed twice, as is indicated by the difference in medium of the initials "E.D" and the expanded signature "E. Delacroix," Johnson hypothesizes that Delacroix added the signature when the drawing left his possession. Johnson further suggests that Delacroix made a number of such watercolors in answer to a demand created by the success of *The Massacre of Scios*, his entry in the Salon of 1824, and that these watercolors must thus date from that year or slightly later.

Technically, the watercolor seems to document the process of Delacroix's acquaintance and growing familiarity with a medium whose potential he was to realize most completely in his Moroccan notebooks of some ten years later. He has not here yet achieved freedom and fluidity in his handling of the watercolor; he seems almost unaware that these are the inherent characteristics of his medium. Although his colors are jewel-like, it is only in the blue washes of the sky that he achieves transparency. In fact, his use of touches of opaque gouache as well as ink to pick out details of the horseman's costume specifically counteract any such feeling, and impart to the whole composition an almost miniature-like feeling, which reminds the viewer of the Persian miniatures Delacroix is known to have copied. Certain passages of the sheet, notably in the rocks and around the rider's bent legs, show the extent to which Delacroix worked to control his medium, removing pigment and redrawing his contour.

This technical evidence supports the date of 1824 which is assigned to the drawing both by Johnson and Maurice Sérullaz. It seems reasonable to place it, as do they, before Delacroix's voyage to England in 1825. There, the initial grounding in watercolor technique already given him by the brothers Thales and Copley Fielding and by Richard Parkes Bonington was strengthened by contact with a vital tradition. Naturally enough this influence cannot be thought to have effected an instantaneous transformation in Delacroix's watercolor technique. Numerous disputes still cloud any absolute chronology.

Certain curiosities about the iconography of the watercolor should be noted. Though the Turkish rider is apparently resting, his head pillowed on his saddle and the reins hung carefully on a convenient beachside pole, he is being watched by his faithful steed with an attentiveness which borders on concern. The horse is anthropomorphized, and his gleaming eyes and long curving neck focus a composition neatly divided on the diagonal to create a clear psychological moment. What might be the reason for the intentness of his gaze? One possible answer is suggested by a number of other works by Delacroix, for example the lithograph *the Giaour and the Pasha*, or the painting, *Turkish Officer Killed in the Mountains* (c. 1826, Bührlé Collection, Zurich), or even the slightly earlier painting, *The Giaour Contemplating the Dead Hassan* (c. 1824, Private Collection, Switzerland). Curiously enough, in all three of these works, the posture of the dead character, be he Hassan or a Turkish officer, is exactly that of the resting soldier in the RISD watercolor. While this resemblance does not make necessary the conclusion that our soldier is dead, rather than asleep, it does charge the watercolor with certain, unsuspected sombre overtones, and provides at least a subconscious explanation for the anatomically curious way in which Delacroix has depicted the soldier's horse.

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¹ Lee Johnson, *Eugène Delacroix*, The Arts Council of Great Britain, 1964, p. 45. *Journal*, I, p. 47.

19 Leaf from a Sketchbook

Recto: Studies after Antique Coins and Medals; Sketch of a Nun's Head; Ornamental Border Design; Two Male Heads. Verso: Studies after Antique Coins and Medals; Sketch of Dante and Vergil.

Pen, iron gall ink and pencil, on white paper.

7 $\frac{7}{8}$ x 12 $\frac{1}{16}$ in. (190 x 307 mm.).

Stamped on recto, lower R.: (E.D), Lugt 838.

Some holes caused by action of iron gall ink on paper; backed on verso with thin fiber paper.

20.501, Gift of Mrs. Gustav Radeke.

Coll.: The artist, Sale Paris, 17-29 February 1864; Mrs. Gustav Radeke, Providence.

Exh.: Wildenstein and Company, Inc., New York, *Eugène Delacroix, A Loan Exhibition of Paintings in Aid of the Quaker Emergency Service*, October 18-November 18, 1944 (56); The Art Gallery of Toronto and The National Gallery of Canada, Ottawa, *Eugène Delacroix*, 1963 (27); Brown University, Department of Art, Providence, *Early Lithography*, 1968 (40).

Both sides of this sketchbook sheet are covered with studies in ink and in pencil, or in a combination of the two, and deal with a variety of subject matter. Some, like the wimpled woman, the laughing man or the ornamental border, seem to bear little relationship either to each other or to the rest of the studies on the sheet. Others, however, like the profile heads in pencil and in ink, whose specific sources in antique coins and medals have been established by Lee Johnson, relate thematically to a lithographic series executed by Delacroix in 1825 (Delteil, III, 42-47).¹ In fact, two figures, the striding, spear-throwing men outlined in pen (verso) appear in two of these, developed more fully through the finer nuances of the lithographic crayon.

The existence of figures like these seems to indicate a date for the drawing of c. 1825. However, another figural group on the verso of the drawing casts some doubt as to the accuracy of this dating, as Johnson has pointed out. Two figures, though only summarily and scratchily outlined in pen, represent Dante and Vergil, and suggest a date of 1820-22, the years in which Delacroix worked on *The Barque of Dante*, his Salon entry of 1822.² Johnson cites a Louvre drawing (RF 9165) which shows a group like this—a drawing which can with some certainty be considered preparatory to the painting. Further substantiation for an early date is offered by the fact that various drawings of antique coins appear on a sheet containing some of the studies for the contorted faces of the damned which appear in *The Barque of Dante*.³ Thus, we have several documents for the simultaneity of Delacroix's preoccupations with his *Dante* project and with his studies after antique coins and medals.

Since it is possible to posit an early date for the RISD sheet, it is also necessary to reevaluate its relationship to the lithographs for which it has always been considered a preparatory study.⁴ While both specific and general thematic correspondences are obvious between



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drawings and lithographs, their rendering in each medium does not show a similar correspondence. With one exception (Delteil, III, 42) which relies on a translation of the antique models in terms of pure line, the 1825 lithographs suggest by means of their chiaroscuro handling of the crayon the tactile and volumetric qualities of the small metal sculptures they depict. Cast shadows and highlights make the coins seem to exist three-dimensionally on the page while the classical figures, both emblems of democratic city-states and portraits of Hellenistic princes, remain securely enclosed within the circular form of the coin itself. It is thus the entirety of the coin which is manipulated as a formal unit in the composition.

In the RISD drawing, on the other hand, it is only the Syracusan *Head of Arethusa* (the profile with a dolphin, recto) that is set apart in a circle. All the other motifs are extracted from their original *loci*, isolated to be explored by means of pen and ink. Delacroix concerns himself with capturing the correct outline of that which the coins depict—not their sculptural qualities, but their graphic expression. In the striding Poseidon (verso), for example, he conveys action through musculature and the relative positioning of arms and legs, while in the curly-headed profile on the recto he explores the various abbreviated shapes which might suggest the fall of light on nose and lips.

If one conceptualizes Delacroix's artistic process in the production of a series of prints like these lithographs, one moves from his initial interest in antique coins and medals as objects and as depictions of classical characters, to a recognition of their expressive possibilities and thence to ensuing studies of their expressive aspects. Finally he seems to reunite his various concerns in studies which can be easily transformed into lithographs and are considerate of the demands of the lithographic medium. At this point he can and does make the lithographs themselves. When considered within the context of such a working method, the RISD drawing, strictly speaking, does not seem a preparatory study for the lithographs, but, more properly, a study after coins and medals, one in which Delacroix was not so involved with the ultimate destiny of his project as to limit his aesthetic appraisal of the coins. It was probably only later that the idea of a lithographic series occurred to Delacroix. At that point, he undoubtedly found these early studies a solid background on which to base further considerations of a theme both formally and intellectually resonant to a mind persistently attracted to the classical past.

AW

- 1 Lee Johnson, *Eugène Delacroix*, The Art Gallery of Toronto and the National Gallery of Canada, Ottawa, 1963 (27) p. 65.
- 2 *Idem*. Paul Isaacs in *Early Lithography*, Brown University, Department of Art, Providence, 1968 (40), has raised the logical objection to this earlier date, namely that an older sketch could have been reused for the studies after coins at some date closer to 1825.
- 3 L. Johnson, *Eugène Delacroix*, p. 65.
- 4 Alfred Robaut, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885, catalogues two such drawings (Robaut 110, 112) of medals, whose medium he gives as crayon and pencil. He also lists twenty-three drawings of similar themes, whose media are undescribed (Robaut 1499-1502).

20 *Studies after Dürer's Woodcut 'The Death of the Virgin'*
Pen, brown ink and brown wash on white paper.

10³/₁₆ x 6¹³/₁₆ in. (285 x 173 mm.).

Stamped lower R.: (E.D), Lugt 838.

23.050, Gift of Mrs. Gustav Radeke.

Exh.: Wildenstein and Company, Inc., New York, *Eugène Delacroix, A Loan Exhibition in Aid of the Quaker Emergency Service*, 1944 (53); Arts Council of Great Britain, London, *Delacroix, An exhibition of paintings, drawings and lithographs*, 1964 (149).

This pen and ink copy after Dürer's woodcut, *The Death of the Virgin*, has most recently been studied by Lee Johnson and was published in his catalogue of the Delacroix exhibition sponsored by the Arts Council of Great Britain.¹ Johnson related the drawing to Delacroix's designs for wood engravings illustrating *Götz von Berlichungen*, on the basis first of a similarity in hatching technique between the drawing and the finished engravings, and second, because of a typological resemblance between the bearded head in the drawing and the head of Götz. For this reason, he suggests 1842, the year the second series of *Götz* illustrations was published, as a possible date for the RISD sheet. Johnson's evidence, however, is not conclusive, nor altogether convincing. Similar bearded heads and hatching technique are also found in other, earlier Delacroix drawings, like the *Studies from 'The Deposition'* after Rubens which Johnson dates c. 1835.² Delacroix seems to have employed such a pen technique consistently throughout the seven years separating the Rubens drawing from the *Götz* illustrations. It is extremely difficult, and often hazardous, when dealing with an artist like Delacroix, who copied other masters almost compulsively throughout his life, to relate any one copy too narrowly to a specific year or project.

However, Johnson has also pointed out the continuity of Delacroix's interest in Dürer, citing written references to Dürer from as early as 1820 to as late as 1849.³ For Delacroix, Dürer is "un peintre instructif. Tout, chez lui, est à consulter."⁴ In fact, Delacroix had in his own enormous collection of prints ample means to make such consultation possible. Though he owned no works by Dürer himself, Delacroix did possess a four-volume edition of Dürer's work, published in Paris in 1557, to which he could turn at will for guidance and inspiration.⁵

Perhaps the most interesting aspect of this copy after Dürer, however, is Delacroix's selection—isolation, rather—of elements from a crowded, detailed, highly patterned original and his subsequent highly conscious arrangement of them on the page. Delacroix has not sought a logical harmony of scale or of the relationship of parts. Rather, attracted seemingly by the linear arabesque of Dürer's woodcut, he has arranged diverse and disjointed elements from it in a pattern which is inspired by the sinuous quality of the source but attentive as well to the demands of volume. Delacroix plays light areas against dark wash shadows, simultaneously making the figures stand in relief and animating the entire surface of the paper in a unified snakelike curve. AW

- 1 Specifically, the drawing copies figures in the left and right foreground of Dürer's woodcut, dated 1510, which is part of the series, *The Life of the Virgin* (F. W. H. Hollstein, *German Engravings, Etchings, and Woodcuts, 1400-1700*, VIII, Amsterdam, 1962, p. 162). Lee Johnson, *Delacroix, An Exhibition of paintings, drawings and lithographs*, The Arts Council of Great Britain, London, 1964 (149), p. 59, pl. 73. It is worth noting that another drawing, now in the collection of M. J.-P. Durand-Matthiesen, Geneva, assembles details copied from four other prints in the same woodcut series (pencil on paper, 220 x 180 mm.; *Eugène Delacroix*, Berne Kunstmuseum, 1963-64, 188).
- 2 Pen, brown ink and brown wash, 13¹/₁₆ x 8¹/₁₆ in. (350 x 220 mm.), Musée du Louvre, Paris; repr. L. Johnson, *Delacroix*, pl. 72.
- 3 *Ibid.*, p. 59.
- 4 *Journal*, I, P. 273, as quoted by L. Johnson, *Delacroix*, p. 59.
- 5 Delacroix had a collection of more than 2,700 prints reproducing the major monuments of the history of art before his time. It was sold as a part of the enormous estate sale which followed his death. *Catalogue de la vente Eugène Delacroix*, Paris, Hôtel Drouot, 17-27 February 1864.

21 *Crouching Lioness*

Black crayon on white paper.

8⁷/₈ x 19¹/₂ in. (228 x 497 mm.).

29.080, Museum Appropriation.

Coll.: Charles Ricketts.

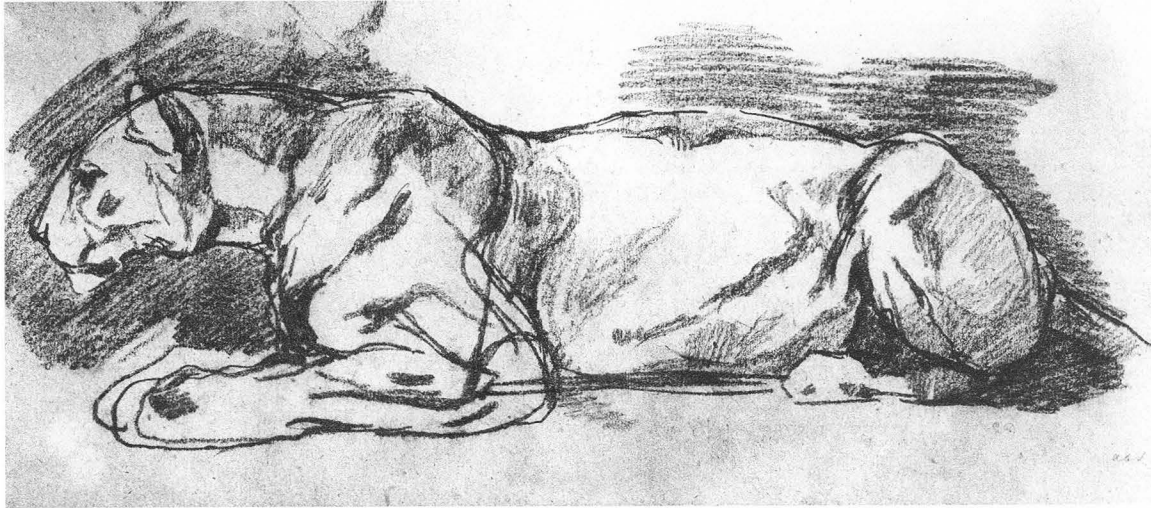
Exh.: Wildenstein and Company, Inc., New York, *Eugène Delacroix, A Loan Exhibition of Paintings in Aid of the Quaker Emergency Service*, 1944 (87).

While this black crayon drawing of a crouching lioness is clearly related to other drawings by Delacroix both in subject matter and technique,¹ the issues it presents and the information it provides concerning the artist's activities as draughtsman are not so much historical as aesthetic in nature. Like so many of Delacroix's drawings in all media, this study documents the generation and resolution of an artistic idea.

As always, the choice of medium offers the most immediate clue to the artist's intention. Here, Delacroix has made effective use of the strokes produced by the flat side of a black crayon wielded with varying pressure, and like a lithographic crayon, dragged slightly against the texture of the paper. Crisper black lines produced by the crayon's pointed end define the outline and underlying geometry of the animal's body—head, paws, neck, shoulders, torso, haunches—in terms of broad, simplified shapes. Areas of black and white within those shapes indicate the play of light and shadow across the surface of the lioness' glossy coat. Her pose is essentially one of rest. Had her action, rather than that of light, been the focus of Delacroix's attention, he certainly would have chosen the more fluid, rapid medium of ink and wash.

Delacroix's manipulation of his medium establishes a graphic equivalency for the color and contour of the three dimensional form as it exists in nature. A record of the various decisions involved in this process is maintained in the drawing. Underlying the final form are a number of *pentimenti*, drawn over and thus subordinated to the visual unity of the finished drawing. Delacroix has transformed the white of the page from a passive surface to a positive structural element of the animal's substantiality. He clarifies this transformation by the final addition of dark background shadows at the head and haunches, throwing the figure forward, and giving value as form to the internal lights and shadows.

Like so many of Delacroix's animal studies, this sheet was probably drawn from nature, perhaps on one of the artist's frequent visits to the Jardin des Plantes in Paris. A letter to Stendhal in 1824 is the first mention of the



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Jardin in Delacroix's writings,² and entries in his *Journal* continue to record his excitement over the exotic animals he observed there.³ Other sketching trips were made in the company of Barye to the menageries at St.-Cloud in 1828 and later.⁴ A comparison with Barye's watercolor of two lions (see *cat.* 2) where sensitive gradations of tone render the sculptural aspects of the animal form, reveals the individuality of Delacroix's treatment of a similar subject.

The implications of Delacroix's preoccupation with themes of lions and tigers have been discussed by Frank Trapp.⁵ While his argument relates specifically to multi-figural compositions like the *Lion Hunt* of 1858 (Museum of Fine Arts, Boston), it reveals, nonetheless, the concentration and devotion which Delacroix brought to this subject. Though it is clearly difficult to date any drawing whose subject reappears so consistently, the RISD sheet should most probably be placed c. 1847-52, on the basis of its stylistic resemblance to the *Seated Lion* drawing (Private Collection, Hamburg)⁶ which is dated c. 1847-1852 by Lee Johnson. Also, like this drawing, our drawing is marked by crayon lines at the upper left which seem to form an intentional shape, suggesting that in both cases, the drawing was cut from a larger sheet.

AW

1 Among these drawings are: *Seated Lion* (black chalk, 9 $\frac{3}{8}$ x 16 $\frac{3}{4}$ in.), coll. Mrs. H. Reemtsma, Hamburg, repr.

Lee Johnson, *Delacroix, An Exhibition of painting, drawings and lithographs*, Arts Council of Great Britain, 1964 (163), ill. 90; *Sleeping Lion* (red and black chalk, 10 x 18 $\frac{7}{8}$ in.), Montreal Museum of Art, repr. Toronto and Ottawa, *Eugène Delacroix*, 1963 (36); *Head of a Recumbent Lion* (black chalk, 6 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in.), coll. the late Walter C. Baker, repr. Knoedler and Company, New York, *The Artist and the Animal*, 1968 (75). Similar to these drawings in medium and technique if not in subject is a black crayon drawing, *Sleeping Wolf* (6 x 13 $\frac{1}{16}$ in.), whereabouts unknown, repr. Wildenstein and Company, Inc., London, *Eugène Delacroix*, 1952 (73). Lee Johnson, in the catalogue of the Arts Council exhibition, cites two other drawings from the collections of the British Museum and The Art Museum, Princeton University, similar to the Reemtsma sheet. It should be noted that in a review of this exhibition (*Burlington Magazine*, CVII, July 1965 p. 369), Maurice Sérullaz has suggested that both the Montreal and Reemtsma drawings are in fact not by Delacroix by reason of their "heaviness of style and technique," and that the Reemtsma sheet, at least, is by Pierre Andrieu, Delacroix's assistant. (The quality of the RISD sheet precludes similar objections.)

- 2 Frank Trapp, *The Attainment of Delacroix*, Baltimore, 1970, p. 203.
- 3 For example, *Journal*, I, 19 January 1847.
- 4 F. Trapp, *Delacroix*, p. 203.
- 5 *Ibid.*, pp. 203-17.
- 6 Coll. Mrs. H. Reemtsma, Hamburg, repr. Arts Council, *Delacroix*, p. 163, ill. 90.

22 *Studies after Two Drawings by J. A. D. Ingres*

Pencil on off-white paper.

14 x 9¹/₁₆ in. (360 x 230 mm.).

Stamped at left edge, and again towards right edge: (E.D), Lugt 838.

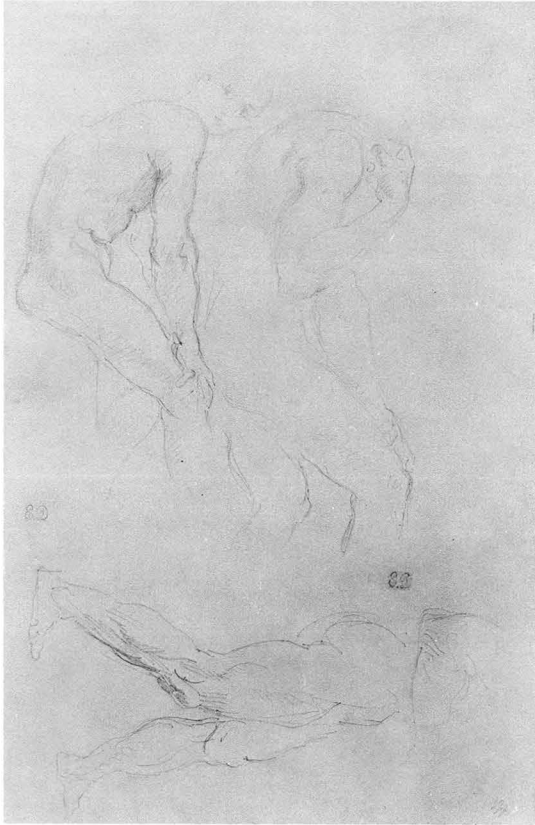
Inscribed on original mount: (June Sale—where it was bought by Mr. W. Rothenstein); on a label formerly pasted to the top of the sheet, the number (4958).

23.049, Gift of Mrs. Gustav Radeke.

Coll.: The artist (Vente Delacroix, Paris, Hôtel Drouot, 19-29 February 1864); Sir William Rothenstein (?), London; Dr. Gustav Radeke, Providence; Mrs. Gustav Radeke, Providence.

Lit.: *RISD Bulletin*, XI, 3, July 1923, p. 33; *RISD Bulletin* XIX, 4, October 1931, p. 67.

Exh.: The Art Institute of Chicago, *A Loan Exhibition of Paintings, Drawings and Prints by Eugène Delacroix*, 1930 (62); Wildenstein and Company, Inc., New York, *Loan Exhibition of Paintings in Aid of the Quaker Emergency Service*, 1944 (88); Fogg Art Museum, Harvard University, Cambridge, *Delacroix in New England Collections*, 1955.



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Although this drawing has been included in three exhibitions devoted to Delacroix's work since it was accessioned in 1923, it has never been the subject of close scholarly investigation. A number of basic questions of subject matter and attribution are thus raised here for the first time.

To begin with, let us question the accuracy of the drawing's traditional identification. "Studies from the Male Nude" might suggest that only one nude served as a model, although the anatomical distinctions between the lithe, crouching youth and the heavily muscled striding older man clearly indicate that two separate figures have been considered. Interestingly enough, the placement of the two estate auction stamps (E.D) seems to acknowledge the separate character of each study, suggesting that at one time, some thought was given to cutting the sheet in two.

The most immediate and accessible clue to a more precise identification of the drawing, as well as to a broader explanation of the artistic intention which motivated it, is supplied by an understanding of its physical qualities. In all three studies a variety of pencil strokes are combined. Soft, generalized, sometimes seemingly aimless repeated contours like those on backs, legs and arms are used in each figure to create designs on the surface of the paper as much as to model. Neither individual pencil strokes nor their combination provides much solid structure. The establishment of three-dimensionality and plasticity does not seem the primary

motivation behind the artists' treatment of his material. If Delacroix's subjects for this drawing were actual, tangible three-dimensional objects, whether flesh and blood men, sculpture or plaster casts, he has suppressed the inherent characteristics of tangibility and substance of those models in favor of a less structural form of vision.

It seems more plausible, therefore, that the sources for this drawing were themselves two-dimensional images, whether engravings, photographs or other drawings. It is well known that Delacroix drew after all three media; moreover, his handling of the pencil here supports such an explanation. In a number of places—underarms, hands, knees, torso—the point of a hard pencil, crisply wielded, emphasizes linear, draughtsmanly description of contour and the conjunction of bodily parts, exactly those qualities, which are most observable in a two-dimensional original. The closest stylistic parallels in Delacroix's oeuvre are in fact his sketches executed throughout the 1850's after photographs by Eugène Durrieu and others, in which the pencil point conveys exactly such graphic emphases.¹

In view of Delacroix's lifelong habit of copying from a variety of sources, the suggestion that the RISD drawing is after another master comes as no surprise.² It is a surprise, however, to discover that the master in question is J. A. D. Ingres, and that Delacroix has combined on one sheet studies after two unrelated drawings. The present location and even the original purpose of one of these sources, Ingres' studies of a nude youth, have not yet been traced.³ The other Ingres drawing here copied by Delacroix is one of many studies for the lictor in the *Martyre de Saint Symphorien* (1834), and is now in the Musée Bonnat, Bayonne (Inv. No. 867, 1875, M. 1024). Oddly enough, the two Ingres drawings are not known to have been together during Delacroix's lifetime; however both were published in 1876 in a collection of reproductions of Ingres' work.

Ingres' personal animosity to Delacroix is well known; a wealth of anecdote offers testimony to his inability and unwillingness to accept the validity of Delacroix's art. Moreover, the artistic grounds of their dispute provided material for caricaturists during the lifetime of both men; cartoonists satirized the basis of their disagreement, the eternal struggle of line versus color. Yet an inscription by Delacroix (as transcribed by Robaut) on a sheet of nude studies dated 1857 seems to indicate that Delacroix, at least, eventually arrived at a more open-minded attitude towards his rival, one which offers a plausible explanation for the seeming incon-

sistency of his drawing after a presumed enemy. In this inscription Delacroix seems to be exhorting himself to consider the importance of a harmonious arrangement of the total design.⁵ That he refers to Ingres and Raphael as masters whom he should take more seriously suggests his recognition at the time of the important role that line or contour will play in creating this harmony of the whole. Something of the same classicizing, perhaps conservative, tendency gave him impetus to undertake, in exactly the same year as the inscription cited here, his ambitious *Dictionnaire des Beaux-Arts*, a work that was conservative in intention and spirit, as well as in execution.

It must be remembered, however, that this discussion of the RISD drawing, though based on some concrete facts, must remain hypothetical. Absolute confirmation of the fact that this drawing represents Delacroix's attempt to grapple with some of the problems which Ingres himself confronted must await more specific knowledge of the history of the two Ingres drawings which were Delacroix's models. We must confirm their availability to Delacroix c. 1857 (our hypothetical date for this drawing)—or at any other time, for that matter. Until we have such knowledge there must remain at least a slight suspicion as to the authorship of our drawing, provoked by the fact that both Ingres drawings were reproduced in facsimile in the same volume in 1876, twelve years after Delacroix's death. AW

- 1 The most complete discussion of Delacroix's involvement in the use of photographs is found in Aaron Scharf, *Art and Photography*, rev. ed., Baltimore, 1974, pp. 119-26, with historical bibliography.
- 2 Barbara Ehrlich White's article, "Delacroix's Painted Copies after Rubens," *The Art Bulletin*, XLIX, March 1967, pp. 37-51, examines one small aspect of this activity.
- 3 I am grateful to Barbara Poore, who first noticed the connection between this Ingres drawing and the RISD sheet.
- 4 Jacques Edouard Gatteaux, *Collection de 120 Dessins, Croquis et Peintures de M. Ingres*, Paris, n. d. (1876), *Nude Youth*, pl. 26; lictor from *St. Symphorien*, pl. 2.
- 5 Alfred Robaut, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885 (1318), p. 353. "Etudes d'hommes nues, croquis à la plume, O m 23 x O m 31." The inscription is as follows: "Vous éludez les vraies difficultés de l'art (Ecole d'Ingres). Vous manquez de respect aux maîtres qui l'ont porté à la perfection. Raphael n'eut pas dédaigné les progrès de l'expérience. Une tête et une main ne sont pas la vraie difficulté d'un tableau, mais bien l'agencement harmonieux de l'ensemble."

HIPPOLYTE (called Paul) DELAROCHE

1797-1856

Born Paris, 1797. Studied landscape painting under Watelet at the Ecole des Beaux-Arts, soon abandoned this in favor of history painting; briefly studied with Desbordes; entered studio of Baron Gros, worked there for four years. 1822: debut at the Salon; friendship with Géricault. 1824: Gold Medal at the Salon. 1827: awarded the Cross of the Legion of Honor. 1832: elected Member of the Institute. 1833: appointed professor at the Ecole des Beaux-Arts; commissioned to decorate La Madeleine. 1834: visited Italy. 1835: married Louise Vernet (daughter of the painter Horace Vernet, Director of the French Academy in Rome). 1837-41: occupied with decoration of the Hemicycle of the Palais at the Ecole des Beaux-Arts. 1843-44: second visit to Rome. 1845: death of wife; reluctant to return to studio; visit to Germany. 1848: after Revolution, declined to accept commissions. Died Paris, 1856.

Eight Studies of Fighting Soldiers

Pencil on white paper.

13½ x 9⅞ in. (343 x 251 mm.).

Inscribed in pencil, upper R.: undeciphered notations; in red crayon, lower R.: (No. 7) and faintly (No. 4); three figures on left numbered (1), (2), (3).

Counterclockwise from top; center L.: color notation above epaulet: (Or).

57.107, Museum Works of Art Fund.

Coll.: Marquis Philippe de Chennevières, Paris, 182?-1899 (Lugt 2073); Paul Prouté, Paris, 1957.

An old inscription on the verso of the mat suggests that this drawing is one of the studies for a painting exhibited at the Salon of 1827, *The Capture of the Trocadero* (Versailles).¹ Although no obvious figural correspondences exist between the two works, the identification of the sheet seems secure on the basis of the similar and specifically detailed uniforms worn by the soldiers in both pieces. Fashions in military costume changed constantly during the early part of the century and varied from company to company, as evidenced by the many albums of uniforms being produced at this time by Lami and others.

Delaroche's absolute fidelity to such particularities as belting, epaulets, and headgear would apparently indicate members of a single regiment involved in the same engagement. In other military paintings by Delaroche, from his debut at the Salon until his diminished involvement with this subject matter in 1834, there is



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no reappearance of these particular Trocadero uniforms. While there exist several companion pieces to *The Capture of the Trocadero*, including *The Duke of Angoulême at the Capture of the Trocadero* and *The Prince of Carignan at the Capture of the Trocadero*,² it seems certain that the Providence sheet was intended as a study for *The Capture of the Trocadero*. The other paintings from the series are primarily portraits of individual heroes and not complex arrangements of figures in a variety of poses.

The style of the drawing combines an apparent sketchiness with overall linear solidity. Every form-defining line is composed of short, free strokes that visually recombine into definite yet dynamic outlines. Other areas, such as on the plumed hat of the central figure or the leg of the recoiling soldier at right center, are developed through a loose crosshatching, adding weight and density to the outlined forms. While this sketchy linearity is suggestive of such classical draughtsmen as Ingres, it probably derives more directly from Delaroche's academic training in the atelier of the Davidian neo-classicist Baron Gros.

The Providence sheet is a consummate example of Delaroche's academic working method. It represents one step in his exacting and extensive preparations for a large painting. Such preliminary work often included not only studies of isolated figural poses, as on the present sheet, but also innumerable compositional sketches, enlargements in watercolor and even the construction of wax models to be arranged in the configurations desired for the finished paintings. These models were often carried to such a degree of finish that Delaroche had them cast in bronze.

In his *Eight Studies*, the combination of pose, gesture and detail studies adds up to what would represent a typical intermediate study sheet for any academic painter, fully developed in its representation of specifics but wrestling with the more dynamic problems of the clothed human figure and how it responds to different postures. Because of the dual interest in postures and details, the sheet would seem to be based on wax figurines such as those mentioned above instead of being preparatory to them.

The classicizing, traditionalist tendencies of the drawing are revealed in several ways: through the draughtsmanship itself, through the use of a fully articulated working surface for a series of small, academic sketches and finally through the relatively stiff theatricality of the poses. All of these are typical elements in Dela-

roche's work and result in a more than competent, well designed and executed drawing, which nonetheless markedly lacks the sense of immediacy and vigor found in similar sketches by Delaroche's less traditional friend, Géricault.

RO, MS

- 1 Eudoxe Soulié, *Notice des peintures et sculptures composant le Musée Impérial des Versailles*, Versailles, 1854, p. 36 (1769); *Exposition des Oeuvres de Paul Delaroche*, Palais des Beaux-Arts, Paris, 1857; *Le Musée Impérial de Versailles: Catalogue*, Versailles, 1867, p. 105 (1787); Pierre de Nolhac and André Pératé, *Le Musée National de Versailles*, Paris, 1896, p. 347 (1787); André Pératé and Gaston Brière, *Musée National de Versailles: Catalogue (I-Compositions Historique)*, Paris, 1931, p. 127 (729).
- 2 Cf. E. Soulié, *Notice*, pp. 733-34 (4705, 4706); Nolhac and Pératé, *Le Musée*, p. 347 (4803, 4804).
- 3 For a good discussion of Delaroche in the context of the Academy and other academic masters, see Albert Boime, *Nineteenth Century French Painting and the Academy*, London, 1971.

ACHILLE DEVERIA

1800-1857

Born Paris, 1800. c. 1819: entered studio of Louis Lafitte, vignettist, where he made copies after seventeenth and eighteenth-century engravers. 1822: first Salon exhibition, of vignettes to be engraved for Mme. de Sévigné's *Iconographie des lettres*. Continued to send drawings to Salon throughout 1820's. After 1828 exhibited only lithographs and watercolors at Salon. 1823: began to make lithographic portraits, a genre on which his fame primarily rests; famous portraits include: *Victor Hugo*, 1828, and *Camille Roqueplan*, 1829. c. 1829: started to produce albums of lithographs portraying the fashions and morals of the day. 1829: *Les Heures du jour*; 1831-39: *Costumes historiques*; 1831: *Types de femmes des différents pays*; he was also known as a book illustrator: 1823: *Contes de La Fontaine*; 1825: *Robinson Crusoe*; 1830: *Contes de Perrault*. During the 1820's began lifelong friendship with Eugène Delacroix. 1827: lithographed the title page and the poster for Delacroix's *Faust*. Aside from illustrating activities he also sent occasional paintings to the Salon during the 1830's and 1840's. 1848: appointed to position in the Cabinet des Estampes, Bibliothèque Nationale, of which he became Curator in 1857. Died in Paris, 1857.

24 *La Séparation*

Sepia ink over pencil on paper, recto and verso.

9⁷/₈ x 8¹/₄ in. (244 x 209 mm.).

Sale stamp, recto, lower R.

68.030, Museum Works of Art Fund.

Coll.: Mme. J. S. . . , Paris; Vente Devéria, 1967; Grop-
per Gallery, Cambridge, from whom purchased, 1968.

Lit.: Hôtel Drouot, Paris, 24 April 1967, *Collection de
Madame J. S. . . : oeuvres dessinées d'Achille et Eugène
Devéria* (46).

The RISD drawing consists of two early studies for a lithograph, *La Séparation*, which was published in 1831.¹ In the lithograph a fashionable young woman confronts her guilty husband with proof of his infidelity.² Scenes of domestic morality such as *La Séparation* were favored by Devéria for his lithographs. He often projected the moral meaning of certain acts by a pair of contrasting lithographs such as *Epouse vertueuse* and *Epouse coupable*³ or *Innocence* and *Cocquetterie*.⁴ One of his most important series of this type was *Histoire d'un mariage*, which depicted the onset of marital disillusionment in series of pairs.⁵ Devéria was certainly influenced in his choice of these themes and their format by the typology of numerous eighteenth-century predecessors. Hogarth, who was well known in France, produced a series of engravings tracing the decline of marriage (*Marriage à la Mode*) as well as engravings which presented a moral through contrasting scenes (*Beer Street* and *Gin Lane*).

Although *La Séparation* fits the category of domestic moralities, it was not published with another scene of contrasting meaning. However, it does relate closely to other series by Devéria such as *Histoire d'un mariage*. Within the lithograph itself the element of contrast, a fundamental component of Devéria's attitude towards morality, makes itself felt at every point. The two protagonists are subtly contrasted and related by elements of the design. The wife, to the left, is in the act of sinking into a sofa, the damning letter in her left hand, her right hand raised to her bowed head. The husband, who stands slightly behind her, mimics her pose. The lines of his bent head, sloping shoulders and bent elbows are almost a mirror image of hers, although he does not raise his hand to his face. A very beautiful curving line from her head to his head is thus formed by the subtle adjustment of the contours of the garments and limbs. Drapery is used as well as posture to enhance the echoes between the pair. The billowing of her dress to the right is mirrored by the lower part of his waistcoat, while the sweep of her dress to the left is echoed by the folds on a

table behind the man. Devéria has used posture and drapery to set his characters up as almost mirror images of one another so that he may emphasize the most important element in the expression of their contrasting emotions, their faces. The two heads are turned away from one another and have quite differing expressions, grief on the part of the wife and embarrassed humiliation on the part of the husband. The design unfolds rhythmically from the crumpled angular letter held in the center of the composition towards the two faces, now separated both by their emotions and by the organization of the stark rectangular panels behind them.

In the RISD drawing Devéria experimented with the linear rhythms he would use to characterize his figures in the lithograph. The relationship between drawing and lithograph is very interesting in this instance, for the drawing has employed no visual reflections of Devéria's heavy involvement with lithography. A glance at the range of his drawings proves that he used many techniques, and that he often attempted to imitate in crayon the soft tonal effects of his lithographs.⁶ There also exist an equal number of pen and ink drawings which explore the linear rhythms of a composition, as do the RISD drawings. These drawings seem at first glance to be spontaneous sketches, but this spontaneity is deceptive because Devéria is constantly working with basic linear structure and moving towards the carefully calculated design of the lithograph.

The verso of the RISD drawing was probably the first in the sequence. It shows both figures seated, the man to the left of the woman. He bows his head and supports it with his bent right arm, a posture that is a constant throughout the series, but which will later be assumed by the wife. In this first drawing Devéria is unsure of the wife's specific posture, showing first her hands clasped in her lap and secondly both hands raised to her face. In this initial idea, Devéria experiments with echoing postures. The curves of the woman's body are aligned with those of the man, a concern which will recur as a mirror image in the lithograph.

In the drawing on the recto of the sheet, the woman is standing. Her head is bowed and she holds her right hand to her face, a posture derived from that of the man in the first drawing. The husband is now kneeling by her side, kissing her hand, as if to beg her forgiveness. The placement of his arms echoes the woman's arms in the drawing on the verso. The emotions in this drawing are quite different from those in the first drawing and in the lithograph, in which the woman is grieving and

the husband seems merely abashed. This drawing also shows much more hesitation than the drawing on the verso. Devéria's first thoughts are transcribed lightly in pencil. The nervous lines of the pencil indicate many changes, notably in the positioning of the wife's left and right arms. He also added a third figure to the left. Because there is no pencil drawing under this third figure, one can conclude that it was not part of the original drawing, and was probably added later to experiment with an alternate position for the man. From this drawing Devéria will transpose a number of features into the lithograph, most importantly, the position of the woman's head and right arm. He also establishes the exact relationship he will later use between her head and arm, and between her sloping shoulder and billowing sleeve. Although the position of the husband is drastically changed in the lithograph, Devéria uses this drawing to explore the expressive importance of the profile.

Elements of both these drawings are thus used by Devéria to achieve his final solution, and therefore the function of drawing in this instance is as a thinking tool. Devéria is seeking the exact placement of the figures which will yield the most concise statement of marital estrangement. To emphasize this estrangement Devéria discards the image of the supplicating husband in the second drawing in favor of the husband who is guilty and embarrassed, who plainly cannot enter his grieving wife's realm.

Although these drawings are compositional studies they have a strong identity as drawings. In the recto drawing the pencil may betray a certain hesitation, but the pen is used very incisively. In both drawings Devéria uses the pen almost as a sculpting tool. The pen marks create definite shapes of their own while they mark the external and internal boundaries of the figure. In the drawing on the recto Devéria projects the figures from the surface by means of staccato bursts of blunt, chiseled pen strokes which are a world removed, aesthetically, from the suave crayon tonalities of the lithograph. This very difference gives these drawings their own integrity. The drawing on the recto is somewhat less energetic. Here fine webs of lines are contrasted with thicker concentrations of ink shapes in a similar way, but the drawing has more curvilinear polish.

This manner of pen drawing has much in common with the pen and ink style frequently used by Devéria's close friend Eugène Delacroix in the 1820's. The verso drawing, in particular, is similar to *Portrait de femme*



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(Louvre, 1825)⁷ by Delacroix. In both drawings the same contrast exists between masses of ink built up into specific shapes and tense, thin, nervous lines describing form. Both men use pen and ink drawings as a means to think through a composition intended for a different medium, and both manage to endow the merest sketch with tremendous energy and presence.

BP

- 1 Jean Adhémar and Jacques Lethève, *Inventaire du fonds français après 1800*, Bibliothèque Nationale, Paris, 1953, VI (167).
- 2 The crumpled letter in her hand, suggesting an intercepted message, together with the title, support this interpretation.
- 3 Maximilien Gauthier, *Achille et Eugène Devéria*, Paris, 1925, p. 78.
- 4 Bibliothèque Nationale, *Inventaire*, VI (166).
- 5 M. Gauthier, *Achille et Eugène Devéria*, p. 78.
- 6 See Hôtel Drouot, Paris, 24 April, 1967, *Collection de Madame J. S. . .* (9), (36).
- 7 Musée du Louvre, Paris, *Les Dessins de Delacroix*, cat. by Maurice Sérullaz, n. d. (69).

School of DEVOSGE

(Previously attributed to Pierre-Paul PRUD'HON)

25 *Cupid and Psyche*

Grey wash and white heightening over charcoal on white paper.

14⁷/₁₆ x 18⁵/₁₆ in. (367 x 457 mm.).

Inscribed in pencil, on verso, top: (865); center: (6477, arc/guh).

56.181, Gift of Walter Lowry.

Coll.: Walter Lowry, New York.

Exh.: Indiana University Art Museum, Bloomington, *19th Century French Drawings*, 1968.

Lit.: James Hugus Slayman, *The Drawings of Pierre-Paul Prud'hon, A Critical Study*, unpublished Ph.D. Dissertation, University of Wisconsin, 1970, pp. 194-95, n. 57.

It is highly unlikely that the drawing in spite of its long-standing title actually represents Cupid and Psyche. The figure in profile to the left is probably Venus; she can be identified by the chariot and doves behind her.¹ The bow and quiver in the lower right corner betoken the winged, adolescent Cupid.² Two incidents involving Venus and Cupid occur in Apuleius' *Tale of Psyche*³ and in the subsequent versions,⁴ but, the content of

these encounters does not correspond to the scene depicted in the RISD drawing. Nonetheless, the winged figure bearing the lyre, between Cupid and Venus, tends to preclude an interpretation of the Psyche myth. The lyre is the attribute of Erato, the Muse of erotic poetry.⁵ The Muse and the fluttering putti would be appropriate for an allegory of love. The upward-soaring figure in the upper left corner remains enigmatic.

Furthermore, the composition cannot be related to any mythological theme treated by Prud'hon. Consequently, the current attribution of the drawing is highly questionable. Slayman notes that "there is little in the handling of media or construction of figures to indicate Prud'hon's hand."⁶ The conception of a large-scale composition in broad passages of wash deviates radically from Prud'hon's typical approach to drawing. The bravura of wash and the strong light-dark contrast recall Fuseli drawings.⁷ The application of white heightening with a brush is unprecedented in Prud'hon's oeuvre. Also, one does not observe *pentimenti* in his graphic oeuvre. The labored, charcoal contours differ greatly from Prud'hon's vigorous, sketchy manner (see *cat.* 60). The sculptural modeling of the figure of Venus is highly distinct from his characteristic method of integrating complex patterns of light and shade (see *cat.* 61). The uniform, parallel lines of hatching produce a dry effect that is alien to Prud'hon.⁸ The svelte profile and glossy surface of Venus is more akin to Canova⁹ and the Neo-mannerists¹⁰ of the 1790's. Similarly, the wings of the Cupid—additive, feathery configurations—are closer to the type employed by Gérard¹¹ than to the organic, Correggesque wings, recurrent in Prud'hon's mythologies. Furthermore, the diagonal mode of composition varies markedly from Prud'hon's other boudoir scenes, where the figures seen close-up dominate the picture plane.¹²

Slayman observes that the composition of the RISD drawing was influenced by Vouet's *Cupid and Psyche*.¹³ The compositionally functional canopy and the pose of Venus appear to derive from the painting. The contorted pose of Cupid, however, seems to be dependent on Correggio's *Danae*.

The most remarkable aspect of the drawing is the quality of the lighting. The artist produces a marvelous, overall, fluorescent tonality by blending the white heightening with the wet, grey wash. Brilliant, flickering highlights are then applied to illuminate the key compositional elements. Similarly, arcs of light flow along the canopy, creating dynamic spatial recession. The lighting thus functions to define and unify the



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composition. In addition, however, the lighting imparts an extraordinary decorative elegance that perfectly complements the theme of the drawing. The sinuous contours and ruffles of Venus' robe are inscribed in light. The brushed-on heightening forms a rhythmic, ornamental pattern of folds of drapery on the front edge of the bed. Slayman has proposed that "the drawing may well be a product of Devosge's School."¹⁴ Pierre Quarré attests to the similarity between the RISD *Cupid and Venus* and drawings from the Dijon Academy, plausibly executed by Devosge's pupils.¹⁵ This attribution would explain the emphasis on lighting effects, the allegorical theme and any superficial semblance to Prud'hon. In consideration of the neo-mannerist tendencies, the RISD drawing would appear to date from the late 1790's or the first decade of the nineteenth century. RC

- 1 William Smith, *A Dictionary of Greek and Roman Biography and Mythology*, London, 1880, I, pp. 228-29.
- 2 *Ibid.*, II, p. 50.
- 3 See Apuleius, *The Golden Ass*, trans. William Adlington, ed. H. Schnur, New York, 1967, "The most pleasant and delectable tale of the marriage of Cupid and Psyche," pp. 109-10, 131.
- 4 See Henri Le Maitre, *Essai sur le mythe de Psyché*

dans la littérature française des origines à 1890, Paris, 1947.

- 5 W. Smith, *Dictionary*, II, p. 1126.
- 6 James Hugus Slayman, *The Drawings of Pierre-Paul Prud'hon, A Critical Study*, unpublished Ph.D. Dissertation, University of Wisconsin, 1970, p. 195.
- 7 Compare Fuseli's *King Lear with the Dying Cordelia*, Zurich, Kunsthau, acc. no. 1914/25, pen and wash, 15 3/5 x 12 3/5 in., signed: "Lear-Roma 74 May," repr. Paul Ganz, *The Drawings of Henri Fuseli*, New York, 1949 (21).
- 8 Pierre Quarré, Communication, 12 February 1974.
- 9 See Hans Ost, *Ein Skizzenbuch Antonio Canovas 1796-99*, Tübingen, 1970 (28-29), (31-33).
- 10 See Walter Friedlaender, *David to Delacroix*, New York, 1969, pp. 37-38.
- 11 Compare Gérard's *Cupid and Psyche*, Louvre.
- 12 Compare *Joseph et la femme de Putiphar*, pen, black and white chalk on greenish paper, 8 3/5 x 10 3/5 in., repr. Jean Guiffrey, *L'Oeuvre de Prud'hon*, Paris, 1924 (293), pl. XI and Prud'hon's illustration, *En jouir* for Bernard's "L'Art d'aimer" in *L'Oeuvre de Bernard*, Paris, 1797, also repr. Charles Clément, *Prud'hon, sa vie, ses oeuvres et sa correspondance*, Paris, 1872, pl. XI.
- 13 J. H. Slayman, *Drawings*, p. 194, n. 57.
- 14 *Ibid.*, p. 195.
- 15 Pierre Quarré, Communication, 12 February, 1974.

GUSTAVE DORÉ

1832-1883

Born Strasbourg, 1832. 1847: went to Paris; began drawing caricatures for Philippon's *Journal pour rire*. 1853: first Salon exhibition; painting ridiculed by public, as his exaggerated and theatrical style, although well-suited to book illustration, was rendered absurd on a larger scale; continued to exhibit large battle scenes, landscapes and religious paintings until 1877. 1854: first important book illustrated by wood engravings, *Histoire . . . de la Sainte Russie*; illustrated *Oeuvres de Rabelais*. 1858: illustrated Balzac's *Les contes drôlatique*. 1861: illustrated Danté's *L'Enfer*, *Les Contes de Perrault*. 1863: illustrated *Don Quichotte*. 1867: Doré Gallery, London, opened to provide a sales outlet for his paintings with the more sympathetic British public; illustrated *Fables de La Fontaine*. 1872: illustrated *London: A Pilgrimage*. 1876: illustrated *The Rime of the Ancient Mariner*. Died Paris, 1883.

26 *Man with Bulldog*

Pen and black ink, lead point and black chalk on grey paper.

6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (175 x 197 mm.).

Signed in ink, lower R.: (G Doré).

56.132, Museum Works of Art Fund.

Coll.: Walter Schatzki, New York.

Lit.: Gustave Doré and Blanchard Jerrold, *London: A Pilgrimage*, London, 1872, p. 26, repr.

27 *Tavern in Whitechapel*

Watercolor and gouache on white paper.

14 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (358 x 257 mm.).

Signed in gouache, lower L.: (G Doré).

Inscribed at lower L. from top to bottom: (Whitechapel Londres 1870).

51.082, Purchased and presented by Mrs. Herbert N. Strauss.

Coll.: Fenton Collection; Jacques Seligmann, New York; Mrs. Herbert N. Strauss.

Exh.: Jacques Seligmann Gallery, New York, *Master Drawings*, 1951 (13).

Both drawings relate to Doré's woodcuts for Blanchard Jerrold's *London: A Pilgrimage*, 1872. Jerrold intended this large and complex book to present a complete spectrum of London society by contrasting the public lives of the rich and the poor.¹ In commenting on the uniqueness of his own book, Jerrold contrasts the format he

selected to the one used by his influential predecessor Henry Mayhew in *London Labour and the London Poor* (1861).² Jerrold felt his own book to be an improvement over Mayhew's since Mayhew had studied only the lives of the poor and had ignored the broader social panorama of London. Jerrold does not mention Mayhew's illustrations nor does he discuss their impact on Doré, but *London Labour and the London Poor* was illustrated by wood engravings made after daguerreotypes by Richard Beard,³ and it set a precedent in book illustration which may have been seen by Doré as a threat. Doré was obsessed throughout his life by the suspicion that photography might eventually render the book illustrator obsolete. He had an intimate knowledge of the photographic process through his friendship with the pioneer documentary photographer Nadar, and he frequently alluded to his insecurity regarding the recording powers of the photograph. His blustering statements that while traveling he needed to make no sketches since "j'ai beaucoup de collodion dans la tête"⁴ testifies, by his use of the photographic term, both to his fears and to his considerable self-confidence.

By 1872, when *London* was published, photography had completely changed the mechanics of wood engraving. During the 1860's, it had become possible for an artist's drawing to be photographed onto the block of wood for the engraver to cut, freeing the artist from the necessity of drawing directly onto the woodblock, while still assuring the accuracy of the engraver's translation.⁵ Some sources claim that Doré himself used this method as early as 1863.⁶ Whether or not he did, it was becoming clear to anyone concerned that eventually, a photomechanical printing process could be perfected, and that photographs would replace wood engravings as the primary source of documentary information about the world in books and magazines. The graphic artist would then be relegated to the realm of the "art book."⁷ It is remarkable that Doré, who had built his reputation on the illustration of literary classics, many of them of a distinctly fantastic nature, should venture at this time into documentary illustration, and it seems that *London* was intended to be a last stand of artistic virtuosity against the encroachment of the photograph.

The threat that photography represented seems to have determined both the format of *London: A Pilgrimage* and the style of Doré's drawings. The book is set up to include vignettes, usually single figure compositions, set directly beside the text, of which the *Man with Bulldog* is an example, and full-page compositions similar



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to *Tavern in Whitechapel*. The vignettes are engraved in the "black-line" or "facsimile" manner. The artist makes a line drawing on the block (or has his drawing photographed onto the block) and the engraver cuts away all areas not to be printed, leaving only the original lines of the artist's drawing raised from the block to accept the ink. The full-page illustrations are done in a "white-line" style of engraving, derived from quite distinctly highlighted wash drawings produced by the artist. The gradations from light to dark are achieved by cutting white highlight lines into the block. The surface of the block thus will receive the ink and produce a solid black, while gradations of tone can be achieved by varying the number and spacing of white lines within an area.⁸ These two processes are thus quite different, both in final visual effect, and insofar as they depend on opposed drawing styles. Combined in a single book they exhibit the full range of the wood engraver's art, thus challenging the more limited faculties of early photography.

However, the impact of the photograph on Doré's actual drawing style remains to be considered, although few large drawings for his book illustrations survive from the pre-*London* period. (This is almost surely attributable to Doré's habit of drawing directly onto the woodblock for most of his career.) In both RISD drawings Doré succeeds in challenging the various stylistic attributes of the photograph, both as it exists as a medium and as a reproductive tool. In contrast to the wood engravings for Mayhew's *London Labour and the London Poor*, which are stiff and heavily outlined, with abrupt transitions in the modeling which clearly betray their origins as daguerreotypes, *Man with Bulldog* is a masterpiece of virtuoso quickness and lightness. Modeling from light to dark is entirely suppressed in favor of the slight darkening and thickening of the outline on the receding edges of forms. The drawing asserts itself as a linear construction, as opposed to the tonal continuum of the photograph, and these lines of pencil, ink and chalk are used in an amazingly autographic manner. Doré's hand habitually moves in nervous circular sweeps, lightly indicating contours, as in the legs, or indicating textures, as in the folds of the jacket. The line thus serves both descriptive and space-creating functions. Doré's drawing does not merely translate visual sensations of form into patterns like the photograph, but rather reasserts their volumetric existence and filters them through a strong personality. Doré's particular touch, which reproduces only partially in the wood engraving, was a feature of his style from the beginning

of his career, but it is here brought to new heights of virtuosity, perhaps because he felt so strongly the necessity of asserting the originality of drawing as personal expression.

The *Whitechapel* drawing, on the other hand, is conceived primarily as a tonal continuum. Perhaps its most important feature is the way in which it sits entirely on the surface of the paper. The frank assertion of surface as a plane divided by areas of light and dark with the retention of only the schema and not the space-creating function of classical chiaroscuro shows how deeply the aesthetic of the photograph had penetrated Doré's sensibility. Doré builds towards his white highlights with a tangible application of paint in much the same way that highlights were literally deposited on the photographic plate by silver salts. Although a parallel between Doré's drawing and photography may be asserted, Doré in *Whitechapel* works with the same quirky autographic strokes which deny the mechanical as were present in *Man with Bulldog*. Further, the finished drawing could not be reproduced photomechanically, thereby emphasizing the limitations of photography as an illustrative medium.

However, Doré's wash drawing manner has been seen by many critics as having been directly responsible for the downfall of wood engraving in the nineteenth century, since drawings of this sort were so difficult for the engraver to translate. Even using white-line engraving, or a combination of facsimile and white-line did not completely suffice.⁹ In fact the complexities involved in the satisfactory translation of Doré's drawing manner required him to train his own school of engravers.¹⁰ While Doré's drawings originally influenced and expanded engraving methods, the look of a simple white-line engraving in turn came to dominate Doré's own large drawings. In the *Tavern in Whitechapel*, the schematic application, in pen and white gouache, of parallel white lines, seen on the coat of the man facing the wall in the right foreground, is characteristic of white-line engraving. Doré's highlights imitate the directionality of the parallel grooves which in the engraving are meant to imitate washes.

Although the *Man with Bulldog* was actually engraved in *London*, the *Tavern in Whitechapel* was not. Thus it is not absolutely certain that this drawing was originally meant to be engraved for the book or whether it was made for another related purpose. The *London* project was begun in 1869. Although the chronology, as described by Jerrold in his *Life of Doré*, is often difficult to follow, it seems that only one series of trips

was made by author and artist, in 1869 to choose material. After these trips Doré made a series of drawings in the tonal manner which he assembled into a "colossal" album to be shown to the publishers.¹¹ Some drawings from the colossal album, which Doré later dismantled, have survived, and at approximately 1,250 mm. x 620 mm., they are much larger than the RISD drawing.¹² *Whitechapel* therefore is not of this so-called colossal group, but rather corresponds roughly in size to a number of other drawings of London, some of which were eventually used in the book, and some of which were not.¹³ In addition, it follows quite closely a description of a visit to a tavern in Whitechapel in *London* which does not have an accompanying illustration:

I and one of our party entered a crowded public house—thieves, to a boy, and pushed through to a door at the back, where a young, hard featured woman was stationed, taking money. We passed into a large room, in the corner of which was a raised piano and a little platform. The entire audience turned towards us, faces—the combined effect of which I shall never forget.¹⁴

The factual discrepancies between this account and the drawing can possibly be explained by the fact that Doré did not make studies on the spot but drew from memory afterwards. Indeed, most of the drawings for the book were produced several years later when Doré had returned to Paris.¹⁵ It is very possible that *Whitechapel* was intended for publication and omitted for reasons of space, which apparently was the case with a number of other drawings made specifically for the book.¹⁶

It is also entirely possible that this drawing was executed for its own sake, as a number of other drawings surrounding the project seem to have been, since Doré found an eager market for them in London.¹⁷ Ironically, the new technical processes accompanying photography allowed Doré to market his drawings as art objects in themselves for the first time in his career. Since the drawing for *Man with Bulldog* survives, it is probable that a photograph was used to transfer it onto the woodblock, although evidently other drawings for the same project were drawn directly onto the block.¹⁸ By permitting the drawing to be saved, the photographic process allowed Doré to find an independent market for many of his drawings. Thus the two RISD drawings, by their survival, and by their complete difference in technique and conception, attest to Doré's liberation as a draughtsman in the early 1870's, at the very moment when his livelihood as a book illustrator was being threatened.

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- 1 Blanchard Jerrold, *The Life of Gustave Doré*, London, 1891, p. 155.
- 2 *Ibid.*, p. 171.
- 3 Helmut and Allison Gernsheim, *The History of Photography*, New York, 1969, p. 447.
- 4 B. Jerrold, *The Life of Gustave Doré*, p. 39.
- 5 Fritz Weitenkampf, *American Graphic Art*, New York, 1912, p. 157.
- 6 Gustave Friedrich Hartlaub, *Gustave Doré*, Leipzig, n.d., p. 131.
- 7 Woodburytype, a continuous half-tone method of reproducing photographs, was invented in the 1850's and in general use in book illustration by the mid-1870's. It was not possible to integrate photographs and text, however, until c. 1912. See H. & A. Gernsheim, *The History of Photography*, pp. 340, 549.
- 8 See George Cambridge Johnson, "English Wood Engravers and French Illustrated Books," in *French 19th Century Painting and Literature*, ed. Ulrich Finke, Manchester, 1972, p. 364.
- 9 Ulrich Finke, T. R. W. James, and G. C. Johnson, "French Illustrated Books, 1800-1900," in *French 19th Century Painting and Literature*, p. 344.
- 10 Pierre Gusman, *La Gravure sur bois en France au XIX^e siècle*, Paris, 1929, p. 95.
- 11 B. Jerrold, *The Life of Gustave Doré*, p. 156.
- 12 Henri Leblanc, *Catalogue de l'oeuvre complet de Gustave Doré*, Paris, 1931. Doré sale, 1885 (60), (61), and Duplessis sale (360), (361), (362).
- 13 *Ibid.*, Doré sale (63), (88), (90).
- 14 Blanchard Jerrold, *London: A Pilgrimage*, London, 1872, p. 148.
- 15 B. Jerrold, *Life of Doré*, p. 153.
- 16 *Ibid.*, p. 184.
- 17 *Ibid.*, p. 240. For drawings executed after completion of book see *Retrospective Gustave Doré, 1832-1883*, Petit Palais, Paris, 1932 (148).
- 18 *Retrospective Gustave Doré* (158).

RAYMOND DUCHAMP-VILLON

1876-1918

Born Damville (Eure) 1876. 1886-94: attended Lycée Corneille, Rouen. c. 1898: after studying medicine in Paris, turned to sculpture (self-taught). 1901-08: exhibited annually at Société Nationale des Beaux-Arts. 1905-13: exhibited annually at Salon d'Automne. Beginning 1910: participated with his brothers Jacques Villon and Marcel Duchamp in weekly discussions held at Villon's studio in Puteaux. 1912: exhibited with Sec-

tion d'Or at Galerie Boétie; exhibition of *Maison Cubiste* at Salon d'Automne. 1913: participated in the Armory Show. 1914: enlisted as medical orderly, assigned to 11th Regiment of Cuirassiers; finished *The Horse* while on leave. Late 1916: contracted typhoid fever while stationed at Champagne; confined in convalescence for next two years in military hospitals, finally succumbing to an attack of blood poisoning. Died Cannes, 1918.

28 *Femme Assise (Seated Woman)*

Charcoal on white paper.

17 x 10 in. (432 x 254 mm.).

67.090, Mary B. Jackson Fund and Membership Dues. Coll.: John Quinn, New York, 1914; Arthur B. Spingarn, New York, 1927.

Exh.: Museum of Art, Rhode Island School of Design, *Recent Acquisitions 1966-1967*, 1967 (84); Knoedler and Company, New York, *Raymond Duchamp-Villon*, 1967.

Lit.: *The John Quinn Collection*, sale catalog, American Art Association, New York, 12 February 1927, lot 720; Parke-Bernet Sale Catalog, 5 April 1967, lot 72; *RISD Bulletin*, 54, December 1967, p. 51; George Heard Hamilton and William C. Agee, *Raymond Duchamp-Villon*, New York, 1967, p. 83 and fig. 57.

Casually preserved and never exhibited during the artist's lifetime, Duchamp-Villon's charcoal studies attest to his involvement with the medium of drawing almost solely as a means of conceiving and developing his sculptural ideas. In *Femme assise* Duchamp-Villon employs the basic graphic vocabulary of his earlier drawings: strong unbroken contours enclosing alternating areas of unmodulated blank paper and dense cross-hatching. However, these elements now no longer serve to achieve either the type of anatomical analysis which the study for *Baudelaire* (1911)¹ represents, or the more abstract planar faceting found in *Kneeling Woman*,² an early study for *The Lovers* (1913). However, as in all of Duchamp-Villon's earlier drawings, the changes in the use of his vocabulary in *Femme assise* occur in direct response to the development of new sculptural concerns, rather than as the result of any internal pictorial (or, properly, graphic) considerations.

Femme assise probably served as the final study for the slightly larger sculpture of the same subject first exhibited in plaster at the Galerie André Groult in April 1914.³ Duchamp-Villon's work on *The Lovers*⁴ (which immediately preceded *Femme assise*) had enabled him to distinguish the inherently antisculptural effects of

analytic cubism's breakdown of volume and mass from its guiding processes of abstraction. His resolution can be seen in his organization of *Femme assise* as a series of totally nondescriptive masses suspended around a central axis in a synthetic recreation of the human figure.

The final form of the drawing partly conceals its synthetic beginnings, but on closer examination one finds that the figure seems to have been developed first from a highly abstract grouping of different-sized oval shapes. These ultimately establish the figure's pose, the size of the parts and their relationship to each other. Such a use of ovoids to plan out the sculpture is unprecedented in Duchamp-Villon's work and directly recalls Brancusi's involvement with this shape in works such as *Sleeping Muse* (1910), *Prometheus* (1911) and *Mlle. Pogany* (1912). Details such as the turn and set of the head, its culmination in an edge where the nose would have projected, the position of the left arm and the spiral turn of the figure as a whole indicate that the casting of *Mlle. Pogany* in the fall of 1913, and Brancusi's subsequent work on this piece in particular,⁵ may have influenced Duchamp-Villon's conception of *Femme assise* from the beginning. The "cap" of hair in the drawing seems to allude specifically to Brancusi's differentiation in polish and patina of *Mlle. Pogany's* coiffure.

The overlay of cubist drawing which establishes the final appearance of this study is composed of two layers, each of which performs an essentially separate function. First, as in his earlier drawings, Duchamp-Villon used areas of crosshatching to lay out a relatively precise plan for the later "modeling" of the sculpture. However, in *Femme assise* the oval shapes convey an initial level of abstraction which relieves the hatching of its former burden of abstracting an essentially realistic figural outline. This hatching serves instead to design cross-sectional cuts which, in contrast to planar faceting, complicate and orient the ovals without disrupting their individual assertion of mass. In the second layer of hatching Duchamp-Villon worked out the connections between the individual forms, creating overlapping triangular "joints" (at the knees, neck, left elbow, hip, for example) which cover or merge the initial abutment of ovals. Far more abstract than the robot-like knobbed joints which Archipenko used in his *Medrano* series (1912, 1914), Duchamp-Villon's joinery in the drawing, as well as in the sculpture, forces the issue of masses on the viewer "leaving to [his] imagination the task of recreating the equilibrium."⁶



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The separateness maintained between figure and base in the drawing is marked by a degree of abstraction which also recalls, although more generally, Brancusi's influence. In the sculpture, too, the base is never quite subsumed in the syntax of the whole work. However, the pale sketched lines of the base in the drawing give perfect support to the "balanced" figure, whereas in the sculpture the shape and volume of the base excessively outweigh its charge.⁷

Certainly Brancusi (and to a lesser extent Archipenko) are central precedents for the technique which Duchamp-Villon has employed to carve out his masses.⁸ But his use of their work is enriched as well as sanctioned by his study of French Gothic architectural sculpture. In *The Lovers* Duchamp-Villon had hoped to create a modern equivalent to a medieval frieze.⁹ In *Femme assise* he continued to cultivate the same highly angular anatomical "breaks" and added as well details such as the flatly pointed toe and stiff right arm which are characteristic of much of the sculpture on the portals of Chartres Cathedral, to which Duchamp-Villon was a constant visitor.¹⁰ Above all, the artist's understanding of architectural flatness (as opposed to pictorial planes) guides his attempt to reassert through his carving sculpture's formidable historical relationship to architecture.

The relationship between Duchamp-Villon's *Femme assise* and Jacques Villon's painting *Femme assise* (1914)¹¹ remains unclear. In spite of the fact that the brothers worked in adjoining studios at Puteaux, only the roughly similar pose of the figure provides any visual connection between the two works. Duchamp-Villon is said to have used an artist's wood mannequin as his model,¹² whereas Jacques Villon's painting is in all likelihood a portrait of Yvonne Duchamp. However, in Duchamp-Villon's next work, *Jeune fille assise*,¹³ both the base and the way in which the arms frame the head recall to a certain degree the overlapping triangular planes in Villon's painting. This relative chronology therefore suggests that Duchamp-Villon's sculpture *Femme assise* preceded his brother's painting. A drawing by Léger entitled *Seated Female Nude* (dated 1913),¹⁴ for which Duchamp-Villon's sculpture appears to have served as model, further supports the hypothesis that *Femme assise* was executed in the late fall of 1913.

Perhaps the strongest correspondence that Duchamp-Villon's *Femme assise* bears to the work of both his brothers lies in their common perception of human movement and position as always representative of and responsive to the force of gravity. However different

their means of expression, Jacques Villon's painted and graphic works of 1912-14 on the theme of the tightrope walker and Marcel Duchamp's versions of *Nude Descending a Staircase* (1911, 1912) are involved, as much as *Femme assise*, in the celebration of human equilibrium.

In an unfinished manuscript entitled *Kinds of Artistic Awareness*, which Duchamp-Villon drafted in 1916, there is a passage which may well refer back to the sculptural conception of *Femme assise*:

And while in the course of finishing the work, (the artist) already begins the following one, sometimes only in his mind, sometimes by sketching it. This is . . . the point at which there is the intense joy of an intermediate state dominating the past in the finished work and at the same time soaring over the future. . . . All is harmony. The human being is, for an instant, in a *state of equilibrium*.¹⁵ SAD

- 1 Musée National d'Art Moderne, Paris, repr. George Heard Hamilton and William C. Agee, *Raymond Duchamp-Villon*, New York, 1967, fig. 37.
- 2 Musée National d'Art Moderne, Paris, repr. *ibid.*, fig. 55.
- 3 Two casts in gilded bronze (presently in the collections of the RISD Museum, and Sidney Schönberg, St. Louis) were made under John Quinn's instructions at the Roman Bronze works, New York, in 1915. Seven additional casts in dark bronze were made by the Galerie Louis Carré, Paris, after World War II.
- 4 Final state, Coll. Louis Carré, Paris, repr. Hamilton and Agee, *Raymond Duchamp-Villon*, fig. 54.
- 5 Sidney Geist, *Brancusi, A Study of the Sculpture*, New York, 1968, pp. 44, 190-91 and (74a), (74c).
- 6 Raymond Duchamp-Villon, "Manuscript Notes," Part VI, in Hamilton and Agee, *Raymond Duchamp-Villon*, p. 112.
- 7 Duchamp-Villon dealt with this problem in his next sculpture *Jeune fille assise* by incorporating the base into the figure, rather than by attempting to design a more equivalent or complementary structure.
- 8 Brancusi's series of *The Kiss* (1910, 1911) and of the *Maiistra* (1910, 1912) provide particular precedents for the sectional carving in *Femme assise*.
- 9 G. H. Hamilton and W. C. Agee, *Raymond Duchamp-Villon*, p. 79. Agee also cites the artist's remark to Walter Pach that *The Lovers* was "designed with the logic of a Gothic cathedral."
- 10 Reported to Agee by Marcel Duchamp. *Ibid.*, p. 59.
- 11 Coll. Galerie Louis Carré, Paris, repr. John Golding, *Cubism: A History and an Analysis 1907-1914*, rev. ed., New York, 1968, fig. 83. *The Head of a Woman* (RISD), one of three known ovals painted by Villon in 1913-14, appears to precede this work.

- 12 G. H. Hamilton and W. C. Agee, *Raymond Duchamp-Villon*, p. 83; Albert Elsen, "The Sculpture of Duchamp-Villon," *Artforum*, VI, 2, October 1967, p. 22.
- 13 Coll. Mr. Vincent Tovell, Toronto, repr. Hamilton and Agee, *Raymond Duchamp-Villon*, fig. 59.
- 14 Priv. Coll., repr. Staatsgalerie, Stuttgart, *Neuere Kunst aus württembergischem Privatbesitz*, 1973 (119), p. 82.
- 15 Cited in G. H. Hamilton and W. C. Agee, *Raymond Duchamp-Villon*, p. 123.

JULES DUPRE

1811-1889

Born in Nantes, 1811. Apprenticed as a decorator in his father's porcelain factory; took lessons from Diebolt, a former pupil of Demarne. 1831: exhibited for the first time in the Salon, and continued to do so until 1839. 1833: won second-class medal at the Salon. 1834: met Rousseau; traveled to England. 1844: traveled with Rousseau to Landes and the Pyrenees. 1848: became jury member of the Salon; awarded Cross of the Legion of Honor. 1850: moved to l'Isle-Adam. 1889: represented in the Exposition Universelle. Died at l'Isle-Adam, 1889.

29 *Landscape with Cows*

Black and white chalk on deep beige paper.

7 $\frac{3}{32}$ x 10 $\frac{3}{8}$ in. (180 x 269 mm.).

71.009, Membership Dues.

Coll.: D. de Lima, Paris.

Dupré rarely exhibited his drawings; instead, he used them in the same way as other Barbizon artists, as notations for paintings to be executed in his studio. His early drawings are studies from his numerous trips through France, England and Spain. His later sketches, like his late paintings, seem not to have been done from nature at all. Like many of the Barbizon artists, Dupré was strongly influenced by seventeenth-century Dutch landscape. In *Landscape with Cows* his relatively loose composition is reminiscent of drawings from that period, most notably those of Albert Cuyp, who carefully structured successive horizontal rows of bushes and trees into measurable spatial bands. Dupré begins in the foreground with a band differentiated only by a darkened edge and occasional vertical strokes simulating tufts of grass. Unlike Rousseau (*cat. nos. 69, 70, 71*) or the Dutch artists, however, he displays no interest in representing details of nature which would most likely



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have appeared in this foreground plane. The middle-ground is introduced by the pond, its placement in depth reinforced by the cows on the right, but the spatial clarity of the recession is lost on the other side. The broad horizontal strokes are unbroken by any measuring devices such as trees, nor are there any vertical elements to draw the eye into the distance. This indistinct area is finally relieved by the cottages marking the most distant zone of space. By 1836, this had become his favorite composition: half the foreground devoted to a pond or marsh, a copse of trees (in this case a herd of cows) in the middle distance, a cottage on the opposite side, all surmounted by a lively sky.¹ A similar compositional type is found in the Dupré drawing in The Metropolitan Museum of Art, New York, although that drawing has a more English inflection, not surprising in view of Dupré's admiration for Constable and Bonington. While the medium in both drawings is the same—black and white chalk on brown paper—the greater detail and more careful structure suggest an earlier date for the Metropolitan than the RISD drawing. In the later years of his production, from 1860 onward, Dupré's paintings became experiments in heavy impasto, creating a curious, hazy, generalized effect, not unlike

Landscape with Cows. His interest in the atmospheric qualities of nature are evident in statements like "The sky is behind the tree, in the tree, and in front of the tree."² The promise of Impressionism is implied in his words, but lies unfulfilled in his later works which are reduced to compositional formulae lacking in spontaneity. His highlights are arbitrarily placed, his atmospheric mists oppressively heavy, and although he expressed admiration for Corot, he never achieved that artist's poetic fusion of light and atmosphere. The general tonality of the black chalk drawing lacks the emphasis and crispness of earlier works, relying heavily on its white highlights to add liveliness and focus to a drawing which, without them, would dissolve into the monotonous rhythm of the broad horizontal stroke. Dupré has ceased looking at nature directly, and his seclusion isolates him from the remarkable advances being made by his contemporaries, the Impressionists.

MRR

- 1 Robert L. Herbert, *Barbizon Revisited*, New York, 1964, p. 26.
- 2 Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs, et graveurs de tous les pays*, Paris, 1950, III, p. 423.

HENRI FANTIN-LATOURE

1836-1904

Born Grenoble, 1836. 1851: entered studio of Lecoq de Boisboudran, Paris. 1850's: made copies after old masters at Louvre for English and American patrons; friendship with Whistler and Frederick Leighton. 1859, 1862, 1863: visited England, where he first made contact with German music. 1861: entered Courbet's "School of Realism," but debt to Courbet repudiated in letters to Whistler in late 1860's. 1859: portraits of himself and his sisters rejected at Salon. 1862: first lithographs of allegorical and realistic subjects made; lithography then abandoned until 1873. 1863: *La Lecture* accepted at Salon; at Salon des Refusés exhibited *Féerie*, an allegorical subject. 1864: *Hommage à Delacroix* and *Scène de Tannhäuser* exhibited at Salon. 1865: *Hommage à la Vérité* exhibited at Salon, a group portrait like his *Hommage à Delacroix* but including an allegorical figure of Truth; Fantin later destroyed the painting because of incongruities involved in combining the two types of figures. 1867: *Portrait of Manet*, a great critical success at Salon. 1870: *Atelier aux Bati-gnolles*, which included Manet and the Impressionist painters. 1873: resumption of lithography with *A la mémoire de Robert Schumann* and *La Fée des Alpes*. Fantin's two characteristic subject types, the portrait and the musical allegory, continued to involve him until his death, although after 1870 the large group portraits disappear from his painting. Still lifes of flowers, which were his most well received and lucrative paintings, also occupied a considerable portion of his time in later life. Died Paris, 1904.

30 *Rinaldo*

Black lithographic crayon on tracing paper laid down.
16 x 19¼ in. (410 x 494 mm.) (irregular).

Incised lower L.: (Fantin); inscribed in black crayon, lower center margin: (~Rinaldo~); inscribed in black crayon, center top margin: (Johannes Brahms.); inscribed in pencil, upper right margin: (Fevrier -78).

Henri Fantin-Latour's *Rinaldo* was inspired by a Brahms cantata for male chorus and orchestra composed in 1868. Brahms used part of Goethe's translation of Tasso's *Gerusalemme liberata* as his text. The cantata concerns Rinaldo's renunciation of the sorceress Armida and his decision to leave the luxurious enchanted island to rejoin his troops.¹ Fantin was drawn to themes dealing with the renunciation of sensual pleasures in the face of duty,² but a more important motivation for his choice of this drawing's subject was

his lifelong desire to express musical themes in pictorial terms. The idea of synesthesia, or the union of all the arts, which had its roots in the German romantic movement, began to be applied critically to painting in France in the 1850's. In his Salon criticism, Baudelaire frequently linked color harmonies in painting with musical harmonies. Fantin and his friend Whistler began experimenting with the expression of musical harmonies in painting and drawing in the early 1860's and their work served as examples of the supposed achievement of synesthesia for the symbolist critics of the 1880's and 1890's.

The RISD drawing relates to a series of works in several different media produced by Fantin during the period 1877-81. Proofs of a lithograph of Rinaldo were pulled in 1877,³ and the lithograph was published in 1878.⁴ Fantin used this exact composition for a pastel exhibited at the Salon of 1878 and later painted a version in oil.⁵ A much smaller lithograph of the same subject, containing only the two figures of Rinaldo and Armida, was made in 1881.⁶

Two drawings relating to this series are listed in Mme. Fantin's catalogue of her husband's oeuvre, and one may tentatively identify our drawing as no. 918 on the basis of a close correspondence in size and medium.⁷ Drawing no. 917 is described in Mme. Fantin's catalogue as being a preliminary sketch for the 1878 lithograph. Drawing no. 918 is classified as a "variant" on the lithograph. This accurately describes the relationship of the RISD drawing to the lithograph.⁸ In the lithograph Rinaldo gestures towards Armida while addressing one of the sailors, whereas in our drawing his head is turned toward Armida, thus more convincingly renouncing her. Armida appears as a visionary being in the drawing, while in the lithograph she possesses material substance. This change is more in keeping with Brahms' own portrayal of Armida. In the cantata she does not appear as a character; her presence is expressed through the orchestration alone. The two alterations Fantin makes between the lithograph and the drawing give the drawing a more telling dramatic force and lead one to suspect that the drawing may be in fact a later refinement of the lithograph. The question of whether it is an intermediate step between the lithograph and the versions in oil or pastel remains to be solved, since neither of the latter can at this time be located.

Fantin's preference for the constant modification of a composition in different media resulted in his adoption of particular drawing habits which facilitated the trac-



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ing and recopying of his own work. In the preparation of the final drawing for a lithograph Fantin drew with lithographic crayon on a special kind of transparent autographic paper instead of drawing directly on the stone. The completed drawing was placed face down on the lithographic stone and run through the press. The grease from the lithographic crayon thus adhered to the stone and a print could be pulled from it.⁹ Two obvious advantages obtained from this process: there will be no reversal of direction from drawing to lithograph, and therefore no necessity to calculate the effects of reversal on the left to right axes of the composition. Further, the artist does not need to manipulate heavy lithographic stones in his studio, but may merely transmit the finished drawing to the printer. In practice, most artists who made extensive use of autographic drawings in the production of lithographs habitually retouched the lithographic stone once the drawing had been transferred, but Fantin was apparently content to allow the printer complete freedom at this stage.¹⁰ Fantin's presumed indifference to the craft aspects of lithography as they might alter the final appearance

of the lithograph seems odd in an artist who took such care with compositional adjustments in his drawings. One must assume that the act of drawing was of more personal importance to Fantin than the lithograph. The lithograph was looked upon as a mechanically created reproduction of an idea which had already reached aesthetic finality at the drawing stage.

One reason for this curious attitude might reside in the significant visual difference that exists between Fantin's drawings and his lithographs. The extremely sharp contrasts between the blacks and whites in Fantin's lithographs are not evident in his drawings. *Rinaldo* is composed of a mist of fine horizontal and slightly angled strokes made with a soft crayon which seem to float and shimmer on the surface of the paper, rendering that surface a neutral grey web for the conveyance of Fantin's unearthly vision. Fantin's suppression of tonal contrast and his creation of an uninflected, neutral surface by means of regular, closely spaced crayon marks link his drawings with the kind of surface sought in painting by an artist such as Monet in the 1870's.

Fantin's desire to establish a consistent and uninflected look to the surface of his drawings and his seemingly placid acceptance of a mechanical method of reproducing his drawings seem to be rooted in a deeply felt belief concerning the limits of an artist's interpretive role *vis-a-vis* his subject. Fantin's model for the role of a graphic artist was based on the role of the performer of great music. In a letter to a friend about a recital by Mme. Schumann of her husband's music in 1864, Fantin described her as a true artist because she refused to intrude her own personality upon the music, playing not as a virtuoso pianist but "mathematically."¹¹ Fantin's visit to Beyreuth in 1876 to hear Wagner's cycle *The Ring* inspired similar statements. For Fantin the striking characteristic of the method of performance at Beyreuth was that it allowed direct personal absorption of the spectator into the music without the awareness of performance as such.¹² Fantin's desire to have no personal peculiarity of touch intruding between the subject of the drawing and its viewer seems to grow logically from his views on music.

The neutralization of surface happens concurrently with the achievement of monotonicity during the 1870's in Fantin's drawings. Although perhaps inspired by certain Impressionist paintings, the monotonal look is more likely due to the influence of the late drawing and graphic style of Corot, whose works were increasingly on the market in this decade. *Rinaldo* seems close in tonal values and in surface quality to some of Corot's prints produced on autographic paper, such as *Une famille à Terracine*.¹³ Fantin owned a print pulled from this drawing. These prints, as well as Corot's *cliché verres*, some examples of which Fantin also owned, may have had an important visual and technical impact on Fantin in the 1870's.¹⁴

The curious method of laying in tones with the crayon and scratching with a sharp tool to produce the lights in *Rinaldo* could have had many sources. Delacroix, one of Fantin's particular heroes, used this process in his own lithographs, examples of which Fantin owned;¹⁵ but the fact that Degas began experimenting in the mid-seventies with very surface-oriented prints in which aquatint was laid in for the darks and the lights were created by scraping may have been of more direct consequence for Fantin's own practice.¹⁶ Whereas both Delacroix and Degas worked on the stone, scratching out the lights, Fantin characteristically scratched on the drawing, as can be seen in a close examination of *Rinaldo's* surface. Again, the drawing itself is manip-

ulated and not the stone. Even though Fantin's drawing style is heavily conditioned by his foreknowledge of its role in the process of lithography, it is the drawing itself that attracts Fantin's personal attention, attesting to its importance as an aesthetic statement in his own mind.

The technique and appearance of Fantin's drawings were quite important to draughtsmen of the 1880's. Fantin's influence on the early drawing styles of Odilon Redon and Georges Seurat has often been noted.¹⁷ Fantin taught Redon the process of using autographic drawings to produce lithographs.¹⁸ In Redon's early drawing style the dark tones frequently are laid in with a web-like series of touches reminiscent of Fantin.¹⁹ The same may be said of some of Seurat's early drawings in which the texture of crayon strokes, as they interact with the paper, establishes a surface qualitatively comparable to Fantin's surfaces.²⁰

Yet, Redon and Seurat were interested in more than the assertion of surface as a neutral continuum characteristic of the best of Fantin's drawings of the 1870's. They combined the emphasis on surface established by the web of dense strokes with a much greater tonal range from light to dark. In fact they seem to have been attracted both to the surface qualities of Fantin's drawings and the depth-producing tonal range of Fantin's lithographs. BP

- 1 Karl Geringer, *Brahms: His Life and Work*, New York, 1947, pp. 308-10.
- 2 See, for example, his numerous repetitions of the Venusberg scene from Wagner's *Tannhäuser*.
- 3 Germain Hédiard, *Les Lithographies de Fantin-Latour*, Paris, 1906 (14).
- 4 *Ibid.*, (19).
- 5 Mme. Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911 (918).
- 6 G. Hédiard, *Lithographies* (33).
- 7 Smith College Museum of Art, Northampton, Massachusetts, *Fantin-Latour*, 1966 (15). Here the drawing is identified as Mme. Fantin (917). The RISD drawing is a full centimeter larger in height than Mme. Fantin (917) and is on tracing paper as is the "variant" drawing, Mme. Fantin (918).
- 8 Adolphe Jullien, *Fantin-Latour: sa vie et ses amitiés*, Paris, 1909, repr. p. 17.
- 9 G. Hédiard, *Lithographies*, p. 18.
- 10 *Ibid.*, p. 19.
- 11 Letter to Mrs. Edwin Edwards, quoted in A. Jullien, *Fantin-Latour*, p. 97.
- 12 *Ibid.*, p. 112.
- 13 Alfred Robaut and Etienne Moreau-Nélaton, *L'Oeuvre de Corot*, Paris, 1965, IV (3152).

- 14 *Fantini-Latour: gravures, dessins, livres et recueils*, Hôtel Drouot, Paris, 14 March 1905 (58).
- 15 Loÿs, Delteil, *Le peintre-graveur illustré*, Paris, 1906-30, III (40), Delacroix's *MacBeth and the Witches*, 1825.
- 16 See L. Delteil, *Le Peintre-graveur illustré*, IX (22), Degas' *Les deux danseuses*.
- 17 Julius Meier-Graefe, *Modern Art*, New York, 1908, II, p. 97.
- 18 Redon letter quoted in Klaus Berger, *Odilon Redon*, New York, 1965, p. 127.
- 19 See, for example, Redon's *Eyes in the Forest* (Museum of Modern Art, New York), repr. Redon, *Moreau, Bresdin*, New York, 1961, p. 58.
- 20 See, for example, *The Artist's Mother and Mother and Two Daughters*, in Robert L. Herbert, *Seurat's Drawings*, New York, 1962, pl. 2 and p. 51. See also Herbert's comments on Seurat and Fantin, p. 24.

HIPPOLYTE-JEAN FLANDRIN

1809-1864

Born Lyon, 1809. 1821: student of Magnin, Legendre-Héral, and Duclaux. 1822-28: attended Ecole des Beaux-Arts, Lyon. 1829: Paris, atelier of Ingres. 1832: won Prix de Rome. 1832-38: Italy, admired Raphael; developed interest in religious painting. Returned to France, where he engaged in painting murals and decorations for churches: Paris, Saint-Séverin (1839-41) and Saint-Germain-des-Prés (1842-48); Nîmes, Saint-Paul (1848-49); Paris, Saint-Vincent-de-Paul (1849-53); Lyon, Saint-Martin d'Ainay (1855); Paris, Saint-Germain-des-Prés (1856-61). 1853-54: elected member of the Academy; executed murals for Conservatoire des Arts et Métiers. Also successful as a portraitist; portraits figured prominently at the Salons of the 1840's, 1850's and early 1860's. 1863: exhibited portrait of Napoleon III at the Salon. Died Rome, 1864.

La Religieuse

Pencil heightened with white gouache on beige paper (traces of bleaching), laid down.

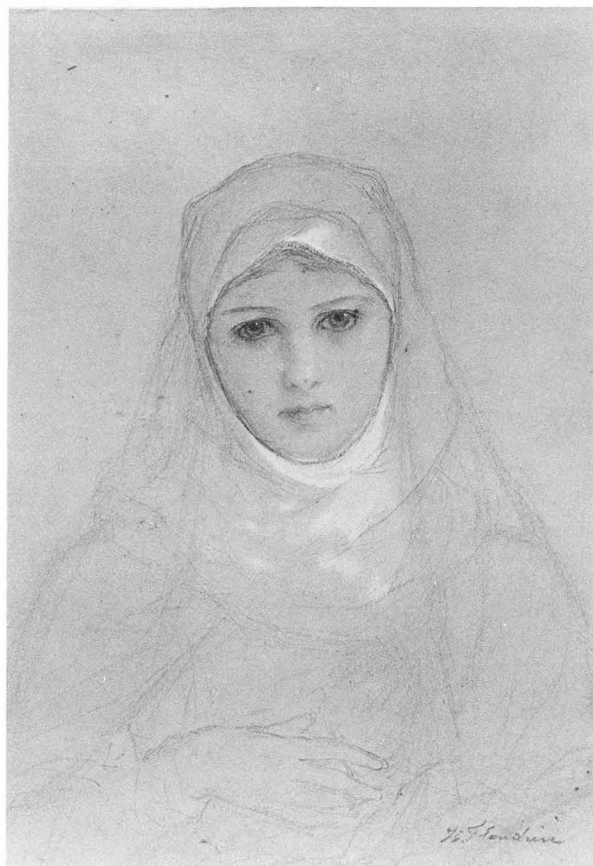
6½ x 4½ in. (151 x 103 mm.).

Signed in pencil, lower R.: (H. Flandrin).

67.023, Membership Dues.

Coll.: Purchased B. Lorenceau & C^{ie}, Paris, September 1967.

Lit.: *RISD Bulletin*, 54, December 1967 (63), p. 37.



31

The drawing appears to be a portrait sketch of a young nun. It differs markedly from the grandiloquent, rhetorical studies for Flandrin's large-scale religious compositions.¹ Further, *La Religieuse* conveys an intimacy and vivacity that would suggest a study from life. The expression reveals an *ingénue* quality that corresponds to Flandrin's secular portraits of young women.² However, the RISD drawing cannot be related to any Flandrin portrait cited in the Delaborde catalogue.³ Still, Delaborde does indicate that Flandrin rendered numerous *portraits dessinés*.⁴

Flandrin, who was renowned as a religious painter,⁵ attempts to elicit in this portrait sketch the piety and devotion of his subject. His attention is focused primarily on the countenance. The facial features are delicately modeled in sensitive line, soft highlighting and subtle brackets of shadow. The depiction of the eyes is strikingly life-like and displays a high degree of finish. The eye sockets are precisely delineated and accented by faintly arching brows. Sparks of white highlight play against the darkened iris and blackened pupil. Therein, Flandrin effectively communicates the inner sanctity of *La Religieuse*.

The reverent attitude of the hand constitutes Flandrin's solitary attempt at characterization beyond the face itself, although the device is not developed to any serious extent. Moreover, the rendering of the nun's habit was clearly a secondary consideration for the artist. The veil and drapery are comprised of a maze of somewhat nervous, multidirectional, descriptive pencil lines against the brown paper. Flandrin's contours are grouped for emphasis, but they are not at all assertive; they neither flatten nor model. Flandrin resolves the disparity in approach to the elaborate face and the sketchy drapery by the application of white gouache heightening along the contour of the chin and on the wimple.

Significantly, in this regard, Flandrin departs from the frugal, autonomous, abstracting linear style of his master Ingres (see *cat.* 42) as he begins to move toward the expressive portrait type of his younger *confrère* in the Ingres atelier, Théodore Chassériau (see *cat.* 6). Still, Chassériau's frenzied, complementary linear mode is easily distinguished from that of Flandrin.

The signature "H. Flandrin" on the RISD sketch corresponds to those on two Louvre drawings: *Scène de bataille*⁶ and *L'Entrée des tableaux au Salon de Peinture*.⁷ The former drawing bears the date, "15 AVRIL 1837."
RC

- 1 Compare *Frise de la nef de l'église de St. Vincent de Paul peinte par Hippolyte Flandrin . . . reproduite par lui en lithographie*, Paris (1860?).
- 2 It is interesting to note that a *Portrait d'une Religieuse*, described as a "tableau ancien, école française," belonged to Flandrin. See *Catalogue des tableaux, esquisses, études, dessins et croquis, laissés par H. Flandrin* (Lugt 933), Paris, May 15-17, 1865, p. 46 (309).
- 3 See Henri Delaborde, *Lettres et pensées d'Hippolyte Flandrin*, Paris, 1865, pp. 97-101.
- 4 *Ibid.*, p. 101.
- 5 *Ibid.*, p. 3. The author refers to Flandrin as the "Fra Angelico of our age."
- 6 RF 3514, pen 4½ x 9⅞ in., signed lower L.: "H. Flandrin, Le 15 AVRIL 1837", repr. Jean Guiffrey and Pierre Marcel. *Inventaire général des dessins au Musée du Louvre et du Musée de Versailles, V. Ecole française*, Paris, 1910, pp. 96-97 (4031).
- 7 RF 3535, pen, 3⅝ x 8 in., signed in pen, lower L.: "H. Flandrin", repr. J. Guiffrey and P. Marcel, *Inventaire, V*, pp. 96-97 (4032).

FRENCH (ANONYMOUS)

c. 1815-1830

32 *Horse Fleeing in Battle*

Pen and ink and blue-grey washes over traces of pencil on white paper covered with a tonal wash.

8⅞ x 13 in. (226 x 330 mm.).

Formerly labeled on verso: (G. G. W. Hood); and labeled on frame: (Stewart & Co., 55 Baker Street, London W.).

23.052, Gift of Mrs. Gustav Radeke.

Exh.: The Art Institute of Chicago, *A Loan Exhibition of Paintings, Drawings, and Prints by Eugène Delacroix*, 1930 (48).

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 67.

Although at various times in its history, this drawing has been assigned both to Géricault and to Delacroix, it is at present unattributed. While both technically and intellectually it partakes of and is informed by the particular artistic and cultural milieu which influenced both those artists, it can be distinguished from their work through its highly individual, sensitive yet dynamic use of ink and wash to convey the drama of a battle scene. Though the artist himself remains nameless, certain aspects of his artistic personality can be identified.



32

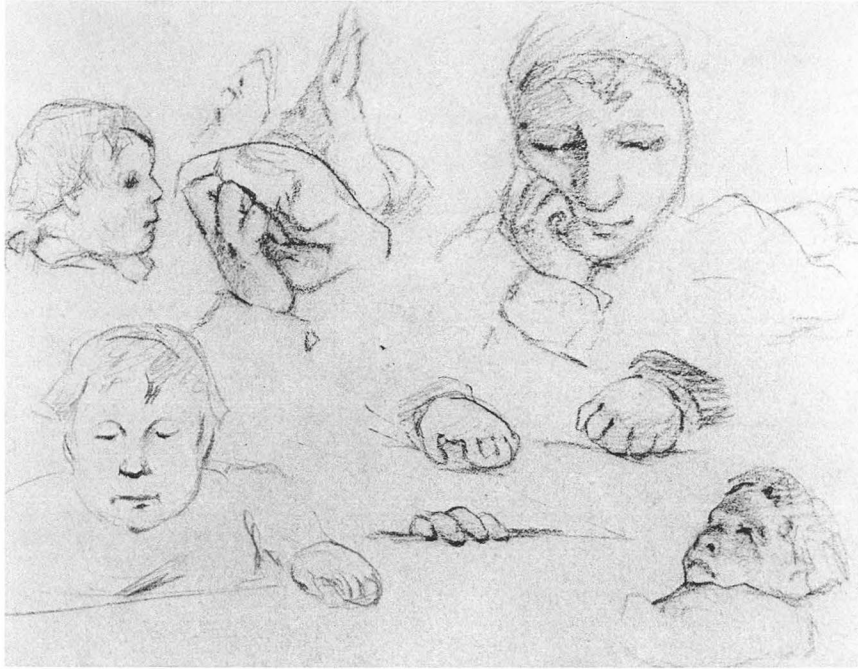
The artist's choice of subject matter is a key indicator of the closeness of his affinity with the French Romantic movement. The riderless horse, whether depicted, as here, wheeling amid the smoke of battle, or in a less specific naturalistic setting like that of Delacroix's 1828 lithograph (Delteil, III, 77), almost seems to symbolize the unbridled energy of the Romantic temperament. Géricault remained fascinated with this theme from his series of studies of the *Race of the Riderless Horses*, executed in Italy from 1816-17, through the 1821 lithograph *Horse Attacked by a Lion* (Delteil, XVIII, 42) and the numerous drawings which related to it.¹ As Lorenz Eitner has pointed out, this latter series shows the influence of George Stubbs; he cites Géricault's copy of Stubbs' *White Horse Attacked by a Lion* (Louvre, RF 1946-2).²

One can infer an English influence on the RISD drawing as well, here felt not so much in terms of subject matter, but rather in technique. While the free, curving scribble of pen work finds parallels in drawings by Géricault's teacher, Carle Vernet, the controlled use of wash is closer to the watercolor techniques of English landscapists like John Constable (whose watercolors also profoundly influenced Delacroix; see *cat.* 18). Lay-

ers of wash of varying intensity give the appearance of being freely applied, yet the drama of the chiaroscuro contrasts they set up, as for example along the curve of the horse's neck, demands tight and accurate control of a difficult medium. Around the focal figure of the horse, the wash creates atmosphere rather than descriptive detail, offering a unity of figure and ground not found in similar works by either Delacroix or Géricault. We are reminded more of the watercolors of J. M. W. Turner, at least by its atmospheric effect if not by its coloration. We might surmise that the artist learned such control in contact with certain British artists. Like Géricault and Delacroix, he may have traveled in England, or have known some of the numerous English artists, well versed in their traditionally British medium, who visited the French capital. The artist of the RISD drawing seems to have absorbed the technical mastery of such British watercolorists, and charged it with the forceful bravura of French Romanticism in the first quarter of the nineteenth century. AW

1 Lorenz Eitner, *Géricault*, Los Angeles County Museum of Art, 1971, p. 146 (102).

2 *Idem.*



33

PAUL GAUGUIN

1848-1903

Born in Paris, 1848. 1851: family moved to Peru. 1855: returned to France; went to sea as an apprentice in merchant marine. 1871: became a stockbroker in Paris. 1873: married Mette Gad, a Dane. 1875: met Pissarro. 1876: exhibited at Salon; met Cézanne and Degas. 1880-82: exhibited with Impressionists. 1884: left brokerage and moved to Rouen, then to Copenhagen. 1885: unsuccessful exhibition in Copenhagen; returned to Paris; met Chaplet, the ceramist; went to Pont-Aven, Brittany. 1886: exhibited with Impressionists; met van Gogh. 1887: went to Panama and Martinique. 1888: again in Pont-Aven; met Emile Bernard; went to Arles; returned to Pont-Aven, where he attracted a small group of followers. 1891-93: first voyage to Tahiti. 1895: returned to Tahiti. 1897: published *Noa-Noa*. 1898: attempted suicide. 1901: moved to Hiva-Hoa. 1903: imprisoned; died in Hiva-Hoa.

33 *Studies of Heads and Hands*

Pencil and charcoal on grey-pink paper.

7 $\frac{5}{16}$ x 9 $\frac{7}{8}$ in. (186 x 251 mm.).

72.170, Gift of Robert G. Berry.

Coll.: Pola Gauguin; World House Galleries, New York; Robert G. Berry, New York.

Paul Gauguin's romanticized sojourns in Tahiti have often obscured the works executed during his more bourgeois beginnings. Gauguin had become a "Sunday" painter several years before he left his comfortable position as a Parisian stockbroker in 1884. He had met Pissarro about 1875 and from that time until the early 1880's was one of that artist's few buyers. It was under Pissarro's tutelage that he contributed paintings to several Impressionist exhibitions. Pissarro was one of the few Impressionists who stressed the fundamentals of draughtsmanship, and who, along with Renoir and Cézanne, favored treating the human figure. His advice to his son, Lucien, must certainly have applied

to Gauguin as well: “. . . you must apply yourself seriously to large drawings with very firm outlines. Don't make pretty, clever little lines, but be simple and insist on the major lines that count in a face.”¹ This advice is not altogether heeded in the indecisive RISD *Studies of Heads and Hands*. The drawing is far more interesting as a document of the learning process than as a mature work of art. There is no consistent style, and it does not presage Gauguin's mature efforts. It appears further to be almost entirely independent from his contemporary paintings. At the same time Gauguin was producing this study, he was formulating the essentials of his future aesthetic creed: “. . . I infer that there are noble lines, false lines, etc.; a straight line expresses infinity, a curve limits creation, not to mention the portentous significance of numbers. . . .”² Ironically, the artist appears to have progressed further in his philosophy than in his artistic skill, for the drawing bears little relationship to the dictum. Much, though, is derived from Pissarro's drawing style, which at that time was influenced by Millet's peasant figures with their broad, solid shapes and strong, simple contours. However, the practiced hand of the master contrasts sharply to the timid, hesitant lines of his student, as evidenced in a Louvre drawing of juxtaposed portraits of each other³ as well as in the Providence study. John Rewald has drawn analogies between the RISD study and a sketchbook exhibited by Hammer Gallery, New York, whose leaves cover the period in Rouen and Copenhagen, 1884-85.⁴ The RISD drawing, too, is probably part of a Copenhagen sketchbook, for the faint impressions of other studies are revealed on the reverse of the sheet, as if the charcoal on the succeeding page had adhered to it.

Like Pissarro, Gauguin frequently used his own large family as models. One finds sketches of his young children from as early as 1874, such as those in the Cleveland Museum of Art,⁵ and the Hammer sketchbook contains numerous studies of children as well. It is difficult to identify the figures in *Studies of Heads and Hands*, although the broad-faced child resembles a portrait of Paul (Pola) and his older sister Aline executed in 1885.⁶ In a letter to his friend Schuffenecker of 24 May 1885 from Copenhagen, Gauguin mentions his small son's pneumonia and that “. . . he has become so beautiful with his black eyes and pale coloring.”⁷ The RISD study, in fact, comes from Pola's collection.

The page of studies reveals several aims. Gauguin has concentrated on problems of light in the lower right head, which is illuminated from an unusual raking

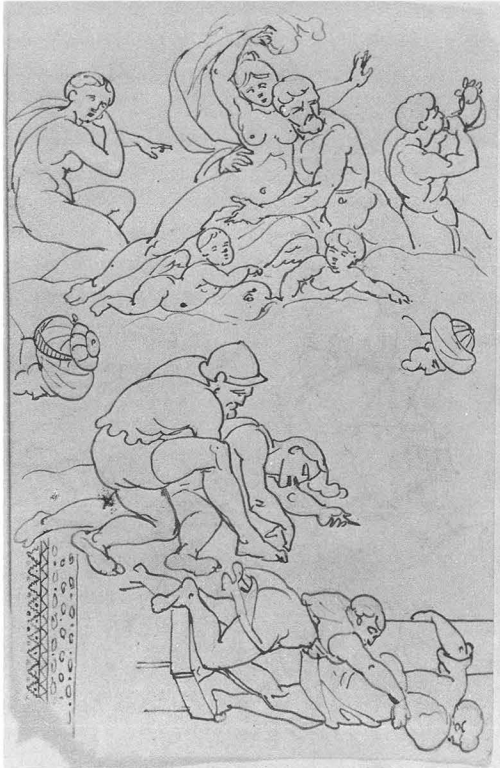
angle. The mastery of hands poses more difficult problems. The pencil sketch at lower left, in which the hand is complicated by one finger being hidden beneath a coverlet, is repeated in the center of the page. The woman with chin in hand is studied more closely to her immediate left. The profile head at top left utilizes Pissarro's advice to create firm outlines, but is modeled with timid parallel crosshatching. The RISD study does not exude the confidence, the easy boldness, of the practiced artist, but instead reflects the plodding struggle of the student.

MRR, MS

- 1 Jean Leymarie, *Paul Gauguin, Water-Colours, Pastels and Drawings in Colour*, London, 1960, p. 8.
- 2 *Ibid.*, p. 9.
- 3 See John Rewald, *Gauguin Drawings*, New York, 1958, pl. 4.
- 4 Raymond Cogniat, *Gauguin: A Sketchbook*, New York, 1962.
- 5 See John Rewald, *The History of Impressionism*, New York, 1946, p. 326.
- 6 See Ronald Pickvance, *The Drawings of Gauguin*, London, 1970, pl. I.
- 7 Maurice Malingue, *Lettres de Gauguin à sa femme et à ses amis*, Paris, 1946, p. 62.

JEAN-LOUIS-ANDRE-THEODORE GERICAULT 1791-1824

Born Rouen, 1791. 1808-10: studied first with Carle Vernet. 1810-11: studied in the studio of Pierre Guérin; gradually replaced formal academic training with a self-devised course of independent study, drawing and painting copies after prints, sculptural casts and original works of art, and developed his “antique manner” in the process. 1812: submitted *Charging Chasseur* to Salon. 1814: less acclaim for his next Salon entry, the *Wounded Cuirassier leaving the Battle Field*; enlisted briefly with the Royal Household Cavalry and began a disastrous love affair with the wife of his uncle. 1816-17: trip to Italy; search for new subject matter prompted numerous studies and versions of the *Race of the Barbier Horses*. 1817: upon return to France took up lithography. 1818: found a suitably heroic and monumental contemporary subject in the shipwreck of the *Medusa* (July 1816). 1819: submitted *The Raft of the Medusa* to the Salon, the culmination of two years of painstaking study to recreate and capture the reality of a particular event. 1820-21: disappointed by mixed



34a

reception given his painting, traveled to England and exhibited it there; found in English lower-class life and racing world themes for lithographs and paintings. 1822: returned to France in failing health; executed series of *Portraits of the Insane* and numerous drawings before his death in Paris in 1824.

Two Sheets from a Sketchbook:

- 34a *Studies after Agostino Carracci and Raphael (recto)*
 34b *Studies after Raphael, of a Military Costume, and a List of Addresses (verso).*

Pen and black ink over pencil.

7¹/₁₆ x 5¹/₁₆ in. (200 x 130 mm.).

56.191.1, Museum Works of Art Funds.

Inscribed in crayon on verso: ([illegible]/bertauth 18 rue beaubourg/Mlle Sara rue des/coutures st gervais 12/a côté de la rue [illegible] du/fausbourg du temple); and, in pencil on verso: (M[?] liodat marchand/de crayons pastel rue St/honoré 244/tricot modèle a barbe 50 ans/bien rue de la vierge 27/au gros caillou/barbe bien de couleur/varies de ton); with further pencil notations on the sketch of a costume on verso: (rouge) jacket; (bleu) sleeve; (rouge) sleeve band; (vert) cuff.

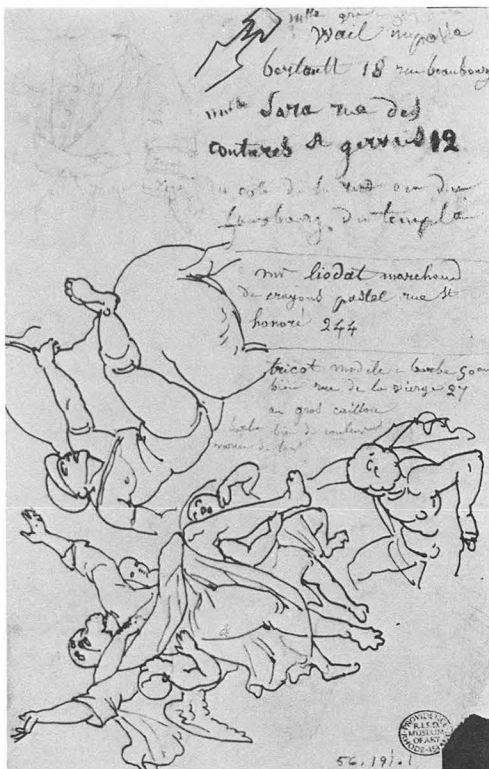
- 35a *Studies after Paintings (?) and of Boatmen (recto)*
 35b *Young Woman in Contemporary Costume (verso)*

Pen, black ink and pencil.

7¹/₁₆ x 5¹/₁₆ in. (200 x 130 mm.).

56.191.2, Museum Works of Art Fund.

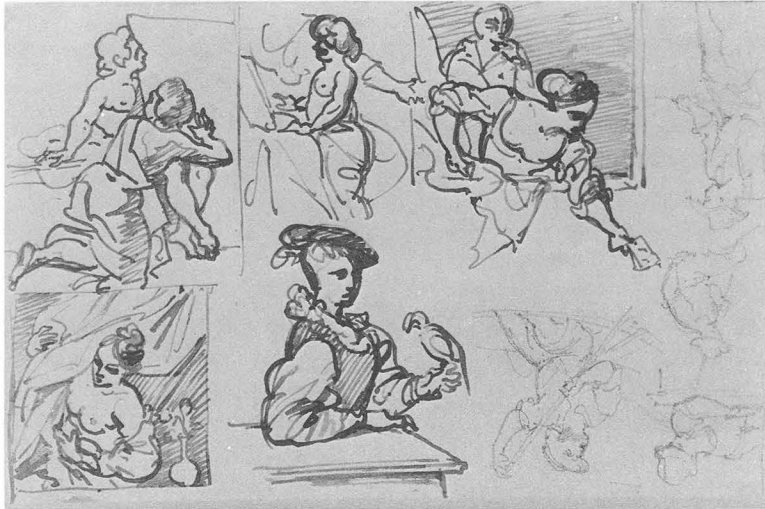
Coll.: Emil Wang, Copenhagen.



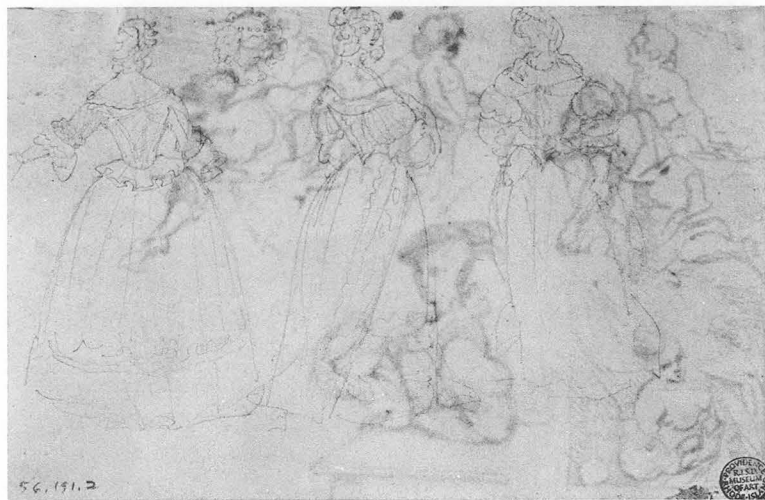
34b

These two drawings, sheets of the same size and manufacture, are pages extracted from one sketchbook; both entered the RISD collection with an attribution to Géricault. Several factors, some purely formal, others relating more complexly to Géricault's method of work and process of artistic education, support this attribution.

The drawings are similar in character, if not in actual subject matter. The artist used the recto and verso of each sheet to set down a number of small sketches recording gesture, pose, or the interaction between figures: a kind of memory bank of images, collected in both cases from a variety of sources. On one sheet words as well as images are set down for future reference.¹ In a list of names and addresses, three are identified as models, and in the case of a certain Tricot, his salient characteristic of a multicolored beard is noted as well. The fourth, a vendor of pastels, offers a different kind of service to the artist. Executed partly in



35a



35b

crayon and partly in pencil, the entire inscription is written around the pen and pencil drawings of various male figures, conforming to an irregular area, and in places cramped tightly within it. Evidence like this, along with the variety of media used on each sheet, suggests that Géricault returned a number of times to particular sheets in this sketchbook to record assorted notes. His concern was not with tidiness or visual impact; his jottings were for no other eye than his own. He used his sketchbooks as a kind of visual reference library, to be amplified, or in the case of names and addresses, acted upon, at some future date.

The "handwriting" of both words and figures on each sheet is characteristic of Géricault. Comparison of certain individual letters, like *d* or *t*, with their counterparts in any of the inscriptions in Géricault's so-called Chicago sketchbook (Art Institute of Chicago) confirms his authorship of the RISD drawings. Equally idiosyncratic and characteristic are certain mannerisms of pen technique. In both of these drawings, Géricault employs a kind of conventionalized shorthand to indicate musculature, kneecaps, anklebones or facial features. Such schematization of bodily parts is typical of much better known Géricault drawings, for example, *Satyr Approaching a Sleeping Woman*.²

While both sheets do bear pencil sketches drawn from contemporary life (the military costume, the boatmen and the young woman), the source for the majority of figures was not life but older art. On one sheet Géricault was studying Italian art; the group of nymph, triton and dolphin-borne man and woman is a copy of *The Marriage of Peleus and Thetis* by Agostino Carracci (Palazzo Farnese, Rome). The two men clinging to the column are a group isolated from Raphael's fresco *The Expulsion of Heliodorus* (Stanza d'Elidoro, Vatican, Rome), while the wrestling, falling and reaching men are all copied from the fresco of the *Battle of the Milvian Bridge* (Sala di Costantino, Vatican). Some as yet unrecognized Italian master was probably the source for the ascending saint, while the Turks' heads and ornamental border seem to be merely doodles.

Unlike the figures on the "Italian" sheet, which are casually juxtaposed in no regular order, those on the second sheet are aligned in rows and in some cases neatly squared off as if framed. Their sources, though unknown, seem to be both complete paintings and figures extracted from individual canvases. However, given the lack of any recognized source, it is equally possible that these may be the products of Géricault's own imagination; in the Chicago sketchbook, Géricault

did invent and "frame" numerous original compositions. The pen work on this sheet is much more spontaneous and spirited than the somewhat stilted, awkward and unmodulated outline technique used on the other sheet. Yet despite these differences, the closest stylistic parallel to both sheets is Géricault's "antique manner" used in the numerous copies of the Zoubaloff sketchbook (Louvre, Paris).

Lorenz Eitner has described the highly conscious and methodical way that Géricault set about altering his style between 1814 and 1816. He undertook a process of self-education based on the practice of making endless copies of sculpture, casts and paintings.³ By reason both of subject matter and of style, we must consider the two RISD drawings as further manifestations of that process, and place them securely c. 1815-16, probably before Géricault's trip to Italy. The "Italian" sheet in particular does not give the appearance of having been drawn directly from a painted original. The extreme generalization of each figure and the guiding pencil lines beneath the ink suggest a process of transcription from a source already one step removed from the original. Géricault may have drawn after any one of the numerous engravings of the Farnese ceiling and the Stanze; the *camera obscura* found in his studio at his death may have aided him in recording the poses and gestures of classic art.⁴

Géricault did not forget the self-taught lessons of his own educational process. Two of the figures he copies so deliberately into his sketchbook reappear later in his most studied masterpiece, *The Raft of the Medusa* (1818-19).⁵ Whether as a conscious quotation or subconscious memory, the linked group of two figures clinging to the column are used for the waving figure and his supporter in the *Raft*. Transformed into the psychological and formal focus of the canvas, they demonstrate the life and vitality of certain images within an artistic consciousness. While the reasons for the survival of any one image and its subsequent translation into a new context are not always clear, in this case we can recognize that Géricault, in his desire to create a classic masterpiece, turned naturally to the classic masterpieces of past art.

The present state of the scholarship of Géricault drawings does not permit a reconstruction of the contents of the sketchbook from which the two RISD sheets were extracted. Nevertheless, with a physical description of that book, the groundwork for such a reconstruction can be laid. It was a horizontal book, like the Zoubaloff and Chicago sketchbooks, bound along

the narrower edge. It is this dimension, 130 millimeters, which is the identifying hallmark of all sheets which might have originally been contained in the book. The longer edge, cut when the book was unbound, and possibly subsequently, might conceivably vary by as much as 20 millimeters. It is much less likely that the sheets would have been cut along the other edge; in fact, some twelve drawings catalogued by Clément and by other authors since that time have a width of 130 millimeters.⁶ Hopefully more will come to light to offer further evidence of Géricault's development as an artist.

AW

- 1 Similar jottings are found in the Chicago sketchbook (see Lorenz Eitner, *Géricault, an Album of Drawings in the Art Institute of Chicago*, Chicago, 1960) as well as on a pencil study of nude men now in the Musée Bonnat, Bayonne (Inv. no. 2057, 736. See Musée Bonnat, Bayonne, *Exposition d'oeuvres originales de Théodore Géricault*, 1964, 37).
- 2 Pen and ink with bistre wash on paper, 4 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in. (124 x 194 mm.), c. 1815-17, Paris, Private Collection. Repr. Eitner, *Géricault*, Los Angeles County Museum of Art, 1971 (28), p. 65.
- 3 Lorenz Eitner, "Géricault's 'Dying Paris' and the Meaning of his Romantic Classicism," *Master Drawings*, I, 1963, pp. 28-29.
- 4 *Catalogue de la vente de Géricault*, Hôtel Bullion, Paris, November 2-3, 1824, p. 8, lot no. 84. Eitner does not mention the presence of the *camera obscura* in his important article "The Sale of Géricault's Studio in 1824," *Gazette des Beaux-Arts*, LIII, 1959, pp. 115 ff., though certainly account must be taken of such a device to reach any understanding of Géricault's often touted "realism."
- 5 A range of classic sources for Géricault's painting, primarily Rubens and Michelangelo, are discussed by Eitner in *Géricault: The Raft of the Medusa*, New York, 1972.
- 6 A tentative list of possible sketchbook sheets, identified by catalogue number of the works in which they have been published, would include the following: from Charles Clément, *Géricault, étude biographique et critique*, 3rd ed., Paris, 1879 (90bis), (90.5), (92bis), (167bis), (174bis); in *Exposition Géricault*, Hôtel Jean Charpentier, Paris, April-May 1924 (91), (125); in *Théodore Géricault*, Kunstmuseum, Winterthur, 1953 (123), (131), (135); in *Géricault, un réaliste romantique*, Musée des Beaux-Arts, Rouen, 1963 (26), (27). It must be emphasized that this listing is of course only partial and extremely tentative, based as it is on published measurements which can be unreliable. For this reason some sheets which ought to be included have been omitted. A more definitive listing must await further research.

36 *The Organ Grinder (Joueur d'orgue)*

Pen and black ink over traces of pencil, on white paper (slightly discolored).

8 $\frac{1}{4}$ x 11 in. (210 x 280 mm.).

31.239, Gift of the Estate of Mrs. Gustav Radeke.

Coll.: P. H. (P. Huart? Pierre Huard?) (Lugt 2084); Aimé-Charles-Horace His de la Salle, 1795-1878, (Lugt 1333), (the drawing is not listed in the catalogue of the sale of the collection of M. Huard, Paris, April 6, 1836; or in that of the sale of the His de la Salle Collection, Paris, Hôtel Drouot, April 11, 1883); Mrs. Gustav Radeke, Providence.

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 67; Klaus Berger, *Géricault Drawings and Watercolors*, New York, 1946; Lorenz Eitner, *Géricault*, Los Angeles County Museum of Art, 1971 (96), p. 140.

In both editions of his catalogue of Géricault's oeuvre, Charles Clément describes a drawing, *Joueur d'orgue*, which corresponds closely to the RISD sheet in measurements and in subject matter.¹ It is tempting to assume that the two are in fact identical.² This is probably not the case, however, because Clément's description, presumably as accurate as was usual with him, mentions neither the young woman nor the dog, only the organ grinder and the begging woman. More important, he makes no comment on the kind of pungent scatalogical interaction and social commentary which characterize the RISD sheet. It seems reasonable to suppose rather that the two-figure composition described by Clément marked an initial stage of development and that its design was incorporated into the more anecdotally elaborated schema of our drawing.³

This hypothesis is strengthened by previously established evidence of Géricault's mode of working, in which nearly every composition was the product of gradual development through successive drawn versions.⁴ Moreover, the RISD drawing offers specific and conclusive evidence of this process. The light, generalized underdrawing in pencil indicates Géricault's concern with the proper relative placement of the units of his composition on the page; it provides guidance for the further elaboration in ink of the assembled characters. The two figures of organ grinder and begging woman form an interlocking formal unit, almost symmetrical in disposition, and in fact literally joined into one at the point where the silhouette of the woman's skirt and the hand organ form one large rectangle. In passages like this, or in the woman's cap, jawline, neck or sleeve, a certain mechanical quality of line suggests that if not actually traced, the figures were developed



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from another drawing which served Géricault as a guide.

The slightly smaller scale and scratchier pen work of the figure of the young woman to the left suggest that Géricault incorporated her into his composition from yet another source. Her costume—ruffled *Empire* dress, shawl and ribboned hat—might easily have been taken from the pages of a magazine like *Ackermann's Repository of Arts, Literature and Fashion*, or, equally possible, may have been observed from life in the streets of London. Her figure functions to suggest narrative completeness rather than compositional unity; no real resolution has been achieved between the two groups of figures. The sketchy pencil lines indicating a tree trunk, had they been elaborated in ink, might have provided the formal transition between the two groups lacking here. However, though offering formal unity, such an addition might have served to undercut the psychological impact upon the elegant young lady of the urinating organ grinder.

Compositional difficulties such as these may possibly provide an explanation for Géricault's abandonment of the themes. Alternatively, he may have decided that such a potentially offensive subject ought not to be pursued. It is almost certain that the drawing was ultimately meant for a wider audience than Géricault

himself; he probably intended originally to use it as part of one of the suites of London lithographs, *Various Subjects drawn from Life and on Stone by T. Géricault*, published between February and May, 1821, or perhaps as one of a series published a year earlier. The RISD drawing corresponds in size with studies for the lithographs *Le Marchand de poissons endormi* (1820, Delteil, XVIII, 24) and for *The Piper* (1821, Delteil 30). Its bipartite composition, stressing psychological and social impact, is most clearly paralleled by the lithograph *A Paralytic Woman* (1821, Delteil 31).

It is in view of this demonstrable connection with the London lithographs that a third explanation for Géricault's abandonment of the organ-grinder theme presents itself. The three lithographs mentioned above, as well as the RISD drawing, possess what is often characterized as "Englishness," that is, the almost anecdotal presentation of the interaction of social classes as observed by Géricault in the London streets. The impetus for Géricault's interest in such themes may have come from his contact with the social caricatures of Thomas Rowlandson, George Cruikshank and William Hogarth, yet we remember that during his Italian voyage (1816-17) he also executed studies of Roman street life.⁵ Nor can we discount the existing French tradition of so called "street cries" like Carle Vernet's

Cris de Paris (1826), which contained individual portraits of the typical inhabitants of a city's streets.⁶ All these precedents can be anecdotal or even scatalogical, as are Géricault's versions. What distinguishes Géricault from the existing traditions is his recombination of elements first in terms of a psychological message, and second in terms of a reflection of existing social conditions. Unlike the English caricaturists, Géricault's sympathy is always with the lower classes; he never milks them for humor, as would Rowlandson or Hogarth. It is perhaps for this reason that Géricault ultimately put aside the uncompleted *Joueur d'orgue*; the ambivalence of its attitudes and sympathies did not accord with the other lithographs he was considering.

AW

- 1 Charles Clément, *Géricault, Etude biographique et critique avec le catalogue raisonné de l'oeuvre du maître*, Paris, 1867 (3rd edition, enlarged, 1879) (157), p. 362. "Joueur d'Orgue. Auprès de lui, une femme, une sèbile à la main, demande l'aumône.—Dessin a la plume, fait en Angleterre.—A M. Pernet. H. 210.—L. 280 mm."
- 2 This assumption is made by Lorenz Eitner, *Géricault*, Los Angeles County Museum of Art, 1971 (96), p. 140.
- 3 Klaus Berger makes a similar suggestion in *Géricault, Drawings and Watercolors*, New York, 1946 (29).
- 4 See Lorenz Eitner, "Géricault's 'Dying Paris' and the Meaning of his Romantic Classicism," *Master Drawings*, I, 1963, pp. 21 ff.
- 5 For example, a drawing in the collection of the Ecole des Beaux-Arts, Paris (inv. 964), *Italian Peasant with his Son*, repr. L. Eitner, *Géricault*, 1971 (36), p. 75.
- 6 I am grateful to Miss Elizabeth Roth, Curator of Prints, The New York Public Library, New York, for her helpful information about the history of the "street cry" as a type.

VINCENT van GOGH

1853-1890

Born Groot-Zundert, Netherlands, near the Belgian border, 1853. 1869: entered art dealership firm, Goupil, at their office in the Hague; worked with Goupil, rather unsuccessfully, until 1876, during which time he traveled alternately to their London and Paris offices. 1877: moved to Amsterdam in preparation for becoming a minister, like his father. 1878: unable to tolerate the academic atmosphere, as well as the difficulty of studying Greek and Latin; gave up desire to study theology at University; after three months training in Brussels, became a lay minister in the coal region of Borinage in

southern Belgium. 1879: dismissed largely because of overzealous although sincere concerns for the spiritual and physical well-being of the people. 1880: decided to become an artist; influenced strongly by style and social outlook of Millet. 1880-81: lived in Brussels, made short-lived friendship with Dutch painter Anton Mauve. 1883: went to Drenthe; painting and drawing with greater frequency. 1883-85: moved in with his father and worked in Nuenen. 1885: father died; left for Antwerp where he became a pupil of the Academy. 1886-88: went to Paris, working briefly at the Atelier Cormon; met several important artists of the period, among them Emile Bernard, Pissarro, Toulouse-Lautrec, Seurat. 1888: left Paris to work in the calmer atmosphere of Arles; lived together and worked alongside Paul Gauguin, whom he much admired; their relationship ended in a quarrel, upon which Gauguin left. 1889: van Gogh's disturbed mental condition caused him to take up voluntary residence at asylum of St. Paul in St. Remy, Provence; continued to draw and paint there, a stipulation which was made upon his entrance. 1890: left the asylum, visited his recently married brother Theo, with whom he had maintained a close relationship throughout his life; left for Auvers-sur-Oise, northwest of Paris, where, at the recommendation of Pissarro, he stayed with Dr. Paul Gachet; on July 27 he attempted to commit suicide, shooting himself in the lower abdomen. Died as a result of this self-inflicted wound, 29 July 1890.

37 *Vue d'Arles (View of Arles)*

India ink with reed pen and wash on white paper. (Verso, *Drawbridge at Arles*, pencil; de la Faille 1416 verso).

17 x 21½ in. (435 x 550 mm.).

Signed lower L.: (Vue d'Arles, Vincent).

42.212a,b, Gift of Mrs. Murray S. Danforth.

Coll.: Mrs. J. van Gogh-Bonger, Amsterdam; H. Freudenberg, Nikolassee, Germany; Galerie Paul Cassirer, Berlin; Mrs. Murray S. Danforth, Providence.

Exh.: Stedelijk Museum, Amsterdam, *Vincent van Gogh*, 1905; Twelfth Secession, Berlin, *Zeichnende Kunst*, 1906; National Galerie, Berlin, 1921; Gallery Otto Wacher, Berlin, *Vincent van Gogh*, 1927; Fogg Art Museum, Harvard University, Cambridge, *Exhibition of Drawings and Prints of the Nineteenth Century*, 1934 (36); Albright Art Gallery, Buffalo, *Exhibition of Master Drawings Selected from Museums and Private Collections of America*, 1935 (127); Museum of Modern Art, New York, *Vincent van Gogh*, 1935 (107); Museum of Fine Arts, Boston, *Art in New England: Paintings and Drawings from Private Collections in*

New England, 1939 (168); Museum of Art, Rhode Island School of Design, Providence, *French Art of the Nineteenth and Twentieth Centuries*, 1942 (69); Carnegie Institute, Pittsburgh, *Exhibition of Modern Dutch Art*, 1943; Wildenstein and Company, Inc., New York, *The Art and Life of Vincent van Gogh*, 1943 (70); Museum of Modern Art, New York, *Exhibition of Modern Drawings*, 1944 (107); Museum of Fine Arts, Boston, *Landscape Exhibition*, 1945; Cleveland Museum of Art, *Work by Vincent van Gogh*, 1948 (41); Cleveland Museum of Art, 1954-55; Wildenstein and Company, Inc., New York, *Loan Exhibition, van Gogh for the Benefit of the Public Education Association*, 1955 (97); Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*, 1967 (42).

Lit.: Vincent van Gogh, *Letters to Emile Bernard*, ed., trans. Douglas Lord, New York, 1938, II, III, V, pp. 21-31; Hans Tietze, *European Master Drawings in the United States*, New York, 1947 (152), p. 304; Regina Shoolman and Charles E. Slatkin, *Six Centuries of French Master Drawings in America*, New York, 1950, p. 216; Fritz Novotny, "Reflections on a Drawing by van Gogh," *Art Bulletin*, XXXV, March 1953, pp. 35-43; John Rewald, *Post-Impressionism, from Van Gogh to Gauguin*, New York, 1957, pp. 223-26; Vincent van Gogh, *Complete Letters of Vincent van Gogh*, New York, 1958, II, 487, pp. 564-66; Sherman E. Lee, *Chinese Landscape Painting*, rev. ed., Cleveland, 1962, p. 62, ill. D; Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York, II (624); Jacob Baart de la Faille, *The Works of Vincent van Gogh*, London, 1970 (1416 recto), p. 496; Anne Stiles Wylie, "An investigation of the vocabulary of line in Vincent van Gogh's Expression of Space," *Oud Holland*, LXXXV, 4, 1970, pp. 210-35.

The letters of Vincent van Gogh are an invaluable aid in studying the life and work of the artist. They provide an extensive amount of information about his thoughts and his conceptions of past or pending artistic production. The *Vue d'Arles* drawing can be dated May 1888 on the basis of a letter to his brother Theo.¹ In a letter to his friend and painter Emile Bernard,² van Gogh further refers to the finished painting, also known as *Vue d'Arles*³ for which this drawing is quite likely a study. In both instances van Gogh indicates the effects that the brilliant colors of this southern French town had on him. "A meadow full of very yellow buttercups, a ditch with irises, green leaves and purple flowers, the town in the background, some gray willows, and a strip of blue sky."⁴ He even included a sketch of the drawing in this letter to Theo, indicating the three distinct areas of color that so impressed him: "violet" written across the foreground, "jaune" across the entire middle ground and "Bleu" across the sky. That sensations of color concerned him so greatly is interesting, and suggests that

the drawing could serve only to set down basic compositional patterns. It seems, however, that this aspect of the drawing caused him considerable difficulty. "If the meadow does not get mowed, I'd like to do this study again, for the subject was very beautiful, and I had some trouble getting the composition."⁵ By comparing the drawing with the finished painting, as well as with the sketch included in his letter to Theo, it is clear that van Gogh conceived the composition in terms of a series of rather distinct and somewhat separate parallel bands. The bed of irises in the foreground moves from the lower right to the middle left of the work. The ditch behind echoes this movement, and the field of buttercups and willows beyond moves in the same direction.

The primary difficulty that van Gogh apparently experienced probably derived from his unfamiliarity with his medium: a reed pen and ink. This is a technique which he first began to use during his stay at Arles and reflects to a large degree his emulation of the techniques of the Japanese artists whom he so admired.⁶ His awkwardness with this type of medium is obvious in several areas. In the immediate foreground, several different types of pen strokes can be seen: small circles, short strokes, broad strokes, "split strokes." Van Gogh seems to be investigating the possibilities which the reed pen can offer him. The apparent importance that the artist gives (at least in the painted version) to the bands of colored flowers is only weakly indicated here. He has used the darkest and boldest strokes of the pen in the extreme central foreground to suggest the shapes and strength of the irises that initiate the diagonal movement of the stressed foreground area. He seems to have had difficulty, though, in continuing the movement through that bed of irises; he abandons the broad strokes of the pen, trying instead to fill the space first with small, squarish dots and finally with the heavily worked area of closely spaced vertical lines at the middle left of the drawing.⁷ In attempting to delineate this section of the drawing more clearly, van Gogh makes a broad line, only a few inches in length, trying to emphasize the separation between foreground ("violet," as he described it) and middle ground ("jaune") areas. Slightly to the right of this line, he has made what appears to be a hurried series of up and down pen strokes, almost as if he were trying to fence off the irises from the field of yellow buttercups behind them. The problems of filling space and following a natural perspectival recession that preoccupy the artist in the foreground area are conspicuously absent as one moves



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further into the background. By using the small dots of ink, decreasing in size as one proceeds towards the horizon, van Gogh has implied the distance between the town and the viewer, as well as effectively conveying the impression of a field bathed in light.

Two things are particularly striking about the artist's graphic technique in this drawing: horizontal lines are almost non-existent as van Gogh has relied primarily upon variations in size, breadth and color⁸ of mostly vertical pen strokes to impart a sense of light and shade to the subject. This variation is a unique characteristic of van Gogh's drawings from the Arles period until his death, although *Vue d'Arles* is a somewhat specialized case. In addition, the artist has used small areas of wash in the trunks of the willow trees; in drawing the tops of these trees, van Gogh has employed sunburst-like groups of straight and slightly curved lines. The far background foliage has been drawn with short, dark, closely spaced strokes of the pen. The buildings in the small town of Arles peer over and occasionally through this thick greenery. Exquisitely done with slender, delicate lines (suggesting the artist employed several pens

with points of varying widths), the details of clapboards and rooflines are gently indicated; van Gogh's virtuosity in this area contrasts rather sharply with his sketchy and insecure treatment of the foreground. The number of graphic techniques he uses in this drawing, however, is limited in comparison to later works, such as *Street at Saintes-Maries* (de la Faille 1435), or *Garden* (de la Faille 1456). He deviates very little from vertical strokes, and nowhere does he create the dynamic rhythms of line that make his later drawings take on the appearance of detailed engravings. It is clear that in this instance van Gogh is merely beginning to experiment with the reed pen, and his attitude is one of caution and, at some points, of awkwardness in the new medium.

However, the difficulty that van Gogh admits having with the composition cannot be explained entirely by the strangeness of the medium. Attempting to portray the diagonal bands that delineate the flower beds is essentially a problem of perspective. Certainly van Gogh finds himself constrained by the use of only pen and ink; the color he uses in the painting serves the purpose

of dividing these areas. The questions of perspective, and of how space is conceived are vital to van Gogh,⁹ even though he does not wish to admit it. In a letter to Emile Bernard written sometime in spring of 1888, he speaks of the relationship between his drawing and painting.

While working directly on the spot all the time, I try to secure the essential in the drawing—then I go for the spaces, bounded by contours, either expressed or not, but felt at all events: these I fill with tones equally simplified, so that all that is going to be soil partakes of the same purplish tone, the whole of the sky has a bluish hue and the greens are either definitely blue-greens or yellow-greens, purposely exaggerating in this case the yellow or blue qualities. Anyway, my dear old friend, there's no attempt at perspective.¹⁰

Setting aside the insight these words give as to the importance of drawing in his canvases, this last statement is apparently self-deceptive, for it is obvious from his work that van Gogh was intimately concerned with the problems of perspective. In fact, to help him deal with this aspect of pictorial representation, he resorted as early as 1882 to the use of a perspective frame which could aid him in relating the various elements of any given composition.¹¹

In *Vue d'Arles*, Vincent has chosen a fairly uncomplicated perspective scheme, at least at first glance. There is movement only in one direction: from the lower right corner to the middle left side of the drawing. The problem that the artist has posed for himself is essentially twofold: that of accurately conveying the space involved in his view, while trying to perk up a rather dull perspective arrangement. His frame could not have been very helpful in this respect, for his vantage point and the curious surface pattern it produces is clearly the result of an artistic choice as opposed to any technical simplification which the frame may have provided. His chosen view of the field, using the bottom and right edges of the drawing to cut the bed of irises obliquely into a pentagonally shaped area, creates a visually interesting emphasis in the immediate foreground. The bed of irises is exceptionally wide in the right foreground, but it shrinks in breadth dramatically as one follows its movement back and to the left. Van Gogh has altered what would have been the normal perspective view, and opted for one which is more dynamic in character by placing himself at an oblique angle to the field, and seeming to look down into the foreground area.

This drawing occupies a transitional position in van Gogh's oeuvre. He is trying to master a new medium, experimenting with its varying possibilities; his timidity exposes itself in the comparatively crude treatment of the flowerbeds—some seem too dark, others too light—and merely filling the picture space is a complicated task. He is also experimenting with new types of perspective views, and he is learning the extent to which perspective, or more precisely, the alteration of perspective, can be used as a vehicle for his artistic expression. Vincent van Gogh would soon master the aspects of graphic technique in his drawing and the value of dynamic perspective schemes, both of which became characteristic of his work in the final two years of his life and career.

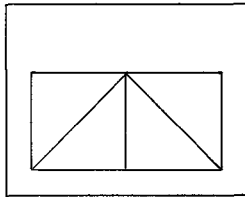
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- 1 Vincent van Gogh, *Complete Letters of Vincent van Gogh*, New York, 1958, II, 487, pp. 564-66.
- 2 *Letters to Emile Bernard*, ed., trans., Douglas Lord, New York, 1938, V, pp. 30-33.
- 3 Jacob Baart de la Faille, *The Work of Vincent van Gogh*, London, 1970 (409), pp. 192-93.
- 4 *Complete Letters*, II, 487, p. 564.
- 5 *Idem*.
- 6 Besides having made copies of Japanese prints (for example, a Hiroshige), he owned several original Japanese works himself. He saw his trip to Arles, which lay in the bright sun of southern France, as a chance to work in a climate similar to that of Japan. He even described this drawing of a field in Arles as "like a Japanese dream." *Complete Letters*, II, 487, p. 564.
- 7 An interesting parallel may be drawn between van Gogh and the art of Japanese printmakers in terms of van Gogh's use of these small, dot-like strokes. Henri Dorra, "Seurat's Dot and the Japanese Stippling Technique," *Art Quarterly*, XXXIII, Summer 1970, pp. 108-13, suggests that Seurat may have adapted this technique in his methods of brush stroke and in his application of color. It is also likely, given van Gogh's admiration of Japanese prints, that he adopted the stippling technique to his own drawing style as we see in this example.
- 8 Determining the strength of the lines in terms of their darker or lighter quality is a problem. According to Carl O. Schniewind, *Drawings Old and New*, Chicago, 1946 (26) pp. 17-18, "the ink in all of van Gogh's drawings apparently was black originally but it turns brown and eventually fades considerably as in the pen drawings of many old masters." This drawing has suffered from age in this manner, the ink lines existing in varying shades of brown; the paper has yellowed as well, despite bleaching. Hopefully, van Gogh's original emphases remain, although admittedly in a less bold and expressive manner.

9 An extremely interesting study of van Gogh's representation and conception of space is found in an article by Patrick A. Heelan, "Toward a New Analysis of the Pictorial Space of Vincent van Gogh," *Art Bulletin*, LIV, December 1972, pp. 478-92. Although this article does not seem to have any direct bearing on the *Vue d'Arles* drawing, it is nevertheless illuminating in suggesting new ideas about the phenomenology of van Gogh's visualizations during and after the Arles period.

10 *Letters to Emile Bernard*, III, p. 24.

11 The device is described in two letters which van Gogh wrote to his brother Theo: *Complete Letters*, I, 222 and 223, pp. 430-34. It consisted of a rectangular wooden frame, with taut strings connecting the corners, and with strings also connecting the midpoints of the opposite sides of the rectangle. The frame sat on adjustable legs so that it could remain perfectly level even if it were set up on uneven terrain. Anne Stiles Wylie, "An investigation of the vocabulary of line in Vincent van Gogh's Expression of Space," *Oud Holland*, LXXXV, 4, 1970, pp. 220-24, accurately points out its use in *Vue d'Arles*. The lines of the perspective frame are still visible; the pattern they form is shown below:



This pattern differs slightly from the one which she found to exist, but only in completeness. The lines are actually more fully drawn than they appear in her discussion, Wylie, p. 220 (although it is difficult to differentiate between lines which follow those on the perspective frame and those lines which comprise part of the original underdrawing that merely follow the natural contours of the landscape). Her interpretation that van Gogh viewed the field in terms of diamond-shaped patterns does not seem correct. It is true that van Gogh may have been interested in the shapes that the sections of the field assumed from his vantage point, but the shapes are more trapezoidal than diamond: the area of the buttercups in the background, which the artist has represented by moderately-spaced dots, is that of a trapezoid, and the area of irises in the foreground would be also, if the artist had not chosen to "frame" the drawing where he did. The finished painting exhibits no diamond-shape pattern at all. The advantages that van Gogh saw in using the frame had to do with making a quick compositional sketch, and are set down in his letter to Theo: *Complete Letters*, I, 223, pp. 432-33.

JEAN-IGNACE-ISIDORE GERARD called GRANDVILLE

1803-1847

Born Nancy, 1803. Trained as a miniaturist first by his father and later by Hippolyte Lecomte. 1823: Paris, turned to medium of lithography. Published numerous series of lithographs, including *Le Dimanche de bon bourgeois de Paris* (1828) and *Les Métamorphoses du jour* (1829). 1831-35: rendered political and social caricatures for the journals *Le Charivari* and *La Caricature*. 1836-47: earned renown as an illustrator of books like *Scènes de la vie privée et publique des animaux* (1842), *Petites misères de la vie humaine* (1843), *Un autre monde* (1844), *Jérôme Paturot* (1846); did not exhibit his drawings and lithographs at the Salons. Died in an insane asylum, Vanves, 1847.

38 *Four Persons Standing on a Balcony*

Pencil on off-white paper.

5¼ x 7⅞ in. (131 x 178 mm.).

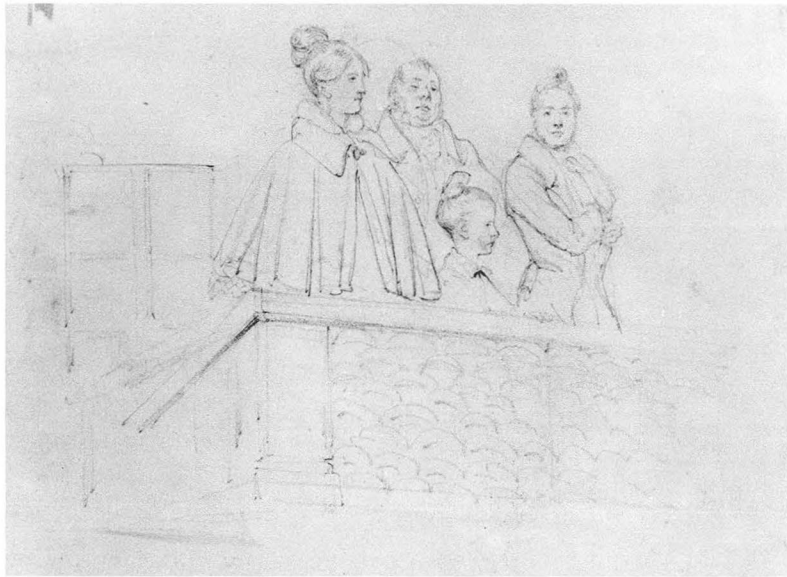
69.112, Museum Works of Art Fund.

Coll.: From the sale of the artist's atelier in 1853; Paul Prouté, Paris.

Lit.: Paul Prouté, *et al.*, *Catalogue périodique*, XLIX, Spring 1969 (193); *RISD Bulletin*, LVI, 4, Summer 1970 (27), repr. 26.

According to the Prouté catalogue, the drawing is one of a number of unsigned works by Grandville that passed at the sale of his atelier in 1853.¹ However, the drawings that figured in the atelier sale display a stamp affixed by the artist's family.² A pen and ink drawing, entitled *Sur un balcon*, which bears the stamp, appeared in a sale of Grandville drawings in Paris, 1882.³ The *RISD Four Persons Standing on a Balcony* may have been confused with the latter drawing.

The Grandville drawing depicts a mature couple, a young gentleman and a child, presumably members of an affluent bourgeois family, posed on a balcony. The artist's mildly satiric portrayal of the family is to be distinguished, however, from his pungent burlesques on the bourgeoisie in *La Caricature*.⁴ The composition, *per se*, is not anecdotal. The persons are not related psychologically, nor are they characterized to any significant extent. The gentlemen gaze outward somewhat haughtily; the woman and child stare blankly to the left. It is more likely that the *RISD* drawing is a portrait sketch. In subject matter and style, it corresponds to similar pencil sketches by Grandville at the Musée des Beaux-Arts, Nancy.⁵



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The balcony functions to establish the figural group as the focal point of the drawing. Spatial definition is achieved by the parallel placement of the front railing and the doorway to the rear. At this point, the artist adjusts the orthogonals, determining the right railing, forcing them to converge at acute angles and thus recede more dynamically. Conversely, the orthogonals project the figures into the picture plane, where the front section of the balustrade checks the forward thrust. The figures do become the most prominent element, but due to the contrived positioning of the orthogonals, the composition tends to float over the surface of the paper.

The figures are conceived in a linear style traceable to Ingres. Grandville, however, restricts shading even more than Ingres (see *cat.* 42). Consequently, the figures have an intangible, incorporeal aspect. Firm, crisp contours indicate facial features and describe the articles of clothing. It should be noted that the articulated lines of the apparel reveal an external life of their own, distinct from the forms of the figures. The effect is reminiscent of Ingres' costume studies.⁶ By way of contrast, the arms and hands receive only cursory attention. For the most part, they are concealed by the clothing. In addition, the front section of the balustrade obstructs any view of the legs and feet. As a result, the figures, particularly the woman, appear to hover against the balus-

trade. Significantly, Grandville maintains a consistent surface tonality yet realizes the effect of opaqueness by rendering decorative curves for the grating of the balustrade. The artist thus circumvents the necessity for shading in order to balance the assertive contours with the positive, complementary whiteness of the sheet.

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- 1 See *Catalogue illustré de la collection des dessins et Croquis Originaux Exécutés à L'Aquarelle, à La Sépia, à La Plume et Au Crayon par J.-J. Grandville*, Paris, 4-5 mars 1853, Onzième série, Scènes Populaires of Croquis Divers (93 feuilles, numérotées de 1 à 93, contenant 153 dessins).
- 2 Frits Lugt, *Les Marques de Collections de dessins & d'estampes*, Supplément, The Hague, 1956, p. 206 (1487a).
- 3 Pen, Chinese ink, unsigned, *Catalogue d'une belle collection d'Aquarelles par Daumier, Grandville, H. Monnier, Prud'hon, Charlet, Gavarni etc.*, Hôtel des commissaires-priseurs, rue Drouot, N° 9, Paris, 13 février 1882 (80), p. 9.
- 4 See Gottfried Sello, *Grandville, Das gesamte Werk*, Munich, 1969, I (68), pp. 55 ff.
- 5 *Bourgeois Gentleman*, pencil, 5 $\frac{2}{5}$ x 2 $\frac{3}{5}$ in., repr. G. Sello, *Grandville*, II (518), p. 1549. See "Humoristische Szenen und Typen," II (455-561), p. 1572.
- 6 *Habit et manteau de M. de Nogent*, pencil, 15 $\frac{2}{5}$ x 11 $\frac{3}{5}$ in., repr. Daniel Ternois, *Les Dessins d'Ingres au Musée de Montauban, Les Portraits*, Paris, 1959 (159).

ERNEST-HYACINTHE-CONSTANTIN GUYS
1802-1892

Born Vlissingen, Holland, of French parents, 1802. 1823: accompanied Lord Byron as a volunteer in the Greek War of Independence. 1824-30: enlisted in the French cavalry and rose to the rank of noncommissioned officer. c. 1830: took his discharge from the army; began travels (Italy, Spain). 1842-48: employed in London as French and drawing tutor to the family of Dr. T. C. Girtin, son of Thomas Girtin; met Thackeray; joined staff of *Illustrated London News*; met Gavarni (1847). 1848: covered political events in Paris as artist correspondent. 1854-55: covered Crimean War. Trips to Bulgaria, Turkey, Egypt, Algeria, Italy, Spain. c. 1858-60: settled in Paris; met Gautier, Daumier, de Goncourts, Baudelaire (1858), Delacroix, Nadar, Manet and others; lived in deliberate obscurity. 1860's: trips to Italy. 1870's: a regular at the Café Guerbois. 1885: run over by a carriage in front of the Gare St. Lazare and crippled for the last years of his life; ceased to draw. Died Hospice Dubois, Paris, 1892.

39 *Three Riders*

Pen and sepia ink, India ink and watercolor on white paper.

6½ x 9⅞ in. (165 x 251 mm.).

Inscribed in brown ink, lower L.: (C.G./1851).

32.247, Museum Appropriation.

Exh.: Museum of Fine Arts, Boston, *Independent Painters of Nineteenth Century Paris*, 1935 (151).

The daytime activity of strollers, riders and carriages in the Bois de Boulogne is the subject of a considerable proportion of Guys' work of the 1850's and 1860's—comparable in number only to his rendering of Parisian nightlife at the opera, balls, dancehalls and cafés. The motif of two young women accompanied by a gentleman who rides between them appears first in the park scenes probably executed in London in the mid-1840's. In *Chevauchée au bois*,¹ for example, the trio of figures is one of three groups singled out for attention amid a mêlée of riders in the park. This motif becomes the central subject of at least six ink and watercolor drawings of the 1850's. Of these, *Three Riders* is of particular interest because it appears to be the only work in Guy's widely dispersed oeuvre in which this trio is viewed from the front, thus giving us our best view of the character of each figure.

The general character of the trio follows one of the recommendations which Guys had made to Gavarni in a

letter of 1847 when inviting him to join the staff of the *London Illustrated News*. Among the subjects of greatest interest, he wrote, were "the types of French society, [compositions] of two to three figures, steady characters . . . the good society, the bourgeoisie, people of the cities. . . ."2 The tricolor effect of *Three Riders* further invites association with the "social silhouettes, reflections on the French" which the de Goncourts recorded as the subject of Guys' conversation with them a decade later and which they called "a comparative philosophy of the national genius of the peoples."³

However, Guys also distinguishes personality within a social type through his animation of both horses and figures. Although the two horsewomen (*amazones*) are dressed in identical stylish blue riding habits and wide-brimmed hats trimmed with gauze, ribbons and feathers, and both ride chestnut horses, these parallels function as a device which permits detailed distinctions between their respective characters. The pent-up energies of the spirited horse and rider on the left are well conveyed by Guys' angular drawing. The sharp diagonal hatching across the horse's chest echoes the cut of the neckline in the woman's riding habit, while her tense grip on the movement of her own body as well as that of her horse, whose tossing head is restrained by a martingale, is further described by the angular outline of the animal's neck and raised foreleg. In contrast, the woman and mount on the right convey looseness and relaxation. The identical costume now is endowed with rounded folds; even the horse's leg is lifted in a curve. The reins are looped in a long curve over one hand and the woman's right arm hangs at her side. As the horse moves along unguided, animal and rider extend their necks in opposite directions to gaze at the scenery and activity around them. The elderly gentleman in the center rides a white horse which also echoes his personality. Both are short-necked, stocky and carry themselves with dignity. They face the direction they are moving in and proceed that way with a kind of upright, almost obstinate, determination.

In Guys' treatment of the background figures in *Three Riders* one can describe a stylistic mid-point between depictions of secondary riders of the same size as the major figures (such as those found in the earlier *Cavalier et Amazones*⁴), and the pale strokes of wash which suggest much smaller background figures in two later versions of this motif: *La Promenade au bois*⁵ and *Cavaliers au bois*.⁶ In *Three Riders* the carriage and riders in the distance provide the major figures with both thematic and formal links to the "world" of the



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drawing. They function first as a Parisian backdrop from which the trio has emerged, and second, as an intermediary between the blue and "red" washes of sky and ground and the more intense use of these hues for the major figures. Finally, by cropping these background figures at both edges of the drawing, Guys has bound them tightly to the surface, so that the degree to which they help to carve out pictorial space is overshadowed by their role in strengthening the background as a lateral support for the central motif.

The heavy overlay of ink drawing which in turn necessitates a comparable density of background is basic to Guys' style of c. 1846-56. His use of emphatic outlines in India ink and denser linear crosshatching to achieve shifts in value seems to derive from the fact that a large percentage of Guys' work of this period was designed to be engraved in wood for the *London Illustrated News*, *Monde illustré* and other journals. Yet the more delicate cursive character of much of the drawing, together with the underlying use of wash, enables the viewer to distinguish *Three Riders* from the works of the 1840's and to assign to it a date of 1850-52. The date and artist's initials in the lower left corner nevertheless remain of questionable authenticity. Guys' lifelong efforts to preserve artistic anonymity were first

chronicled by Baudelaire⁷ and Nadar⁸ and are documented by the rarity of drawings which bear the artist's signature. There appear to be no drawings which are dated 1851 to which this signature may be compared, and the initials and date on *Three Riders* (executed with a pen and ink not found elsewhere on the drawing) are only generally similar to either the signatures and/or dates on drawings of 1853-55,⁹ or to *En quittant le Théâtre* (signed and dated 1852),¹⁰ in which we see the same trio of figures in evening dress at the theater.

Writers on Guys have tended to remark that his drawings ideally should be seen many at a time. Gustave Kahn recommends that we page through them "one after another, in series, and like a picture-book without text."¹¹ Baudelaire speaks of "albums" and of the reflections which "emerge as they are set out one after the other."¹² Since Guys' oeuvre remains uncatalogued and so widely dispersed, it can only be tentatively suggested that what these critics may have had in mind are not simply the series of drawings which focus on different aspects of a single milieu, but also series which follow the actions of a single character or group of figures in several milieux. Guys' drawings of himself during the Crimean War (at Inkermann, and at the hospital in Pera, for instance) certainly compose a kind of auto-

biographical journal whose pictorial "entries" were probably executed on different occasions over the span of two years.

The repetition in other drawings of the identical figures we encounter in *Three Riders* presents a somewhat more problematic case. *La Promenade au bois* and *Cavaliers au bois* depict this trio (with the same tics of character) on yet another ride, perhaps at a different time of year. The nervous boredom one feels in meeting this group again in later versions in such utterly similar circumstances is not explained away when ascribed to a failure of the artist's imagination, as Kahn implies when he seemingly notes this phenomenon in Guys' work: "a certain monotony amid so many recomencements, amid so many similar notes, on identical spectacles. . ."¹³ Jamar-Rolin suggests that Guys' repeats were executed for sale.¹⁴ Even if one accepts the presence of this motivation, there is still the fact that the quality of the works remains unaffected, and that it is often difficult, if not impossible, to distinguish the initial version from later variations.

Baudelaire provides us with a better understanding. His comments on the "considerations provoked by" Guys' multiple drawings of the dandy are applicable to this trio as well: "It is hardly necessary to say that when Monsieur G. sketches one of his dandies on the paper he never fails to give him his historical personality—his legendary personality, I would venture to say if we were not speaking of the present time and of things generally considered as frivolous."¹⁵ Guys' full ambition, as Baudelaire guides us to understand, lies in conveying, in any one of his drawings, the feeling that his subjects are inherently capable of, or involved in, repeating themselves, and that by virtue of this fact are human (and historical) beings. The "recommencements" or repetitions force our realization of what we can too easily pass over in a single work, but which is at the heart of Guys' vision. This vision is present in the best of his individual drawings; perhaps it is that which itself brings about the repetitions of his oeuvre.

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- 1 Victoria and Albert Museum, London. Repr. Clifford Hall, *Constantin Guys*, London, 1945, fig. 12.
- 2 Luce Jamar-Rolin, "La Vie de Guys et la chronologie de son oeuvre," *Gazette des Beaux-Arts*, XLVIII, July-August 1956, p. 72.
- 3 Edmond and Jules de Goncourt, *Journal*, 23 April 1858.
- 4 Louvre, Paris (RF 29336). Repr. Haus der Kunst, Munich, *Das Aquarell 1400-1950*, 1972, fig. 243.
- 5 Repr. Sotheby Sale Catalogue, 22 June 1966, lot 6.
- 6 Repr. *Connaissance des Arts*, CCXX, June 1970, p. 117.

- 7 Charles Baudelaire, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne, New York and London, 1965, p. 5.
- 8 Nadar, "Mort de Constantin Guys," *Le Figaro*, 15 March 1892.
- 9 For example, C. Baudelaire, *The Painter of Modern Life*, figs. 2, 4, 24.
- 10 Metropolitan Museum of Art, New York. Repr. C. Hall, *Constantin Guys*, fig. 17. The same traits of personality are in evidence.
- 11 Gustave Kahn, "A Propos de Constantin Guys," *La Nouvelle Revue*, XXVIII, 15 May 1904 (111), p. 241.
- 12 C. Baudelaire, *The Painter of Modern Life*, p. 29.
- 13 G. Kahn, "A Propos de Constantin Guys," p. 241.
- 14 L. Jamar-Rolin, "La Vie de Guys," p. 90.
- 15 C. Baudelaire, *The Painter of Modern Life*, p. 29.

40 *A Grisette*

Pen, brush and sepia ink over blue, green and sepia watercolor on white paper, laid down.

6 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (175 x 225 mm.).

21.344, Gift of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Lit.: L. Earle Rowe, "A Drawing by Guys," *RISD Bulletin*, XV, 1, January 1927, pp. 6-7; M. A. Banks, "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 72.

Baudelaire's description of Guys' drawing procedure accounts so well for the appearance of *A Grisette* that it is worth quoting at length:

Monsieur G. starts with a few slight indications in pencil which hardly do more than mark the position which objects are to occupy in space. The principal planes are then sketched in tinted wash, vaguely and lightly colored masses to start with, but taken up again later and successively charged with a greater intensity of color. At the last minute the outline of the objects is once and for all outlined in ink.¹

In *A Grisette* the touches of pencil which may have existed at the outset are no longer visible through the heavily worked layers of ink and watercolor. However, Guys did choose to retain in the hands and face of the figure and in the center triangle of exposed petticoat the initial pale wash of Prussian blue. Figure and background are worked in close-valued washes of sepia, green and blue watercolor, which appear to have been applied to a wet ground and checked, when necessary, with a rag or blotter. The range of values is broadened by accents of darker sepia in the figure and a subtractive lightening of surface tone in the area which imme-



diately surrounds the figure's head and shoulders. In addition, Guys reworked the values with dark-brown ink applied with a heavily loaded brush, rather than merely "finishing" the drawing with the pen and sepia contour line. Areas such as the right side of the woman's dress and jacket are almost blackened by these floating puddles of ink, and the initial delicate pen contours are also redrawn with a brush. This final aspect of the drawing suggests that *A Grisette* may be one of the works which Baudelaire tells us Guys selected "every now and then . . . in order to carry them a stage further, to intensify the shadows and gradually to heighten the lights."²

A Grisette appears to have been executed at a relatively early stage in Guys' transition from the linear pen drawing of his early work to the total reliance on effects of brush and wash alone which generally mark his work of the late 1860's. The rich, heavy character of the brushwork in *A Grisette* clearly developed from the slightly crude brush drawings of the late 1850's, such as *Rencontre*,³ where the brush is still manipulated as though it were a thick pen. Moreover, a number of the artist's drawings which are contemporary with *A Grisette*—for example, *Les Robes à volants*⁴ and *Femmes à la promenade*⁵—reveal an obvious lack of final control over this new technique. *A Grisette*, along with the other successful drawings of c. 1859-60, such as *Study of a Lady*,⁶ owes its final technical accomplishment to the artist's deliberately slow and meticulous build-up of form. In later years, when he had fully mastered a wide range of brush effects, Guys was able to execute his drawings much more rapidly and to move with greater ease from point to point.

As Jamar-Rolin has convincingly demonstrated, the dating of Guys' drawings of women can frequently be supported on the evidence supplied in the fashion plates of the period.⁷ The crinoline worn by the young woman in *A Grisette* enables us to place this work in the years following the introduction of this style by the Empress Eugénie in 1855 and prior to its abandonment in 1867.⁸ The particular multilayered version of this fashion which one sees here in combination with a short jacket may be contrasted with the wider, less numerous layers and longer coats which characterize the style at its inception. Moreover, the low-brimmed bonnet tied with wide ribbons under the chin provides a terminal date of 1860. Finally, the hairstyle, the ribbons attached to the back of the hat, the wide sleeves and low triangular waistline of the dress confirm that the drawing ought to be dated c. 1859-60.

A Grisette is among Guys' earliest drawings of women set against a solid, featureless background, yet it already contains the force which this image held for the artist. The absence of any backdrop, however minimal, focuses complete attention on the figure. The elaborate costume in these works becomes the "setting" for the figure and comes to represent society itself. Moreover, in this type of work, Guys' absorption in the details of changing fashions takes on meaning as the conscious presentation of the new ways in which fashion simultaneously discloses and hides the body.⁹ Baudelaire describes Guys' accomplishment as follows: "to appreciate fashions . . . one must not regard them as lifeless objects . . . They must be seen as vitalized and animated by the beautiful women who wore them. Only in this way can their spirit and meaning be understood."¹⁰ In Guys' work fashion is introduced as a veil between the viewer and the women who are the object of his sight. In *A Grisette* the pale triangle of exposed petticoat not only echoes the triangular shape of the costumed figure as a whole (which we see in its entirety) and of the parting of the jacket (which is merely glimpsed in shadow), but calls attention as well by its coloring to the pale skin of the body which we do not see. The costume is identical to the transparent washes of watercolor and to the overlay of drawing which cover the initial tint of a body now indistinguishable from the bare paper.

In this context, both Guys and Baudelaire seem to be responding to the artificiality of the modern depiction of a nude—a problem which Manet was to solve by setting the nude in the company of clothed figures, which Degas circumvented via the toilette and in pursuit of which Gauguin removed himself to Tahiti. As expressed in Guys' *A Grisette*, it is the artist himself who is empowered through his medium to reveal and conceal the woman. Or as Baudelaire puts this fact of creation: "What poet, in sitting down to paint the pleasure caused by the sight of a beautiful woman, would venture to separate her from her costume?"¹¹ SAD

1 Charles Baudelaire, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne, New York and London, 1965. p. 17.

2 *Ibid.*, p. 18.

3 Repr. Clifford Hall, *Constantin Guys*, London, 1945, pl. 36.

4 Musée Carnavalet, Paris. Repr. Gustave Geffroy, *Constantin Guys*, Paris, 1920, p. 43.

5 The Metropolitan Museum of Art, New York. Repr. Bruno Streiff, *Dessins de Constantin Guys*, Lausanne, 1957, pl. 31.

6 Albertina, Vienna. Repr. Paul George Konody, *The Painter of Victorian Life*, New York and London, 1930, p. 162.

7 Luce Jamar-Rolin, "La Vie de Guys et la chronologie de son oeuvre," *Gazette des Beaux-Arts*, XLVIII, July-August 1956, pp. 104-07.

8 The Empress herself was photographed by Disderi in a crinoline of slightly later date than the one depicted in *A Grisette*. Repr. François Boucher, et al., *Au temps de Baudelaire, Guys et Nadar*, Paris, 1945, fig. 108b.

9 This and many of the remarks which follow are deeply indebted to Stanley Cavell's discussion of Baudelaire and the myths of film in *The World Viewed*, New York, 1971, chapter seven.

10 C. Baudelaire, *The Painter of Modern Life*, p. 33.

11 *Ibid.*, p. 31.

41 *Gathering with Lady at Piano*

Charcoal, pencil and brown ink over grey wash on off-white paper, laid down.

5½ x 8½ in. (140 x 220 mm.).

71.080, Museum Works of Art Fund.

Coll.: Nadar (Lugt 1928 and 1929); Gerald Norman Gallery, London.

Prostitution is a common subject throughout Guys' oeuvre. *Rue Maubué* (1840),¹ one of the artist's earliest known works, depicts a streetwalker, and Guys' drawings of the 1850's and 1860's provide us with a virtual social scale of the trade for every country he visited. In the years after 1870, the various forms of Parisian prostitution appear to have become the overriding subject of Guys' work. In contrast to the independent women depicted in the earlier drawings, the prostitutes in these late works are more frequently shown in groups: either in a local cabaret under the eye of a madame, or in one of the *maisons closes* at work for some unseen owner. These women are no longer the spirited individuals who in the earlier works actively attract their clients' (and the viewer's) attention with glances or gestures. Now they simply wait passively with bored or absent expressions for an equally undistinguished clientele. In *Gathering with Lady at Piano*, one finds, for example, in the standing woman at the right, the vacant, burned-out face which haunts Guys' work of the late 1870's like a leitmotiv.² In this period, prostitutes are presented for the first time as outcasts who must make up their own society, rather than as members of French society as a whole.

Gathering with Lady at Piano contains a number of the standard images of Guys' *maison close* scenes: a

standing couple, figures seated in chairs and clumped together on a couch.³ As in all of these drawings, the furniture is given roughly the same attention as the figures themselves. Like the short skirts and corselets of the women, these scant pieces serve to cover nudity, but only barely. They are the trappings of civilization which set the tone of the *conversations galantes* which are taking place. However, the *maison close* figure groupings and details are juxtaposed on this occasion with one of the primary motifs of Guys' cabaret scenes, namely the pair of female dancers he has placed in the background. Their locked embrace and utterly expressive absorption in the spiritual anguish of their dance is perhaps the single act of feeling to be found in Guys' 1870's world of prostitution. In the cabaret scenes such pairs of dancers are not only the focal point of the drawing, but also often seem to bring to life the women around them.⁴ Here, on the other hand, this potentially powerful image is difficult to see and remains unintegrated either formally or spiritually with the three foreground figure groups. It is therefore even more striking that Guys chose to place this pair in what appears to be a *maison close* context, in which the lack of genuine intimacy between the prostitutes and their clients is emphasized by the angle at which these figures stand to one another, as well as by the isolation of the major figure groups at relatively distant points across the surface.

One explanation of this juxtaposition of motifs may lie in the apparent space depicted by this surface congested with semideveloped, virtually latent images. To the left of the dancing couple, one can make out a faint line of standing figures who face to the left as though observing some spectacle in an adjoining room.⁵ The small size of the dancing figures also appears to suggest distance. One is finally led to speculate that *Gathering with Lady at Piano* may be set in a side room of a much larger cabaret than the local one-room type which Guys' drawings generally depict. Such a setting would also account for the presence of the piano, which is never part of either the transient gypsy bands in the cabarets or the musicless atmosphere of Guys' *maisons closes*. Although there appear to be no other extant drawings which describe such a complex environment, we know that Guys frequented the Moulin Rouge and other dancehalls of equal size which could have served as the model for this work.

The drawing itself discourages our search for additional examples of this setting, since in the course of finishing the work in pen and pencil, Guys seems almost to have

drawn back from his initial projection of the scene and to have chosen to heighten only a small number of the figures which initially crowded the picture. This fact, in turn, may explain why the individual figures (with the exception of the pair at the piano) and the organization of the work as a whole seem to lack the imagistic conviction that Guys maintained in such a high proportion of his drawings.

By the 1870's Guy had returned to a substantial use of pen, pencil and charcoal, and, by 1875, he had virtually abandoned the technique of wash drawing in which he executed his major achievements of the previous decade. In *Gathering with Lady at Piano* he has achieved a rich visual texture by rubbing charcoal into a surface tinted with grey wash. This background functions as a middle value both to the pale masses which were drawn forth by subtractive wipings of the charcoal surface, as well as to the overlay of additional charcoal which establishes the range of dark tones in the hair, suits, shadows, etc. In contrast to the precise draughtsmanship of the early pen drawings, Guys no longer employs this medium to dwell on details of costume or to express personal characteristics. The artist's hand moves in freer fashion, informed with the experience of roughly two decades of working with a brush and wet surface. Equally different from the flowing curvilinear contours of the 1860's and early 1870's, the figures in this drawing are finalized with a series of graphic marks of varying thickness and value in charcoal, pen and pencil. The influence of impressionist drawing is strongly felt in the manner in which these short, abrupt lines work independently to establish an abbreviated point-to-point description of contour.

Gathering with Lady at Piano raises the problematic issue of the relationship between Guys' late work and photography. The artist's long and close friendship with Nadar⁶ one of the foremost French photographers of the nineteenth century, would have made it possible for Guys to gain a firsthand knowledge of the most recent developments of that field. Nevertheless, there is no indication that Guys ever became involved in taking photographs, and his early work bears surprisingly little resemblance to photography. In the 1870's, however, he seems to have found certain characteristics of the photographic medium highly suggestive of a range of new possibilities for drawing. In *Gathering with Lady at Piano*, the overall grey tonality and general lack of focus, the soft luminous areas of greyed-white, and even the dark marks which edge the masses recall, above all, the visual qualities of the calotype. The tex-



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tural effect of the charcoal-rubbed background parallels as well the rich granular look of contemporary calotype prints. This drawing appears, in addition, either to have been executed on treated paper, or to have received chemical treatment (perhaps as a fixative for the charcoal) at some point prior to the final additions in pencil. Whether or not Guys actually treated the paper with chemicals identical to those used in developing photographic prints, the association which such a slick surface evokes seems quite deliberate. Most striking of all is Guys' decision to work in monochrome during the very period when he must have been fully aware, since he regularly attended the Café Guerbois, that the major contemporary accomplishments of painting were taking place in color.

The strength of the relation to photographic effects which Guys attempted to establish in *Gathering with Lady at Piano* and his other drawings of c. 1870-85 goes far beyond the questions of influence which are raised, for example, by Impressionist work of this period. The degree to which the artist's late works make use of photography becomes less puzzling when one realizes that what distinguishes Guys' late drawings from his early work is not the fact of their strong con-

nection with photography, but rather the number of ways in which the shifts in his medium make this fact manifest. What we find in these works is the artist's acknowledgement that his own relationship to the world had always been *photographic*. Baudelaire certainly seized on this aspect of Guys' drawings throughout his essay "The Painter of Modern Life," but he failed to find the same satisfaction in, or even to make the connection with photography.⁷ Nadar, however, expressed such an understanding of Guys' drawings when he remarked in a letter to Gustave Geffroy in 1901 that Guys "had brought 'les instantanés' to realization well ahead of the rest of us photographers, with our *kodaks*."⁸

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- 1 Formerly Coll.: Delacroix; Nadar. Repr. François Boucher, *et al*, *Au temps de Baudelaire, Guys et Nadar*, Paris, 1945, p. 148.
- 2 For example, *Sur le trottoir* and *Conversation galante* (both formerly Coll. Nadar). Repr. Streiff, *Dessins de Constantin Guys*, Lausanne, 1957, figs. 38 and 54.
- 3 For example: *Interior*, repr. Lloyd Goodrich, "Constantin Guys," *Arts*, IX, 3, March 1926, p. 131; *Diversissements* and *Maison de Rendez-Vous*, repr. Jean-Paul Dubray, *Constantin Guys*, Paris, 1930, figs. 45 and 58.

- 4 For example: *Les Valseuses au cabaret* (formerly Coll. Nadar), repr. J.-P. Dubray, *Constantin Guys*, fig. 39; *Filles dansant dans un cabaret*, repr. Marlborough Fine Art, Ltd., London, *Constantin Guys*, 1956 (42); *Girls Dancing*, repr. Paul George Konody, *The Painter of Victorian Life*, New York and London, 1930, p. 84; *Valseuses au cabaret*, repr. Musée Marmottan, Paris, *Monet et ses Amis*, 1971 (118).
- 5 A line of almost identical standing figures who face to the right are shown watching two mixed couples on a dance floor in a drawing which appears to depict this other room. Engr. repr. Galeries Barbazanges, Paris, *Exposition des oeuvres de Constantin Guys*, 1904, p. 1.
- 6 Félix Tournachon (1820-1910), who was also known for his balloon ascensions.
- 7 Baudelaire's "wish for photography" and the reasons why contemporary photography itself remained unsatisfying to him are discussed at length in Stanley Cavell, *The World Viewed*, New York, 1971, chapter seven, especially pp. 42-43.
- 8 Cited in Luce Jamar-Rolin, "La Vie de Guys et la chronologie de son oeuvre," *Gazette des Beaux-Arts*, XLVIII, July-August 1956, p. 109, n. 2.

JEAN-AUGUSTE-DOMINIQUE INGRES

1780-1867

Born Montauban, 1780. 1791-97: Toulouse, student of Briant, Roques at Royal Academy and Vigan. 1797: Paris, atelier of David. 1801: Prix de Rome. 1802: debut at Salon with portrait of a woman. 1805-06: portraits of the Rivière family and the Forestier family. 1806: Italy; attended French Academy at Rome. 1808-11: *Bather of Valpinçon*; *Oedipus and the Sphinx*; *Jupiter and Thetis*; portraits of Granet and Mme. Devauçay. 1812-16: remained in Rome after pension expired; *Dream of Ossian*; *Virgil Reading the Aeneid*; *Great Odalisque*; visited Naples; portraits of the Murat family and Mme. de Senonnes; numerous *portraits dessinés*; etching of *Cortois de Pressigny*. 1819-20: *Angelica saved by Ruggiero*; *Christ handing the Keys to Peter*. 1820-24: Florence, *Vow of Louis XIII*. 1824-25: Paris, success of *Vow of Louis XIII* at the Salon; Legion of Honor; member of Academy; Reims, portraits of Charles X and Archbishop de Latil. 1826-27: *Apotheosis of Homer*. 1832: portrait of Bertin. 1834: *Martyrdom of St. Symphorien* poorly received at Salon. 1835-41: director of the Villa Medici; *Antiochus and Stratonice*; *Odalisque with Slave*. 1841-47: Paris, decorations for

Dampierre residence, *Golden Age*; portraits of the Duke of Orleans, Cherubini and the Countess d'Haussonville. 1848: *Venus Anadyomene*. 1855: Salle Ingres at Exposition Universelle. 1856: *La Source*. 1861-63: exhibited drawings at Le Salon des Arts-Unis; *Jesus among the Doctors*; *Turkish Bath*; named senator; exhibited at Montauban. Died Paris, 1867.

42 *Portrait of Thomas-Charles Naudet*

Pencil on cream-colored wove paper.

9¼ x 7 in. (236 x 177 mm.).

Signed R.: (Ingres fecit/in Roma./1806).

29.087, Museum Appropriation.

Coll.: Thomas-Charles Naudet; Naudet family; Anonymous sale, Hôtel Drouot, Paris, 9 March 1918 (181); Henry Lapauze; sale Lapauze, Hôtel Drouot, Paris, 21 June 1929 (20), repr.; to Martin Birnbaum for the Museum of Art, Rhode Island School of Design, 1929.

Exh.: Museum of Art, Rhode Island School of Design, Providence, *French Master Drawings from Claude to Corot, 1954* (12); Fogg Art Museum, Harvard University, Cambridge, *Ingres Centennial Exhibition, 1967* (6), repr.; Brown University, Department of Art, Providence, *Early Lithography 1800-1840, 1968* (106); National Gallery of Art, Washington, D.C., Wildenstein and Company, Inc., New York, Philadelphia Museum of Art, and William Rockhill Nelson Gallery of Art, Kansas City, *Ingres in Rome, 1971* (141), repr.

Lit.: Charles Blanc, *Ingres, sa vie et ses oeuvres*, Paris, 1870, p. 246; Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870 (383); Henri Béraldi, *Les Graveurs du XIX^e siècle*, X, Paris, 1890, pp. 191, 193; Henry Lapauze, *Les Dessins de J.-A.-D. Ingres du Musée de Montauban*, Paris, 1901, p. 267; Henry Lapauze, *Le Roman d'amour de M. Ingres*, Paris, 1910, pp. 87 ff.; Henry Lapauze, *Ingres, sa vie et son oeuvre*, Paris, 1911, p. 78; Henry Lapauze, *Jean Briant paysagiste, maître d'Ingres, et le paysage dans l'oeuvre de Ingres*, Paris, 1911, p. 48; Charles Saunier, "Exposition Ingres," *Les Arts*, July 1911, p. 4; Thieme-Becker, *Allegemeines Lexicon der Bildenden Künstler*, XXV, Leipzig, 1931, "Naudet"; E. J. Richmond, "A Study of the Portrait of Mme. d'Haussonville by Ingres," *RISD Bulletin*, XXI, 1, January 1933, p. 4, no. 3; Alexandrine Miller, "Ingres' Three Methods of Drawing as Revealed by his Crayon Portraits," *Art in America*, XXVI, 1, January 1938, p. 14, n. 25; Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris, 1953, "Ingres"; Hans Naef, *Rome vue par Ingres*, Lausanne, 1960, pp. 15, 118; Hans Naef, *Ingres-Rom*, Zurich, 1962, pp. 16, 120; Hans Naef, "Ingres und die Familie Stamaty," *Schweizer Monatshefte*, Sonderbeilage zur Dezembernummer 1967, Zurich, 1967, n. 5; Agnes Mongan, "Ingres as a

great Portrait Draughtsman," *Colloque Ingres*, Montauban, 1969, pp. 138, 140, repr. fig. 4.
Engr.: Caroline Naudet, 1808. In reverse.



2

This drawing represents the landscape-painter Thomas-Charles Naudet (1773-1810), a pupil of Hubert Robert.¹ In 1806, Naudet traveled to Italy with Bruun-Neergaard to execute illustrations for a prospective *Voyage pittoresque*,² and took up residence in Rome. Ingres made the acquaintance of Naudet after he arrived at the French Academy in Rome, October, 1806, and they soon became constant companions.³ In January, 1807, when Naudet returned to France, Ingres entrusted to his friend a pair of painted panels and drawings to be delivered to his fiancée Julie Forestier in Paris.⁴ Naef postulated that Ingres executed Naudet's portrait to thank him for this favor.⁵

Naudet is portrayed in a presumably characteristic pose, pencil ready in his hand and sketch tablet balanced on his knee. His faint smirk and the glint in his eyes belie his amusement. Ingres sensitively records the engaging expression of his sitter. Ingres' direct, sympathetic characterization of Naudet is typical of his portrayals of close friends.⁶ The artist is also attentive to the details of Naudet's apparel, from the stand-up collar, cravat and tail-coat to the tassels on his boots. Similarly, Ingres lavishes care in the rendering of the light-accented coiffure; his pencil clearly revels in delineating the meticulous *coups des vents*. The drawing attests to Ingres' absolute mastery of his media.

Importantly, Ingres gives free rein to the lines of contour. He inscribes the three-quarter profile of his sitter with a sharply pointed, hard lead pencil on fine, smooth-surfaced paper.⁷ Form is realized in the continuous, hermetic contour. Ingres heightens the effect by merely suggesting the setting: hummock, grass. The incisive contour dominates the abstract white background areas. The emphatic linear style represents Ingres' adaptation and embellishment of the Flaxmanian, primitive mode—so manifest in his contemporary paintings—to his portrait style.

However, it should be noted that Ingres suffuses the bland, white areas confined by the contours of the costume with incredibly subtle tonal variations. The highlighted cravat is juxtaposed against the dark tone of a portion of the collar. In turn, the highlighted portion of the collar is played against the shading of the left cheek. The elegantly shaped lapel is silhouetted by a contrived pattern of shade. A range of highlights, half-tones and darks appear on the rumpled coattail. The

various tones serve to ease the transition between the stark outline and the elaborated costume. Ingres thus weds the total cohesion of his design to its sculptural implications without resorting to atmospheric effects. The dominant lines of contour, the ingenious tonal variations and the intuitive interpretation of the sitter's personality, so consummately displayed in the Providence drawing, constitute the formula for the Ingres *portrait dessiné*. RC

- 1 Henri Béraudi, *Les Graveurs du XIX^e siècle*, X, Paris, 1890, p. 191.
- 2 *Idem*.
- 3 Henry Lapauze, *Le Roman d'amour de M. Ingres*, Paris, 1910, pp. 88-89.
- 4 Hans Naef, *Rome vue par Ingres*, Lausanne, 1960, p. 118.
- 5 Hans Naef, *Ingres in Rome*, International Exhibitions Foundation, 1971, pp. 124-25.
- 6 Compare Portrait of M. Fournier, pencil on white paper, 9½ x 6¾ in., Private Collection, repr. Agnes Mongan and Hans Naef, *Ingres Centennial Exhibition*, Cambridge, Massachusetts, 1967 (29). See Agnes Mongan, "Ingres as a great Portrait Draughtsman," *Colloque Ingres*, Montauban, 1969, pp. 139 ff.
- 7 A. Mongan, "Ingres as a great Portrait Draughtsman," p. 139.

Portrait of an Ecclesiastic, Cardinal de Latil

Pencil heightened with white on white paper which has yellowed.

12¾ x 9½ in. (325 x 242 mm.).

Signed in pencil, lower L.: (Ingres Del.).

42.073, Gift of Mrs. Murray S. Danforth.

Coll.: Jean-Léon Gérôme until 1904; Mme. Gérôme; Murray S. Danforth, Providence.

Exh.: Galerie Georges Petit, Paris, *Exposition Ingres*, 1911 (106); Lyman Allyn Museum, New London, Connecticut, *Six Centuries of Drawing*, 1936 (136); Paul Rosenberg and Company, New York, *Ingres in American Collections*, 1961 (41), repr. p. 42.

Lit.: *Museum Report*, Rhode Island School of Design, 1935-36; Heinrich Schwarz, "Ingres Graveur," *Gazette des Beaux-Arts*, LIV, December 1959, pp. 336-37, repr. fig. 7; Daniel Ternois, *Les Dessins d'Ingres au Musée de Montauban, Les Portraits (Inventaire général des dessins des musées de province, III)*, Paris, 1959 (45).

Previously, this drawing was thought to be a portrait of Monseigneur Gabriel Cortois de Pressigny (1745-1823), Bishop of Saint-Malo (1769), Ambassador to Rome (1814-16), Bishop of Besançon (1817).¹ In 1816,



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during his first Roman period, Ingres did execute a *portrait dessiné*² and an etching³ of Cortois de Pressigny. The three-quarter length representation of the RISD *Ecclesiastic*, with his biretta clutched by the fingers of his left hand and papers in his right hand, standing in front of a table, is identical to the portraits of Pressigny. The delineation of the episcopal collar, mantle, gown and pectoral crucifix in the RISD drawing closely approximates that of the etching.

Subsequently, Heinrich Schwarz⁴ and Daniel Ternois⁵ have rightly pointed out that the RISD drawing does not represent Cortois de Pressigny. Schwarz has further indicated that in terms of style, the drawing must date 1825-30.⁶ He did concede, however, that Ingres may have intended to portray the RISD *Ecclesiastic* "à la Pressigny."⁷

The Providence drawing is actually a portrait of Jean-Baptiste-Marie-Ann-Antoine de Latil (1761-1839), Bishop of Amyclée (1816), Chartres (1821), Archbishop of Reims (1824) and Cardinal (1826).⁸ Latil was to consecrate Charles X at Reims in 1825.⁹ On this occasion, Ingres was commissioned to design a frontispiece and to draw portraits of Charles X and Latil to be engraved for a book commemorating the coronation.¹⁰ According to Lapauze¹¹ and Momméja,¹² these drawings date from 1828. The definitive drawing in wash for the portrait of Latil is now at the Louvre.¹³ Studies in pencil for the Latil portrait are preserved at Montauban¹⁴ and Angers.¹⁵ The physiognomy of the RISD *Ecclesiastic* corresponds to Ingres portrayals of Latil at the Louvre and Montauban. One perceives the identical aquiline nose, the prominent cheek bones, the distinctive, arching eyebrows, the double chin and the shock of white hair by the right ear.

In our drawing, Ingres seeks primarily to capture the likeness of his sitter. His interpretation of Latil is sensitive, yet one detects a degree of remoteness that betokens an official portrait commission. Nonetheless, he endows the visage of Latil with a marvelous vibrancy produced by his characteristic series of fine, diagonal lines¹⁶ that play across the right side of the face in conjunction with his masterful touches of white heightening on the hair, nose and cheeks.

The execution of Latil's ecclesiastical garb is of secondary importance in the RISD drawing. Ingres may well have resurrected his etching of *Cortois de Pressigny* (1816) to achieve a stock pose of a prelate in episcopal collar, mantle, gown and pectoral cross. It should be noted, however, that Ingres did not painstakingly reproduce the linear pattern of Pressigny's robe; his soft

pencil arabesques and curlicues are far more sparse and spontaneous. The contours of the mantle and gown serve to convey a feeling of form. Interestingly, the heavy, hatched lines to the right tend to create tonal variation and an atmospheric effect rather than to model. Ingres clearly defines the space by the placement of the table, which also anchors the composition. Stylistically, the RISD drawing is fully consonant with Ingres' *portraits dessinés* of c. 1825-30.¹⁷ In conclusion, the Providence drawing is most likely a preliminary study for the *Portrait of Latil* commemorating the coronation of Charles X. In consideration of the date of the commission and in terms of style, the drawing must date 1825-27.

RC

- 1 J. C. F. Hoefler, ed., *Biographie Générale*, XII, Paris, 1859, p. 6; see Heinrich Schwarz, "Ingres Graveur," *Gazette des Beaux-Arts*, LIV, December 1959, p. 342, n. 23.
- 2 Private Collection, Paris, *Portrait de Monseigneur de Pressigny, Ambassadeur de France à Rome*, pencil, signed: "J. Ingres Del. à Rome, 1816"; repr. Hans Naef, "Deux dessins d'Ingres. Monseigneur Cortois de Pressigny et le Chevalier de Fontenay," *La Revue des Arts*, VII, 1957 (6), p. 245, and H. Schwarz, "Ingres Graveur," p. 335, fig. 6.
- 3 Versailles, Bibliothèque Municipale, *Portrait de Monseigneur Cortois de Pressigny*, etching, third state, inscribed by Ingres: "Ingres Del. et inc. aqua forte Roma 1816."; repr. H. Naef, "Deux Dessins," p. 243, and H. Schwarz, "Ingres Graveur," p. 334, fig. 5. See also Henri Béraldi, *Les Graveurs du XIX^e siècle*, VIII, Paris, 1892, pp. 148-49 (1), and Loÿs Delteil, *Le Peintre-graveur illustré, Ingres et Delacroix*, Paris, 1908, III (1).
- 4 H. Schwarz, "Ingres Graveur," pp. 336-37.
- 5 Daniel Ternois, *Les Dessins d'Ingres au Musée de Montauban. Les Portraits*, Paris, 1959 (45).
- 6 H. Schwarz, "Ingres Graveur," pp. 336-37.
- 7 *Idem*.
- 8 J. C. F. Hoefler, *Biographie Générale*, XXIX, pp. 102-03.
- 9 *Idem*.
- 10 Henry Lapauze, *Ingres, sa vie et son oeuvre*, Paris, 1911, pp. 281-82.
- 11 *Ibid.*, pp. 280-83.
- 12 J. Momméja, *Inventaire général des richesses d'art de la France, monuments civils*, VII, Paris, 1905, see (868), (888).
- 13 27204ML, *L'Archevêque de Reims*, sepia, sepia wash, 26 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in., repr. Jean Guiffrey and Pierre Marcel, *Inventaire général des dessins au Musée du Louvre et Musée de Versailles*, VI, *Ecole Française*, Paris, 1910, p. 128 (5055), H. Lapauze, *Ingres*, p. 247 and Norman Schlenoff, *Ingres et ses sources littéraires*, Paris, 1956, pl. XXVI. See also Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870 (342).

- 14 *Le Cardinal de Latil, vêtu de ses habits sacerdotaux*, pencil, 11 x 8 $\frac{1}{10}$ in., repr. A. Magimel, *L'Oeuvre de J.-A.-D. Ingres*, Paris, 1851, pl. 48, Henry Lapauze, *Les Dessins de J.-A.-D. Ingres au Musée de Montauban*, Paris, 1901, pl. 84, and D. Ternois, *Les Dessins d'Ingres* (89). Ternois also reproduces the studies for Latil's costume (91-94).
- 15 *Jean-Baptiste-Marie-Anne-Antoine de Latil, archevêque de Reims*, pencil, stump, heightened in white, 20 $\frac{2}{5}$ x 14 $\frac{4}{5}$ in., signed in ink, at R.: "Ingres à Monsieur le Comte de Turpin". See Ministère de l'Instruction Publique, des Beaux-Arts et des Cultes, *Inventaire général des richesses d'art de la France, monuments civils*, III, Paris, 1885, p. 232 (62), and H. Lapauze, *Les Dessins de J.-A.-D. Ingres*, p. 282.
- 16 See Agnes Mongan, "Ingres as a great Portrait Draughtsman," *Colloque Ingres*, Montauban, 1969, p. 137.
- 17 Compare *Portrait de Mme. Duclos-Marcotte*, pencil, white heightening, signed and dated 1825, repr. H. Lapauze, *Les Dessins de J.-A.-D. Ingres*, p. 243, and *Portrait de Gilibert*, pencil, signed and dated 1829, repr. D. Ternois, *Les Dessins d'Ingres* (61); see A. Mongan, *Colloque Ingres*, p. 148.

JOHAN BARTHOLD JONGKIND

1819-1891

Born Latrop, the Netherlands, 1819. Spent youth in west section of the Netherlands, at Vlaardingen and Maashuis. 1837: became pupil at the Hague Art School under Dutch romantic painter Andreas Schelfhout. 1843: received a royal grant of 200 guilders a year, to be awarded over a period of ten years, so he could continue his artistic training. 1845: met Eugène Isabey; through Isabey's influence, Jongkind awarded a grant to study in Paris at the expense of William of Orange. 1846: left for Paris, worked in Isabey's studio. 1850: traveled and worked with Isabey in Normandy and Brittany. 1852: awarded third-class medal at the Salon to which he submitted annually for more than twenty years. 1857: due to financial difficulties, left Paris to live in Rotterdam. 1860: exhibition organized for Jongkind's benefit by a friend and dealer in Paris named Martin; some ninety French artists contributed one canvas to be sold to help Jongkind return to Paris. 1862: he joined the *Société des Aquafortistes* along with Corot, Manet, Daubigny, Millet, Whistler and others; by 1878 had produced a twenty-one sheet album entitled *Views of Holland*; met Boudin, Monet.

1863: exhibited at *Salon des Refusés*; between this time and the 1880's Jongkind usually spent winters in Paris and summers traveling along the northern French and Dutch coasts. 1882: first retrospective exhibition of Jongkind's works. 1880's: his popularity and financial success increased steadily. Died in La Cote after suffering consecutive strokes, 1891.

44 *Boats near Brussels*

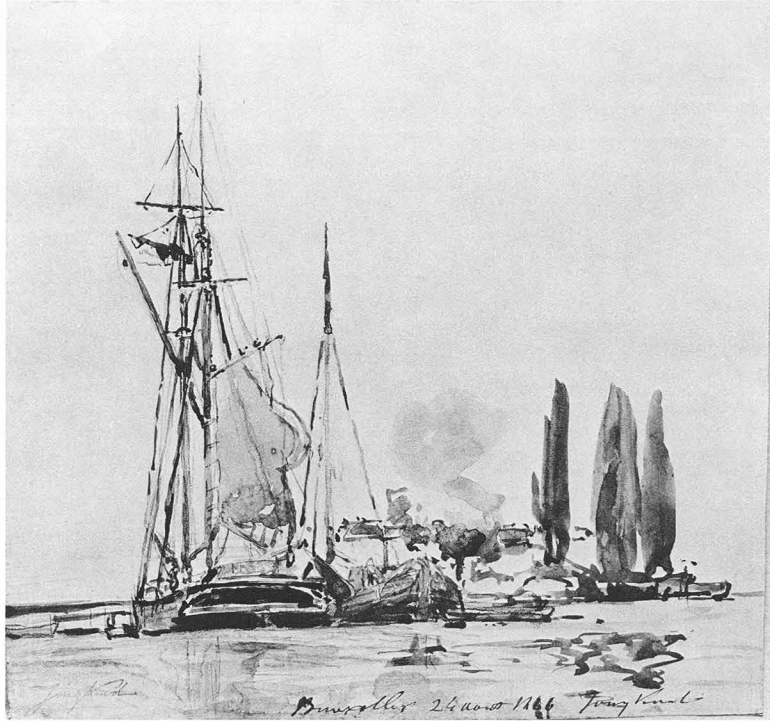
Black crayon and watercolor on white paper.
11 $\frac{1}{8}$ x 11 $\frac{7}{8}$ in. (285 x 303 mm.).
Inscribed lower R.: (Bruxelles 24 août 1866 Jongkind); stamped lower L.: (Jongkind) Lugt 1401.
20.505, Gift of Mrs. Gustav Radeke.
Coll.: Mrs. Gustav Radeke, Providence.

45 *Sketches of Figures and Boats near Antwerp*

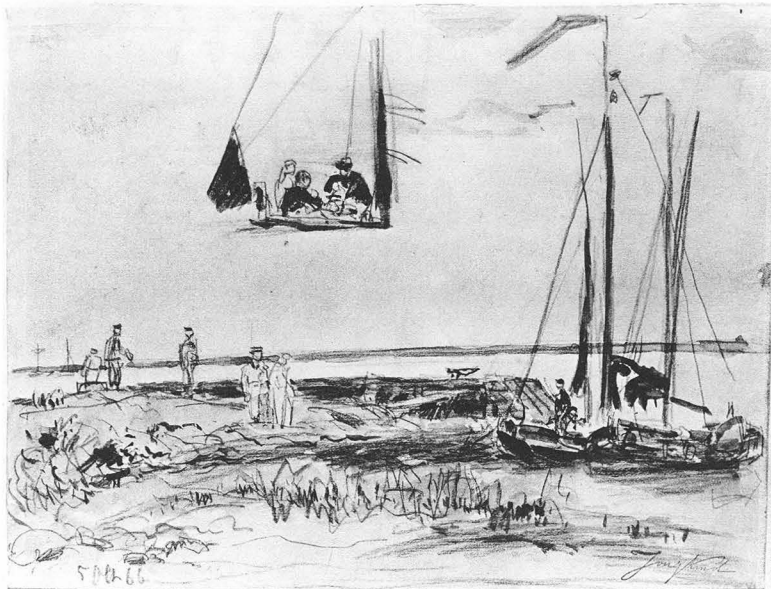
Black crayon and watercolor on white paper.
8 $\frac{3}{4}$ x 11 $\frac{11}{16}$ in. (226 x 297 mm.).
Inscribed lower L.: (5 Oct 66); stamped lower R.: (Jongkind) Lugt 1401.
42.024, Gift of Mrs. Murray S. Danforth.
Coll.: Mrs. Murray S. Danforth, Providence.

In 1866, Jongkind left his home in Paris on a short trip to Belgium and Holland. He departed on the nineteenth of August, spending a night in Douais before arriving in Antwerp on the twentieth of that month. After staying and working for a short time in Antwerp, the artist traveled on to Brussels, remaining there from the tenth of September to the twenty-sixth of October.¹ The two examples here are among some twenty-four known watercolors which he did on this journey.² The only information that we have from Jongkind concerning his work at this time is to be found in a letter written to a friend in Paris, dated 22 September 1866. He states simply that "I did several drawings in Brussels, but I think especially that those of Antwerp are more successful."³ The reasons underlying Jongkind's own assessment of his work at that time, however, are not immediately apparent in the two watercolors before us.

Boats near Brussels was done on 24 August, and is the earliest work that we have from this trip to Holland and Belgium.⁴ Its formal organization is at once very clear. Each of the objects in the scene lies in one of the two closely spaced planes defined by the ships in the foreground and the island directly behind. The sense of spatial compression is matched by a feeling of flatness that results from Jongkind's construction of the



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scene. All the pictorial elements here are juxtaposed against the foil of the white paper behind; the sky is devoid of any wash or other application of pigment. Such flattening is somewhat unusual for Jongkind's watercolors in this period; although the silhouette of ships' masts and rigging against the sky beyond is of continual interest to the artist, deriving most probably from the series of etchings Jongkind began in the early 1860's, several of which illustrate harbor or port scenes similar in concept to this example.⁵ In these etchings, the artist shows a particular fascination for the strong silhouette effect that results from allowing the sky area to remain untouched.⁶ The blankness of the paper establishes a fairly strong tonal contrast in the work. The strength of the rather dull browns is picked up considerably by permitting so much of the white paper to come through.

Both the silhouette effect and the light-dark contrast of our watercolor are enhanced by the way that Jongkind actually applies his pigments. He seems to take pleasure in the amount of drawing he accomplishes with the point of the brush. Certainly, the physical reality of the masts and rigging lends itself to this type of treatment. However, almost every form is defined graphically; the hulls of the ships, the houses on the island in the background, the point of the island at the far right and the reflections in the water are all drawn with the point of the brush. The only areas in which Jongkind attempts a relatively looser treatment are those of the sail, cloud and group of trees. He tried to apply a similar type of wash to the houses in the background, only to discover that if he were to do so, the forms of the houses and the adjacent ship would run together, destroying the sense of clarity that exists at all other points in the work. As a result, he allowed the white of the paper to show through, keeping the forms of the ship and houses distinctly separate. Apparently Jongkind had difficulty when he tried to abandon his drawing approach. He does not appear to have been comfortable with the less controllable looseness of washes.

Sketches of Figures and Boats near Antwerp presents an entirely different sensibility to the viewer, reflecting to a large degree the different set of objectives that it presented to the artist. Jongkind's own evaluation of his work, that his *Antwerp* drawings were more successful than the earlier *Brussels* examples, can only be understood in this context. In comparison to the *Brussels* watercolor, one is immediately struck by the apparent crudeness of our *Antwerp* sketch. However, the artist no doubt thought of the *Antwerp* watercolor as

some sort of study, a fact which is indicated by the inclusion of the group of figures in the boat at the upper center of the sheet. This is in marked contrast to the finish of the *Brussels* work, and it is very probably the crystallized character to which Jongkind is objecting in judging the quality of his works. Though both watercolors were probably done directly from nature, the *Brussels* work displays a sense of conventional compositional balance that one would expect from a work completed in the studio. The vertical masts at the left are balanced by the vertical group of trees at the right, with the puffy cloud harmoniously placed in between. Those areas of broader wash—the sail, cloud and the trees—all lie approximately at the same distance above the horizon. Even the active brush strokes that indicate some type of reflections in the water at the right are set off against the verticals of the trees above. This organization of the composition, and the consciously slick handling of the medium that Jongkind attempts by using the brush point, combine to produce a watercolor whose overall effect is somewhat contrived.

No such effect is present in the *Antwerp* work. It lies at the opposite end of the spectrum, so to speak, of the artist's watercolor oeuvre, both in terms of its formal organization and its mixture of watercolor and drawing media. The composition is off-center and without intrinsic balance; the two sailboats, the largest objects in the scene and those closest to the foreground, are placed at the extreme right. Because of the fairly high horizon, located at almost the middle of the sheet, and because of the eccentric placement of the boats, an unusually large area of empty foreground space remains at the left half of the sheet. These two halves are divided by the zigzagging shoreline. It begins at the lower right corner, rising as it moves slightly past the center of the work; the shoreline then reverses direction, rising and proceeding back to the right. Finally, it turns again to the left, running across more than half the work before stopping at the far left edge.

The way Jongkind uses both crayon and brush contributes significantly to the rather peculiar nature of the work. The boats and the angling shoreline both display heavy amounts of crayon underdrawing, a characteristic that is rare in Jongkind's watercolor works at this time. By laying down these heavy crayon marks at these points, the artist is apparently trying to establish what he sees as areas of comparatively equal tone. What happens, however, is that the forms of the boats and the shoreline run together, a problem that Jong-

kind avoided successfully, if artificially, in the *Brussels* watercolors. Here, he tries to correct the situation by placing dark and thickly applied watercolor pigment along the hulls of the boats. Similar difficulties are experienced by the artist in the left half of the composition, where we again find a muddled combination of drawing and watercolor techniques. Just below the walking figures, a spotty light-green wash is placed over sketchy crayon lines which were probably intended to depict reeds growing along the shoreline. On top of this wash, Jongkind lays down even heavier spots and lines of very dark watercolor; he does the same thing in the right foreground.

There are other areas in the work where Jongkind's handling of the watercolor medium is equally disturbing. The sky is laid in with a very light blue wash, while the sea beneath the horizon line is left untouched. As a result, the horizon line appears in unusually strong contrast, so that it jumps out from the surface of the sheet. Such activity creates a certain spatial ambiguity in terms of how the sea and sky are to relate to one another: rather than receding back into space, the sea rises vertically across the surface to meet the horizon. The boldness of the horizon line causes problems at the right edge of the picture as well. The intersection of the heavily painted masts with the horizon apparently did not please Jongkind; he added what seems to be a folded sail and spar to the ship in the rear.⁷ Its addition no doubt served to fill an area of empty space between the hulls below the horizon. The inclusion of the group of figures in a boat at the upper center of the sheet can be similarly explained. The highest mast of the ships both reaches the top of the sheet and meets the horizon line at a right angle to form a large rectangle in the sky. The group of figures, the right and lower borders of which echo the right angle below, fills a space which would have been visually inert otherwise. The fact that these figures do not appear in reduced form elsewhere in the boats at the right, nor in any related works from this time, suggests further their space-filling function.

Despite the roughness which it first conveys, *Sketches of Figures and Boats near Antwerp* is an important work. What becomes apparent is that Jongkind is now totally concerned with representing the scene that is before him. Rather than simply constructing a balanced composition as he does in *Boats near Brussels*, he is forcing himself to come to grips with the problem of working directly from nature without resorting to the conventions and representation that were such a large part of the nineteenth-century landscape tradition. This

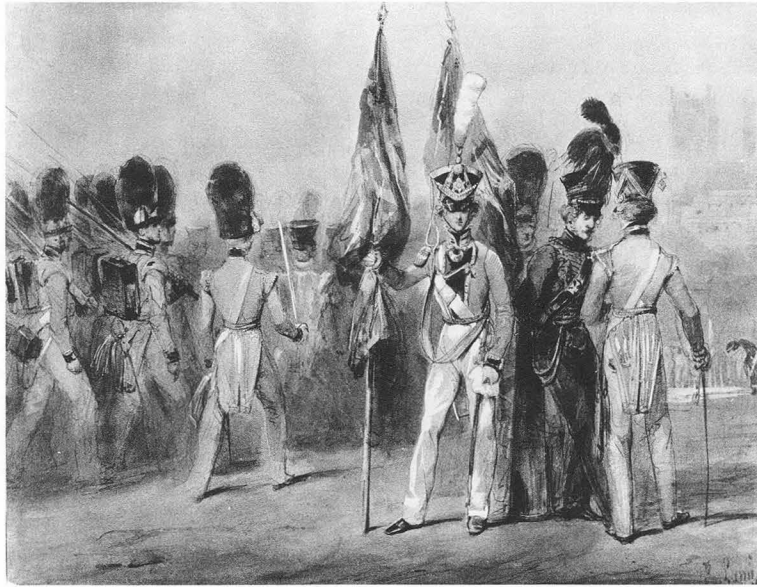
faithfulness to nature, and the realization of the difficulties that it presented, opened up new possibilities in landscape painting. For these qualities, Jongkind came to be greatly admired by the Impressionists, and especially by the young Claude Monet. MKK

- 1 Etienne Moreau-Nélaton, *Jongkind, raconté par lui-même*, Paris, 1918, p. 92.
- 2 Victoire Hefting, *Jongkind, d'après sa correspondance*, Utrecht, 1969, p. 184.
- 3 *Ibid.* (230), pp. 163-164.
- 4 *Ibid.*, p. 164.
- 5 Loÿs Delteil, *Le Peintre-graveur illustré*, Paris, 1906-1930, I (13), *Vue du port au chemin de fer à Honfleur*.
- 6 Jongkind's work in this medium was largely experimental, as he did only twenty-one etchings over a sixteen-year period. Because he was not particularly adept at the kinds of hatching that would facilitate creating the effects of a clouded sky, he may as a result have opted for this particular means of expression: leaving the sky as blank paper.
- 7 That this area was added on after completion of the rest of the boats is obvious: no underdrawing exists for it, and, in fact, it partially overlaps small sections of the masts and lines of the other ships.

EUGENE LAMI

1800-1890

Born Paris, 1800. 1815-17: studied under Horace Vernet. 1819: on Vernet's recommendation, Lami entered studio of Baron Gros; there received first exposure to English watercolors through his colleague Richard Parkes Bonington. 1824: first exhibited at the Salon while continuing to devote his talents to lithography, producing numerous illustrated albums throughout his career. 1826: first visit to England. 1827: returned to Paris for Salon, where he exhibited four important military paintings. 1830: appointed professor of drawing and watercolor painting to the Court; visited Russia, Spain, Italy, Belgium and England. 1830-38: chiefly occupied with the production of military paintings. 1837: designated Knight of the Legion of Honor. 1848: with Revolution, returned to England. 1862: received Cross of an Officer of the Legion of Honor. 1878: final participation at the Salon. Died Paris, 1890.



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Officer of the Guards and Officers of the Rifle Regiment

Watercolor on heavy buff paper.

7³/₃₂ x 9¹¹/₃₂ in. (180 x 237 mm.).

Signed in brown watercolor, lower R.: (Eug. Lami); inscribed in red-brown ink, lower R.: (183).

70.034, Membership Dues.

Coll.: Paul Prouté, Paris, 1970.

Lit.: Henri Béraldi, *Les Graveurs du XIX^e siècle*, X, Paris, 1889, p. 36; Paul-André Lemoisne, *Eugène Lami*, I, Paris, 1912, p. 24; Paul-André Lemoisne, *L'Oeuvre d'Eugène Lami*, Paris, 1914 (400), p. 90.

Both the subject matter and the delicate execution of this military scene are typical of Eugène Lami's mature oeuvre. He began his studies of military costumes while still working under Horace Vernet, executing in 1817 a series of twenty-six drawings entitled *Uniformes de l'armée de Napoléon en 1814 et de la Garde Royale en 1816*.¹ Five years later, Vernet accepted the commission for an important publication of military costumes and insisted upon the collaboration of Lami, whose reputation as a lithographer was already well established by that date. In its meticulous attention to the smallest details, this publication, *Collection des uniformes des*

armées françaises de 1791 à 1814, constitutes the best document of contemporary military dress,² later to be supplemented by Lami's *Collection raisonnée des uniformes français de 1814 à 1824*.³ Our drawing is a study for one of the plates in a later album by Lami, *Voyage en Angleterre*, whose illustrations not only reflect his continued pursuit of highly detailed representations of military costume, but also indicate a growing interest in other subject matter available to him through his newly discovered interest in watercolor.

Lami first traveled to England in 1826, at which time he was exposed to watercolor techniques firsthand, primarily through his friendship with the English artist, Richard Parkes Bonington. The sketchlike immediacy possible with watercolor and its painterly visual effects surely had much to do with Lami's decision to publish his two lithographic albums, *Souvenirs de Londres* (1826) and *Voyage en Angleterre* (1827).⁴ These combined his interest in details with a now broad and painterly ability to make souvenir landscape illustrations of the type so popular at the time.⁵ Our drawing is a study for plate 22 of the second album.⁶

Lami's dual interest in watercolor and lithography is understandable since his concern for a fluid and free-

flowing technique is so readily discernible in the Providence sheet. Lami's modeling of forms with loosely brushed but judiciously applied highlights and his use of linear scribbles that have a distinctly graphic quality make it apparent that watercolor was the perfect medium for the artist to use in preparation for his lithographic work. However his conservative academic training is nowhere more readily apparent than in the composition of the watercolor, roughly adhering to the classicizing principle of the Golden Section. The image is divided vertically in half by the central standard pole and horizontally in the approximate proportions of three to five if one takes the isocephalic line running from left to right as the main horizontal accent. The influence of Gros' distilled neo-classicism is equally demonstrated by the compact, frozen poses seen in both groups of soldiers, arranged as they are in layered rows running approximately parallel to the plane of the paper.

As noted above, the drawing is primarily concerned with the characteristic modeling and planographic effect of contemporary lithography. The strong local colors in the flags and standard-bearers' uniforms, punctuated by the opaque, impasto white highlights, create a bold contrast to the more murky areas of the all-pervasive grey-brown wash. While Lami desired a distinct translation of darks, lights and middle values into a clearly readable representation, he also opted for the delicacy of color and transparency of contrasts that were unobtainable in contemporary lithography. Such a combination of watercolor techniques with lithographic concepts influences many drawings like this from the early decades of the century. RO, MS

- 1 Paul-André Lemoisne, *Eugène Lami*, I, Paris, 1912.
- 2 Five illustrations in this album were by Carle Vernet, two by Horace and the remaining eighty-eight by Lami, so that instead of merely collaborating on the work, Lami became the principal author of its visual imagery. See Henri Béraudi, *Les Graveurs du XIX^e siècle*, IX, Paris, 1889 (34-183), p. 35, and P.-A. Lemoisne, *Eugène Lami*, I, p. 13.
- 3 H. Béraudi, *Les Graveurs*, IX, p. 35.
- 4 These albums were done in collaboration with Henri Monnier, his colleague from Gros' studio, whom he met again in London. While it is possible to interpret the "183" at the lower right corner of our drawing as a fragment of a date, this seems unlikely. Apart from the year of the album's publication, the numbers are inscribed in a red ink that differs from the signature above and are unclear enough to make a final decision problematic.

- 5 Cf. Charles Nodier and Baron Taylor, *Voyages pittoresques et romantiques dans l'ancienne France*, all vols.
- 6 P.-A. Lemoisne, *L'Oeuvre d'Eugène Lami*, Paris, 1914 (400), p. 90.

EDOUARD MANET

1832-1883

Born Paris, 1832. 1844-48: received classical education at Collège Rollin; failed entrance examination to naval academy at Borda. 1848-49: after six-month voyage to Rio de Janeiro on training ship, refailed exam. 1850: entered studio of Thomas Couture; copied at the Louvre; worked at Académie Suisse in the evenings; met Eugène Devéria. Trips to Italy (1853, 1856), Belgium, Holland, Austria, Germany (1856). 1857: met Fantin-Latour. 1859: *The Absinthe Drinker* rejected from Salon. 1860: met Baudelaire. 1861: *The Spanish Singer and Portrait of M. and Mme. Manet* accepted at Salon; met Degas, Gautier, Duranty, Astruc. 1863: *Déjeuner sur l'herbe*, Mlle. V. in the Costume of an Espada and *Young Man in the Costume of a Majo* exhibited at Salon des Refusés. 1864: *The Bullfight* and *Christ aux anges* exhibited at Salon; painted *Battle of the Kearsage and the Alabama*. 1865: met Monet; *Olympia* and *Christ Mocked* exhibited at Salon; trip to Spain; met Duret. 1866: *The Fifer and Rouvière as Hamlet* rejected from Salon. 1867: set up own pavilion at Exposition Universelle; summer at Boulogne, Trouville; painted *Execution of Maximilian*. 1869; exhibited *The Balcony* and *Déjeuner dans le studio*; trip to London. 1870-71: served as officer in National Guard during the siege of Paris; after Commune took refuge in the Gironde; summer at Boulogne. 1872: trip to Holland. 1873: exhibited *Le Repos* and *Le Bon Bock* at Salon; summer at Berck-sur-mer; met Mallarmé. 1874: summer at Gennevilliers, and Argenteuil (with Monet). 1875: exhibited *Argenteuil* at Salon; trip to Venice. 1876: Salon rejected *Le Linge* and *The Artist*; held exhibition in his studio; summer in Normandy. 1879: exhibited *Boating* and *In the Conservatory* at Salon. 1880: exhibited *Chez le Père Lathuille* and *Portrait of Antonin Proust* at Salon; first attack of ataxia; summer at Bellevue. 1881: exhibited *Portrait of Rochefort* and *Pertuiset, The Lion Hunter* at Salon; summer at Versailles. 1882: exhibited *Spring* and *Bar aux Folies Bergères* at Salon; summer at Rueil; grew increasingly ill; the amputation of a leg failed to halt blood poisoning. Died Paris, 1883.



47 *Mlle. V. in the Costume of an Espada*
(Victorine Meurend)

Pencil, ink and watercolor on tracing paper, laid down.
11 ⁷/₈ x 8 ¹/₁₆ in. (301 x 228 mm.).

Signed in watercolor, lower R.: (Manet).

21.483, Gift of Mrs. Gustav Radeke.

Coll.: Dr. Gustav Radeke, Providence; Mrs. Gustav Radeke, Providence.

Exh.: Wildenstein and Company, Inc., New York, *Manet*, loan exhibition, 1948 (47); Minneapolis Institute of Arts, *Watercolors by the Masters, Dürer to Cézanne*, 1952 (44); Museum of Art, University of Michigan, Ann Arbor, *Manet and Spain, Prints and Drawings*, 1969 (15).

Lit.: L. Earle Rowe, "A Study for the Havemeyer Picture," *RISD Bulletin*, XVIII, 3, July 1930, pp. 25-26; M. A. Banks, "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 69; *RISD Bulletin*, IV, 7, October 1946, p. 2; *Bulletin, Minneapolis Institute of Arts*, XLI, 18, 3 May 1952, p. 89; Anne Coffin Hanson, *Edouard Manet, 1838-1883*, Philadelphia, 1966, p. 73 and under (50); Anne Coffin Hanson, "Deux autres espagnolades peu connues, de Manet," *Bulletin de la Société d'études pour la connaissance d'Edouard Manet*, 2, January 1968, pp. 14-15; Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, 1969 (181), fig. 8, pp. 12, 13, 41, 58; Joel Isaacson, *Manet and Spain, Prints and Drawings*, Museum of Art, University of Michigan, Ann Arbor, 1969, pp. 22, 30, fig. 15; Jean C. Harris, *Edouard Manet, Graphic Works*, New York, 1970, p. 112, fig. 77.

Théodore Duret was the first to note that "frequently Manet reproduced in a new form, in watercolor, the works which he had already painted in oil."¹ De Leiris, Hanson and Harris agree that Manet executed this watercolor as an intermediate step in the process of developing an etching after his painting *Mlle. V. in the Costume of an Espada*.² A similar procedural relationship is also held to characterize many of Manet's other oil-related watercolors of the early 1860's,³ but Manet's specific procedure in the case of *Mlle. V.* can be further clarified, and its importance as a characterization of this watercolor merits reconsideration.

The precision with which many details of the oil are reproduced suggests that the preliminary pencil drawing underlying the ink and watercolor brushwork was traced either from a photograph of the oil or with the aid of some process of optical reduction such as *camera obscura*. De Leiris and Hanson imply that the lateral reversal of the image which one finds in the watercolor is evidence that Manet made use of a reverse photographic print. However, since the direction of the pencil

hatching underlying the washes generally runs counter to Manet's customary stroke, the initial pencil tracing was probably executed on the other side of the paper and Manet reversed the image simply by flipping over the tracing paper.⁴ In addition, since the marks incised into the surface of the paper by the tracing "stylus" which Manet used to transfer his drawing directly onto the etching plate seem to pass over the ink and watercolor brushwork, one can be fairly certain that the watercolor was completed before the transfer process was carried out. The publication of this etching in a portfolio of nine *eaux-fortes* by the Société des Aquafortistes in October 1862 therefore suggests a terminal date of late September for the watercolor.

Although the watercolor provided a mechanism for the reversal and transfer of the image of *Mlle. V.* from the painting to the etching plate, it neither preserves the character of that "motif" as it is found in the painting, nor contributes to the development of a graphic equivalent to the oil. The formal departures which the watercolor makes from the oil constitute an essentially separate reworking of the initial conception. In similar fashion, the etching reconsiders the accomplishments of both prior members of this series. The motif remains present, but in a new context as well as in a new medium, and requires our rediscovery.

The strong hue and value contrasts of the oil are virtually eliminated in favor of the generally lightened golden tonality and expanded range of middle values which pervade the watercolor.⁵ The few touches of blue and salmon-red and the pale colored washes in the watercolor contain none of the vibrant intensity of the painting's accents of lemon, violet, pink and salmon, nor do they provide any local coloring comparable to the rich browns and blues in the oil. The large areas of value contrast which organize the painting are also absent from the watercolor; they are either abandoned altogether (as are the dark browns of the barrier) or broken up into smaller-scale units (as in the costume of *Mlle. V.*). The internal patterning of values in the dominant figure is now scaled to the group of picador, horse and rider and to the block of four figures standing by the barrier. The result is a more syncopated contrast of effects which asserts the continuity of the pictorial plane in less disjointed fashion than in the painting.

The most essential change in the watercolor results from Manet's adjustment of the pictorial limits established in the painting. His extension of the upper and lower edges and slight cropping at the sides creates

a more vertical format, and eliminates the "photographic" framing cuts of *Mlle. V.*'s sword and of the man climbing over the barrier. The figure of *Mlle. V.* no longer spans the length of the picture or dominates it coloristically. As Harris notes, even the actual breadth of the figure is slimmed down. The image remains that of a single-figure work, but the background no longer functions simply as an activated backdrop. Detachment from the upper edge, in combination with the added "ground" at the lower edge, relocates the figure at a deeper point in the composition. Elements such as the spatially recessive edge of shadow at *Mlle. V.*'s feet and echoes of that angle of recession throughout the watercolor restore a greater measure of traditional pictorial depth, which allows the work to enjoy, to a certain degree, the natural unity such space obtains for its figures.

The spatial consistency of the watercolor, however, is finally disrupted by the position of the sword. Newly freed from its attachment to the upper framing edge and reoriented to point directly toward the upper right corner, the sword now competes with this right angle and with the rectilinear barrier for spatial control of the watercolor. Thrust forward to the surface by the newly-created abstract shadow behind it, the sword pulls with it to the surface, by echoing their angle, the very edges of shadow which initially seemed to carve out pictorial space. The upper portion of the figure is thrust violently forward into unbalanced relief against the rest of the picture. In the oil, the picture as a whole seems in the person of *Mlle. V.* to have turned toward the viewer, and assumes and holds its full presence at the surface through her gaze. In the watercolor, however, the placement of the sword serves to overdramatize the already inherently dramatic pose of *Mlle. V.* and transforms her relationship to the viewer into psychological confrontation.⁶

A number of changes in the etching suggest that Manet recognized and attempted to resolve artistically the suddenly overdramatic effect of the watercolor. The re-extension of the left edge, for example, prohibits the sword from engaging directly with the corner; and the shift of *Mlle. V.*'s gaze slightly toward the sword constrains it to remain at the surface. These and other changes do not in any respect restore the look of the painting for the purposes of reproduction. Like the watercolor, the etching discloses Manet's involvement in testing the limits of the initial work in both another variant and in a different medium. Had he not wished to pursue the problem raised in the watercolor, Manet

could simply have sheathed the tip of the sword back under the framing edge from which it emerged.

The association between the painting *Mlle. V.* and Goya's bullfight scenes was remarked by Thoré as early as 1863;⁷ more recently, Goya's *Tauromaquia* has been shown to contain precise sources for the background figures (plates 5 for the group of picador, horse and bull; plates 16 and 19 for the group of standing figures; and plate 30 for the figure climbing over the barrier).⁸ The influence of Velasquez's full-length figures is mentioned in relation to *Mlle. V.* with almost equal frequency, and the *Conde de Olivares* (available to Manet through Goya's etching) has been cited as a specific source for the figure of *Mlle. V.*⁹ The watercolor, of course, partakes of the Spanish sources cited by the painting. However, its distinct character derives more strongly from the knowledge of Japanese prints which generally informs Manet's brush drawings of this period. In *The Bear Trainer* and *The Saltimbanques*,¹⁰ for example, as in *Mlle. V.*, Manet employs fluid connected brushstrokes to describe solid contours for the major figures, rows of thicker overlapping parallel strokes to build flat abstract ground shadows, and short curls and spot-like marks bunched together to evoke groups of distant figures. Such elements of technique lead Jedlicka and Sandblad to posit the influence of Japanese aquarelles,¹¹ but Manet seems clearly to have set out to parallel in more autographic terms the effects of Japanese woodblock prints. (The distinct experience of Japanese aquarelles as it informs Manet's later drawings is discussed in relation to *Mlle. Dodu*, cat. 48.)

Sandblad notes that "something of the Japanese actor-portrait is discernible"¹² in *Mlle. V.* However, the explicit theatricality of the pose is to be distinguished as much from Utamaro's or Toyokuni's genre of actor-portraits as from the theatricality of Goya's bullfight scenes. The depiction of a performance yields in Manet's work to the performance of painting. In contrast to Manet's own actor-portraits—*Lola de Valence*, *Mariano Camprubi*, etc.—which were inspired by the visit to Paris of the Camprubi ballet troupe in the summer of 1862, *Mlle. V.* and works such as *Young Man in the Costume of a Majo* and *Young Woman Reclining in Spanish Costume* no longer retain any association with performance as it takes place beyond the surface of the picture. Victorine Meurend's solo performance in *Mlle. V.* (as in the other paintings in which she stars) consists in delivering to the painting, as opposed to acting out a role in the painting. SAD

- 1 Théodore Duret, *Histoire d'Edouard Manet et de son oeuvre*, Paris, 1902, p. 134.
- 2 Painting: The Metropolitan Museum of Art, New York (165 x 128 cm.); etching, two states: composition (11 7/8 x 9 3/8 in.; 302 x 239 mm.), repr. Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, 1969, figs. 9-11.
- 3 For example: *The Absinthe Drinker*, Hill-Stead Museum, Farmington, Connecticut (de Leiris 147a); *Boy Carrying a Tray*, The Phillips Collection, Washington, D.C. (de Leiris 155); *Lola de Valence*, Cabinet des Dessins, Musée du Louvre, RF 4102 (de Leiris 178).
- 4 This was first observed by Agnes Mongan in conversation with Kate and Kermit Champa. Unfortunately, the drawing is mounted and this hypothesis cannot be verified.
- 5 In several watercolors of 1862 Manet pre-established a dominant middle value by choosing to work on buff paper which he left largely exposed. For example: *Lola de Valence*, Fogg Art Museum, Harvard University, Cambridge (de Leiris 178) and *Odalisque*, Cabinet des Dessins, Musée du Louvre, RF 692 (de Leiris 193).
- 6 The reader is encouraged to turn to Michael Fried's initiating and wider discussion of these issues in Manet's work in "Manet's Sources," *Artforum*, VII, 7, March 1969 (special issue).
- 7 Wilhelm Bürger, "Salon de 1863," *Salons de W. Bürger*, I, Paris, 1870, p. 424. Remarks by other contemporary critics are summarized in Joel Isaacson, *Manet and Spain, Prints and Drawings*, Ann Arbor, Michigan, 1969, p. 12.
- 8 Jean C. Harris, *Edouard Manet, Graphic Works*, New York, 1970, p. 112; Anne Coffin Hanson, *Edouard Manet 1838-1883*, Philadelphia, 1966, p. 71; J. Isaacson, *Manet and Spain*, p. 31.
- 9 M. Fried, "Manet's Sources," p. 75, n. 147.
- 10 Both Bibliothèque Nationale, Paris (de Leiris 216 and 217).
- 11 Gotthard Jedlicka, *Edouard Manet*, Zurich, 1941, p. 247; Nils Gösta Sandblad, *Manet, Three Studies in Artistic Conception*, trans. Walter Nash, Lund, 1954, pp. 83-85.
- 12 G. Sandblad, *Manet*, p. 83.

48 *Mlle. Dodu*

Pencil on squared paper.
 6 7/8 x 6 7/8 in. (175 x 175 mm.).
 25.138, Gift of Mrs. Gustav Radeke.
 Coll.: Durand-Ruel, Paris; Scott and Fowles, New York; Dr. Gustav Radeke, Providence; Mrs. Gustav Radeke, Providence.
 Exh.: L'Ecole Nationale des Beaux-Arts, Paris, *Manet*, 1884 (176); Wildenstein and Company, Inc., New York, *Manet*, loan exhibition, 1948 (not in catalogue).

Lit.: Edmond Bazire, *Manet*, Paris, 1884, p. 86; Etienne Moreau-Nélaton, *Manet raconté par lui-même*, II, Paris, 1926, p. 132 (176) and fig. 353 (9); M. A. Banks, "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 69; Hans Tietze, *European Master Drawings in the United States*, New York, 1947 (140); Jacques Mathey, *Graphisme de Manet*, II, Paris, 1963, p. 34, fig. 74; Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, 1969 (451), fig. 350.

According to Antonin Proust, Manet always carried a small pocket notebook which he filled with rapid pencil sketches from life.¹ In the 1870's sketches such as these were followed up individually and with increasing frequency in second drawings, usually executed in ink or watercolor. The pairs of pencil and "finalized" drawings, or "vignettes" as de Leiris calls them,² make up a large proportion of Manet's graphic work after 1874. Although these works undergo a certain degree of internal change, they reflect the same attempt to achieve a more fully integrated and pictorial surface that is characteristic of Manet's contemporary work in general. In his printmaking, for example, Manet virtually abandoned the medium of etching in favor of the more open effects of brushwork available in transfer lithography or in the reproduction of his vignettes by *gillotage*.³

Manet's two drawings of *Mlle. Dodu*⁴ essentially follow the procedures of execution developed in the sketch/vignette pairs. Like the notebook sketches, our pencil drawing of *Mlle. Dodu* appears to have been made from life and to have served in turn as the basis for an ink and wash drawing: the *Mlle. Dodu* in the Fogg Art Museum.⁵ However, Manet's detailed response to this specific sitter is distinctly different in character from either his generalized notations of the world at large to be found in the notebook sketches, or the emphasis in the brush vignettes on the purely artistic attraction of a pose, a viewpoint, or a scene arranged as a limited number of abstract shapes on a page. This latter aesthetic, which Manet seems to have derived from his study of Japanese brush drawings,⁶ is here rebalanced with a more forcefully realistic characterization. Although he seems to work without regard for natural appearances, exploiting the relative thickness and fineness of his pencil point, the amount of edge that can be brought to bear in each stroke, the degree of pressure (and thereby the value of individual accents), as well as the juxtaposition of similar or different kinds of marks, each of Manet's linear accents here performs a dual function. Each mark, or set of



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marks, is set down in relation to a particular natural aspect of the sitter, yet establishes simultaneously at the surface a purely pictorial relationship to the bare paper and to the other pencil inflections of that surface.⁷ The drawing retains precisely that overall consistency of pictorial vision which is so decisively lost in the succeeding ink version of *Mlle. Dodu*. In the pencil drawing it is as if Manet accomplishes in terms internal to pictorialization what his works of the 1860's achieve as an imagistic whole.

The rich weave of linear accents and untouched paper in the pencil *Mlle. Dodu* clearly supplied the raw material for the more selective and elliptical version in ink and wash. Since the size of the two images, their location on the sheet and the precise placement of numerous individual marks (as well as the dimensions and type of paper), are all identical, one may conclude that the ink and wash drawing is in part a tracing of the pencil work. Further evidence is provided by the initial lightly penned marks and contours which appear hesitant and static beside the looser, overlying strokes of wash and pen in black and sepia ink.⁸ The impressed marks on the surface of the pencil *Dodu* specifically suggest that Manet employed the same transfer process that he had used to arrive at his etchings. It is highly unlikely that these marks result from the execution of an independent etching, given Manet's virtual abandonment of this medium after the failure of his 1874 attempt to arrive at a satisfactory portrait of Théodore de Banville for the frontispiece of the poet's latest volume.⁹ As we shall see, it is more reasonable to suggest that the ink and wash *Mlle. Dodu* is itself the "print" which Manet executed from the pencil drawing.

The *Mlle. Dodu* works belong more properly to a particular group of portrait drawings executed from 1878 to 1880 in which Manet attempted to adapt the vignette technique to the specific requirements of portraiture. *L'Homme aux béquilles* (1878), *Gustave Courbet* (1878) and the two versions of *Claude Monet* (1880) were, moreover, all designed to be reproduced by *gillotage* and to serve as frontispieces or illustrations in particular publications.¹⁰ Since pastels were Manet's chosen medium for portrait drawing during this period, and ink or wash appears to have been used exclusively with publication in mind, one can be fairly certain that the wash version of *Mlle. Dodu* was at some point related to a print commission.

Both drawings of *Mlle. Dodu* also contribute directly to the linear stylistic development in this group of works.

L'Homme aux béquilles draws on an ink study¹¹ made from life which exhibits an increase in "detail" similar to the one observed in the pencil *Dodu*, yet it retains to some extent the Japanese-style effects cultivated in Manet's standard brush vignettes. Manet's memorial drawing *Gustave Courbet* is the first pure portrait work of this group. Although the pose and much of the value structure is already pre-established by the photograph taken by Carjat (1868-70) which served as the model for Manet's drawing,¹² there is, nevertheless, a considerable attempt to preserve the more natural qualities achieved in the pen and ink study for *L'Homme aux béquilles*. Simply by choosing a pen as his final means of execution, Manet made possible the series of arbitrary, broken linear accents which draw together at the surface the open planes of the shirt and face, and by implication, the surrounding paper. The use of the lower right corner to cut the torso of the figure provides as well a rectilinear solidity, which unlike the cut across the base of *L'Homme aux béquilles*, is strongly opposed to the artistic placement of discreet shapes in the earlier vignettes. Nevertheless, the pencil *Mlle. Dodu* is the first of these portraits to break with the studied placement of the figure on the page. The image becomes more centered and the value contrasts more evenly dispersed rather than balanced off in decorative inventions which relinquish their ability to renew the viewer's interest in exchange for his immediate but short-lived delight. The drawings of *Mlle. Dodu* also introduce within this group of works the compressed two-thirds viewpoint (or expanded profile) which is followed up in what appears to be the first of the *Monet* drawings.¹³ Last of all, the wash *Dodu*, with its additions in sepia, explores effects first realized in the final *Monet* brush drawing where the heightening in watercolor remains visually consistent with the rest of the work.¹⁴

What is known of *Mlle. Dodu*'s life confirms that around 1879 she would certainly have been a popular subject for a print. Juliette Dodu (1848-1909) is not known to have been among Manet's acquaintances or to have frequented artistic circles generally. Manet's portrait of this young woman appears rather to have been motivated by her renown as a popular French heroine of the Franco-Prussian War.¹⁵ An employee of the post office at Pithiviers (Loiret) during the Prussian occupation which followed Bazaine's capitulation at Metz, Juliette Dodu was said to have intercepted Prussian military telegraph communiqués, which she forwarded to the French general, d'Aurelles de Paladines.

Betrayed by her maid and condemned to death by a Prussian military tribunal, Dodu was spared by the intervention of Frédéric-Charles, Prince of Prussia, who admired the young woman's courageous conduct. Although this legend of heroism has been exposed as totally false by recent historical research, no one seems to have spoken out against it either in 1877, when Juliette Dodu was awarded the *médaille militaire*, or in 1878, when she became the first woman to receive the cross of the *Légion d'honneur*.¹⁶

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- 1 Antonin Proust, *Edouard Manet: Souvenirs*, Paris, 1913, p. 29.
- 2 Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, 1969, pp. 38, 42, 81. Jean C. Harris names them "glyphs" (*Edouard Manet, Graphic Works*, New York, 1970, p. 12). Théodore Duret calls them "instantanés" (*Histoire d'Edouard Manet et de son oeuvre*, Paris, 1902, p. 131).
- 3 Barbara A. Holleman suggests that the term *gillotographie* be used to refer to this process of *gillotage* invented by Charles Gillot (and in general use by 1872), which employed a photographic negative to transfer the drawn image to the printer's plate, rather than tracing the drawing itself in greasy ink, as in the process of *gillotage* first invented by his father Firmin Gillot c. 1850 ("Portrait de Courbet par Manet," *Bulletin, les Amis de Gustave Courbet*, XXVIII, 1961, pp. 1-4).
- 4 De Leiris (451), RISD and (452), Fogg Art Museum, Cambridge. A third drawing frequently entitled *Juliette Dadu* (Robert Rey, *Choix de 64 Dessins d'Edouard Manet*, Paris, 1932, pl. 26) is instead convincingly grouped by de Leiris with the versions of *Tête de femme au col de dentelle* (de Leiris 510-513) which are related to Manet's pastel portrait of Mlle. Marie Colombier c. 1880 (formerly Collection A. Pellerin, Paris; Paul Jamot, *Manet*, Wildenstein and Company, Inc., New York, 1948, 419).
- 5 Historically the two drawings were viewed together. They were exhibited at the *Manet* exhibition of 1884 mounted in a single frame and entitled *Cadre de dessins* (photo.: Etienne Moreau-Nélaton, *Manet raconté par lui-même*, Paris, 1926, II, fig. 353) and are reproduced on facing pages in Edmond Bazire's monograph of the same year (*Manet*, Paris, 1884, pp. 86 and 87). Durand-Ruel records a single number (11715) for both works. (The frame label is preserved in the Fogg Museum file.) Scott and Fowles, New York, it seems, was responsible for breaking up this frame for sale to the respective donors. Mathey first republished the works as a pair and, by visual implication, associated them with the pairs of sketch/vignettes (Jacques Mathey, *Graphisme de Manet*, Paris, 1963, II, figs. 72-75).
- 6 Duret draws a comparison between Manet's vignettes and Hokusai's drawings for the *Manga*, which, he adds, "were the object of Manet's unrestricted praises" (T. Duret, *Histoire d'E. Manet*, p. 132). See also J. C. Harris, *Graphic Works*, under (64) and (79).
- 7 This is, I believe, essentially the point made by Kermit S. Champa in regard to Manet's pictorial relativism in his lithograph *Barricade* ("Modern Drawing," *Art Journal*, XXV, 3, Spring 1966, p. 229).
- 8 Carl Chiarenza notes a comparable divergence in handling in Manet's drawing *Jeanne*, or *Printemps* (1882), which is a partial tracing of the photographic reproduction of the painting printed on the verso ("Manet's Use of Photography in the Creation of Drawing," *Master Drawing*, VII, 1, Spring 1969, p. 38).
- 9 Two trial plates (J. C. Harris, *Graphic Works*, 81-82) and two preliminary drawings (de Leiris 421-22) remain from this effort.
- 10 *L'Homme aux béquilles* (de Leiris 505), unpublished, made to illustrate a song composed by Cabaner (Adolphe Tabarant, cited by Anne Coffin Hanson, *Edouard Manet, 1832-1883*, Philadelphia and Chicago, 1966, p. 157); *Gustave Courbet* (de Leiris 509) published as frontispiece, Henri d'Ideville, *Gustave Courbet, notes et documents sur sa vie et son oeuvre*, Paris, 1878; *Claude Monet* (de Leiris 452) published as frontispiece to the catalogue of Monet's exhibition of 1880 at the gallery of *La Vie Moderne*. The portraits of *Pertuiset* present a slightly later and different case.
- 11 Not in de Leiris. Ashmolean Museum, Oxford; repr. J. Mathey, *Graphisme*, II, fig. 71.
- 12 Duret mentions that *Courbet* was executed "from memory, with the help of a photograph" (*Histoire d'E. Manet*, p. 129). Hollemann reproduces the photograph ("Portrait de Courbet," fig. 4) and quotes from Gaston Delestre's letter to Agnes Mongan (30 September 1960) in which he explains his dating of Carjat's photograph. Holleman also argues that none of the five extant drawings (figs. 6-10) which claim to be studies for the print are by Courbet's hand.
- 13 Not in de Leiris. Musée Marmottan, Paris; repr. Musée Marmottan, *Monet et ses Amis, nouveaux enrichissements*, Paris, 1972, fig. 162.
- 14 Duret's illustration of this work is in color, which at least permits us to locate, if not to judge, the original hue of the watercolor which surrounds the orb of Monet's hat (*Histoire d'E. Manet*, p. 129).
- 15 The marriage of Juliette Dodu's step-sister Camille Falte to Odilon Redon in 1880 may have brought her into contact with Manet. It is more likely that Manet followed his usual practice of requesting sittings of such public figures through a mutual acquaintance.
- 16 André Mellerio, *Odilon Redon*, Paris, 1923, pp. 119-20, 173 n. 5. Maurice Hamel, "L'héroïsme de Juliette Dodu n'était-il qu'une imposture?" *Historia*, 155, October 1959, pp. 416-18.

HENRI MATISSE

1869-1954

Born Le Cateau-Cambrésis (Nord), 1869. 1887-89: studied law in Paris; studied drawing at Ecole Quentin-Latour. 1890: began painting while convalescing from appendicitis. 1891-95: briefly attended Bouguereau's studio; studied at Ecole des Arts Décoratifs and in Gustave Moreau's studio; copied at the Louvre. 1897: summer at Belle-Ile; exhibited *Le Dessert*; met Pissarro. 1898: trip to London; winter in Corsica. 1899: studied in Carrière's studio; purchased Cézanne's *Three Bathers* and works by Rodin, Gauguin and van Gogh. 1904: summer with Signac at St. Tropez; first one-man show at Vollard's. 1905: summer with Derain at Collioure; exhibited at Salon d'Automne. 1906: visited Biskra; summer at Collioure; met Picasso. 1907: trip to Italy. 1908-09: opened a school; visited Germany. 1910: exhibited *Dance* and *Music*; trips to Munich and Spain. 1911-13: visited Moscow; two trips to Morocco; participated in the Armory Show. 1916: winter at Nice. 1917-18: summer in Touraine; moved to Nice; visited Renoir at Cagnes, Bonnard at Antibes. 1920: in London, designed ballet sets, costumes for Diaghilev; summer at Etretat. 1925: trip to Italy. 1930: visited America on way to Tahiti. 1933: trip to America; trip to Venice and Padua. 1935-38: designed tapestries, sets for the Ballets Russes, Steuben glass, graphics. 1941-48: after serious operation, moved to Vence; executed *Jazz*; painted series of interiors. 1948-50: designed and decorated Chapelle de la Rosaire, Vence. 1951-54: executed large *papiers découpés*. Died Nice, 1954.

Four Studies of a Nude

Pencil on white paper (paper spotted bottom right).

14½ x 8½ in. (346 x 216 mm.).

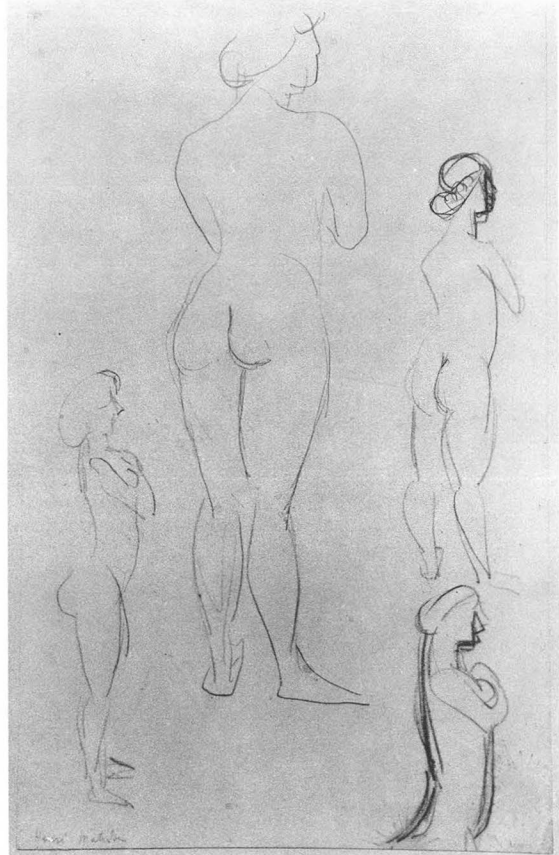
Signed in pencil, lower L.: (Henri Matisse).

22.296, Gift of Mrs. Gustav Radeke.

Coll.: Emile Druet, Paris (no. 5840); Mrs. Gustav Radeke, Providence.

Exh.: New York, Armory of the Sixty-ninth Regiment, *International Exhibition of Modern Art*, 1913 (840), at Chicago, The Art Institute (236), at Boston, Copley Society (117); Museum of Art, Rhode Island School of Design, *Henri Matisse*, 1931 (41); Utica, Munson-Williams-Proctor Institute, 1913 *Armory Show*; 50th Anniversary Exhibition, 1963, 1963 (412).

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 71; David G. Carter, "From the Museum's Collection," *RISD Alumni Bulletin*, XX, 2, June 1963, pp. 40-41; Milton W. Brown, *The Story of the Armory Show*, New York: The Joseph Hirshhorn Foundation, n.d., pp. 102, 267-68.



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During many periods of his life, the human figure was Matisse's self-avowed, nearly all-consuming vehicle for expression. The multi-figure compositions of nudes set out-of-doors and projected on a monumental scale which he executed from 1907 to 1910 were by far his most ambitious works up to that time, as well as his first canvases intended to stand beside the traditional masterpieces of Western painting. By 1907 his earlier fauvist paintings had come to represent to Matisse a rediscovery, after more than a decade of study, of what he called his own "instinct" or proper artistic "personality." As such, fauvism became a foundation on which he began to build his oeuvre.¹ In retrospect, it certainly seems as though figure-painting were badly suited to the opening out of color and drawing that Matisse undertakes in these paintings. No matter how void of individual characterization and details of physiognomy—all of which tend to disrupt the sheerly visual rendering of form Matisse seeks to achieve—his figures nevertheless resist stylization or abstraction in a way comparable to his handling of still life or landscape at the same time. Matisse's drawing *Four Studies of a Nude* reflects his awareness of these problems in its exploration of a single pose, in its overall composition and even its drawing style. That this drawing is able to acknowledge so directly what are apparently "problems of painting" ultimately attests to the degree to which the two enterprises converge in Matisse's work.

Like many of Matisse's drawings, *Four Studies of a Nude* does not appear to be directly connected with a particular painting (or sculpture). It is in drawings or study sheets such as this one, however, that Matisse first discovers and investigates the poses which seem to spring into existence full-grown in later painted works, as well as the highly sophisticated relationships established between figure and figure, and, more importantly, between these figures and the "flat" space he creates around them in relation to the framing edge. The pose one finds in *Four Studies* is one of the least gestural of the standard nineteenth-century academic studio poses, one which Matisse had worked with on innumerable prior occasions during his years at Moreau's and later at Carrière's studio. In contrast to the early *académies*,² Matisse concentrates on a two-thirds rear view of this pose, a view which supplies as close to an impersonal or abstract model of the standing human figure as possible. Matisse's positioning of the first three figures drawn on the sheet follows a pattern one finds established in earlier multi-figure study

sheets. In each of these works, Matisse appears to have begun with a fairly large figure set at the top and slightly to the left of the central vertical axis of the page (as if its relative angle to the surface had effected this displacement) and frequently cut by the upper edge of the paper. This figure subsequently provides a key both to the other renditions of the pose and to their location on the page. The second figure, which repeats the same viewpoint, is placed lower down on the page and to the right; where in *Four Studies* it opposes an abstracted series of short alternating straight and curved lines to the smooth rhythmic linking of curves achieved in the first figure. The third and smaller nude is set at the lower right, as is the third figure in an earlier sheet containing three studies of a rear view,³ and is rotated further toward the viewer. Here it presents a silhouetted profile more schematic in its rendering of form and yet more natural in its detail. The respective intervals between the first figure and the figures to either side are no longer the essentially "open" areas of the earlier drawings, but are contoured nearly as much by the edges of the figures as are the figures themselves.

The addition of the fourth figure makes this drawing essentially different from the earlier works. Placed in the lower right corner, emphasized in value and by "proximity," the fourth figure draws the group of figures as a whole into a single network of contrasting shapes whose similarities and differences are more marked by comparison. With the alignment of the fourth and second figures, the intervals between the first three now become structurally important. The central figure now appears to occupy a vertical band of space framed by a narrower band to either side. Finally, the appearance of the fourth figure as seemingly evoked by two channels of simultaneous drawing calls attention to the abstract continuity of edge in each of the figures and to the verticality of the figural pose, enforcing the vertical nature of the paper. The group of single-figure paintings which Matisse executed at Cavalière in the summer of 1909 exhibits the same extension of pose to overall composition to pictorial structure.⁴ However, although *Four Studies* may be contemporary with these paintings, its concerns as a sheet of studies are directed toward the multi-figure paintings, perhaps in particular, the group of panels he was designing for Shchukin—the *Dance, Music* and a third which was never completed.

In the earlier large-scale figure paintings such as *Le Luxe I* (1907) and *Bathers with a Turtle* (1908), the

figures are mostly derived from Cézanne and Gauguin, but to the exclusion of the respective scenic and narrative contexts which had previously supported them, and for which Matisse substitutes a kind of symbolic stasis. Particularly in the *Bathers*, where the formal aspects of the work are less restrained, this absence of contextual meaning detracts rather than adds to the overall conviction of the painting. One remains distracted by the individually puzzling gestures and glances which ultimately fail to establish through form alone the direct expression of human feeling which Matisse claimed to be seeking from each painting as a whole.⁵ In subsequent paintings such as *Joueurs de boules* (1908) and *La Nymphe et le satyr* (1909) Matisse achieves a temporary solution in poses of arrested action which explain themselves at first glance in relation to a single event. Not until the large canvases of *Dance* and *Music* (1909-10) does Matisse's naturally metaphorical turn of mind find a purely pictorial outlet, in which the pose of each figure and its relationship to each other one is inseparable from the configuration they make up together. In *Dance* each figure's rhythmic distance from, and connection with, other figures form together one circular image expressive of the circular format and movement of the *farandole*. Whereas in *Music* the figures are dispersed across the surface, with each simultaneously a musical and visual note, seemingly in allusion to the written transcription of a phrase of music, and again forming a resolved whole.

In *Four Studies* what is left is little more than the untrammelled geometry of standing itself, on a level of abstraction similar to that achieved in *Dance* and *Music*. One may suggest hypothetically that the composition which Matisse was developing around 1909 for Shchukin's third decorative panel, and which he had begun to paint by 1910, may have consisted in a set of standing figures like those in *Four Studies*. Repainted in 1916-17, we know this panel today as *Bathers by a River* a work generally considered in the context of Matisse's involvement with cubism. Nevertheless, although subject to an entirely different sort of rendering, this painting is analogous to the initial searching out in *Four Studies*, and to the final accomplishments of *Dance* and *Music*, for the rectilinear geometry of the pictorial structure actually seems to have been determined by the nature of the particular embodiment (the standing figure) which it expresses.

SAD

1 "Matisse interrogé par Apollinaire," *La Phalange*, no. 2, 15-18 December 1907, in Henri Matisse, *Ecrits et*

propos sur l'art, ed. Dominique Fourcade, Paris, 1972, pp. 54-58. Matisse expresses the same view in more universal terms to Georges Duthuit in 1949: "Fauvist painting is not everything, but it is the foundation of everything; it is from the Louvre that I embarked on 'faunist' painting, it is from the latter that my oeuvre is accounted for." *Les Fauves*, Paris, 1949, in *Ecrits*, p. 55, n. 23.

- 2 For example: *Nu aux souliers roses* (1900), repr. Grand Palais, Paris, *Henri Matisse, 1970* (35); *Etude de nu à l'atelier Carrière*, (1900), repr. Fondation Maeght, St. Paul, *A la Rencontre de Matisse, 1969*, pl. 3.
- 3 *Untitled*, c. 1907, repr. *Cinquante Dessins par Henri Matisse*, Paris, 1920, pl. 2.
- 4 For example, *Nu au bord de la mer* (repr. Hayward Gallery, London, *Matisse, 1968* (41) or *Nu rose*, Musée des Beaux-Arts, Grenoble, of which Matisse remarked to Gaston Diehl: "I did not intend to make a woman, I wished to render my total impression of the Midi." (*Ecrits*, p. 163, n. 11).
- 5 "Notes d'un peintre," *La Grande revue*, LII, 25 December 1908, in *Ecrits*, pp. 49-50.

FREDERIC BOURGEOIS DE MERCEY

1805-1860

Born Paris, 1805. 1829-37: visited Italy, Germany, Switzerland, the Tyrol, and Scotland and Ireland, where interest developed in landscape; published descriptive accounts of these journeys including *Scotia, Souvenirs et Récits de Voyages* (Paris, 1841). 1831: debut at the Salon with a panoramic painting of Venice; continued to exhibit regularly at the Salon until 1857. 1838: received second-class medal at the Salon. 1840: entered Ministry of the Interior. 1852: promoted to Directeur des Beaux-Arts. 1855: directed construction of the Palais des Beaux-Arts at the Ecole. Died La Falaise (Somme), 1860.

50 *Edinburgh*

Pencil on buff paper.

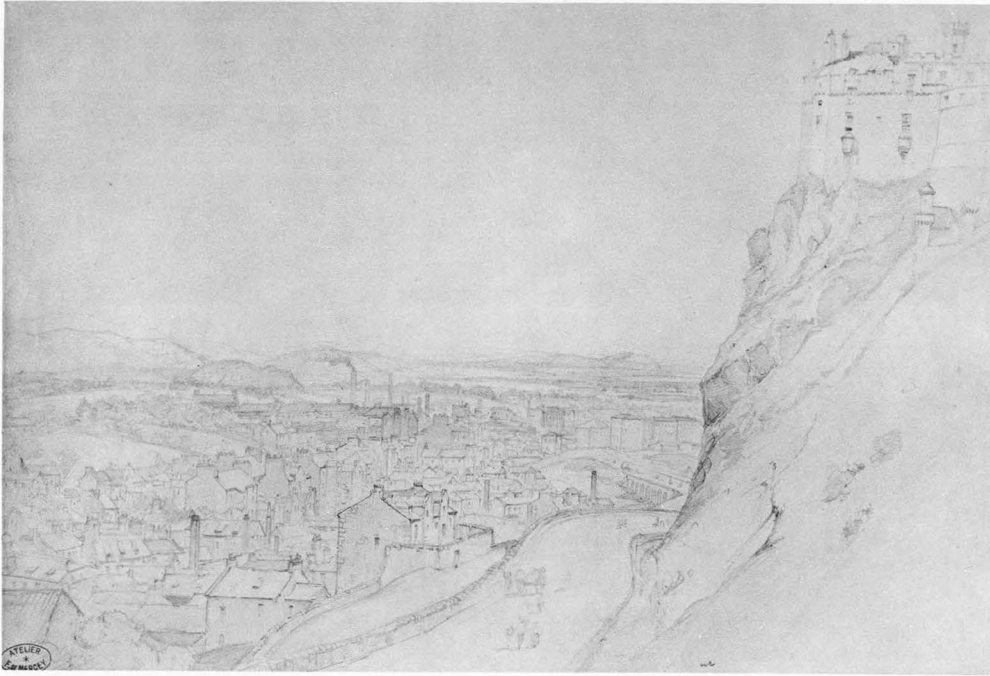
12 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in. (314 x 476 mm.).

Artist's estate stamp, lower L, not in Lugt.

69.019, The Collector's Account.

Lit.: Paul Prouté, *Catalogue périodique*, Paris, Autumn 1968 (240); *RISD Bulletin*, LVI, 4, Summer 1970 (34).

In this preparatory study for the painting *View of Edinburgh*, exhibited at the Salon of 1838, Frédéric Bourgeois de Mercey presented his audience with a panoramic view of that city. The particular vantage point



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chosen by the artist allowed him to juxtapose a relatively dramatic, sweeping cityscape with landscape elements in the distance and the craggy outcropping of the Castle Rock in the foreground.¹ Due to the sharp drop of the cliff, the presentation of a middle distance is eliminated, accentuating the contrast between man-made architecture and natural landscape.

Bourgeois de Mercey's interest in the scenery of Scotland and his concomitant fascination with such detailed depictions of its capital city are evidenced not only by this drawing, but also by two finished oil paintings and most emphatically by his two-volume account *Scotia, Souvenirs et Récits de Voyages* (Paris, 1841). Indeed, Scotland was a mecca for many famous French travelers in the late eighteenth and early nineteenth centuries, due primarily to the attraction of the French to such Romantic writers as Walter Scott and James Macpherson.² While Scotland's mystique had begun to fade in France by the 1830's, Bourgeois de Mercey's interest continued throughout his career, with the artist exhibiting his second *View of Edinburgh* at the Salon of 1857,³ the last such exhibition in which he participated.

The artist's treatment of the urban, architectural forms is crisply linear and precise, with only an occasional and spare use of shading or crosshatching. A dry uniformity is avoided, however, by the utilization of a

subtle aerial perspective. Care was taken to record such minute details as the roofing tile or the stone quoining on some of the buildings, while a seemingly precise system of linear perspective was also developed by the artist. This light and linear treatment allows the work to be viewed as both a representation of volumes and masses in depth as well as a delicately modeled lace-like surface pattern.

The linearity of the draughtsmanship, the neatly applied perspective system and even the choice of a specific, panoramic view that drops off sharply from the foreground is surely informed by the German Nazarene influence centered in Rome, but also clearly suggests strong ties to the landscape tradition established in France during the late eighteenth and early nineteenth centuries by Valenciennes and developed by Ingres, Bertin and the young Corot. The overall balancing and interaction of architectural, sky and earth elements, the spatial composition closed at one end and the vast scale implied by the briefly delineated, minute human figures are all characteristic of this early-century, topographical school of landscapists who provided an initial look at what would become a major vehicle for later nineteenth-century artists: the depiction of nature in landscape paintings. RO, MS

- 1 The exact observation point for *Edinburgh* can be inferred from several plates in John Britton, *Modern Athens: Edinburgh in the Nineteenth Century*, London, 1829-31. It is seemingly drawn from the southern slope of the Castle Rock overlooking the city.
- 2 An entire study of this relationship between Scotland and France from 1770 through 1831 gives a good account of the most famous figures who traveled to Scotland and just why they did so; cf. Margaret I. Bain, *Les Voyageurs français en Ecosse, 1770-1830, et leurs curiosités intellectuelles*, Paris, 1931.
- 3 The locations for both this 1857 painting and the earlier view cited above are presently unknown.

JEAN-FRANCOIS MILLET
1814-1875

Born Gruchy, near Cherbourg, 1814. 1833-36: in Cherbourg, worked in studio of Mouchel and then of Langlois de Chèvreville. 1837: went to Paris on a grant from the city of Cherbourg; passed part of the year in the atelier of Paul Delaroche. 1840: exhibited two portraits in the Salon, but went unnoticed; concentrated on portraiture to earn a living. 1841: married Pauline-Virginie Ono in Cherbourg. 1844: exhibited two works in Salon, one a pastel; wife died. 1845: met Catherine Lemaire in Cherbourg and moved to Le Havre with her. 1846: his *Tentation de Saint-Jérôme* rejected by the Salon jury; began his series of female nudes. 1847: first peasant themes. 1848: exhibited *Le Vanneur* in the Salon. 1849: settled in Barbizon. 1850: exhibited *Le Semeur* in the Salon. 1853: his mother died and he returned to Gruchy to settle the estate; married Catherine Lemaire. 1854: a modicum of financial success permitted him to take his family to Gruchy for a summer vacation. 1855: began to make etchings. 1857: exhibited *Les Glaneuses* in the Salon. 1860: signed a contract with Arthur Stevens and Ennemond Blanc for his entire production; voyages to Franche-Comté with Théodore Rousseau. 1862: had a very successful exhibition at the Paris gallery of Martinet; dissolved the contract with Stevens and Blanc. 1863: exhibited *L'Homme à l'houe* in the Salon. 1864-65: did decorations for Hôtel Thomas. 1866: passed summer in Vichy and Auvergne for health reasons; returned the following two summers as well; began to do more landscape; also began to produce more pastels, due to the large demand for these works by the dealers Gavet and Brame. 1867: exhibited nine paintings in the Exposition Universelle, which led to fame, culminating in his being honored with a Cross of

the Legion of Honor. 1868: Frederick Hartmann commissioned him to do a *Four Seasons*. 1870: fled to Cherbourg and Gruchy during the Franco-Prussian War and the Commune; Durand-Ruel began to buy his work. Died Barbizon, 1875.

51 *Le Retour du marché* (Returning from Market)

Charcoal with stumping on white paper.

6¼ x 5¾ in. (154 x 125 mm.).

Stamped lower L.: (J.F.M.) Lugt supplément 1460.¹
22.097, Gift of Mrs. Gustav Radeke.

Coll.: Georges Petitdider; Haro père; Frederick Keppel and Company; Mrs. Gustav Radeke, Providence.

Exh.: Statens Museum für Kunst, Copenhagen, May-June, 1914; Phillips Memorial Art Gallery, Washington, D.C., *Works of Millet*, 1956.

Lit.: "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 67.

The subject of going to or returning from market is rather unusual for Millet, although it appears frequently in the art of other Barbizon artists, especially Troyon.² Sale catalogues from the nineteenth century list only four works by Millet based on this theme,³ and our charcoal drawing is the only version that we know of in existence today.

Perhaps the most surprising feature of *Le Retour du marché* is the element of spontaneity resulting from the placement of a wagon entering the picture. The use of a cropping device to attain a sensation of movement is so unusual for Millet that we know of only one other work in which it occurs; a drawing, *Bêcheur vu de dos*,⁴ which also shows a horse-drawn wagon entering the image. However, Millet's work of the early 1850's, when both drawings were done, frequently concerns itself with movement and activity, although the compositional formulas used to achieve the sensation of action are quite different from that used in *Le Retour du marché* and *Bêcheur vu de dos*.⁵

Undoubtedly the concept of cropping in order to introduce motion into a composition was derived from Daumier, who used this feature extensively in his lithographs of the 1840's. Daumier had a powerful impact on Millet from 1845 to 1852, not only compositionally but in drawing technique as well.⁶ His influence is quite evident in *Le Retour du marché*. Instead of modeling through halftones, Millet has used chiaroscuro highlighting of the type which Daumier employed in his lithographs and drawings of the 1840's. He has stumped his charcoal and thus made the medium look



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and function like the washes in Daumier's pen and wash drawings; both have a soft appearance and are maintained at a constant value. By thus keeping his darks at a consistent value and not compromising their intensity when placed next to the white of the sheet, he was able to produce a sharp value contrast which accentuated the intensity of the highlighting. The powerful spotlight quality of the highlighting parallels in its general effect the way Daumier worked up the whites in his drawings. Like Daumier, Millet uses his lights to create relief and to model his figures.

The dark charcoal draughtsmanship also has its counterpart in Daumier's drawing style. Not only do the charcoal lines occasionally have the same wiry quality and random application independent of outline that is found in the graphic work of Daumier's pen and wash drawings, but they are composed of a single, almost unvarying value, as are the pen and ink lines in Daumier's drawings. This restriction of the "colors" in *Le Retour du marché* to three, i.e., the white of the paper, the sharp black charcoal draughtsmanship and the charcoal stumping, gives Millet's drawing technique a look quite similar to Daumier's. However, in motif and spirit Millet remains quite independent and original.

Since Millet's handling of the charcoal in this manner is typical of the late 1840's and early 1850's, and the subject matter obviously postdates the artist's move to Barbizon, we can assume the drawing was made in the early 1850's. JJ

- 1 We have noted "Lugt supplément 1460" instead of just "Lugt 1460" because Lugt has listed two stamps under the same number. One appears in the first volume of *Les Marques de Collections . . .* published in 1921. The other appears in the 1956 supplement, where the editors claim to reproduce the same stamp. However the stamp is quite different. It is this stamp that conforms to that on *Le Retour du marché*.
- 2 Professor Robert L. Herbert of Yale University, who is presently preparing a *catalogue raisonné* of Millet's works, has confirmed our research that has found this theme to be quite rare for Millet. He has also pointed out that Troyon is known to have made several representations of this theme. (A partial list of versions by Troyon can be found in Emmanuel Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, VIII, France, 1955, p. 396.) Professor Herbert was also kind enough to bring to our attention the Haro provenance for our drawing.
- 3 Louis Souillie, *Peintres, aquarelles, pastels, dessins de Jean-François Millet, relevés dans les catalogues de ventes de 1849-1900*, Paris 1900, pp. 123, 168.
- 4 This drawing is in the Louvre, repr. *Dessins de Jean-François Millet*, XXVI^e Exposition du Cabinet des Dessins, Paris, 1960, pl. 4. The authors of the catalogue date the drawing c. 1852.
- 5 Compare the movement of our drawing to that of the twisting figure in the *Sower*, in the Museum of Fine Arts, Boston; or the rather complicated composition in *La Charette*, a drawing in the collection of John Tillotson, repr. Robert Herbert, "Millet Revisited—I," *Burlington Magazine*, CIV, September 1962, p. 299, fig. 22.
- 6 See R. L. Herbert, "Millet Revisited," p. 301, n. 26.
- 7 Professor Herbert has confirmed this dating (correspondence of 9 August 1974).

52 *La Pêcheuse* (*The Fisherwoman*)

Black crayon on off-white paper.

7½ x 4⅞ in. (191 x 118 mm.).

Stamped lower R.: (J.F.M.) Lugt 1460; inscribed in pencil, probably not by the artist, upper R.: (15).

20.481, Gift of Mrs. Gustav Radeke.

Coll.: Millet Estate Sale; Mrs. Gustave Radeke, Providence.

Lit.: "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 67.

It has been pointed out by Professor Robert L. Herbert of Yale University that this sketch represents a fisherwoman with a creel attached to her waist and nets and hooks hanging over her shoulder. The drawing was probably made in 1854, when the artist took his family to Normandy for a summer vacation.¹ A draw-



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ing in the Museum of Fine Arts, Boston, entitled *A Girl Clamming on a Beach* is stylistically and dimensionally similar to the *Fisherwoman*, which suggests that Millet may have made a series of such studies of figures involved in marine activity while revisiting his native region.

The style of the drawing, while perhaps not readily associated with Millet, is not so unusual for the artist. The same sharp, angular lines can be found in such works as a *Woman Churning Butter*, in The Metropolitan Museum of Art, New York, and the *Departure of the Prodigal Son*, illustrated in Léonce Bénédite's, *The Drawings of Jean-François Millet*.² This style is characteristic of the initial studies in which Millet establishes his basic composition for his various prints or single figure paintings, although the *Fisherwoman* has not generated any successive compositions.³ Besides formulating the essentials of a possible composition, Millet has in our drawing begun to work out the contours of the figure and to develop some of the light-dark relationships through an overlay of heavy marks of black crayon.

JJ

- 1 Letter of 9 August 1974 from Professor Robert L. Herbert.
- 2 Léonce Bénédite, *The Drawings of Jean François Millet*, Philadelphia, 1906, pl. 24.
- 3 Professor Herbert has informed us that he has not found any works by Millet that are related to the *Fisherwoman*.

53 *La Couseuse (Woman Sewing)*

Black crayon heightened with white chalk on off-white paper. (Verso, portion of a sketch of *La Couseuse*, black crayon.)

4 $\frac{1}{16}$ x 3 $\frac{3}{8}$ in. (87 x 116 mm.).

Stamped lower R.: (J.F.M.) Lugt 1460; stamped, verso: (Vente Millet) Lugt 1816.

20.794, Gift of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Lit.: "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 67.

This drawing is a study for an etching (Delteil, XVII, 9) made in 1855. It seems to have been cut from a sheet that included at least one other study for the print, since the verso contains a heavily cropped image of what appears to be the same composition.

The theme of a woman sewing appears frequently in Millet's oeuvre. The first versions date to 1850, and further variations continue through the 1860's. The

earliest examples, however, show two figures sewing, while later versions include a cradle in the composition. That Millet entitled the latter works *La Veillée* clearly indicates a significant thematic shift. However, our drawing is distinctly removed from these other representations of women sewing, less because of the thematic shift than by the fact that it contains only one figure. Because of the woman's immense scale and idealized features, she takes on the force of an icon. She is no longer a woman sewing, but rather the embodiment of all peasant sewers. In this respect *La Couseuse* should be seen as related to a "series" of paintings of single, large-scale female figures which Millet made between roughly 1853 and 1857.¹ In each case, a peasant woman is portrayed carrying out a particular domestic chore, such as knitting, spinning wool, baking bread or churning butter. In all of these images the figures have the force of emblems. Although Millet never indicated that these paintings were to be viewed as a programmed series, it is difficult not to see them as such because of their common emblematic quality. Seen as a series, the works become a compendium of peasant activity. The gravity and monumentality of the images make the suite a powerful statement extolling the probity of the peasant life-style.²

While a large number of Millet's paintings center on a single, large-scale figure, an even greater percentage of his drawings (such as *La Couseuse* and *La Pêcheuse*, cat. 52) falls into this category. Whatever the significance of a particular figure within the final composition, Millet will almost invariably make a preliminary study of it. His finished work then evolves out of these studies, with the human element almost inevitably being maintained as the most important element of the final composition. To a large extent Millet's focus on the figure must stem from his extensive experience as a portrait painter from 1840 to 1845.³

In a very indirect way our drawing stems from a portrait. The composition for *La Couseuse* is roughly based on one of Millet's earlier versions of the theme, an oil painting of 1853,⁴ for which his wife served as a model. The portrait element, of course, is no longer evident in the drawing. However, the pose, and, more importantly, the silhouette of the two figures are almost identical. The only major difference is that the 1853 oil presents only a three-quarter-length representation of the sitter. Millet probably worked out his full-length view of the sewer in studies preceding ours, perhaps numbering among them the sketch on the verso of this drawing.



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Millet has concentrated on further developing the figure in our study. There is little concern yet for the setting. Further, there is no real attempt to modify his drawing style in order to fulfill the demands of an etching, with the exception of a few wispy lines in the lower part of the sewer's dress and beneath the chair which approach the thin, brittle lines of the print. (The fact that Millet's handling of the black crayon has produced a grainy quality that approximates the effect of flickering light as attained by the crosshatched lines of the print is probably fortuitous.) Instead, Millet has concentrated on working out the way in which the value contrasts will project, in an almost Rembrandt-like fashion, the figure from its setting. Over an initial study of the figure Millet placed an overlay of dark marks and white highlighting in order to determine these value contrasts. For example, he decided to emphasize the contrast between the woman's cap and the background, and therefore he applied white highlighting over the already darkened cap of his initial drawing. Similarly, but working in reverse, he decided to set a dark right shoulder against a light background and consequently applied white chalk to the area behind this shoulder while darkening the contours. Again the result is contrast and projection. The same process of developing small intervals of light-dark contrast can be seen in the woman's shoulders and bodice, the material she is sewing and the left contour of the dress. These juxtapositions, although perhaps difficult for us to read, nonetheless served as extremely important "notes" for Millet as he proceeded to work out the print.

Millet, as mentioned above, has not yet given much attention to the setting. What one sees in this regard seems to stem primarily from the 1853 oil, *La Couseuse*, which has only a barren wall immediately behind the figure. In the drawing, a window has been added. Undoubtedly, this change reflects a desire to increase the tectonic character of the image, a move typical of his art of the mid-1850's. Such geometric structuring, active both in the setting and in the figure itself, has an ascetic quality which functions to strengthen the moral overtones of the image.

The moral impact achieved through the abstraction of the composition and the monumental figure are diminished in the print. In part this is due to compositional developments that were probably worked out in sketches following ours. The barren wall has now been replaced by a more detailed and complex interior, reminiscent of a whole range of seventeenth-century

Dutch interiors. Furthermore, the scale of the figure is smaller.

Changes necessitated by a shift in medium account for some of the changes between the drawing and its print. Since *La Couseuse* represents one of Millet's first attempts to work in the medium of etching, he has apparently sought out prototypes for guidance. In this particular case his handling of the medium has been conditioned by seventeenth-century Dutch printmaking practices. This can be seen in the emphasis placed on the transparent play of light through the image. This quality, along with the more delicate draughtsmanship inherent in the etching medium, tends to destroy much of the weighty monumentality of the drawing. Due to the loss of volume in the etching, the drawing is closer in aesthetic feeling to Millet's paintings of the 1850's than to his etchings. JJ

- 1 For example, see *Emilie Millet à son rouet*, 1854, repr. Etienne Moreau-Nélaton, *Millet: raconté par lui-même*, II, Paris, 1921, fig. 104; *La Fileuse*, c. 1855, repr. Moreau-Nélaton, II, fig. 174; *Paysanne enfournant son pain*, 1854, repr. Moreau-Nélaton, II, fig. 94.
- 2 For a discussion of the role of the peasant in Millet's art, see, Robert L. Herbert, "City vs. Country: The Rural Image in French Painting," *Artforum*, VIII, 6, February 1970, pp. 44-45.
- 3 It is perhaps revealing that Millet's earliest genre paintings of peasants, such as *Le Vanneur* of 1847, have a long, narrow field usually restricted to portraiture. Even the way one large figure fills up the entire field is more typical of portraiture than of genre painting.
- 4 The painting is entitled *La Couseuse*, repr. E. Moreau-Nélaton, *Millet*, II, fig. 91. For a discussion of the work see, Moreau-Nélaton, II, p. 2.

54 *La Tentation de Saint-Antoine(?) (The Temptation of Saint Anthony)*

Black chalk and pastel on off-white paper turned brown.

13¾ x 16⅞ in. (350 x 422 mm.).

Stamped lower L.: (J.F.M.) Lugt 1460.

30.065, Gift of Mrs. Gustav Radeke.

Coll.: Millet Atelier Sale, 1875; Frederich Hartmann, 1881; Edouard Gros; Durand-Ruel, 1889; H. O. Havemeyer, 1929; William C. Loring, 1929; Mrs. Gustav Radeke, Providence.

Exh.: Paris, Ecole des Beaux-Arts, *Exposition des oeuvres de J.-F. Millet*, 1887 (15).



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There has always been some confusion as to the subject of this drawing, since no definite attribute indicates which of the many anchorites is represented here. The cross, tormenting women and half-naked male figure can be associated with Saints Jerome, Anthony and Hilarion. When the drawing first appeared publicly in 1875 at the auction of Millet's atelier, the authors of the sale catalogue, Charles Tillot and Durand-Ruel, entitled the pastel the *Temptation of Saint Anthony* and dated it 1864-65. The drawing can next be traced to the collection of the industrialist and art patron Frederich Hartmann, whose 1881 sale catalogue still listed the pastel as a *Temptation of Saint Anthony*.¹ However when the drawing next surfaced at the Millet exhibition held at the Ecole des Beaux-Arts in Paris, 1887, it was entitled *The Temptation of Saint Hilarion*. Whether the change in title was due to Edouard Gros, who then owned the drawing, or to the organizers of the exhibition is not known, although the fact that the saint in the only other temptation scene in the catalogue is identified as Hilarion suggests the latter. The association of the saint with Hilarion was continued

into the twentieth century by its later owners, H. O. Havemeyer, William Loring and Mrs. Gustav Radeke.²

It is unlikely, however, that Millet has in fact portrayed Saint Hilarion. Representations of this saint are extremely rare, and there is nothing to explain why Millet would have been drawn to such an unusual theme. On the other hand, images of Saint Anthony being tempted by women are relatively common, especially after 1840.³ Even if this were not the case, it would be only logical to accept Tillot's and Durand-Ruel's identification of the saint as Anthony, not only because their attribution immediately postdates the artist's death, but also because Tillot, as an acquaintance of Millet, was familiar on a firsthand basis with the artist's daily production. And yet it is always conceivable that Tillot and Durand-Ruel had no more information than we do today and entitled the drawing as they did simply because numerous other representations of the theme existed in the artist's oeuvre.

The theme of a saint being tormented by women first appeared in Millet's art in 1846, when he did temptation scenes of both Saints Jerome and Anthony. There

has been some speculation that the religious themes of the 1840's generally reflect a moral crisis within Millet.⁴ Supposedly the abstinence exemplified in the early temptation scenes corresponded to the abstinence he needed as a young peasant artist to withstand the sinful attractions of the metropolis of Paris.⁵ It is unlikely, however, that this explanation, even if correct, applies directly to our drawing, since it was executed twenty years later. In fact, the existence of any religious subject matter at this date is puzzling. Millet had abandoned religious themes for the most part after settling in Barbizon in 1849, and we can only speculate on why he suddenly returned to this genre in the mid-1860's both with our pastel and with a series of drawings which he hoped to have engraved as illustrations.⁶ There is no evidence to link our pastel with this illustration project, and the fact that it is conceived in color tends to militate against the possibility of its having been intended as a motif to be engraved.⁷ If a moral crisis precipitated this *Temptation of St. Anthony*, the circumstances in this case are unknown.

Stylistically the *Temptation of St. Anthony* confirms the date of 1864-65 assigned by Tillot and Durand-Ruel in the catalogue of the 1875 Atelier Sale. At about this date Millet returned to pastel, which he had not employed extensively since the 1840's, when the little reputation he had rested on his use of this medium. However, a profound change had occurred in the intervening years in his use of pastel, even though many of the compositional elements and motifs of our drawing are based on works from the 1840's. In the early pastels, the medium was applied in a very painterly manner, and the work was meant to have somewhat the look of an oil painting. By the mid-1860's, Millet was instead using a substantial amount of black chalk drawing along with his pastel. This gives the images the distinct look of drawings, while at the same time elevating black tones to the stature of a major color accent in the picture.⁸ In this respect Millet's pastels look somewhat like the black chalk drawings of Rousseau or Troyon, in which accents of color were added either through colored chalks, pastel, tinted paper or various combinations of the three. By retaining so much of his black chalk drawing, Millet was able to take advantage of the energy inherent in his graphic style of the mid-1860's, which culminates in a streaked and patterned surface over much of the image.⁹ This can be seen in our drawing in the rapidly applied parallel strokes composing the grotto. The pastels are

laid on with comparable energy, particularly on the leg of the woman to the right and in the clothing of Saint Anthony, where long parallel strokes seem to stand almost independently of what they describe.

Typical of Millet's pastels after 1865 is the use of color to accentuate the energy of the drawing style.¹⁰ By introducing a number of hues streaked next to one another, Millet was frequently able to give his works a more dynamic quality. While our drawing is slightly earlier and therefore does not possess as much color, it reflects nonetheless the same propensity for variety of hue and surface. Despite the small amount of pastel in the drawing, Millet has worked a wide range of colors into the image: red and green appear in the figures, violet and yellow in the garments of the saint and blue in the upper right background. Whether the drawing was intended to be more complex coloristically cannot be precisely determined, since it does retain a rather tentative aspect. It appears that Millet only began to sketch in the blue in the background, and we can at least suggest that he intended working more green and brown into the grotto setting as he had begun to do in the foreground. And yet, the success of the image as gained through the vibrant play of contrasting colors on the black charcoal, the graceful patterning of the contours and the supernatural quality of the composition would lead one to believe that Millet was content with this drawing. The fact that there exists in the early 1860's a fair number of pastels with this same kind of provisional, unfinished look¹¹ further indicates that Millet was probably quite satisfied with this work.

As suggested above, many features of the *Temptation of Saint Anthony* are derived directly from the artist's works of the 1840's. The temptress on the left is highly reminiscent in type of the female figure in the 1849 painting *Une Nymphé entraînée par les amours*¹² while the woman on the far right resembles the beguiling woman leaning over Saint Jerome in the 1846 painting *The Temptation of Saint Jerome*.¹³ Even the eerie Prudhonesque highlighting seen in the sheer drapery of the standing nude is a throwback to the 1840's. While Millet tended to rework or copy earlier compositions throughout his career, he rarely borrowed from a work that had lain dormant for twenty years; and yet, this unexplainable reaching back into his past occurs occasionally in the last ten years of his life.¹⁴ The result is that Millet's work of the 1860's tends to have a thematic variety we do not normally associate with him.

JJ

- 1 *Catalogue de Tableaux Modernes Composant la Collection de M. Fr. Hartmann*, 7 mai 1881, Paris (11), p. 15. Unfortunately the *Temptation of Saint Anthony* is the only work by Millet that is not illustrated in the catalogue. However, the extensive description of the drawing conforms to our pastel. Souillie also considers the pastel of the Hartmann sale to be the same as no. 66 of the 1875 Millet Death Sale. See Louis Souillie, *Peintres, aquarelles, pastels, dessins de Jean-François Millet, relevés dans les catalogues de ventes de 1849-1900*, Paris, 1900, p. 124.
- 2 *Important Paintings from the Havemeyer Estate*, New York, 1930 (29), p. 8. The identification of the saint as Hilarion was continued largely because the initials on the lower left hand corner were thought to be by the artist's hand (see the entry for our drawing in the Havemeyer catalogue). Therefore, no one thought to associate the work with the *Temptation of Saint Anthony* in the 1875 Death Sale catalogue. However, we believe it is a stamp from the 1875 sale (Lugt 1460) which was inked over by hand because it did not print well. This of course explains why it does not conform identically with any of the atelier stamps published by either Lugt or Robert L. Herbert. See Robert L. Herbert, "Les faux Millet," *Revue de l'Art*, XXI, 1973, p. 64.
- 3 Religious genre seems to have increased in popularity after 1840, as revealed by a study of the Salon catalogues from 1835 to 1870. This could in part be a result of the popularity of Louis-Philippe's Spanish Picture Gallery, which was composed largely of Counter-Reformation pictures. Sharing in the increased popularity of religious genre are representations of Saint Anthony being tormented by women. Among the better known artists doing versions of this theme are Jules Boilly (Shepherd Gallery Associates, New York), Paul Delaroche (repr. Alfred Lombard, *Flaubert et Saint-Antoine*, Paris, n.d., opp. p. 80, fig. 5), Eugène Isabey (formerly in Sheperd Gallery Associates, New York) and Henri Fantin-Latour (Mme. Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, reprint, Paris, 1969, 476, p. 61). And of course Flaubert wrote a drama entitled *La Tentation de Saint-Antoine* in 1848-49, although it was not published until 1874.
- 4 This is not unreasonable since it is known in some instances that Millet chose themes which illustrated his personal situation. One such example is the painting *L'Attente*, discussed in Etienne Moreau-Nélaton, *Millet: raconté par lui-même*, II, Paris, 1921, p. 1.
- 5 Alfred Sensier, *La Vie et l'oeuvre de Jean-François Millet*, Paris, 1881, pp. 89-90. Also, see Lucien Lepoittevin, *Jean-François Millet*, II, Paris, 1973, p. 61. One wonders however if the abstinence does not represent the willpower he needed to withstand the temptation to make paintings of female nudes. By making such works in the late 1840's Millet was able to make his art more appealing and thus earn much needed money. However, the subject matter ran counter to his religious upbringing. At this time, Millet's grandmother Louise Jumelin, who was largely responsible for developing the artist's religious consciousness, frequently wrote exhorting him to make paintings that conformed to the principles of his religious background. Whether she knew he was making paintings of female nudes is not known. (For a rather complete publication of this correspondence, see Henry Naegely, *Jean François Millet and Rustic Art*, London, 1898, pp. 19-34). It is possible that the *Temptation* was simply an excuse to paint a female nude.
- 6 Robert L. Herbert, "Millet Revisited—II," *Burlington Magazine*, CIV, September 1962, p. 378. Alfred Sensier claims Millet made a series of religious drawings at about this time which he intended to have photographed, the photographs then being sold at religious shrines and festivals. We have not been able to substantiate this claim. However, our drawing is stylistically very similar to one of the works Sensier claimed was made for this series: *The Resurrection of Christ*, in the Art Museum, Princeton University, repr. A. Sensier, *Millet*, p. 247.
- 7 Two studies related to the pastel, both in the *Albertina*, reveal nothing of the artist's intention for making the drawing. These studies have been brought to our attention by Professor Robert L. Herbert (correspondence of 9 August 1974).
- 8 For a discussion of the style of Millet's pastels in the 1860's, see R. L. Herbert, "Miller Revisited—II," p. 381.
- 9 For a discussion of this aspect of Millet's drawing style, see *idem*.
- 10 This interest in color probably explains in part why Millet began to do more pastel toward 1865. Apparently pastel, besides permitting him to retain aspects of his graphic style, allowed him to experiment more freely with color than did painting. It is therefore not surprising that in 1864 Millet was exceptionally anxious to see the exhibition of Delacroix's atelier following the artist's death.
- 11 For example, see *Baigneuses* in the Musée des Beaux-Arts, Lille, repr. L. Lepoittevin, *Millet*, II, fig. 111; and *Daphnis and Cholë*, repr. J. F. Millet: *A Loan Exhibition in Aid of the National Library for the Blind*, Wildenstein and Company, Inc., London, 1969 (49).
- 12 Collection of Lord Clark, repr. J. F. Millet, Wildenstein and Company, Inc. (27).
- 13 Repr. E. Moreau-Nélaton, *Millet*, I, fig. 31.
- 14 For another example see the painting *La Laitière*, repr. E. Moreau-Nélaton, *Millet*, III, fig. 269. This figure is derived from a painting of c. 1841, *Cheval hennissant*, in the Musée du Cherbourg, repr. L. Lepoittevin, *Millet*, II, fig. 39.

GUSTAVE MOREAU

1826-1898

Born Paris, 1826. 1846: entered atelier Picot. 1848: admiration for Chassériau's completed Cour des Comptes frescoes caused Moreau to secure parental permission to study with Chassériau. 1852: Salon debut with a *Pietà*. 1855: at Exposition Universelle exhibited *Athéniens livrés au minotaure dans le labyrinthe de Crète*. 1856: death of Chassériau, which profoundly affected Moreau; painted tribute picture *Jeune homme et la Mort*, which was finally exhibited in Salon, 1865. 1857-60: trip to Italy; close friendship there with Degas which lasted until the early 1870's; copied frescoes by Quattrocento masters. 1864: exhibited *Oedipe et le Sphinx*, which received great critical attention, both favorable and hostile; because of criticism was absent from Salon exhibitions during much of the 1870's. 1876: exhibited at Salon *Salomé* and *L'Apparition*, which were to establish his reputation with the Decadents. 1880: last Salon appearance with *Galatée* and *Hélène sur les ramparts de Troie*. 1881: commissioned by A. Roux to illustrate *Les Fables de La Fontaine*; these watercolors were exhibited at Durand-Ruel in 1882 and at Goupil in 1886. 1884: publication of Huysman's *A rebours*, containing important passages on Moreau. 1892: chosen professor at Ecole des Beaux-Arts; important students included Marquet, Manguin and Matisse; during late 1880's and 1890's did not exhibit in public. Died Paris, 1898, willing all his property to the state as a museum.

55 *Hésiode*

Watercolor, gouache, and pen and ink over black crayon and bitumen (?).

13¾ x 7⅞ in. (391 x 201 mm.).

Signed in red gouache, lower L.: (-Gustave Moreau-); inscribed in orange gouache, lower R.: (-Hésiode.).

28.005, Gift of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Exh.: Atlanta Art Association and Birmingham Museum of Art, Atlanta, *Painting, School of France: David to Roualt*, 1955 (7); Museum of Art, Rhode Island School of Design, Providence, *Prints and Drawings with a Classical Reference*, 1966 (42); Art Gallery of Ontario, Toronto, *The Sacred and Profane in Symbolist Art*, 1969 (65).

Lit.: L. Earle Rowe, "A Watercolor by Gustave Moreau," *RISD Bulletin*, XXIII, 2, April 1935, pp. 34-36, repr. p. 35.

In this drawing Gustave Moreau depicts the ancient poet Hesiod receiving divine inspiration from a Muse with a lyre who floats above his recumbent body. Moreau frequently represented the poets of antiquity and his melancholy spirit responded especially to the tragic lives and deaths of such poets as Orpheus and Hesiod, who were murdered, and to Sappho, who had committed suicide. His most important pictorial and verbal statements about the poets of antiquity occur in his large multipaneled painting *La Vie d'Humanité* (1884-86)¹ and in the explications he wrote of the painting in his notebooks. The nine panels of this painting represent the three ages of man. In each horizontal row is depicted the rise and decline of an age: the Age of Adam or the Golden Age, the Age of Orpheus or the Silver Age, and the Age of Cain or the Iron Age. Each figure representative of an age is shown in a cyclical progression corresponding to the three times of day, from a symbolic awakening in which he receives divine inspiration, to symbolic death, when his divine inspiration departs. The cycle of Orpheus, for example, consists of the three scenes, *L'Inspiration*, *Le Chant* and *Les Larmes*. The vertical progression of the panels represents the estrangement of man from his natural God as he becomes more civilized, and the entire cycle ends with the actual death of Cain. Only the redemptive power of another intervention of the divine, in the form of Christ, can start the decayed cycle anew at another stage.²

Moreau's ideas on the nature of civilization bear a striking resemblance to those of the eighteenth-century Italian philosopher Giambattista Vico. In particular, Moreau's assertion of one figure as a paradigm for each age, of a cyclical birth and decline of civilization in three stages and of different types of language developed during the three ages, seems very close to the ideas expressed by Vico in *The New Science*, published in 1725.³ *The New Science* had a profound impact on European thought, especially after 1827, when Michelet translated selected portions into French.⁴ By the end of the nineteenth century, Vichian ideas were common currency, and Moreau may have encountered them anywhere, but his statements on the nature of poetry and the origins of civilization are so close to phrases used by Michelet in his eloquent introduction to the Vico translation that one suspects Moreau knew it directly.⁵

Hésiode clearly relates to this larger cycle of the birth and death of civilization. Like Orpheus in *La Vie d'Humanité*, Hesiod receives his inspiration from the



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gods and is depicted in the RISD drawing in a passive state awaiting the divine force that will initiate his own life cycle. In Moreau's paintings and watercolors, certain poses are consistently repeated because they seemed to embody certain states of mind. The gently curving, floating pose of Hesiod in this drawing is often used to signify the somnolent, transported state of a figure in the grip of divine inspiration,⁶ but it is used as well to signify death, as in Moreau's *Poète morte porté par un centaure*.⁷ Moreau's belief in the cyclical nature of life would predispose him to insist on an identification between the passive reception of divine inspiration and death. Such an identification is further reinforced by consideration of the probable source for the figure of Hesiod: Théodore Chassériau's watercolor of *Sappho* (1844) hurling herself over a cliff to her death.⁸ Although Moreau reverses the pose⁹ and adds the figure of the Muse, the poses of Sappho and Hesiod are so close that one can only believe that Moreau had this specific watercolor in mind when planning *Hésiode*.

Chassériau himself was inextricably linked in Moreau's mind to the idea of the poet (or artist) who died too soon. Moreau had been quite close to Chassériau and was profoundly shocked by his death in 1856. He painted a tribute picture to Chassériau in 1856, *Jeune homme et la Mort*, in which death hovers near the young poet.¹⁰ Moreau thought of his dead friend Chassériau when he began making drawings of Hesiod. Chassériau's portrait appears on one of the first drawings of this subject, made during Moreau's trip to Rome in 1857-60.¹¹ When Moreau later returned to the theme of Hesiod, it was logical for him to base the pose of his figure on Chassériau's dying Sappho.

Further, the watercolor technique Chassériau used in the *Sappho* seems to have influenced Moreau's *Hésiode*. Moreau's technique is always difficult to classify exactly because of its complexity. In the RISD drawing, pencil or crayon outlining of the figure of Hesiod, visible beneath the surface of the wash in the stomach, leads one to suspect that a careful underdrawing for at least the two figures preceded the application of any wash.

Then Moreau alternated washes of pure watercolor with heavily applied passages of gouache, giving the surface incredible differences in degree of paint build-up. In the sky, for example, a thin wash of watercolor through which the paper almost shows is applied at the horizon, while the sun is painted with heavy white gouache. The heavily textured matte surface which

results from Moreau's handling of paint is entirely different from the traditional watercolor dialogue between the white paper and thin washes. Further, it is also evident that some sort of oil-based substance was used to darken and give body to the entire drawing, with the exception of the sky. When viewed under raking light, the drawing exhibits shiny patches which are characteristic of oil-based media. Because of the partial absorption of the red-orange pigment in the trailing cape of the Muse, one would tend to suspect the use of bitumen, although bitumen's characteristic craquelure is not present.

Moreau's eccentricities with respect to media are evident as well in his treatment of the figure of Hesiod. The gouache becomes very chalky and heavy. Fine lines of brownish-red, drawn with the pen, are used to indicate modeling, and these lines appear at times to be beneath an added wash, as in the belly, and at times to be on the very surface of the drawing, as in the face.

Certain technical similarities between *Hésiode* and *Sappho* are obvious. Chassériau combines washes in portions of the sky and rocks with gouache in the sea. He also stresses the rough texture of the almost dry brush dragged over the paper in certain passages of the sky. In addition, he highlights liberally with white gouache and uses fine hatchmarks in the body to achieve internal modeling, which resemble the fine lines Moreau uses in Hesiod's body. However, Moreau's watercolor is much more densely applied than Chassériau's watercolor. Chassériau never builds up such intensely overworked surfaces as Moreau, nor does he underpaint with an oil-based substance. These aspects of Moreau's technique seem related to English rather than to French sources, although a specific connection between English watercolors, particularly those of the Pre-Raphaelite circle, and Moreau has been impossible to establish with certainty.¹²

Moreau's color diverges radically from Chassériau's. Whereas Chassériau's watercolor is essentially tonal in that it is built on a range of pastel hues close to each other in the spectrum—blue, pink and purple—Moreau's watercolor is decidedly contrast-oriented. The dominant hues are an intense green-blue and a red moving toward orange which is almost a complementary of the blue. This sort of color was almost certainly suggested to Moreau by careful study of the paintings of Delacroix, whom he venerated as he did Chassériau.

Hésiode is extremely difficult to date. Moreau's first important historian, Ary Renan, was also the first of many

to comment on the futility of attempting to establish a chronology of Moreau's art due to Moreau's habit of working on an idea for a number of years, through a number of different variants, leaving important paintings unfinished.¹³ Very few of the paintings or watercolors are dated, and since Moreau exhibited infrequently, the dating of many of even his most important paintings is insecure. Even among watercolors known to have been produced within the same time period an astonishing diversity of style and technique exists.¹⁴ Various considerations thus must be entertained for the date of *Hésiode*, since there are certain features of the drawing which suggest a date of the early 1870's, while other features seem to belong to the early 1880's.

Moreau's interest in the theme of Hesiod began while he was in Rome from 1857 to 1860. Among the drawings produced there is a pen and black chalk drawing owned by Mr. and Mrs. Germain Seligmann,¹⁵ labeled in Moreau's hand "Hésiode et la Muse." This drawing was followed by a pen and sepia drawing of Hesiod and the Muse now in the National Gallery of Canada, Ottawa.¹⁶ The Ottawa drawing can with certainty be identified as that exhibited in the Salon of 1866.¹⁷ Also in the style of these early drawings is a study of a nude youth in the Musée Gustave Moreau, Paris, which is a preparatory drawing for the figure of Hesiod in the large, multifigured composition *Hésiode et les Muses*.¹⁸ This large painting was probably a companion piece to *Les Muses quittant Apollo pour aller éclairer le monde*, painted c. 1868,¹⁹ to which it relates in subject matter, compositional type and style. Moreau made a number of other paintings, drawings and watercolors of the Hesiod theme over the next two decades, including a large two-figured painting done in 1891, *Hésiode et la Muse*, now in the Louvre.²⁰ Unfortunately most of these drawings and paintings are concentrated in the Musée Gustave Moreau, and most have never been photographed, so that an entire chronology of Moreau's Hesiod series cannot be established.

The major link between the RISD drawing and the early drawings and paintings is the manner of depicting the figure. The compact contours of the figure of Hesiod and the Muse and the modeling by means of short, crisp hatchmarks has much in common with Moreau's early drawing style, although in the RISD drawing the figure type is more rounded and feminine than the somewhat awkward and angular figures of the early to mid-1860's.

Moreau's direct reliance on Chassériau in the Providence drawing would also suggest an early date, since

one would expect that Moreau would have absorbed Chassériau's style in the early 1860's. On the other hand, even some of Moreau's paintings from the 1890's rely heavily on well-known prototypes which he certainly was aware of before the 1890's.²² It seems evident that Moreau was truly eclectic in the sense that the whole range of art history was available to him and his quotations of other art fit no recognizable pattern, but were chosen according to certain formal or iconographical needs of the moment.

The late versions of the Hesiod theme are two-figured compositions, so one can assume that the multfigured version of the late 1860's did not please Moreau, perhaps because it was overly complicated. The RISD drawing may be the first step in this process of simplification, and Chassériau may have become newly viable to Moreau because the pose of *Sappho* suggested a way of establishing the simple S-curve of the two figures of Hesiod and the Muse. Simplification of a large composition by means of a watercolor seems to have been a common practice for Moreau. His revision in a watercolor²³ of *Europa* (Paris, Louvre),²⁴ which was exhibited in the Salon of 1869, is an analogous case. The watercolor *Europa* is coloristically and technically close to the *Hésiode*, and, in addition, the figures exhibit the same curvilinear, languorous posture, and the composition shares a similar pastoral mood. These two watercolors were obviously made some time after their related paintings, but their placement in the decade of the 1870's remains problematical.

Securely dated watercolors from the mid-1870's include a study of *Hercule et l'Hydre de Lerne*²⁵ which is clearly a preparatory drawing for the painting of the same title, exhibited in the Salon of 1876, and *L'Apparition* (Paris, Louvre)²⁶ also exhibited in the Salon of 1876. These two watercolors are very different in technique and coloring from the Providence drawing. Although gouache is used in *L'Apparition*, the surface character is totally unlike that of the *Hésiode*. The *Hercules* drawing is a very thin wash drawing. Neither watercolor from 1876 is as intensely colored as *Hésiode*. The *Hercules*, in particular, is done in brownish tones related to sepia, the predominant color of all Moreau's early drawings.²⁷ It is difficult to imagine that Moreau abandoned a newly found color interest to return to this sombre style. The 1876 watercolors also share the stiffness of pose and the quality of intense confrontation between protagonists characteristic of Moreau's paintings of the 1860's, such as his famed *Oedipe et le Sphinx* of 1864. The emphasis on the curvilinear prom-

inent in *Hésiode* and *Europa* cannot be found in any of the dated works of the 1870's, and does not become evident in Moreau's work before the 1880's. As well, *Hésiode* can be grouped in terms of intense, contrast-oriented color with a watercolor such as *Phaeton* (Paris, Louvre),²⁸ which was exhibited at the Salon of 1878, and in terms of technique with some of the illustrations of the *Fables* of La Fontaine, begun in 1881. In particular, there are similarities in the heavily built-up areas of gouache between *Hésiode* and such La Fontaine drawings as *La Fable*.²⁹ Also common to *Hésiode* and some of the drawings for this series is a new mood of grace and a lack of intensity, almost a pastoral quality, which differs from the rigidity of Moreau's beleaguered heroes of the 1860's and 1870's. The color and technique of both *Hésiode* and *Europa* link them with the later period, although the figure drawing remains tight and more comparable to his early style. A more secure date must await better acquaintance with the whole of Moreau's watercolor oeuvre.

BP

- 1 Musée Gustave Moreau, Paris, *Catalogue sommaire des peintures, dessins, cartons et aquarelles*, 1926 (73).
- 2 Moreau's descriptions of this painting can be found in Musée Gustave Moreau, *Catalogue*, and in Jean Paladilhe and José Pierre, *Gustave Moreau*, New York, 1972, p. 49.
- 3 For an explanatory account of Vico's philosophical system and his influence in Europe, see Giambattista Vico, *Autobiography*, trans. Max H. Frisch and Thomas G. Bergin, Ithaca, New York, 1944, introduction.
- 4 See Giambattista Vico, *Oeuvres Choiesies*, trans. M. Michelet, 2 vols., Paris, 1835, introduction.
- 5 An interesting speculation can be made concerning the possible role of Delacroix as an intermediary in Moreau's absorption of Vichian ideas. George Hersey, in "Delacroix Imagery in the Palais Bourbon Library," *Journal of the Warburg and Courtauld Institutes*, XXXI, 1968, pp. 383-403, has convincingly linked Delacroix' program with Vico. Moreau certainly knew these murals well, and it is interesting to note that in the Palais Bourbon Delacroix painted a *Hésiode et la Muse*.
- 6 See his *Europa and the Bull*, repr. in Paladilhe and Pierre, *Gustave Moreau*, pl. 34, or his *Jupiter and Semele*, repr. Paladilhe and Pierre, pl. 80.
- 7 Repr. *ibid.*, pl. 31.
- 8 Léonce Bénédict, *Théodore Chassériau*, Paris, n.d., I, pl. xix.
- 9 Moreau seems to have known the watercolor directly. The reversal of the pose may have been suggested by Chassériau's etching after the watercolor. See Henri Béraldi, *Les Graveurs du XIX^e siècle*, Paris, 1891, IV (4).

- 10 Pierre-Louis Mathieu, "Documents inédits sur la jeunesse de Gustave Moreau," *Bulletin de la Société de l'histoire de l'art français*, 1971, p. 3.
- 11 Pamela G. Osler, "Gustave Moreau: Some Drawings from the Italian Sojourn," *Bulletin of the National Gallery of Canada*, XI, 1969, pl. 4.
- 12 See Jacques Lathève, "La connaissance des peintres préraphaélites anglaises en France," *Gazette des Beaux-Arts*, LIII, 1959, pp. 315-27, for a discussion of English artists exhibiting in France. No Pre-Raphaelite watercolors appear to have been shown in either of the Expositions Universelles of 1855 or 1867. There was some interesting discussion of English watercolor technique in France at the time which may have been suggestive to Moreau. See Charles Perrier, "Exposition Universelle des Beaux-Arts, XVII; Ecole Anglaise, les préraphaélites les aquarellistes," *L'Artiste*, XVI, September 1855, pp. 29-32, and Philippe Burty, "Exposition de la Royal Academy," *Gazette des Beaux-Arts*, XI, 1869, pp. 44-61.
- 13 Ary Renan, "Gustave Moreau," *Gazette des Beaux-Arts*, XLI, 1899, p. 10.
- 14 See for example, watercolors for La Fontaine, in Ragnar von Holten, "Gustave Moreau, illustrateur de La Fontaine," *L'Oeil*, CXV-XVI, "Drawings from the Italian Sojourn," July-August 1964, pp. 20-27.
- 15 P. G. Osler, "Gustave Moreau," p. 5.
- 16 *Ibid.*, p. 1.
- 17 The Salon Catalogue for that year does not give dimensions or media to compare with the Ottawa drawing, but Ernest Chesneau, in *Les Nations rivales dans l'art*, Paris, 1868, p. 205, gives a complete description of the 1866 drawing, which corresponds almost exactly in pose and media to the Ottawa drawing.
- 18 Drawing repr. A. Renan, "Gustave Moreau," p. 9. Painting: Musée Gustave Moreau, *Catalogue* (28).
- 19 Musée Gustave Moreau, *Catalogue* (23); see Paul Flat, "Gustave Moreau," *La Revue de l'Art*, III, 1898, p. 17, and D. Grojnowski, "Le mystère Gustave Moreau," *Critique*, XIX, 1963, pp. 225-38, on the connections between these two paintings.
- 20 Musée du Louvre, Paris, *Gustave Moreau*, 1961 (48), incorrectly identified as a copy of the 1866 Salon drawing.
- 21 Among those known through photographs are two watercolors in the Musée Gustave Moreau, which seem to be late.
- 22 See his *Jupiter and Semele*, 1896, and its reliance on Ingres' *Jupiter and Thetis*, repr. in Paladilhe and Pierre, *Gustave Moreau*, pl. 80.
- 23 *Ibid.*, pl. 34; Musée Gustave Moreau, *Catalogue* (433).
- 24 Ragnar von Holten, *L'Art fantastique de Gustave Moreau*, Paris, 1960 pl. 11.
- 25 Paladilhe and Pierre, *Gustave Moreau*, pl. 9; Musée Gustave Moreau, *Catalogue* (379).
- 26 Ragnar von Holten, "Le développement du personnage de Salomé à travers les dessins de Gustave Moreau," *L'Oeil*, LXXIX-LXXX, July-August 1961, p. 49, repr.
- 27 See sketch for the *Suitors*, Paladilhe and Pierre, *Gustave Moreau*, pl. 27.
- 28 Maurice Sérullaz, *Dessins du Louvre: école français*, Paris, 1968 (88).
- 29 R. von Holten, "La Fontaine," pl. 1. In the La Fontaine watercolors one also sees the viability of Chassériau's pastel tonalities to Moreau at this time.

PABLO RUIZ PICASSO

1881-1973

Born Malaga, Spain, 1881. 1891: family moved to Corunna. 1896: family moved to Barcelona. 1900: first trip to Paris. 1901: January-May in Madrid, co-editor of *Arte Joven*; second trip to Paris; met Ambroise Vollard and Max Jacob. 1902: third trip to Paris. 1904: settled in Paris. 1905: met Fernande Olivier, Guillaume Apollinaire, Leo and Gertrude Stein; summer trip to Holland. 1906: summer in Gosol (Spain); met Kahnweiler, Matisse, Vlaminck, Braque. 1909: began analytic cubism; summer in Horta de Ebro. 1911: summer in Céret with Braque. 1912: summer in Sorgues with Braque; executed first collage. 1913: summer in Céret with Braque, Gris and Jacob. 1914: began synthetic cubism; summer in Avignon with Braque, Derain. 1917: first designs and costumes for Diaghilev; met Stravinsky, Satie; visited Rome, Florence, Naples, Pompeii. 1919: met Miró. 1925: end of neo-classical period; took part in First Group Exhibition of the Surrealists. 1931: began to work with Julio Gonzales. 1936-37: accepted honorary directorship of the Prado; championed the Republican cause during the Spanish Civil War; met Klee on trip to Switzerland. 1940-44: remained in Paris during the Occupation; joined the Communist Party. 1948-50: devoted almost entirely to graphics; attended Peace Congresses in Poland, Rome and Sheffield. 1955: moved to Cannes. Died Mougins, 1973.

56 *Standing Nude*

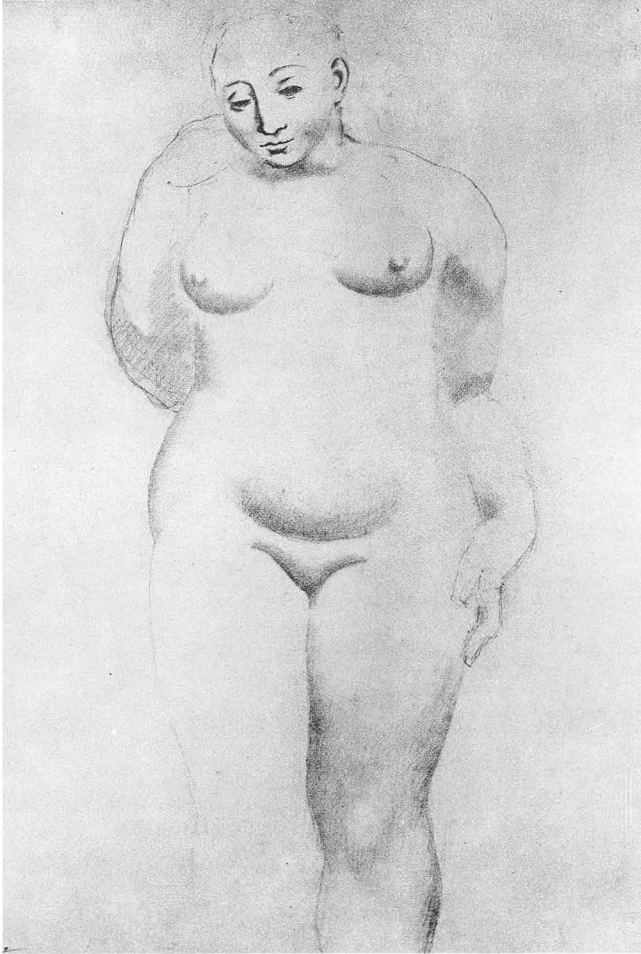
Black crayon on cream paper, watermarked "Ingres."

24¹/₁₆ x 18¹/₁₆ in. (630 x 459 mm.).

Signed in pencil (in 1937), lower L.: (Picasso).

43.011, Gift of Mrs. Murray S. Danforth.

Coll.: Gertrude and Leo Stein, Paris; Leo Stein, Florence; Pierre Matisse, New York, 1937; from whom purchased by Mrs. Murray S. Danforth, Providence.



Exh.: The Art Museum, Princeton University, *Picasso Drawings*, 1949 (8); The Art Gallery of Toronto and The Montreal Museum of Fine Arts, *Picasso and Man*, 1964 (39); Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*, 1967 (49); The Museum of Modern Art, New York, *Four Americans in Paris: The Collections of Gertrude Stein and her Family*, 1970-71.

Lit.: Alfred H. Barr, *Picasso, Fifty Years of His Art*, New York, 1946, p. 283; Christian Zervos, *Pablo Picasso*, VI, Paris, 1954 (645); Pierre Daix and Georges Boudaille, *Picasso, The Blue and Rose Periods*, Greenwich, Connecticut, 1967, p. 331, under D.XVI.13.

Executed in Paris in the fall of 1906, *Standing Nude* reflects both in subject as well as in style of execution its midway point between the experimental work of Picasso's prolific summer at Gosol and the more intensely directed momentum of the drawings immediately preceding and following the painting of *Two Nudes* (Zervos, I, 366). The drawings and paintings of female nudes which Picasso executed during the months at Gosol reveal a gradual shift in emphasis from the even and almost unbroken contouring of classically proportioned figures (usually involved in the various activities of fixing their hair or bathing) to inactive and self-absorbed figures executed in a variety of styles and set in an increasingly frontal relationship to the viewer. Although very little of this creative outpouring constitutes resolute achievement, the Gosol work is always there, in its rejections as well as its clear possibilities, and remains the single most important, if at times indirect, influence on the drawings and paintings executed in the fall of 1906.

Standing Nude consists of a series of oppositions between two styles of drawing: the fine, light crayon line in which the figure was initially sketched out (and in some places, later accentuated) and the subsequent, soft nonlinear rubbing which models the contours of the figural parts. Larger areas of modeling are equally opposed to areas of bare paper surrounded by a fine linear contour. Finally, the internal modeling of figural parts in the torso, consisting almost entirely of curves, is brought into contrast with the delicate dark-valued drawing in the face, which finds no counterpart in the rest of the body. Nor is there any intermediate passage of drawing which might have linked the two styles. One is finally led to connect them simply by seeing the face as an illustrative whole which is echoed in the contours of the breasts, stomach and groin. The roughened rectilinear sketching of the right hand finds no parallel at all in the rest of the drawing, although the eye is led unsuccessfully to look for it in the other hand.¹

In the pastel version executed after this drawing (Zervos, I, 357),² these conflicts are entirely subsumed by filling in the entire work with long strokes of the same consistency as the contour. The modeling within the torso and the drawing of the face both read as extensions of the pastel-work as a whole, not only because the strokes are physically the same, but also because the middle-valued coloration of the body absorbs these lesser oppositions. The dark head of hair which Picasso has added in this work keeps the figure as a whole from becoming as sculptural as the RISD figure, because it provides a dark ground into which the figure is set, and because the value of the shading within the figure is no darker than this ground.

A more ambitious solution to the unresolved stylistic oppositions raised in *Standing Nude* occurs in a drawing entitled *Reclining Nude* (Daix, D.XVI.14),³ which appears to have been executed virtually as a horizontal pendant to the RISD work.⁴ Here a similar opposition exists, but the crayon lines are drawn in a variety of thicknesses as well as varied in pressure, or they are doubled to achieve a softer effect. The kind of line used in the face is the same as that in the shoulder, fingers and elbow, and where it is darkened, as in the contour of the breast or hair, it maintains an equivalence of gesture with the lighter lines. The areas of modeling are no longer the opaquely blended areas of the RISD drawing, but a series of freely drawn zigzags over pale smudges, which breathe the same air and light as the more open fluid line of the contours. Like the RISD drawing, *Reclining Nude* works with the luminosity of the bare paper, but it achieves a unified and highly pictorial style whose possibilities emerge finally in the painting *Two Nudes*, where the character of the line drawing which Picasso sought to preserve in the RISD drawing is finally restored as edge, and the shading is used not to model that edge, but to create it.

The RISD drawing is specifically prefigured in an important stylistic vein explored at Gosol in paintings such as *Woman with Loaves* (Zervos, VI, 735), and *Standing Female Nude* (Zervos, I, 327). In *Standing Nude* (Zervos, VI, 779), a study for the latter painting and one which is directly comparable to the RISD *Standing Nude* in its medium and dimensions, one finds a female figure of similar classical grace, also drawn along the central vertical axis of the paper, and which contains an equal range of sculptural modeling juxtaposed to areas of bare paper. The similar aesthetic appeal of these two *Standing Nudes* is accomplished nevertheless by significantly different means. The

gracefulness of the Gosol drawing is achieved through the overall proportion of the figure to the paper and is dependent on the artistry of its outline, whereas in the RISD drawing the same quality results from the arrangement of the figural parts. Similarly, the sculptural modeling in the Gosol work is far less smooth in its transitions or its application; instead, the patches of different values retain a rough, hatched-out appearance designed to draw off some of the sweetness of the contour which even at its palest points remains entirely definitive.⁵

SAD

- 1 A similar opposition of styles is seen by William Rubin in the roughly contemporary painting *Woman Combing Her Hair* (Zervos, I, 336) as an historical review of Picasso's manners of painting in the first half of 1906 (*Picasso in the Collection of the Museum of Modern Art*, New York, 1972, p. 36).
- 2 Location unknown. Formerly Perls Galleries, New York.
- 3 The Cone Collection, The Museum of Art, Baltimore.
- 4 Picasso executed a similar pair of pendant works in Gosol: *Woman with Kerchief* (Zervos, I, 319) and *Reclining Nude* (Zervos, I, 317).
- 5 The figure of the RISD *Standing Nude* is reused in a drawing entitled *Two Female Nudes* (Daix, XVI.16) which appears to be executed in a later style which postdates the painting *Two Nudes* (Coll. Mr. and Mrs. Richard S. Davis, London).

CAMILLE PISSARRO

1830-1903

Born Saint Thomas, the Virgin Islands, 1830. 1842-47: sent to boarding school in Paris. 1847-52: returned to Saint Thomas, where he worked in his father's general store. 1851: met the Danish painter Fritz Melbye in Saint Thomas. 1852-54: went without parental consent to Venezuela with Fritz Melbye in order to devote himself to art. 1855: after briefly returning to Saint Thomas he went to Paris to study art with the support of his parents; upon arriving, consulted numerous artists, among them Corot, and painted landscapes in outskirts of Paris. 1859: exhibited a landscape in the Salon; met Monet. 1860: met Julie Vellay, whom he eventually married. 1863: exhibited in the Salon des Refusés; Lucien, his first son, born; settled in La Varenne-Saint-Hilaire. 1864-65: exhibited in the Salon as a "pupil of Corot." 1866: no longer exhibited with the label, "pupil of Corot;" Zola commented favorably on his landscape in the Salon. 1869: moved to Louveciennes. 1870-71:



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fled to London with his family during the Franco-Prussian War and the Commune; married Julie Vellay; Durand-Ruel began to purchase his work; upon returning home, found his house vandalized and most of his work destroyed. 1872: moved to Pontoise, where he was joined by Cézanne and Guillaumin. 1874: participated in the first Impressionist exhibition. 1876-77: participated in the second and third Impressionist exhibitions; met Paul Gauguin. 1878: birth of his son, Ludovic-Rodolphe. 1879: participated in the fourth Impressionist exhibition; began to etch with Degas. 1880-81: participated in the fifth and sixth Impressionist exhibitions. 1882: exhibited gouaches as well as oils in a seventh Impressionist exhibition; moved to Osny. 1883: had a one-man show at Durand-Ruel; Lucien settled in London; in fall worked in Rouen. 1884: moved to Eragny. 1885: met Paul Signac and Georges Seurat; painted his first divisionist works. 1886: exhibited paintings, pastels, etchings and gouaches in the eighth and final Impressionist exhibition. 1887: exhibited with Les XX in Brussels. 1889: developed a chronic eye infection which periodically limited his work. 1890: exhibited again with Les XX; abandoned divisionism; visited Lucien in London. 1892: had a successful show at Durand-Ruel; end of financial difficulties; visited

Lucien in London. 1893: painted his first boulevard series in Paris. 1894: spent summer in Knocke, Belgium. 1896: worked in Rouen. 1897: returned to Paris boulevard themes. 1898: short trip to southern France; passed part of summer in Rouen. 1899: began series of Tuileries Gardens. 1900: Pont Neuf series. Died Paris, 1903.

57 *Landscape and Study of Peasant Woman*

Pencil on buff paper.

9¼ x 12¾ in. (235 x 317 mm.).

Color notations by Pissarro in pencil inscribed on and around woman and donkey. The uppermost notation has been cropped, indicating the sheet has been either cut down or removed from a sketch book.

Stamped lower R.: (C. P.) Lugt 613e.

57.106, Anonymous Gift.

Coll.: Paul Prouté, Paris.

Landscape and Study of Peasant Woman was probably made while Pissarro was in Venezuela, although the landscape itself is not specific as to its locale, and it has been suggested that the drawing comes from his St. Thomas period.¹ Certainly its technical and compositional simplicity and such unsuccessful drawing pass-

ages as the tree to the far right seem to suggest a still inexperienced draughtsman. Pissarro's St. Thomas work is not well enough known to invite comparison, but his Venezuelan work is, and our drawing bears several stylistic elements in common with other Venezuelan sketches. In them we find similar loose parallel pencil strokes, skies which are devoid of drawing, and an equally strong emphasis on horizontal banding, coupled with deep perspectival vistas.² Figure studies randomly placed in empty portions of worked sheets are also common,³ as are the various color notations, although no oil paintings have been conclusively traced to this period.⁴ The sketch of the peasant woman with her donkey does not appear in any known composition, even though Pissarro probably made these outdoor studies and sketches with the intention of eventually working them into oils in the studio.

In general, the type of landscape studies which Pissarro made during his time in Venezuela seem to owe some of their compositional and spatial premises to the landscape work being done contemporaneously in Düsseldorf by painters connected with the Academy there. Düsseldorf influences were available to Pissarro through the work of his traveling companion, the Copenhagen painter Fritz Melbye, whose older brother Anton had worked in the atelier of Wilhelm Ekersberg in Düsseldorf. Not much of Fritz Melbye's work is known, although it is apparent that Pissarro was at least in matters of technique attentive to his drawing manner. The loose parallel pencil strokes that Pissarro has used to block in the greater part of the composition are very similar to those used by Melbye. However, in the few known drawings by Melbye systematic pencil shading tends to cover the entire image with the exception of the sky.⁵ While Pissarro himself made several similar sketches,⁶ many others, like our drawing, tend to be much more simple and open.⁷ The shading occupies only a small portion of the field, and instead of relying on different values of shading to attain depth and modeling, Pissarro has relied more heavily on the play of the dark pencil strokes against the white of the page. Furthermore, he has taken advantage of the flatness of his drawing technique to stress the planar arrangement of the banded composition. Simultaneously, through a rapidly diminishing sense of scale and a somewhat low horizon, Pissarro has been able to create a spectacular sense of deep space, achieving something of the tenuous balance between landscape drama and classical calmness of composition prevalent in drawings and paintings made in Düsseldorf in mid-century.⁸ JJ

- 1 See RISD correspondence with Paul Prouté.
- 2 Compare our drawing to such drawings as *Camino del Cardonal*, repr. John Rewald, *Pissarro in Venezuela*, New York, 1964, p. 44, fig. 16; and *Vista Panorámica de Caracas*, repr. Alfredo Boulton, *Camille Pissarro en Venezuela*, Caracas, 1966, p. 16.
- 3 See the pencil drawing *Horse and Attendant*, repr. J. Rewald, *Pissarro in Venezuela*, p. 58, fig. 40.
- 4 *Ibid.*, p. 24.
- 5 For example, see the drawing *Vista de Caracas desde el Portachueho*, repr. A. Boulton, *Camille Pissarro en Venezuela*, p. 63.
- 6 For example, see the drawing, *Casa donde se hospedaron Pissarro y Melbye en la Buaira*, repr. *ibid.*, p. 13.
- 7 Compare our drawing to *Vista Panorámica de Caracas*.
- 8 For example, see the drawing by Eduard J. F. Benemann, *Landscape: Ebermannstadt*, repr. *The Düsseldorf Academy and the Americans: An Exhibition of Drawings and Watercolors*. The High Museum of Art, Atlanta, Georgia, 1972, fig. 9. Of course, many of the elements in Düsseldorf landscape were derived from Barbizon drawings, and certainly Pissarro, when in Paris in 1847, had been attentive to Barbizon work in general, and that of Corot in particular. Compare our drawing to the landscape by Rousseau, *cat.* 69.

58 *Femme à la brouette (Woman with a Wheelbarrow)*

Gouache, pastel and black crayon over a drypoint (Detail, XVII, 36).

9 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (251 x 172 mm.).

Signed in gouache, lower L.: (C. Pissarro).

23.037, Gift of Mrs. Gustav Radeke.

Coll.: Frederick Keppel and Company; Mrs. Gustav Radeke, Providence.

Exh.: Albright Art Gallery, Buffalo, *Exhibition of Master Drawings Selected from the Museum and Private Collections of American Art, 1937* (118); Museum of Fine Arts, Boston, *Camille Pissarro, The Impressionist Printmaker, 1973* (38).

Lit.: "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 68; Jean Leymarie, *The Graphic Works of the Impressionists*, London, 1971, p. 36.

Femme à la brouette is an unusual drawing in that Pissarro has used gouache, pastel and black crayon over a drypoint etching which he made in 1882. His choice of media and his desire not to waste an unsatisfactory print may partially reflect a need by the artist to sell his work. By the early 1880's Pissarro was finding it in-



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creasingly difficult to market his paintings, regardless of their low prices, and as a result he began to turn out a large number of pastels, gouaches and watercolors which were far less expensive and therefore less of an investment risk for reluctant collectors.¹

More importantly, however, Pissarro seems to have worked extensively in pastel at this time as a result of his close contact with Degas, who, of course, used this medium a great deal. Pissarro's interest in Degas in the early 1880's as reflected in *Femme à la brouette* is multifaceted. It seems to stem not only from an increased interest in printmaking, which had resulted in the two men working together already by 1879, but also from Pissarro's desire to deal with figural subjects. In part, this is again a reflection of his need to make his art marketable, since by giving peasant figures a more prominent role in his pictures, he could capitalize on the vogue for peasant genre scenes that had developed c. 1875.² Pissarro apparently also felt a need to do figure painting because he did not regard himself as a complete or well-rounded artist.³ It was for this reason that he began to draw more toward 1880, a factor which further explains his attraction to Degas at this time. It is not inconceivable that this increased concern with draughtsmanship in part explains why Pissarro chose to work over a print, since the print already had an internally resolved graphic system that could simply be extended via the addition of color.

The very concept of applying secondary media over a print, thus rendering it a separate and original object, was probably also inspired by Degas, who had been coloring his monotypes with pastel since 1875. Pissarro is known to have worked pastel over a print as early as 1879 and continued the technique into the 1890's.⁴ Our drawing is the only known example in which the artist has applied gouache as well as pastel to a print.

More to the point, however, Pissarro probably chose to work over *Femme à la brouette* because he never really finished the print. Typical of Pissarro's printmaking in the early 1880's is a first state executed in drypoint in which the basic composition and graphic work is laid out. This was then followed by a very complex reworking of the plate that involved the application of numerous printmaking techniques through a large number of states, sometimes as many as twelve.⁵ The resulting image was often very complex, not only in terms of technique but of style as well. It appears that *Femme à la brouette* was initially intended to be a multitechnique piece, since the drypoint impression has the same

empty or incomplete look as the initial states of the more complex prints.⁶ However, an unfortunate long scratch (actually an undesired etched line) runs the length of the right side of the image, and apparently could not be removed by burnishing.⁷ At this point Pissarro might well have abandoned the plate⁸ and decided to finish at least one of the few impressions he pulled with a complex of drawing rather than printmaking techniques.⁹ Much of Pissarro's work at this time seems to exhibit a similar penchant for stylistic complexity, rather than any real desire to explore fully the potential of any one given medium.

Complexity certainly rules the development of the pastel and the gouache in this work. It is texturally varied throughout. It maintains a very unfocused, busy look with a strong emphasis on tense surface effects. Pissarro has used a crosshatching of thick brushstrokes for the background immediately behind the main figure, a dabbed effect for the cabbage, the smooth surface of the paper for the path, a comma-like stroke for the dress of the peasant woman, and so on. The etched work in the trees, wheelbarrow and figures tends to add yet an additional textural element, although it also serves the function of providing definitive contours for objects, thereby keeping them from becoming lost in the surface tension of the textural interplay. Adding to the complexity is the uncertain focus of the composition itself, where a slight overhead viewpoint, the cropped wheelbarrow and the asymmetrical structure of the whole give the drawing a casual immediacy reminiscent in character, if not in motif, of Degas.

It is undoubtedly because of his cultivated complexity of style that Pissarro decided to add gouache to his pastel, since the gouache enabled him to increase the textural possibilities and extend the range of the hues and values, as well as providing him with a new possibility for stresses within the somewhat overworked image. The pastel, which had been applied first to establish most of the color and texture patterns, carries most of the burden of generating color interest, since it tends to be of higher value and intensity than the gouache. For the most part Pissarro has limited his pastel to primary and secondary colors and has coupled his complements, as seen in the blue and orange clothing of the main figure or in the trees, or in the violet and yellow in the left background. However the high intensity and close values of the pastels may have resulted in an insubstantiality that caused the medium to seem to separate from the page. Pissarro may well have then applied the gouache in order to restore a sense of surface and flat-

ness to the image. As a final touch he put a purple border around the drawing, intending to complement the color pattern within. Pissarro first experimented with colored borders and frames in 1882-83 when he put white frames around his paintings to maintain the intensity of his colors.¹⁰ This untutored but incipiently theoretical approach to problems of color was soon to involve Pissarro in a close working relationship with the young painter Seurat, who as early as 1884-85 employed colored borders as part of his far more rigorously scientific investigations of color. JJ

- 1 See Ludovic-Rodolphe Pissarro and Lionello Venturi, *Pissarro: sa vie et son oeuvre*, I, Paris, 1939, pp. 35, 47.
- 2 See Robert L. Herbert, "City vs. Country: The Rural Image in French Painting," *Artforum*, VIII, 6, February 1970, pp. 55 ff.
- 3 See L-R. Pissarro and L. Venturi, *Pissarro*, p. 27.
- 4 For example, see *ibid.* (1542), (1572), (1573), (1591), (1600).
- 5 See *Femme vidant une brouette* (Loÿs Delteil, *Le Peintre-graveur illustré*, Paris, 1906-30, XVII, 31), and *Sente des pouilleux* (Delteil, XVII, 33).
- 6 Compare the sketchy quality of such objects as the trees, wheelbarrow and fence with similarly rendered portions of the early states of *Femme vidant une brouette* and *Sente des pouilleux*, both repr. in Barbara Shapiro, *Camille Pissarro, The Impressionist Printmaker*, Boston, 1973, figs. 20, 21, 25.
- 7 Pissarro's attempt to remove this line can be seen in Delteil's illustration of the print just to the left of the bend of the tree trunk. The burnishing was called to our attention by Mrs. Barbara Shapiro of the Museum of Fine Arts, Boston, who recently saw an impression of the print.
- 8 Delteil lists only four impressions of the print (Delteil, XVII, 36). The fact that Pissarro pulled so few impressions further indicates he was dissatisfied with the plate.
- 9 Furthermore, Pissarro seems to have been particularly fond of this composition, since he used it in two paintings. One oil is dated 1892 (Pissarro and Venturi 1822) and is stylistically quite different from our drawing. For the second we have virtually no information. When the Museum received the drawing in 1923, it was informed that a painting based on the composition was in a private collection in Paris. This work is not listed in Pissarro and Venturi, and unfortunately we have not been able to locate it.
- 10 See Camille Pissarro, *Letters to His Son Lucien*, ed. John Rewald, New York, 1943, p. 23. Not only did Pissarro talk about using colored frames, but he also expressed a desire to color entire rooms to conform to the colors of his paintings.

Paysanne à la brouette (Peasant with a Wheelbarrow)

Pastel and charcoal on off-white paper, deeply stained.
10 x 7½ in. (253 x 190 mm.).

Signed in charcoal, lower L.: (C.P.); inscribed, probably not by the artist, in pencil, on verso, in four lines, respectively: (2/gris perle/(illegible)/11).

31.240, Gift of the Estate of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Lit.: "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 68.

The theme of a woman pushing a wheelbarrow appears frequently throughout Pissarro's oeuvre. Stylistically our version can be dated to the early 1890's. It is probably one of a number of pastels and gouaches that Pissarro made in the 1880's and the early 1890's primarily for financial purposes (for a discussion of this aspect of Pissarro's pastels, see the preceding entry, *cat.* 58). The existence of at least one other variant of our pastel seems to indicate that there was some demand for this particular drawing. Unfortunately our knowledge of this second work is severely limited, since it is known only through a reproduction in Georges Lecomte's monograph on Pissarro.¹ Neither the medium nor the collection is cited, and its present location is unknown. However the coloring and the draughtsmanship of the figure are almost identical in both works, facts which suggest that the medium is the same. The only striking difference between the two lies in the shape of the paper itself: our pastel is less narrow in order to accommodate the addition of the chickens and a widening of the wheelbarrow. One suspects that this slight compositional variation is less an adjustment than a change to give more individuality to two similar drawings. However our limited knowledge of the Lecomte version prevents us from determining the precise nature of the relationship between the two works.

There is little reason to suspect that the two versions of *Paysanne à la brouette* were conceived as studies for projected paintings. Not only are there no known paintings based on either, but more importantly the handling of the pastel is not readily translatable into the medium of oil paint as employed by Pissarro. Instead, the RISD drawing, like most of Pissarro's work in pastel, is directly involved with problems of the pastel medium itself, even though it does in some respects reflect developments that have already transpired in his painting. In this particular case, the pastel incorporates concepts laid out in Pissarro's experimentation with Neo-impressionism from 1886 to 1890. This can be seen in the handling of the color. Pissarro has limited himself



to primary and secondary hues of particularly high value. In the hay, in particular, these have been placed next to or across each other in long, thin marks. The optical result of this emphasis on small units of contrasting color is an intensification of the hues, characteristic of Neo-impressionist vibrancy. The vibrancy of course supports the theme of the drawing as well, since it corresponds to the shimmer of late afternoon sunlight. Undoubtedly it is this investigation of a specific atmospheric effect which explains Pissarro's use of double contours as well. The result of this linear treatment is a blur to the edges of objects comparable to that experienced from the intense glare of a setting sun.

Pissarro's pastel technique in *Paysanne à la brouette* is largely conditioned by his friend Degas. Charcoal draughtsmanship functions as a source of interest independent of the pastel "coloring," reflecting the relationship of charcoal (or chalk) to pastel in Degas' pastel drawings. Unlike Degas, however, Pissarro's graphic accents tend to congeal into very strong rhythmical and curvilinear patterns. This arabesque quality most likely reflects the impact of Gauguin on Parisian art in the early 1890's.² The essential simplicity of the pastel's image must reflect the same general source. This simplicity exists not only in the motif, but in the way the composition is developed from a limited number of large, smooth shapes. Pissarro has stressed the sense of volume inherent in the swelling contours through charcoal shading. This procedure generates an essential purity of individual forms that further enhances the simplicity of the piece.

The extensive use of charcoal, not only for modeling but to create shadows on the ground, elevates black to the stature of a major hue within the work. This differs somewhat from Degas' handling of charcoal (or black chalk) in his pastel drawings. Pissarro's use of black relates more to Millet and his particular manner of handling it in relation to pastel (see *cat.* 54). The peasant subject is itself surely meant to evoke Millet's genre scenes, which were then extremely popular with contemporary collectors (many of Pissarro's figures at this time are taken directly from the more popular of Millet's peasant types). One might also consider Pissarro's interest in the character of late afternoon sunlight c. 1890 as influenced by Millet's highly suggestive use of sunsets. Our drawing, however, lacks the romantic or anecdotal quality found in such works by Millet. Rather, the major interest is generated in our pastel through the more purely abstract implications of the line and color.

No other drawings by Pissarro are known that show a similar use of double contours or such an extensive system of curvilinear patterning. However, the handling of the color, the arabesque qualities, the sense of swelling volume and the overall simplicity of both composition and motif indicate a date in the early 1890's. JJ

- 1 Georges Lecomte, *Camille Pissarro*, Paris, 1922, opp. p. 22. It is possible that there exists a second drawing very similar to ours. When the Museum came into possession of *Paysanne à la brouette* in 1931 it was informed that a similar pastel was in a private collection in New England. We have not been able to locate this drawing and therefore cannot determine whether it is the same drawing illustrated by Lecomte in 1922.
- 2 It is, of course, impossible to determine here if it is Gauguin or one of those influenced by Gauguin who had the most direct effect on Pissarro. In the early 1890's Pissarro made numerous works (both paintings and drawings) that stylistically were derived from a wide range of artists, all of whom placed great emphasis on curvilinear patterning. This range includes Burne-Jones (see *Paysannes plantant des rames*, repr. Ludovic-Rodolphe Pissarro and Lionello Venturi, *Pissarro: sa vie et son oeuvre*, Paris, 1939, 722), and Maurice Denis (see the painting *La Vachère*, 1892, repr. Pissarro and Venturi 833, or the gouache, *La Vachère*, repr. Pissarro and Venturi 1470).

PIERRE-PAUL PRUD'HON

1758-1823

Born Cluny, 1758. 1774-76: Dijon, pupil of François Devosge; exhibited at Salons of the Estates of Burgundy. 1779-83: Paris, executed drawings for engravers; won Prix de Rome, Dijon Academy. 1784-88: Italy, met Antonio Canova; admired works of Leonardo and Correggio. 1791-95: book illustration; exhibited paintings and drawings at Paris Salons. 1797-99: decorations for Hôtel de Lamoignon; secured favor of Napoleon. 1800-08: Imperial commissions; rival of David and his School. 1808-14: apex of career; *Divine Vengeance Pursuing Crime*; *Abduction of Psyche*. 1815-16: Bourbon Restoration brought decline in commissions. Died Paris, 1823.

Portrait Head of a Man

Black and white chalk on blue-buff paper.

10⁵/₁₆ x 8³/₁₆ in. (262 x 208 mm.).

57.146, Anonymous Gift.

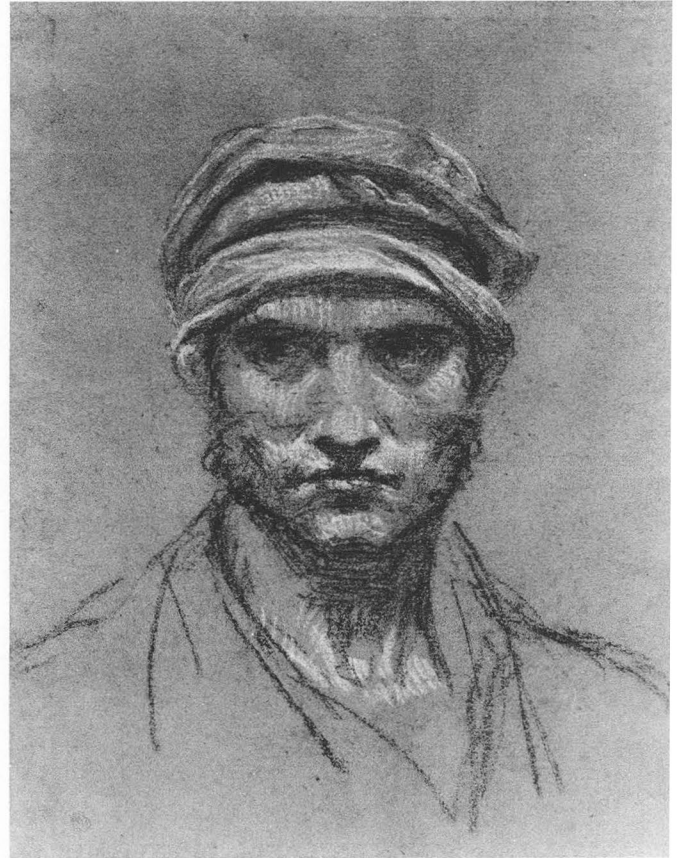
Coll.: Charles de Boisfremont (Lugt 353); H. Calamann, London.

Lit.: *RISD Bulletin*, XLIV, March 1958, p. 2, repr. p. 9, fig. 7; James Hugus Slayman, *The Drawings of Pierre-Paul Prud'hon, A Critical Study*, unpublished Ph.D. Dissertation, University of Wisconsin, 1970, pp. 132, 219, n. 50, repr. pl. 117.

The Portrait Head of a Man appears to be a study from life. However, it is highly improbable that the drawing served as a preliminary study for a portrait. It cannot be related to any portrait or portrait sketch catalogued by Guiffrey.¹ Moreover, Slayman observes that "no other drawings of the earliest stages of a male portrait have survived."² In general, Prud'hon portrait studies reveal a delicacy of modeling, a consistency in lighting, a stock pose and an elaboration of detail. By way of contrast, the appeal of the RISD drawing lies in its great candor and breadth of handling.

The drawing is rendered in Prud'hon's favored media of black and white chalk on blue paper. In portrait studies, Prud'hon consistently crosshatches the entire surface of the face in white chalk, subtly juxtaposing black chalk halftones in order to achieve smooth planar transition. However, in the RISD drawing one perceives a marked variation in the application of highlights. Here, Prud'hon inscribes distinct, shimmering wedges of light around the mouth and on the forehead, cheekbones, nose and lower throat. These patterns of light, which are mainly arc-shaped, consist of perpendicular dashes of white chalk. The areas of shading, concentrated on the eye sockets and beneath the chin, are composed of broad, diagonal and horizontal black chalk strokes. Plasticity is realized by the high degree of contrast between the passages of black and white chalk playing against the blue paper. Prud'hon intensifies the effect by opposing the rapidly sketched, flat, black chalk contour lines of the coat and the solidly modeled turban.

In consideration of the costume and the rough-hewn facial type, Slayman argues convincingly that the drawing may be a study for a figural composition.³ He proposes that Prud'hon's relatively "realistic" illustrations for *La Tribu indienne ou Edouard et Stellina*, c. 1798-99, by Lucien Bonaparte, could conceivably accommodate such a figure.⁴ However, he notes that the drawing is closer in style to the studies for *Une Famille dans la*



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désolation, dating from the last phase of Prud'hon's career, c. 1822.⁵

However, Prud'hon executed decorations for the Hôtel de Lanois in Paris, c. 1796-99. A study for *un mascarone*⁶ in the Musée de Gray is identical in conception to the RISD drawing, stressing highly contrasting patterns of light and dark. The same perpendicular white chalk dashes appear on the forehead, nose and chin. The eyes are bathed in deep shadow. Similar hatched black chalk lines define the contours of the chin. The head is adorned with an equally bizarre configuration. A date of 1796-99 would therefore be possible for the RISD drawing, and it may well be a study for Bonaparte's *La Tribu indienne*. RC

- 1 See Jean Guiffrey, *L'Oeuvre de P.-P. Prud'hon*, Paris, 1924, pp. 152-266.
- 2 James Hugus Slayman, *The Drawings of Pierre-Paul Prud'hon, A Critical Study*, unpublished Ph.D. Dissertation, University of Wisconsin, 1970, p. 132.
- 3 *Idem*.
- 4 *Ibid.*, p. 219, n. 51.
- 5 *Idem*.
- 6 Black and white chalk on blue paper, 10 $\frac{1}{4}$ x 8 $\frac{3}{8}$ in. Catalogued by Guiffrey (845) as a *Masque de vieille femme*; repr. Charles Martine, *Dessins de maîtres français, III, Pierre-Paul Prud'hon*, Paris, 1923 (50).

Study of a Nude Youth

Black chalk and stump, heightened with white chalk, on blue paper, which has faded to ochre.

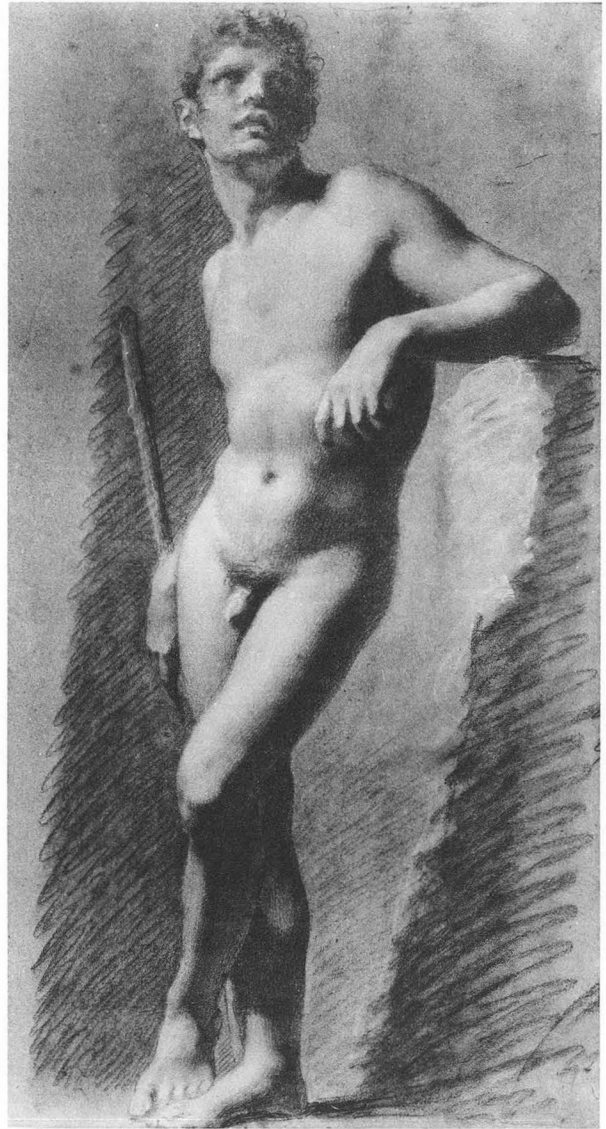
23 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in. (581 x 362 mm.).

29.083, Gift of Mrs. Gustav Radeke.

Coll.: Louis Viardot; sale Viardot, April 30, 1884 (17); François Flameng; sale Flameng, Paris, May 13-26, 1919 (146); Richard Owen, Paris; Martin Birnbaum; Mrs. Gustav Radeke, Providence.

Exh.: Petit Palais, Paris, *P. P. Prud'hon*, 1922 (247); Indiana University Art Museum, Bloomington, *Nineteenth Century French Drawings*, 1968; Art Gallery of Ontario, Toronto, National Gallery of Canada, Ottawa, California Palace of the Legion of Honor, San Francisco and the New York Cultural Center, New York, in association with the Fairleigh Dickinson University of New Jersey, *French Master Drawings of the Seventeenth and Eighteenth Centuries in North American Collections*, 1972-73 (117), repr. pl. XVI.

Lit.: Jean Guiffrey, "L'Oeuvre de P.-P. Prud'hon," *Bulletin de la Société de l'histoire de l'art français*, Paris, 1924, pp. 442-43 (1169); M. A. Banks, "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 66; James Hugus Slayman, *The Drawings of Pierre-Paul Prud'hon, A Critical Study*, unpublished Ph.D. Dissertation, University of Wisconsin, 1970, pp. 142-43, 222, n. 28, repr. pl. 134.



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The male nude, leaning against a socle and holding a staff in his right hand, is a study after a live model. Guiffrey has catalogued ninety-one *académies* of male nudes.¹ However, Slayman observes that this particular model is not recognizable in any other study by Prud'hon.² In addition, he calls attention to the relatively crude features of the model—thick lips, pointed ears—which are exceptional in Prud'hon's oeuvre. Consequently, he suggests that the drawing may be a study for a faun, but he concedes that there is neither documentary evidence nor a comparable study for a faun to support his contention.

Pierre Rosenberg, while cognizant of the "somewhat bestial" features, cites the veracity of anatomy and infers that Prud'hon was thinking of Michelangelo's *David*.³ Prud'hon did in fact make copies after Michelangelo.⁴ In pose Prud'hon's *académie* is similar to the youth in the right background of the *Doni Tondo*, and in expression the model evokes the *Nudes* of the Sistine Ceiling.

Nevertheless, it is important to note that Prud'hon characteristically infuses his interpretation of the model with an extreme *sensibilité* that distinguishes it from the detached exercises of his contemporaries. Significantly, Prud'hon's attitude toward his model is traceable to the lessons of his master François Devosge. Pierre Quarré has indicated that Devosge's own studies reflect "un accent vigoureux ou nuancé."⁵ Furthermore, the exaggerated foreshortening of the left leg, the excessive thickening of the right calf and the cursory rendering of the hands and feet⁶ lead one to conclude that anatomy is a secondary consideration in this Prud'hon *académie*.

Chiaroscuro is the veritable subject of the drawing. The pose is elaborately contrived to create a pattern of planes on which to project the accents of lighting. Form is literally conceived in the calculated juxtaposition of black chalk shading, white chalk heightening and subtle halftones against the neutral abstraction of the blue ground. The vibrant quality of the flesh is realized by the resonance of reflected light in the stumping beneath the areas of shadow, combined with the series of precisely drawn parallel lines that flow over anatomical surfaces.⁷ Unfortunately, the full effect sought by Prud'hon is now lost due to the yellowing of the paper.

The drawing is consistent in style with similar male nudes at the Cleveland Museum of Art⁸ and at the Fogg Art Museum.⁹ The remarkably even quality of the *académies* poses problems in dating. The RISD draw-

ing manifests the freedom of contour, the exploitation of the blue ground and the boldness of draughtsmanship which, according to Slayman, are characteristic of *académies* executed after 1800.¹⁰ By comparing the various *académies* with figure studies for securely dated compositions, Slayman has determined that the majority of these *académies* date from 1800-1817.¹¹ RC

- 1 See Jean Guiffrey, *L'Oeuvre de P.-P. Prud'hon* Paris, 1924 (1154-1245).
- 2 James Hugus Slayman, *The Drawings of Pierre-Paul Prud'hon, A Critical Study*, unpublished Ph.D. Dissertation, University of Wisconsin, 1970, pp. 142-143.
- 3 Pierre Rosenberg, *French Master Drawings of the Seventeenth and Eighteenth Centuries*, Greenwich, Connecticut, 1972 (117), p. 199.
- 4 During the Roman sojourn 1784-89, Prud'hon executed a study of Michelangelo's *Last Judgement*; see J. Guiffrey, *Prud'hon*, p. 480. There is also an *académie* of a model in the pose of Michelangelo's Sistine Ceiling *Adam*, Guiffrey (1244).
- 5 Pierre Quarré, *Une Ecole provinciale de dessin au XVIII^e siècle, l'Académie de peinture et sculpture de Dijon*, Musée des Beaux-Arts de Dijon, Palais des Etats de Bourgogne, 1961; see Introduction.
- 6 J. H. Slayman, *The Drawings of Prud'hon*, p. 23.
- 7 For a discussion of Prud'hon's technique, see Louise S. Richards, "Pierre-Paul Prud'hon's Study of a Nude Woman," *Connoisseur* (Am. Ed.), CLVIII, January-April 1965, pp. 193-94.
- 8 Cleveland Museum of Art, acc. no. 61.318, black and white chalk on blue paper, 24 $\frac{4}{5}$ x 17 $\frac{1}{2}$ in.
- 9 Fogg Art Museum, Harvard University, Cambridge, acc. no. 1943, 886, black and white chalk on blue paper, 17 $\frac{1}{2}$ x 22 $\frac{2}{3}$ in.
- 10 J. H. Slayman, *The Drawings of Prud'hon*, pp. 135-37, 139.
- 11 *Ibid.*, p. 139.

PIERRE PUVIS DE CHAVANNES

1824-1898

Born Lyons, 1824. 1848: entered studio of Henri Scheffer; two-year trip to Italy, after which studied briefly with Delacroix and Couture. 1850: first exhibited a *Pietà* at Salon, but was subsequently rejected at the Salons until 1859. 1861: exhibited *Concordia* and *Bellum*, which were great critical successes and were purchased by Amiens. Committed himself to a career as a mural painter in mid-sixties, although he

continued to produce easel paintings till the end of his career. Important mural commissions. 1865 and 1882: further works at Amiens. 1868-89: Marseille. 1876-78: Panthéon, Paris. 1884-87: Palais des Arts, Lyons. 1890-93: Hôtel de Ville, Paris. 1897-99: Boston Public Library. 1867: Salon; awarded the Légion d'honneur. 1890: founded the Société Nationale des Beaux-Arts with Meissonnier after split with Salon organization. Died Paris, 1898.

Study of a Nude Youth

Charcoal on tracing paper, squared.

11¼ x 4⅝ in. (288 x 113 mm.).

Signed in pencil, lower R.: (à Monsieur . . . [illegible initial followed by period] Fidière/des Prinveaux—P. Puvis de C.).

29.081, Anonymous Gift.

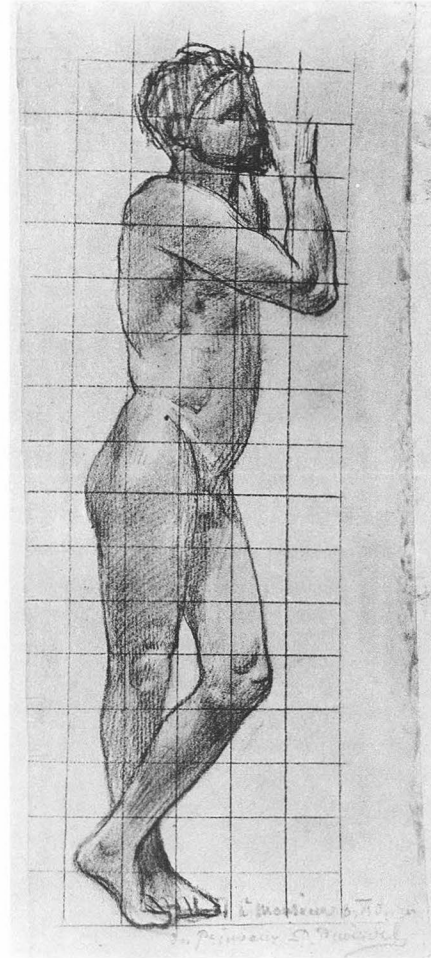
Coll.: Mrs. Gustav Radeke, Providence.

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 70.

The RISD drawing is a preliminary study for the figure of the sailor in the extreme left foreground of the three-part mural in the Panthéon entitled *L'Enfance de Sainte Geneviève*.¹ The commission was given to Puvis by Chennevières in 1874; cartoons of the murals were exhibited at the Salon of 1876; and the murals were installed in 1878. These facts circumscribe the dating of the drawing within the period roughly 1874 to 1876.²

Puvis' drawing oeuvre is almost totally conditioned by the exigencies of its function as a preparatory support to his mural painting. Each of the drawings acquired its own particular look because of the design problems it was called upon to solve within the project sequence. In the preparatory studies for the Panthéon murals, Puvis' manner can vary from an extreme flattening of form and loosening of contour (stylistic traits also found in documented drawings of his old age³) to the relatively tight, tensely conceived and rather more sculptural look of this drawing. The simultaneous occurrence of two such divergent manners of drawing often makes dating by means of visual comparison with securely documented drawings unreliable. The looseness of some of the *Sainte Geneviève* drawings can be attributed to Puvis' habit of tracing a figure many times over before a final compositional drawing was assembled.⁴ This practice encouraged a somewhat disjointed and flat effect.

The RISD drawing is a tracing, but Puvis' attention to defining characteristics of the figure that would eventually appear in the mural provides the drawing with a



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formal strength which many of his tracings lack. In this drawing he experimented with making precise the relationship he foresaw occurring in the mural between contour and flat surface and contour and internal modeling patterns. Puvis' extreme emphasis on contour results in an occasional awkward passage, for example, in the somewhat disagreeable relationship of the lower legs to one another. In the mural he avoided difficulties in this area by overlapping the legs with another figure. Such careful attention given to contour was necessitated by the fact that transitions between parts of the body which seemed simple in a small drawing could assume incredible importance when transferred to a large size.

Our drawing can be differentiated in function from a drawing in the Musée Fabre, Montpellier, which is a larger study for the same figure.⁵ In the Montpellier drawing, the face, hands and staff, which are virtually ignored in our drawing, are clearly delineated. The Montpellier drawing more nearly approximates the figure as it appears in the mural than our drawing does, and was probably used in the final assemblage drawing for the mural, although it is impossible to arrive at a definitive sequence of execution for the two. A detailed contour study, such as our drawing, could well have followed the final compositional drawing as a guide to the final act of painting. Although in the Montpellier drawing there is some adjustment of contour, the contours lack the abrupt transitions and consequent tensions of our drawing, and the modeling is a good deal more gradual and less carefully patterned. Our drawing is less "finished" in the traditional sense than the Montpellier drawing, but it possesses more self-contained energy and a more compelling abstract linear quality. Its inherent design superiority perhaps explains why it was dispatched as a gift while the Montpellier drawing was not.⁶ The fact that these two drawings are so different in their visual stresses attests to the essentially notational and situational character of Puvis' drawings. The act of drawing serves once and for all as a mnemonic device, the lessons of which will be remembered and repeated in the mural.

This drawing is an important document in other ways as well, marking the beginning of a basic change in Puvis' drawing style from his earlier academic manner to the late style which was so greatly admired by such artists as Picasso and Gauguin.⁷ Drawings for early projects such as the Amiens murals (1862) are indebted to the inflections of Chassériau, one of Puvis' early idols, and to Couture, in whose studio he worked.⁸

Although Puvis admired and collected the drawings of Chassériau and was responsive to the importance Chassériau gives to edges as transitional areas, he was never content with Chassériau's dissolution of contour by means of short, autographic hatchmarks near the edges of figures.⁹ Throughout his career he adopted a more schematized version of Chassériau's strokes of parallel hatching, but used them as internal modeling while maintaining the integrity of outline. From Couture, Puvis seems to have taken, at least in his early figure drawings, the incredibly strong and abrupt transitions between light and dark which were so much a feature of Couture's manner.¹⁰

During the late 1870's the look of Puvis' drawings began to change. Light-dark contrasts were suppressed and contour began to assume a decorative importance as line rather than as the boundary between an area of shadow and light. Internal modeling became schematic, often with long parallel lines grouped into definite shapes. The body parts of the figures became closely aligned with the plane. These changes reflected Puvis' mature consideration of the demands of mural painting. He began to think of the need, in architectural painting, for figures which do not compromise the flatness of the wall. In this transition from early to mature style it is tempting to speculate on the role which the figure drawings of Corot might have played. Puvis is known to have admired and to have been influenced by Corot's tonalities in his mural paintings.¹¹ Although Corot's figure drawings were neither numerous nor well-known, a number were shown at his auction sale in 1875.¹² The somewhat awkward generalizations of Corot's drawings, the emphasis on reciprocal curvilinear shapes, the adherence of the figure to the plane, the use of parallel hatching, and the tendency of shaded areas to assume abstract shapes of their own seem to accord very closely to what was happening to Puvis' drawings at about the same time that our drawing was made.¹³

Equally important to Puvis may have been the publication in 1875 of a large illustrated album of Ingres' drawings from the Edouard Gatteaux collection, the first substantial body of drawings accessible since the Ingres exhibition in 1867.¹⁴ Although Puvis' drawings from 1875 onward retain the combined stiffness in pose and softness of touch characteristic of Corot's nudes, the Ingres drawings would have been an additional stimulus towards the abandonment of his earlier aggressively three-dimensional and heavily-modeled manner.¹⁵

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- 1 Arsène Alexandre, *Puvis de Chavannes*, London, n. d., repr. p. 8.
- 2 Léonce Bénédicté, *Notre art, nos maîtres*, Paris, 1922, pp. 40 ff., for details of the Sainte Geneviève commission.
- 3 Compare the drawing reproduced in Marius Vachon, *Puvis de Chavannes*, Paris, 1895, p. 28, to a late drawing such as the study for *La Veille de St. Geneviève* in Egbert Haverkamp-Begemann, Standish D. Lawder and Charles W. Talbot, Jr., *Drawings from the Clark Institute*, New Haven, 1964 (276).
- 4 For a discussion of Puvis' process of assembling murals, see Camille Mauclair, *Puvis de Chavannes*, Paris, 1928, p. 130.
- 5 Jean Claparède, *Inventaire des collections publiques françaises*, 6. Montpellier, Musée Fabre. *Dessins de la collection Alfred Bruyas*, Paris, 1962 (232).
- 6 Although part of the inscription on the drawing is blurred, the recipient can be identified by elimination as Fidière des Prinveaux, about whom nothing is known outside of his attendance at the testimonial banquet given for Puvis in 1895. See the guest list in *La Plume*, VII, 138, January 1895.
- 7 See Robert Goldwater, "Puvis de Chavannes: Some Reasons for a Reputation," *Art Bulletin*, XXVIII, March 1946, for later admiration for Puvis, and especially the Michel quote on p. 28 for abstract qualities admired. L. Bénédicté, *Notre art*, p. 175, is the only critic who places the change in Puvis' drawing style as early as 1875.
- 8 C. Mauclair, *Puvis de Chavannes*, pl. xxxi.
- 9 As, for example, in the *Head of a Woman* by Chassériau which Puvis owned. See Léonce Bénédicté, *Théodore Chassériau, sa vie et son oeuvre*, Paris, n. d. [1931], I, p. 124, repr. Puvis' mistress and eventual wife, the Princess Cantacuzène, was the former mistress of Chassériau and owned a number of his drawings, a further sign that Puvis must have been well aware of a range of Chassériau's works.
- 10 See Couture's *Head of a Woman* (Valentine Museum, Richmond, Virginia) repr. in University of Maryland, *Thomas Couture*, 1960 (12), and Puvis' *Study of a Woman's Head*, E. Haverkamp-Begemann, et. al., *Drawings from the Clark Institute* (270).
- 11 Charles Ricketts, "Puvis de Chavannes," *Burlington Magazine*, XII, April 1908, p. 17.
- 12 For this sale, see Alfred Robaut and Etienne Moreau-Nélaton, *L'Oeuvre de Corot*, Paris, 1965, IV.
- 13 See *Ibid.*, I, figs. 80, 85, 115, IV (2687), and compare to *Study for Bathers* in E. Haverkamp-Begemann, et al., *Drawings from the Clark Institute* (275).
- 14 Edouard Gatteaux, *Collection de 120 dessins, croquis, et peintures de M. Ingres*, 2 vols., Paris, 1875.
- 15 See *Ibid.*, pl. 23, Ingres' study for *L'Age d'Or*, and pl. 31, Ingres' *Widows at Dreux*.

DENIS-AUGUSTE-MARIE RAFFET
1804-1860

Born Paris, 1804. Studied for five years under Charlet. 1826: first lithographic album, *L'Histoire de Jean-Jean*. 1829: student of Baron Gros. 1830: Ecole des Beaux-Arts as a student. 1831: failed to win Prix de Rome, thereafter focused entirely on drawing and lithography. 1833-37: several lithographic albums appeared. 1837: trip to Crimea; traveled and continued to publish lithographic illustrations until his death. Died Genoa, 1860.

63 *Battle Scene*

Brown ink, pen and sepia wash.
9 $\frac{3}{4}$ x 15 $\frac{7}{8}$ in. (252 x 405 mm.).
Inscribed in brown ink, lower R.: (HVernet).
20.442, Gift of Mrs. Gustav Radeke.
Coll.: Mrs. Gustav Radeke, Providence.

Although this drawing is inscribed "HVernet" in brown ink very similar to that of the drawing, we hesitate to uphold this attribution. In typology the drawing refers itself easily to early nineteenth-century France, but in its specifics of detail and composition it does not convincingly enough refer us to the work of Horace Vernet. Numerous early nineteenth-century drawings are invoked by its use of a conventionalized repertoire of poses and figural arrangements as well as by the artist's choice of military subject matter. He has extracted a large number of these poses from well-known paintings or, more likely from the then popular printed reproductions of late eighteenth-century British and American military paintings that were being widely circulated in France during the first few decades of the nineteenth century.¹

Several such specific sources might be cited for our drawing. The posture of the central figure is a variation of the pose utilized by Benjamin West for the dying general in his *The Death of Wolfe* (1770, National Gallery of Canada, Ottawa). The difference between the two poses might indicate that a reversed printed image was the source for this figure, rather than the original printed work by West. Another stock figural type, the wounded soldier lying prone with legs akimbo, may be seen at the lower left of the Providence drawing. Similar figural types also occur in a wide range of works executed by John Trumbull.² Given the freedom and sometimes the crudity with which such paintings were graphically copied for dissemination, the variations be-



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tween the drawing and its probable sources are understandable. Certainly our artist possessed at least a typological awareness of these poses if not an actual knowledge of specific paintings.

Vernet himself occasionally depended on similar stereotyped conventions for his historical compositions, but no painting by that artist has been found to coincide with the present drawing. Compositionally, the focus in the Providence sheet is on a central accentuated figure group that is in turn set against a panoramic backdrop with a flattened horizon. This arrangement is typical of contemporary history painters including West, Trumbull, Vernet's father Carle and even Horace Vernet himself. Unfortunately for purposes of attribution, the general format simply responds to conventions of the period and sheds little light on the authorship of the drawing.

When the question of attribution is raised, certain passages in the handling of the ink and wash are indeed more disturbing than the compositional factors mentioned above. The heavy, unsteady quality of line evident throughout the drawing as the artist attempted to define volumetric forms is uncharacteristic of Vernet's draughtsmanship.³ The unsure shading and crosshatching as well as the insecurity of certain muddled, inky passages are also atypical of Vernet's technical vocabulary. The handling of the forms in the legs of the wounded soldier at lower left or the centrally posi-

tioned dead horse, where the ink is used to conceal instead of to define a critical anatomical juncture, certainly indicates a less accomplished hand than Vernet's. Most of the figures reveal a similarly crude depiction of bodily parts, as in the mitten-like hands of the central officer or the unsuccessful assemblage of torsos and appendages into a unified, organic whole. Even when Vernet executed his extremely popular caricature drawings, utilizing a much looser, erratic line, it is obvious that he never forgoes the representation of details and nuances that are dismissed by the artist of the Providence piece. Every line, loop and curve in the cartoon-like caricatures of Picot or David d'Anger (Cabinet des Estampes, Louvre) is purposely used to signify details from buttonholes and pants creases to sideburns and chin clefts.⁴ Vernet does not summarize but represents and even embellishes his chosen subjects with every stroke.

Finally, the indiscriminate and vague application of sepia wash on the Providence drawing is unlike Vernet's habitual use of shading to define layers of spatial depth. In the *Battle Scene*, the sepia tones do not set up planes or volumes, but instead create a uniform flattening effect, demonstrating a basic misunderstanding of the medium. This, then, is a relatively poor translation of the multilayered development of space found in the works of late eighteenth-century painters such as Vernet's grandfather Joseph, whose work Vernet obviously knew, admired and utilized as source material.

These specific choices of technique, handling and subject matter suggest a contemporary of Vernet's, August Raffet, as the draughtsman of *Battle Scene*.⁵ The insecure outlines, the shorthand notational system used for anatomical details and the basic misapplication of shading and washes are all typical of his drawing style.⁶ In a drawing of Napoleon dated 1833,⁷ we can see all of the same visual problems that occur on the *Battle* sheet. The broad, flatly handled wash, the use of a stock pose for the charging horse at right, the lack of a believable spatial continuum and a confusion of scale between foreground, middle distance and background all plague Raffet as he tries to construct an illustration for a lithographic album. While both of these drawings may be preparatory studies done in the field and thus be understandably sketchy, similar problems of handling and clarity are exhibited in his more carefully composed study sheets, such as *Prussian Infantry*,⁸ whose format is close to the academic study sheet of soldiers by Delaroche in the present exhibition (see *cat.* 23).

As a contemporary of Vernet's, Raffet was certainly conscious of the older artist's popularity, due particularly to his depiction of military engagements and victories. This drawing lacks the technical capabilities for capturing details and anatomical veracity so evident in the drawings by Vernet's hand. Unfortunately, it also fails to display the potential for bravura and turbulence often found in Raffet's best works. RO

- 1 French interest in these prints was probably stimulated by that country's support of the American cause during the Revolutionary War and by their own war with England.
- 2 See Theodore Sizer, *The Works of Colonel John Trumbull*, New Haven, 1967, for reproductions of these works.
- 3 Even the signature at lower right is written in a quivering, unsteady hand and does not conform to Vernet's typical inscription.
- 4 Several of these caricatures are reproduced in Armand P. M. Dayot, *Les Vernet*, Paris, 1898.
- 5 I am grateful to my colleague, Ann Wagner, for initially suggesting Raffet as the author of the drawing.
- 6 For more on Raffet, see Marie-François Lhomme, *Raffet*, Paris, 1892.
- 7 Reproduced in *Early Lithography, 1800-1840*, exhibition catalogue, Department of Art, Brown University, 1968 (124), along with its corresponding and much more visually successful lithograph (123).
- 8 See Egbert Haverkamp-Begemann, Standish D. Lawder and Charles W. Talbot, Jr., *Drawings from the Clark Institute*, New Haven, 1964 (279), pl. 117.

PIERRE-AUGUSTE RENOIR
1841-1919

Born Limoges, 1841. 1862: Paris, entered atelier of Gleyre; met Monet, Sisley, Bazille. 1864-65: Chailly, met Diaz. Accepted at Salons. 1865-67: Marlotte, met Courbet; painted *Diane Chasseresse*. 1868-69: exhibited *Lise* at Salon; contact with Manet, Nadar. 1870: exposed the Delacroix-inspired *Femme d'Alger* at Salon; military service during Franco-Prussian War. 1871-73: Paris, painted views of the city with Monet and portraits; met Durand-Ruel. 1874-77: Impressionist group exhibitions; *La Loge*, *Le Moulin de la Galette*. 1881-82: visited Algeria; traveled extensively in Italy, where he expressed admiration for Raphael; met Cézanne at L'Estaque; painted *La Baigneuse blonde*. 1883-84: Guernsey, painted seascapes and scenes of bathers; brief visit with Cézanne at L'Estaque; "Ingresque" Period. 1885-86: Cézanne resided with Renoir at La Roche-Guyon; executed studies of *Les Grandes Baigneuses*; *La Maternité*. 1887: Success of *Les Grandes Baigneuses*; at Jas de Bouffan with Cézanne. 1890: suffered arthritis attack. 1894-95: met Vollard; trip to England and Holland. 1900: arthritis worsened; moved to Cagnes. 1908: painted *Jugement de Paris*. 1918: *Les Nymphes*. Died Cagnes, 1919.

64 *Female Bather*

Pencil, watercolor on white paper.
8³/₈ x 7 in. (209 x 175 mm.) (irregular).
Signed in pen, lower R.: (Renoir).
21.345, Gift of Mrs. Gustav Radeke.
Coll.: Mrs. Gustav Radeke, Providence.
Lit.: *RISD Bulletin*, X, 1, January 1922, p. 8; *RISD Bulletin*, XI, 2, April 1923, p. 18; *RISD Bulletin*, XIX, 2, April 1931, repr. p. 29. M. A. Banks, "The Radeke Collection of Drawings," *RISD Bulletin*, XIX, 4, October 1931, p. 66.

This left profile of a female bather arranging her hair can be related to a pair of Renoir's painted compositions. A similar bather appears in a preliminary sketch¹ for *Les Grandes Baigneuses*, dated 1887, in the Philadelphia Museum of Art.² The posture, the placement of hands and the position of the feet of the *RISD Bather* are identical to the figure in the sketch. Nonetheless, the artist deleted the bather in profile from the definitive composition of 1887.³

The same year, however, Renoir was to devote an entire composition to a bather in left profile in his

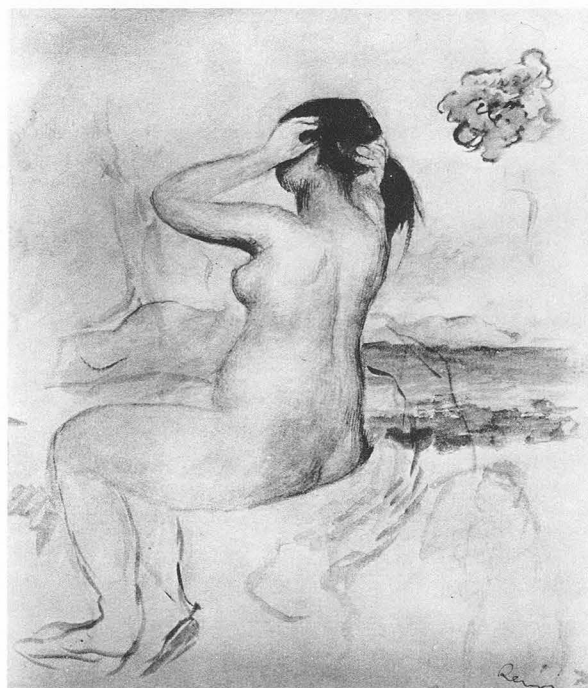
painting, *Baigneuse se coiffant*, in the National Gallery, London.⁴ In particular, the head (*en profil perdu*) of the RISD figure corresponds to the London *Baigneuse*, and both compositions are vertically oriented.

Significantly, the irregular edges of the RISD watercolor suggest that the sheet was reduced from a larger, perhaps horizontal, format. On the upper left edge, hooked lines in pencil, indicative of leaves, were arbitrarily cut off; disjointed areas of wash are visible on both the left and right edges. One may speculate that Renoir trimmed the sheet in the attempt to resolve the verticality of the profile and the horizontal seashore. However, as a result of the cut, the legs and feet are awkwardly jammed into the lower left corner. The hastily brushed foliage in the upper right serves to counterbalance the figure. At this point, Renoir may have concluded that a vertically-oriented forest setting would better accommodate the figure in profile.⁵ The London *Baigneuse* leans forward with feet askew; her torso turns subtly into the forest. This constitutes Renoir's ultimate solution. The disparity between the RISD drawing and the final, painted composition suggests that it may be one of a series of preliminary sketches.

At first, Renoir was mainly concerned with the disposition of the figure. The pose is quickly established by fluid lines of contour, rendered by bold brushstrokes of blue watercolor. The cursory treatment of the feet and the distorted foreshortening of the left arm and leg and right shoulder indicate that the artist was interested neither in accurate proportion nor anatomical construction. As the drawing progressed, Renoir became more involved with the coloring. Vibrant flesh tones of pink and orange, enlivened by strategic traces of red and violet, play against the blue contours. Passages of blue-green and blue-violet wash define the horizontal sea-shore background. Renoir employs washes of green and gold to temper the dominating blue lines of contour.

During the 1880's, Renoir was to paint repeatedly in the company of Paul Cézanne. The bather in landscape theme seems to have preoccupied both artists. It is interesting to note that in Cézanne's watercolor studies of bathers of c. 1890-1900,⁶ one perceives similar kinetic, vigorously brushed contours, the resultant anatomical distortions and an analogous range of colors. Cézanne's coloring, however, is purely architectonic in function.

The RISD *Female Bather*, with regard to theme and handling of the media, corresponds closely to a Renoir drawing in the Louvre entitled *Studies from an Album Page*.⁷ The diagonal pen signatures are identical. On



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the Louvre sheet, Renoir also attempts to relate a variety of figures, including bathers, to the background elements. The artist likewise experiments with broad passages of wash juxtaposed against emphatic lines of contour. The subject matter of the Louvre drawing would suggest a date c. 1884-88.⁸ However, due to its apparent relationship to the paintings at Philadelphia and London, a date of 1886-87 would be appropriate for the RISD *Female Bather*. RC

- 1 Collection Paul Pétridès, sketch for *Les Grandes Baigneuses*, oil on canvas, 24 $\frac{1}{2}$ x 38 in., repr. François Daulte, *Auguste Renoir, catalogue raisonné de l'oeuvre peint, I, Figures, 1860-1890*, Lausanne, 1971 (477).
- 2 *Les Grandes Baigneuses*, oil on canvas, 46 x 68 in., repr. F. Daulte, *Auguste Renoir* (514).
- 3 The figure does appear in *The Bathers* of 1897, in the Barnes Foundation, Merion, Pennsylvania.
- 4 6319, *Baigneuse se coiffant*, oil on canvas, 15 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in., repr. F. Daulte, *Auguste Renoir* (522), and *National Gallery Acquisitions 1953-1962*, London (6319), p. 74.
- 5 Renoir frequently utilized trees and forest settings as compositional devices in his bather scenes. See F. Daulte, *Auguste Renoir* (503), (514), (519), (521), (523-526), (528).
- 6 Compare *Les Baigneuses*, c. 1890-95, watercolor, 4 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in., repr. Georges Rivière, *Cézanne, le peintre solitaire*, Paris, 1933, p. 61, and Lionello Venturi, *Cézanne, son art-son oeuvre*, Paris, 1936 (1109) and *Les Baigneuses*, c. 1890-1900, watercolor, 5 $\frac{3}{5}$ x 9 $\frac{3}{5}$ in., repr. Rivière, p. 149, and Venturi (1110). The dates for these watercolors are suggested in the Venturi catalogue.
- 7 RF 28657, watercolor, pencil and pen, heightened with wash, 13 x 19 $\frac{1}{2}$ in., gift of the Société des Amis du Louvre, 1936, repr. J. Vallery-Radot and M. Sérullaz, *Drawings of the French Masters, Book II, French Impressionists*, New York, 1962-64, p. 86, and repr. Barbara Ehrlich White, "The Bathers of 1887 and Renoir's Anti-Impressionism," *Art Bulletin*, LV, March 1973, pp. 110, 113, fig. 10.
- 8 The sketches on the Louvre *Album Page* can be related to a number of Renoir's painted compositions repr. in F. Daulte, *Auguste Renoir: Jeune fille au chapeau de paille* (461), *Les Grandes Baigneuses* (476), *La Toilette* (491), *Tête de jeune femme* (518) and *Jeune fille au chapeau de paille* (540).

THEODULE RIBOT (and Atelier)

1823-1891

Born at Saint-Nicolas-d'Attey, 1823. 1845: went to Paris, where he became a store decorator; spent time in the studio of A. B. Glaize. 1848: went to Algeria. 1851: returned to Paris, where he illustrated with lithographs the romances of Bernard Latte. 1861: first accepted at the Salon, and thereafter almost yearly until 1884. 1864-65: received various Salon medals. 1878: received bronze medal. Died Colombes, 1891.

65 *The Jeweler's Visit*

Charcoal, pen and watercolor.

9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ in. (240 x 175 mm.).

Inscribed in pencil, lower R.: (de Théodule Ribot); followed by a monogram in pencil, consisting of a "V" over an "A".

22.158, Gift of Mrs. Gustav Radeke.

Coll.: Dr. Gustav Radeke, Providence; Mrs. Gustav Radeke, Providence.

Lit.: *RISD Bulletin*, X, 4, October 1922, p. 35; *RISD Bulletin*, XIX, 4, October 1931, p. 70.

"A Théodule Ribot, le peintre indépendant." So read the medal offered the artist in 1884 by his peers, and indeed his dark, dramatic paintings of the humble and mundane activities of life did seem to ignore the contemporary modes of French art. He was called a realist, not in the manner of Courbet, but a realist with an eye toward the past: to Ribera, to Rembrandt and Hals, to Chardin and Le Nain. Thus, to find a drawing by Ribot in the style of *The Jeweler's Visit*, with its late-Baroque flavor, is hardly surprising. Before 1860 Ribot copied Watteau. *The Jeweler's Visit* recalls the intimate poetic exchanges of the *fêtes galantes*, but far closer in spirit are the seventeenth-century Dutch genre scenes, with their events occurring in quiet interiors couched in deep colors and shadowy chiaroscuro. Perhaps, instead of representing a jeweler, the motif derives from the proposition scenes so popular in the Baroque Netherlands, where the man reaches into his purse while the lady watches closely. The dress of the jeweler is definitely of that period, while the gown of the woman is less distinctive, but recalls the satin costumes of Terborch.

There are disturbing elements, however, in the execution of the drawing, which suggest work by two separate artists. Ribot produced many different kinds of drawings, ranging from hazy landscape impressions in charcoal similar to Corot's to spare, economical pen and ink drawings utilizing little more than an outline. Yet,



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his line is sure and unhesitating, his sense of form solidly three-dimensional, never labored. The charcoal drawing in the upper left corner of the page is rapidly sketched, with only a few areas studied with greater care, notably the hands, and other sections reiterated to emphasize shading. Nevertheless, the form is believable and the sketch masterly by comparison to the pen and wash drawing below. The sure, quick line of the charcoal sketch is reduced to a timid application of parallel lines, particularly evident in the woman's dress. The careful parallel lines beneath her hands, while intended as shadow, do little more to clarify the form of the bodice than the curiously blank area above the hands. The attempt to suggest folds crumpled on the floor dissolves in a confusing area jarred by conflicting groups of parallels, zigzags and heavy blocks of shadow. Similar problems plague the drawing of the male figure, who is even less defined and who tends to flatten out due to the unbroken dark wash. Here, too, the line lacks the sureness of the sketch above, especially in the hands. Ribot placed great emphasis on hands, recognizing their expressive qualities. There are numerous sketches of hands by the artist, and in many of his chiaroscuro drawings he allows the hands to be silhouetted rather unnaturally against the shadows—such as the drawing of the peasant woman in the Musée Fabre, Montpellier—but here they are lost in dark ineptitude. Indeed, the treatment of the hands in both figures is flaccid, somewhat clawlike and certainly clumsy. This indecision is carried further in the application of the wash, which dissolves the figure of the man, not allowing him to emerge from shadow as the Dutch models do, and which lends a spotty character to the gown. The difference in quality between the charcoal sketch and the pen and wash section would indicate a student-master collaboration in which the latter corrected the most glaring mistakes in the pen drawing of his student. Charcoal corrections may be observed over the hands, hat, hair, shoulders and face of the jeweler. The signature is also noteworthy. The artist always signed his works "t Ribot." Here the signature reads "de Théodule Ribot," which could be interpreted "for" or "from Théodule Ribot" as a student might annotate a sketch for a teacher. Furthermore the script itself is different and more timid than Ribot's normal signature and is applied in pencil rather than charcoal or pen. The inscription is followed by an insignia of a V superimposed over an A, perhaps the student's initials, similar to a monogram found in Lugt (186), but which is unidentified.

MRR



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AUGUSTE RODIN

1840-1917

Born Paris, 1840. 1854-60: student years at the Petite Ecole; rejected at the Ecole des Beaux-Arts in sculpture, accepted in drawing but did not attend. 1860-64: early work as apprentice sculptor; briefly studied with Barye. 1864-75: worked in studio of Carrier-Belleuse. 1870: moved to Brussels, where he was primarily engaged in architectural decoration and landscape painting. 1875-76: made trip to Italy to see Michelangelo's work, possibly the decisive experience of his life. 1877-80: returned to Paris; *Age of Bronze* and *St. John the Baptist* established his reputation; worked at Sèvres Porcelain Factory. 1880: received commission for *Gates of Hell*. 1880-85: worked extensively in drypoint medium; completed *Burghers of Calais*. 1889: shared large exhibition with Monet. 1897-1900: finished and exhibited *Balzac*; authorized publications of late drawings; enjoyed two major retrospectives of drawings and sculptures. 1905-11: Rilke published reflections on Rodin's graphic work; four large exhibitions of drawings mounted in Paris, New York and Lyons. Died Meudon, 1917.

66 *Three Cambodian Dancers*

Watercolor, black crayon, over pencil on buff-colored paper, heavily foxed, mounted on cardboard.

7¾ x 11⅞ in. (197 x 298 mm.).

Inscribed in pencil, lower R.: (Cambodgienne/pour servir de Gloire.).

21.128, Gift of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Exh.: The Solomon R. Guggenheim Museum, New York, and The National Gallery of Art, Washington, D.C., *Rodin Drawings, True and False*, 1972 (109).

Lit.: Georges Bois, *L'illustration*, 28 July 1906; Albert Elsen and J. Kirk T. Varnedoe, *The Drawings of Rodin*, 1972, pp. 98, 172.

Rodin executed his extensive series of *Cambodian Dancers* in the summer of 1906, when the Cambodian Dance Troupe was touring France as part of the French Colonial Exposition. Intrigued by their Parisian performance, Rodin followed them to Marseilles, drawing them during their practice sessions in the park of the Villa des Glycines. A selection from the series was initially displayed in the 1907 exhibition of Rodin draw-

ings at Bernheim Jeune, Paris. While one fifth of the exhibition (forty-three out of two hundred and nineteen works) was given over to *Cambodian Dancers*, this represented a mere fraction of the series whose hundreds of sheets have thus far defied computation.

The RISD drawing together with the entire series is an explicit record of Rodin's fascination with and perception of the human form in transition. Rodin said of the Cambodian dancers: "They have found a new movement unknown to me: the staccato shudders that the body makes and in which it descends. And then, the great resource is that they keep their legs continually flexed; this permits the leaps which they can model as they will."¹ The figures in this drawing are vivid calligraphic symbols of the movements Rodin perceived. The multiple outlines of their forms, a common Rodin technique, reproduce the successive staccato movements of the dancers, which are further reflected in their robes. The jagged contours, lively interior configuration of wrinkles and creases, and blue wash brushed on rapidly in a zigzag pattern recreate the sensation of vibration. The vigorous, acute angles formed by the dancers' upper legs, lower legs and feet give the figures the soaring lightness which Rodin considered the chief virtue of all Oriental art. In order to emphasize the silhouettes of the forms and thus the dancers' movements, the artist has eliminated anatomical considerations and detail. With one quick, continuous brush stroke, the arms and shoulders are smoothed into tubular shapes that suggest the serpentine undulation of the dancers' upper torsos, a movement that particularly fascinated Rodin. Similarly, rapid notations of facial features serve to characterize the physiognomy and transmit the abandon of the dancers. The importance of silhouettes in Rodin's drawings tends to emphasize the surface plane of the paper. In our drawing, this planar quality is further emphasized by the elimination of shading and ground line and the use of the paper as an important element in the internal structure and coloration of the dancers' forms. The artist's awareness of the paper led him to space the figures carefully in relation to the page and to each other. This results not only in the intensified rhythm of the whole image, but in the unity of vision that Rodin's best drawings possess. More important to the unity of vision, however, was Rodin's unique drawing method; that is, of sketching from life without removing his eyes from the model or his pencil from the paper. In our *Cambodian Dancers*, the unbroken contour of a pencil sketch is barely visible and comprises the spine of the composition. Over this, long

passages of black crayon are used to heighten and strengthen the contour, and watercolor to flesh out the form.

Like most of Rodin's drawings, the *Cambodian Dancer* series was not intended to be translated into sculpture. In energy and eccentricity of movement, however, and wiriness of contour, it anticipated the little *Dancer* sculptures of 1910. Our drawing bears a strong affinity to a page of several *Cambodian Dancers* in the Boymans-van Beuningen Museum, Rotterdam, where the figure on the right in the former is virtually repeated on the lower left in the latter. The general similarity of figure type, line, speed of execution and sheet size between the two pages makes it not inconceivable to suggest nearly simultaneous execution. DJJ

1 Elizabeth C. Geissbuhler, *Rodin: Later Drawings*, London, 1963, p. 38.

CAMILLE ROQUEPLAN

1800-1855

Born Mallemort, 1800. Studied with Baron Gros and Abel de Pujol. 1822: first Salon exhibition, *Soleil couchant* and *Roulier dans une écurie*, a genre scene; throughout his life exhibited landscapes and genre subjects, but specialized in scenes from literary and art history. 1827: *La mort de l'espion Moris*. 1829: with Achille Devéria lithographed illustrations to Sir Walter Scott. 1830-31: issued albums of lithographs containing genre scenes and landscapes. 1836: *La Jeunesse de J. J. Rousseau*; huge popular acclaim greeted his animal painting *Le Lion amoureux*; also highly regarded as a lithographer; first lithograph was a plate after his popular *La Mort de l'espion Moris* of 1827. 1837: *Van Dyck à Londres*. 1841: commissioned, along with Léon Reisener and Eugène Delacroix, for mural paintings in the Bibliothèque de la Chambre des Pairs at the Palais du Luxembourg. Died Paris, 1855.

67 *Allegorical Scene*

Black and colored chalk with touches of oil.
13¹/₁₆ x 18³/₁₆ in. (354 x 470 mm.).
Signed lower L.: (Camille Roqueplan).
71.004, Membership Dues.
Coll.: Shepherd Galleries, New York, 1971.

Given the current state of scholarship, it is difficult to assess Roqueplan's art, although he is truly one of the forgotten little masters of the Romantic movement. The fullest accounts of his career were written very early in this century and have not been significantly enlarged upon.¹ Moreover, no scholar has dealt with Roqueplan's drawings directly. The drawings are as a result very difficult to inventory, even though many are in public collections.² It is therefore impossible to define with accuracy a drawing oeuvre into which the RISD drawing can be fitted. Our approach to the dating and role of this drawing must thus remain speculative, and certainly almost no generalizations can be made regarding Roqueplan's attitude towards drawing in general.

The large size of the RISD drawing, its allegorical subject matter, the low viewpoint and the octagonal shape of the support lead one to suspect that it is a study for a mural decoration. The only decorative project in which Roqueplan is known to have participated was the execution of five ceiling panels for the west wing of the Bibliothèque de la Chambre des Pairs at the Palais du Luxembourg. Roqueplan shared the commission with Léon Reisener, a cousin of Eugène Delacroix, while Delacroix was responsible for the decoration of the cupola and hemicycle of the library. The commission was given in 1840, and in February of 1841 Delacroix wrote Gisors, the architect, stating that Roqueplan and Reisener were very well advanced.³ Because of illness, Delacroix' murals, *The Apotheosis of Homer* and *Alexander after the Battle of Arbèles*, were not revealed to the public until 1846, and documents show that although Reisener's murals for the east wing were in place by 1843, Roqueplan's were not. Some of his panels were reportedly still unfinished at this time.⁴ If the RISD drawing is indeed associated with the Luxembourg project, it must then be dated to the period 1840-46.

The Luxembourg murals are unpublished and virtually inaccessible to the public, so it has proven impossible to confirm the correspondence of this drawing to the murals, but if not the subject of an actual mural, the RISD drawing is very closely related to an oil sketch which is known to have been associated with the murals. Our drawing is very close in figure type, in perspective orientation and in the use of heavy outlining to a seated figure on squared paper which is inscribed as having been approved for the Luxembourg project.⁵ The identity of style makes it highly probable that both drawings were done at the same time and for a similar purpose.

A list of the subjects Roqueplan used for the murals is given in the catalogue of one of his sales.⁶ Judging from the titles, the RISD drawing may represent either *La France victorieuse dictant ses lois* or *La Paix*. In contrast to the highly original, eccentric (yet specifically readable) allegories that painters such as Chenavard or Delacroix produced during this period, Roqueplan's allegory is so vague and unspecific that it can support these two divergent interpretations. During the rule of the bland July Monarchy, most artists felt confined to just such generalities in all their state projects. War and peace and the glorification of the arts and sciences were a common staple of allegories at this time,⁷ and Roqueplan's drawing reveals almost no originality of thought with respect to these common subject types.

Roqueplan's method of preparation for these murals is unknown to us, since documentation is at this point entirely lacking. One would assume, however, that the RISD drawing came at a rather late stage. Very likely Roqueplan intended the drawing to be used to calculate the broad effect of the whole composition and to indicate a bit of the projected color scheme.

Knowing little of Roqueplan's drawing oeuvre and less about his method of working for the Luxembourg project, it is perhaps dangerous to speculate from the better known practice of his good friend and co-worker Eugène Delacroix, but nevertheless a few interesting parallels can perhaps be drawn strictly on the basis of visual evidence. During this period Delacroix was in the habit of producing large compositional studies for his murals in pastel on shaped tinted paper. This practice can be readily seen in the studies for the cupola pendentives of the Palais Bourbon Library.⁸ Since these drawings were done between 1838 and 1847, Delacroix would have had them in hand while working on the Luxembourg commission. Delacroix does not, however, seem to have mixed chalk with oil in the same way that Roqueplan does,⁹ but nevertheless the Palais Bourbon drawings are very similar in general media and in type to our drawing.

There are certain characteristics of style that provide further points of similarity between this drawing and a Delacroix pastel such as *Hérodote interroge la tradition des Mages* (Louvre).¹⁰ The low viewpoint, the rough texture produced by the application of chalk or pastel and the heavy outlining of figures is very similar in both drawings. These similarities perhaps stem from the functions of the drawings as preparation for the murals. The murals were very large canvases glued to the wall, and their size and distance from the viewer



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demanded a breadth of effect, simple, definite contours, and strong value contrasts. The pastel- or colored-chalk-with-oil technique employed by both Delacroix and Roqueplan is admirably suited to projecting this breadth and sketchiness, while allowing for firm contours. It was thus the ideal preparatory medium for a project of this sort.

Although the relationship of Roqueplan's drawing to the Luxembourg murals remains highly speculative, it does not reduce our interest in the drawing. The drawing is not finely crafted, and certain awkwardnesses and hesitations are apparent in the figures, but it retains a definite grace and a very fine sense of tonal relationships. In addition, its size gives it an undeniable presence, and large allegorical drawings, so completely worked out, are seen comparatively rarely in exhibitions of nineteenth-century French drawings. For this reason alone the drawing compels attention, if not outright admiration. BP

- 1 See Germain Hédiard, *Camille Roqueplan*, Paris, n. d., and Léon Rosenthal, *Du Romantisme au Réalisme*, Paris, 1914.
- 2 For example, the Louvre possesses only two.
- 3 See Maurice Sérullaz, *Les Peintures murales de Delacroix*, Paris, 1963, p. 85, and Eugène Delacroix, *Correspondance générale*, Paris, 1936, II, p. 71.
- 4 M. Sérullaz, *Les peintures murales*, p. 93.
- 5 Repr. in *Beaux-Arts*, VIII, March 1930, p. 17.
- 6 Subjects are *La Guerre*, *La Paix*, *La France victorieuse dictant ses lois*, *La Politique*, *La Science*, given in Hôtel Drouot, Paris, *Catalogue des Tableaux de Camille Roqueplan*, 10 December 1855, part I (46), (47), (57-60).
- 7 L. Rosenthal, *Du Romantisme au Réalisme*, pp. 320-21.
- 8 M. Sérullaz, *Mémorial de l'exposition Eugène Delacroix*, Paris, 1963 (368), (369), (377).
- 9 *Ibid.* (347), (372). These are gouache on paper, while oil versions of pendentives are extant: see Eugène Delacroix, *Kunsthalle*, Bremen, 1964 (43), (45).
- 10 M. Sérullaz, *Mémorial* (368), on grey paper.

PIERRE-ETIENNE-THEODORE ROUSSEAU

1812-1867

Born Paris, 1812. 1826-29: studied under Remond, Guillon-Lethière; copied the Dutch Masters in the Louvre. 1827-28: first visit to the Forest of Fontainebleau. 1830: went to the Auvergne; represented in the Salon. 1831: met Huet in Normandy. 1836: met Diaz and Aligny. 1842-43: painted in the Berry region with Dupré. 1844: traveled to the Pyrenees. 1847: moved to Barbizon. 1849: readmitted to the Salon; Millet moved to Barbizon. 1855: represented by thirteen paintings in the Exposition Universelle; received a gold medal. Died at Barbizon, 1867.

68 *Corner of a Spanish Court*

Pencil on off-white paper. (Verso, *Sketches of Boats*, pencil.)

5½ x 9¾ in. (150 x 255 mm.).

Stamped lower L.: (TH•R) Lugt 2436.

06.001, Gift of Dr. George Collins.

Coll.: Dr. George Collins, 1906.

Rousseau has long been considered the leader of the Barbizon school, that group of artists who tried to escape from the encroachments of increasing industrialization and the complications of city life by working in the wilds of the Forest of Fontainebleau with the tiny village of Barbizon on its edge. There they painted landscapes couched in the terms of Romanticism, but flavored with realistic details carefully observed and reproduced from nature. Instead, paintings of Rousseau often reflect the tempestuousness of his personality and his fascination with the more dramatic forces of nature; he is drawn to vivid sunsets and to the ancient gnarled oaks of Fontainebleau. His paintings are often marred by the application of too many details, sometimes added years later. His drawings on the other hand, are a welcome respite from the dramatic tensions and overworkings of his painted landscapes. Most of them are objective plein air sketches unromanticized in any overt way and unencumbered by detail. Most are rapid notations to be used later in the studio, but all, even the most summary, convey a brilliant sense of space and atmosphere. *Corner of a Spanish Court* is a composition from 1844, when Rousseau traveled with Dupré into the region of Begars, then continued into the Pyrenees. There is an impersonal quality in the drawing, far less imposing and far more refreshing than the heavy romanticism of his paintings. Even in the face of

the rugged grandeur of the Pyrenees, Rousseau has chosen to portray the mundane. Other drawings from the same trip reflect his impartial interest in both the unspectacular and the grandiose; while sketching, no aspect of nature was too insignificant for his eye. Yet, when utilizing drawings for a painting such as *The Plain before the Pyrenees* in the Louvre, he consciously emphasizes the immensity of that landscape and man's minuteness in it.

The chiaroscuro drawings of Rousseau and the Barbizon artists introduce new values to the medium, values not directly predicated on standards of the past. Chiaroscuro woodcuts or the drawings of Gainsborough provide the closest sources in earlier art. Dorbec relates that Rousseau's first care in drawings was for the distribution of masses; then for the relation of relief and depth; and finally for the aspect of the landscape in a certain light.¹ This working method is apparent in the RISD drawing: the faint lines used to block in the forms are still visible in the roof of the large structure to the left, but it is Rousseau's concern for the second step, the relation between relief and depth, which distinguishes his working method and final product from the drawings of previous centuries. Rousseau creates a soft, medium tonality from which forms emerge and recede, slowly focusing, then blurring outward. The light areas, retaining the color of the paper, are solidly projecting three-dimensional forms. The small round hut in the *Spanish Court* provides a point of reference to which one can relate the other light patches. Conversely, the blackness of the tree is the focus on which the dark areas converge. Both the light and shade, the hut and tree, are of equal emphasis, creating an interlocking pattern of lights and darks tempered by the tonal median. The same short, rapid strokes which make up the tonal blocks of the atmosphere are also used to form the more tectonic elements. Atmosphere bleeds into foliage and architecture; negative space has the same density as the positive. Line itself plays a comparatively inactive role in such a drawing. It emerges as an emphasis when a block of tone stops abruptly, as in the hut in this drawing. The tonal blocks are enlivened with occasional thick lines or darkened sections of shadow, but the whole is remarkably homogeneous.

The softly resonating tonalities found in a drawing such as *Corner of a Spanish Court* belie its exciting innovative role as a representative of the chiaroscuro drawing technique. By masterfully balancing the focused and unfocused elements, Rousseau imbues the



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drawing with a timeless, yet simultaneously fleeting quality not unlike nature herself. The result is a drawing suffused with quiet strength and beauty. MRR

1 Prosper Dorbec, *Théodore Rousseau*, Paris, 1910, p. 120.

69 *Landscape with Figure*

Pencil on white paper.

6¼ x 10⅞ in. (160 x 278 mm.).

Stamped lower L.: (TH•R) Lugt 2436.

20.037, Gift of Henry Buker.

Coll.: Henry Buker, 1920.

At first glance *Landscape with Figure* appears to be very different from *Corner of a Spanish Court*, yet it is possibly a preliminary step toward a chiaroscuro drawing. Our drawing may have been left unfinished intentionally, for it is the skeletal aspect of the work which lends it power. There is a geometric quality in the organization of the drawing created by the juxtaposition of the wall with the horizon line that recalls the neo-classical landscapes of David, but far more pertinent is the influence of Dutch landscapists on Rousseau, nowhere more evident than in this drawing. The low horizon and focal point placed slightly off center are favorite compositional devices of earlier artists such as Ruisdael. The motif of the wall swiftly directing the eye into space recalls the country roads of Hobbema which lead the viewer into the depths of a seventeenth-century landscape, landscapes as extraordinary for their airy spaciousness as they are ordinary in their subject matter. Here, as in Dutch landscapes, the space is vast, limitless, with only the barest indications of where sky and land come together. Here, too, the space and scale can only be approximated from the size of the single figure toiling in the fields. Even the technique is similar to Rousseau's Dutch predecessors: the short and occasionally even dotted lines have much the same character as the etched lines of seventeenth-century landscape prints.¹ Both Rousseau and Ruisdael had the ability to generalize and yet to pause for specific emphasis with only a few alterations of the pencil. Rousseau's pencil is full of variety, ranging from the sharp, repetitive, heavily applied strokes in the trees to the light, almost random wanderings of the pencil which make up the clouds. Similar qualities may be observed in his pen and ink sketches of the late 1840's. Most interesting, perhaps, is that both Rousseau and seventeenth-century Dutch artists recognized the expressive power of the unused, or rather, unarticulated areas of

paper. These untouched expanses serve not only as a background, but take on a positive function in the composition. Rembrandt, Ruisdael and Koninck often allowed a triangular wedge of untouched paper to lead the eye into depth with much the same effect as a carefully drawn road. Rousseau seems to have adopted this device while at the same time varying the quality of whiteness in the paper ground. Note, for example, the wall, where the primacy of the paper with its insistent whiteness takes on a completely different character than the ground of the landscape around it, which is actually the same tonal intensity. Rousseau has given the wall "color" and solidity merely by emphasizing its boundaries. A comparable drawing in the Musée Fabre, Montpellier, dated 1842, shows the same bold expanses of paper with the graphic elements occupying only a small, narrow band. There are tensions created in our drawing which must have been intentional, tensions which would have been alleviated had the process toward a chiaroscuro drawing been continued. The wall which thrusts the viewer into depth is brought up sharply by the blackness of the trees. The rapid but obviously parallel strokes which define this dark area are never able to resolve into a three-dimensional shape, but are forced to remain flat. Thus, in our drawing Rousseau is not seeking completeness of description but instead suggests some of the visual problems inherent in confronting nature. MRR

1 Agnes Mongan and Paul Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, Massachusetts, 1940, p. 389.

Two Landscapes

70 Black chalk on buff paper.

2⅜ x 3¹/₁₆ in. (61 x 101 mm.).

Stamped lower L.: (TH•R) Lugt 2436.

56.122.1, Museum Works of Art Fund.

71 Black chalk and grey wash on white paper.

3¼ x 4⅞ in. (83 x 118 mm.).

Stamped lower R.: (TH•R) Lugt 2436.

56.122.2, Museum Works of Art Fund.

Coll.: Komor, New York, 1956.

These rapid sketches allow some insight into Rousseau's working method. Although both were plein-air sketches probably intended as reference for later studio paintings, each was rendered with a different aim in mind. The first appears to be a compositional study, a summary sketch of shapes and topography with none



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of Rousseau's usual interest in dramatic light effects or natural details. It captures the flatness of the landscape—perhaps that on the outskirts of Fontainebleau—which is emphasized by the low placement of the horizon line. Rising abruptly and looming very large is Rousseau's favorite motif, a single tree, characteristically springing in isolation from the plain of Barbizon. A drawing such as this could have been used to block out the masses in composing the *Oaks* in the Louvre. Rousseau's usual preference for sharp silhouette is not apparent in the sketch, nor is his concern for texture. Indeed, there is little differentiation between the tree and the fluffy cloud formations.

The second drawing, on the other hand, is a study in light-dark contrasts and pure silhouette. The attempted chiaroscuro of this drawing seems to fuse into a tonal mass rather than to exist as a whole built up by tonal "blocks." This, of course, is due to the rapidity of execution and to the use of the wash. The dominant mass is enlivened only occasionally by darker lines, the rudimentary forms of trunks and branches which present the glimpse of light through the trees. The resulting impressionistic effect is reminiscent of drawings by Corot beginning in the early 1850's, but considering the speed at which this sketch must have been created, it seems doubtful that Corot's style was consciously imitated. Furthermore, our drawing is not unlike the more carefully rendered chiaroscuro drawings such as *Corner of a Spanish Court* (cat. 68).

Rousseau was preoccupied with the tunnel-like effect of a glimpse of light from the depths of the forest as early as 1837 in the *Avenue of Chestnut Trees*, now in the Louvre.¹ Our drawing also employs the same solid massing of foliage broken occasionally by the crooked appearance of branches at the top of the composition. A less formal composition, and one closer to our *Landscape*, is *The Edge of the Forest of Fontainebleau, Sunset* (Louvre), painted about 1848-50, with another version in the Wallace Collection, London. The viewer looks out from the confines of the forest through a canopy of trees into a spacious plain and the source of light. The perimeter of the canvas is cast in shadow, with only a few details emerging here and there, and the tree trunks silhouetted against the brilliant core of light in the center. *The Avenue in the Forest of l'Isle-Adam*, exhibited in the Salon of 1849, reiterates this same motif. Thus, the late 1840's and early 1850's show Rousseau to be preoccupied with a sharp light-dark contrast revolving around a central core, a concern similar to that which dominates the Providence drawing.

It is interesting to compare this tonal landscape to *Forest Interior in the Snow* (Paris, collection of Claude Roger-Marx), a very late work done after 1862, when Rousseau had discovered Japanese prints. The composition is almost identical to that of the *Avenue of Chestnut Trees*, with its rows of trees guiding the viewer into depth, the foliage forming a tonal mass, again broken only by occasional lines signifying branches. Under oriental influence, however, the trunks appear to be outlined and are silhouetted against the snowy ground. This linearism and unmodulated flatness develop a surface pattern totally different from the atmospheric softness of the RISD drawing, even though the same formal elements are employed.

MRR

- 1 For illustrations of *Avenue of Chestnut Trees: The Edge of the Forest of Fontainebleau, Sunset; The Avenue in the Forest of l'Isle-Adam; and Forest Interior in the Snow*; see Théodore Rousseau, catalogue for an exhibition at the Louvre, Hélène Toussaint, ed., biography by Marie-Thérèse de Forges, Paris, 1967 (19), (39), (40), (56).

GEORGES-PIERRE SEURAT

1859-1891

Born Paris, 1859. Lived alone with his mother for most of his life. 1875: entered school of sculptor Justin Lequien. 1878-79: studied at L'École des Beaux-Arts in class of Henri Lehman, a disciple of Ingres; studied and made drawings after antique sculpture, Renaissance masters, Raphael, Ingres. 1879: served in the military in Brest for one year. 1881: began to study writings on color theory by Chevreul, Helmholtz and Rood; studied writings and works of Delacroix. 1883: exhibited at the Salon. 1884: at exhibition of the Groupe des Artistes Indépendants he showed his *Une Baignade, Asnières*; met Paul Signac, and with Odilon Redon founded the Société des Artistes Indépendants; joined with them in first exhibition of the Société. 1885: met Camille Pissarro. 1886: Seurat and Signac exhibited at the last Impressionist exhibition; Seurat showed for the first time his *Sunday Afternoon on the Island of Grande Jatte*. 1887: exhibited in Brussels with Les XX, a second major group of Neo-impressionist painters. 1886-90: spent winters in Paris, drawing and working on major canvases; spent summers on Channel coast; became interested in Charles Henry's theories of the emotional character of linear directions; contributed annually to Indépendants exhibitions. Died Paris, 1891.

72 *La Grenouillère*

Conté crayon on Ingres paper.

9³/₈ x 12¹/₈ in. (238 x 310 mm.).

42.209, Gift of Mrs. Murray S. Danforth.

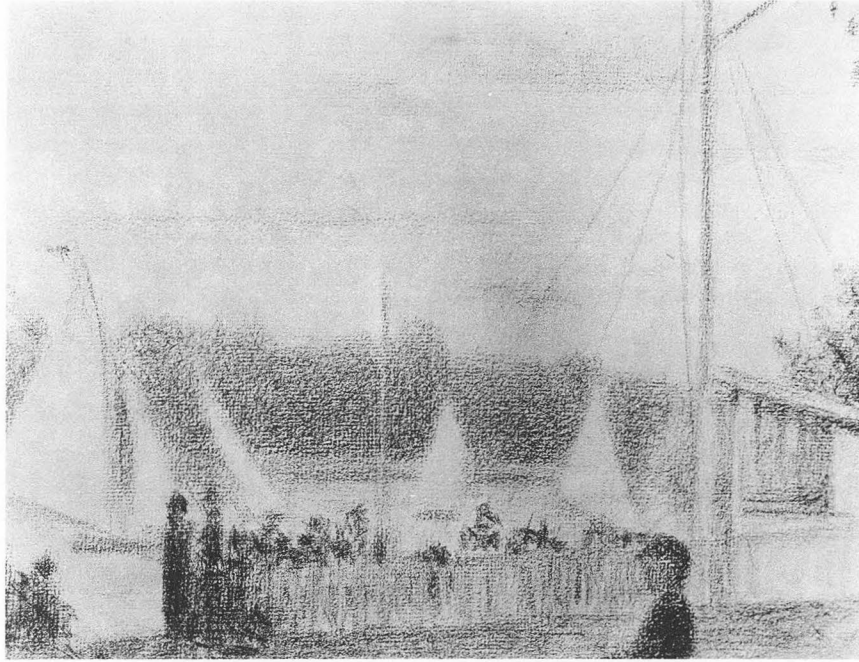
Coll.: Edmund Picard, Brussels; Oliver Picard, Brussels; Alex Reid and Lefevre; Mrs. Murray S. Danforth, Providence.

Exh.: Museum of Art, Rhode Island School of Design, Providence, *French Art of the Nineteenth and Twentieth Centuries*, 1942 (63); Wildenstein and Company, Inc., New York, *From Paris to the Sea Down the River Seine*, 1943 (37); California Palace of the Legion of Honor, San Francisco, *Nineteenth Century French Drawings*, 1947 (145); Wildenstein and Company, Inc., New York, *Loan Exhibition of Six Masters of Post-Impressionism*, 1948 (60); Knoedler and Company, New York, *Seurat: 1859-1891, Paintings and Drawings*, 1949 (40); Addison Gallery of American Art, Andover, Massachusetts, 1954; Atlanta Art Association, *Landscape into Art*, 1962 (55).

Lit.: Germain Seligman, *The Drawings of Georges Seurat*, New York, 1947 (49), p. 78; César de Hauke, *Seurat et son oeuvre*, Paris, 1961, II (705), p. 294.

This type of outdoor boat scene was one which became increasingly popular in the latter half of the nineteenth century (see, for example, *cat.* 44 and 45), and here we see Seurat actually working in the same riverscape area which interested both Monet and Renoir in the 1860's. Examples of this scene are found often in Seurat's work, though more so in his paintings than in his drawings. In addition, most of these boat scenes appear later in his career than this particular work, which is dated c. 1885.¹ De Hauke places it around 1890,² although he does not explicitly state his justification for the later dating. Presumably, he places it c. 1890 because of the similarity in subject matter to a small number of drawings dealing with harbor or port scenes, which he considers also to be examples of Seurat's later works. However, the compositional organization and the drawing techniques that Seurat has used here indicate the earlier dating, and the drawing should be discussed primarily in this context.

Seligman³ accurately categorizes *La Grenouillère* as one of the artist's "unrelated independent drawings," i.e., that it does not serve as a study for any further work. *La Grenouillère* was most likely done from nature, yet Seurat has taken some care in the construction of his composition. The work is conceived as a series of parallel planes: the first is established by the dark repoussoir figure in the lower right, characteristically seen in profile; a second consists of the fence and group of figures just behind; while a third is that of the wall



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of trees in the background. The spatial construction of the work is essentially determined by the juxtaposition of these foreground and background planes. Definite intervals are established between the many parallel planes in the work, relating it to the type of construction found in *La Grande Jatte*. That Seurat is thinking in this drawing of creating a sense of depth with these intervals suggests a date close to that of his great masterpiece, c. 1885-86.

The basic simplicity of the spatial arrangement is compromised, however, by the overall cluttered effect of the composition. This effect is due largely to the way in which Seurat uses the sheet: the artist restricts himself to filling only the lower half of the drawing, packing it with the various people and objects that define the scene. Instead of placing boldly shaped sails against the open sky (as he does in *Le Phare de Honfleur*, de Hauke 656, where the horizon line is also relatively low), Seurat has left the sky empty in this drawing. In this respect, the artist here is dealing with nature more directly than he does in the many other compositions of this type, including the boat scenes of c. 1890. Rather than lowering his viewpoint so that he can use the silhouettes of objects against the sky (a device visible in scenes with different subject matter as well, as in *Amorce du Pont de Courbevois*, de Hauke 650), Seurat views the scene somewhat more realistically in present-

ing it from slightly above, a viewpoint from someone actually watching the regatta take place.

We see that the figures in the middle ground are packed together, positioned directly next to and behind the fence. Their heads either overlap the sailboats in the water beyond, or take up what little space remains between them. The house-like structure at the right is jammed tightly between the large mast at the left and the edge of the sheet. Seurat tries to alleviate some of this crowding by using fairly strong light-dark contrasts in certain parts of the scene; the dark figure in the right foreground, the equally dark group to the left and the light sails of the boats manage to provide a limited amount of visual interest. Although these tonal contrasts help to enliven the composition, none of these shapes is large enough to allow Seurat to develop any one of them as a single area of prominence in the work. Instead, these elements compete with each other, and it is the busyness of the composition which strikes the viewer.

MKK

- 1 Germain Seligman, *The Drawings of Georges Seurat*, New York, 1947 (49), pl. XXXVII, p. 78.
- 2 César de Hauke, *Seurat et son oeuvre*, Paris, 1961, II (705), pp. 294 ff.
- 3 G. Seligman, *Drawings of Georges Seurat*, pp. 21-38, and p. 78.

Conté crayon with white heightening on Ingres paper.
21 x 9¼ in. (505 x 233 mm.).

42. 210, Gift of Mrs. Murray S. Danforth.

Coll.: Félix Fénéon, Paris; de Hauke and Company, New York; Mrs. Murray S. Danforth, Providence.

Exh.: Pavillon de la Ville de Paris, *VIII^e Salon des Artistes Indépendants, Retrospective incorporée au Salon*, 1892 (1126); Bernheim Jeune and C^{ie}, Paris, *Exposition Georges Seurat*, 1908; Bernheim Jeune and C^{ie}, Paris, *Exposition Georges Seurat*, 1920; Galerie Revamble, Paris, *Vingt Dessins de Seurat*, 1922; Bernheim Jeune and C^{ie}, Paris, *Exposition Georges Seurat*, 1926; Museum of Fine Arts, Boston, *Art in New England*, 1939 (207); Museum of Art, Rhode Island School of Design, Providence, *French Art of the Nineteenth and Twentieth Centuries*, 1942 (62); California Palace of the Legion of Honor, San Francisco, *Nineteenth Century French Drawings*, 1947 (148); Knoedler and Company, New York, *Seurat: 1859-1891, Paintings and Drawings*, 1949 (56); Wildenstein and Company, Inc., New York, *Seurat and His Friends*, 1953 (35); The Art Institute of Chicago, and The Museum of Modern Art, New York, *Seurat: Paintings and Drawings*, 1958 (129); Alte Galerie, Museum Fridericianum, Kassel, Germany, *Documenta III, Internationale Ausstellung*, 1964 (2), p. 208; Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*, 1967 (33); Institute for the Arts, Rice University, Houston, The Isaac Delgado Museum, New Orleans and the Museum of Art, Rhode Island School of Design, Providence, *Raid the Icebox 1 with Andy Warhol*, 1970 (6).
Lit.: Gustave Coquiot, *Georges Seurat*, Paris, 1924, p. 151; John Rewald, *Georges Seurat*, New York, 1946, p. 55; Germain Seligman, *The Drawings of Georges Seurat*, New York, 1947, p. 24; César de Hauke, *Seurat et son oeuvre*, Paris, 1961, II (685), p. 268; J. H. Rubin, "Seurat and Theory: The Near-Identical Drawings of the Café-concert," *Gazette des Beaux-Arts*, LXXVI, October 1970, pp. 237-46.

In the period around 1887-88, Seurat executed several drawings portraying the café singers and scenes of Paris night life. Seven of the drawings dealing with this subject are known; all of them are quite similar in size, technique and conception.¹ The idea of representing an indoor café scene was by no means Seurat's own. During the 1880's these scenes were very common, appearing over and over again in journalistic illustrations.² Robert L. Herbert has suggested that even though Degas and Manet were the first major artists to paint café-concert subjects, it was Daumier who first established the type of composition that Seurat used in his drawings: spectators or musicians in the foreground, seen from behind; above them, a horizontal light strip;

and above the footlights a singer or dancer, invariably in light value against a darker background.³ Nonetheless, Degas is more likely the stronger of the two influences, both in terms of the subject and, to a lesser extent, the composition. Gas-lighted indoor café scenes, with the use of foreground repoussoir figures can be found in Degas' work in the late 1870's and after. *Le Chanson du Chien*, c. 1875, (Coll. H. O. Havemeyer, New York), is one example that could have directly influenced Seurat.⁴

Whatever compositional possibilities Seurat may have appropriated from either Daumier or Degas, however, were significantly altered. The spatial tensions that Degas created by the use of sharp diagonals and abrupt perspective views were alien to Seurat's nature. The desire for an orderly composition, based on his developing theoretical idioms, was an ever-present concern for Seurat. Few other examples in the artist's work demonstrate the principles which guided his creative genius so clearly as our drawing.

One of the most interesting aspects of this drawing is that Seurat made another version almost identical to it.⁵ The earliest discussion of the two examples (hereafter referred to as the RISD and the Fogg drawings) was undertaken by Seligman,⁶ who emphasizes Seurat's interest in the varying light effects obtainable in a crowded, gas-lighted café environment. He rightly observes that the three-dimensionality of the main figure of the singer and the apparent naturalism of the figures and the setting (in comparison to the stylization of *Le Chahut* or *La Parade*) are new features of Seurat's work. However, he avoids a comparative study of the two versions. Rubin⁷ has done such a study, and the results of his work are illuminating. His discussion centers around the question of which of the two drawings Seurat would have considered superior.⁸ The measure of superiority that Rubin used was the determination as to which of the two drawings more closely coincided with Seurat's use of the geometrical principle of the Golden Section⁹ (assuming, of course, that Seurat's intention was to apply this series of geometrical relationships with the greatest accuracy). After careful measurements of both drawings, Rubin concluded that the Fogg version was the more perfect.¹⁰ The number of times that Seurat employs the proportions of the Golden Section in the two compositions is astounding. Both drawings have been cut to the exact same size, so that one half the paper's width is equal to the smaller golden segment of the paper's height, thus explaining Seurat's care in maintaining identical dimensions in

both examples. The location of the row of footlights at the bottom of the composition is also related to the Golden Section proportion: the footlights rest at a height from the bottom of the drawing equal to the smaller golden segment of the drawing's width. The position of the singer, as well, has been determined by this geometrical principle. Her profile, with the exception of the right arm, is a vertical line which passes through a golden point at half the drawing's width.

Rubin's examination found that the placement of each of these elements of the composition was more exact in every instance in the Fogg version. However, the differences between the two drawings are slight, and the deciding factor for Rubin was the placement of the conductor's baton.

In the Fogg drawing, it is immediately visible that the baton's lower end is at a point exactly half-way across the drawing, on the line that determines the top of the footlights. Furthermore, its inclination has been determined along a diagonal which is drawn through a point half-way up the drawing on a vertical line the same distance from the right edge as the top of the footlights is to the bottom edge (*i.e.*, equal in distance from the right edge to the golden segment of the drawing's width). The diagonal of the baton in the RISD drawing seems to have been placed intuitively, since it appears unrelated to the superstructure.¹¹

If one judges solely on the basis of the exactitude of the various Golden Section relationships throughout the work, Rubin's conclusion that the Fogg version was the one which Seurat thought superior seems correct.

As helpful as this analysis may be in ascertaining the artist's plan for the composition, it does not speak to the question of how Seurat's actual drawing technique aids him in evoking a certain set of visual responses or why it produces objects of such strikingly high quality. For this, we must look directly at the drawings. The variations in tone that Seurat achieves with his *conté* crayon are truly amazing. They range from the deep blacks in the heads of the musicians in the foreground to the barely perceptible greys in the figure's skirt and face. The impact of these contrasts has been intensified by the addition of white heightening along the footlights, in the gas lamp in the upper right corner and in the smaller gas lamp at the extreme left. By placing these light sources both in front of and behind the singer, Seurat creates light effects which, although not entirely naturalistic, are simultaneously believable and



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visually expressive. For example, the musicians in the orchestra are properly silhouetted, as both light sources are further back in the picture space. In the singing figure, however, we find that Seurat has resorted to a technique known as irradiation, or direct juxtaposition of a dark figure to a light background or vice versa.¹² The dark upper half of the singing figure is placed against a lighter background; the light left side of the skirt contrasts with the darkness behind, while the dark lower right portion of the skirt reacts against the lighter atmosphere behind. Given the presumably bright lighting afforded by the gas lamp behind and by the footlights in front, this is obviously not descriptively accurate. Similarly, we find that Seurat has contrasted the various edges of the curtains at the rear of the stage, and that he has placed the fairly bright column of lights at the left between the darker areas at either side. Such light-dark contrasts clearly carry out Seurat's intention of creating a lively surface pattern. It is this aspect of Seurat's work in particular which is so striking: the intricacies of the compositional structure, determined by the Golden Section relationships, are almost completely masked by the interplay of lights and darks. The surface vibrates as a result of these interactions, and it is here that Seurat's genius becomes evident.

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- 1 *Dialogue on the Stage*, Paris, Louvre (de Hauke 683); *A l'Eden Concert*, Amsterdam, Stedelijk Museum, 297 x 229 mm. (de Hauke 688); *Forte Chanteuse (High C)*, Paris, Private Collection, 295 x 230 mm. (de Hauke 684); *Au Concert Européen*, New York, Museum of Modern Art, 312 x 237 mm., signed (de Hauke 689); *Café Concert*, Cleveland Museum of Art, 310 x 235 mm. (de Hauke 687); *A la Gaité Rochechouart*, Museum of Art, Rhode Island School of Design, Providence, 305 x 233 mm. (de Hauke 685); and *A la Gaité Rochechouart*, Fogg Art Museum, Harvard University, Cambridge, 305 x 233 mm. (de Hauke 686).
- 2 Robert L. Herbert, *Seurat's Drawings*, New York, 1962, p. 136. Herbert includes one such illustration in his discussion of the origin for café scenes: fig. 127, *Paris l'Eté, Aux Ambassadeurs*: cover, *La Vie Moderne*, 8 August 1885.
- 3 R. L. Herbert, *Seurat's Drawings*, pp. 136, 169, ns. 52 and 53; see Daumier's lithograph *L'Orchestre*, 1852, Loÿs Delteil, *Le Peintre-graveur illustré*, Paris, 1906-30, XXVI (2243), and the painting *Open Loge at the Opera*, 1865.
- 4 R. L. Herbert, *Seurat's Drawings*, pp. 136-40. In addition, we know that Degas and Seurat met at the last Impressionist exhibition, held in 1886.
- 5 J. H. Rubin, "Seurat and Theory: The Near Identical

Drawings of the Café-concert," *Gazette des Beaux-Arts*, LXXVII, October 1970, p. 238; he states that this occurrence is unique in Seurat's work. However, we know that Seurat also did near identical drawings of *L'Invalide* (de Hauke 459 and 460) around 1881. The purpose for this earlier duplication may have been entirely different, for a transfer grid is visible on the earlier *L'Invalide* (de Hauke 459) drawing. In the case of *A la Gaité Rochechouart*, then, the purpose of near identical drawings would be unique.

- 6 Germain Seligman, *The Drawings of Georges Seurat*, New York, 1947, pp. 24-25.
- 7 See n. 4, *supra*.
- 8 César de Hauke, *Seurat et son oeuvre*, Paris, 1961, II (685), identified the Providence drawing as the one which Seurat exhibited in the Salon des Indépendants of 1888, and again in Brussels in the 1889 Exposition des XX. Seurat's choice to exhibit the RISD version would seem to indicate the artist's belief that this version was the higher in quality of the two.
- 9 The Golden Section of Euclidean geometry, known since the time of the ancient Greeks, is produced when a line is divided by a compass and straight edge into two sections, *a* and *b*, such that the relationship between segment, *a*, the smaller of the two, and *b*, the larger, is expressed by the equation $\frac{a}{b} = \frac{b}{a+b}$. The point at which the two segments are divided is known as the *golden point*; the two segments of the line are known as *golden segments*. As in Rubin's discussion, this latter term always refers to *a*, the smaller of the two segments. For a fuller discussion of Seurat's use of the Golden Section relationship, see J. H. Rubin, "Seurat and Theory," n. 5.
- 10 Thus reversing de Hauke's contention that the RISD drawing was chosen to be shown in the 1888 and 1889 exhibitions. Additional proof is offered by Rubin: assuming, as he does, that Seurat showed the Fogg version in 1888 and 1889, "every single independent drawing exhibited by Seurat in any Salon was signed. Any unsigned drawings (two out of eight exhibited in 1888) were *always* studies for later compositions (*Les Poseuses* and *Le Chahut* in the case of the 1888 Salon). Thus, if we continue to follow de Hauke's identification, which is not based on any document, we are faced with the only unsigned independent drawing which Seurat would ever have exhibited" (J. H. Rubin, "Seurat and Theory," p. 244).
- 11 J. H. Rubin, "Seurat and Theory," p. 241.
- 12 Seurat apparently extracted this technique from the writings of Ogden Rood, *Théorie scientifique des couleurs*, Paris, 1881, pp. 230 ff. In a letter to Félix Fénéon dated 20 June 1890, Seurat explained his application of Rood's theories, which he said he read in 1881. See R. L. Herbert, *Seurat's Drawings*, pp. 56, 167, n. 16.

PAUL SIGNAC

1863-1935

Born Paris, 1863. 1882: left Lycée and began painting. 1884: met Seurat; exhibited in the first Salon des Indépendants. 1886: at Pissarro's invitation, exhibited at the eighth Impressionist exhibition. 1887: exhibited his *Salle à manger* with Les XX in Brussels. 1889: visited van Gogh in Arles. 1891: death of Seurat. 1892: first of many trips to Saint-Tropez. 1895: traveled to Holland. 1898: traveled to London, where he saw Turner's work. 1899: publication of Signac's *D'Eugène Delacroix au Néo-Impressionisme*. 1902: exhibition at the Galerie Bing. 1904: traveled to Venice; exhibition at Druet's, preface to catalogue by Fénéon; summer with Matisse at Saint-Tropez. 1906: trip to Rotterdam. 1907: exhibition at Bernheim Jeune, Paris, in January; traveled to Constantinople. 1908: second trip to Venice; became president of the Salon des Artistes Indépendants, a position he retained until his death. 1913-19: traveled to Antibes. 1919: long period spent at La Rochelle. 1923-29: spent several months each year in Brittany. 1927: published monograph on Jongkind. 1932: wrote preface to the catalogue for Soviet drawings exhibition. 1934: retrospective at the Petit Palais. 1935: traveled for the last time, to Corsica. Died Paris, 1935.

74 *View of Santa Maria della Salute, Venice*

Black crayon and watercolor on white paper.

4 x 5³/₈ in. (103 x 136 mm.).

Signed in black crayon, lower L.: (P. Signac); inscribed in ink at lower R.: (184).

21.480, Gift of Mrs. Gustav Radeke.

Coll.: E. Druet, Paris; Mrs. Gustav Radeke, Providence. Exh.: Armory of the Sixty-ninth Regiment, New York, *International Exhibition of Modern Art, 1913* (397), also The Art Institute of Chicago (378), Copley Hall, Boston (202); Munson-Williams-Proctor Institute, Utica, New York, Armory of the Sixty-ninth Regiment, New York, *1913 Armory Show; Fiftieth Anniversary Exhibition 1963, 1963* (397).

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 70; Milton W. Brown, *The Story of the Armory Show*, Greenwich, Connecticut, 1963, pp. 88, 102, 290-91.

Signac was an avid navigator. He was attracted throughout his life to the sea and to cities on the water. Beginning in the 1890's, the artist sailed to many ports, including Marseilles, Antibes, Constantinople and Venice, and derived paintings from his impressions of what he saw. It was Camille Pissarro who, very early on, suggested to Signac that watercolor could be a useful

medium for the quick notation of fleeting natural effects.¹ A large number of Signac's watercolors, completed between 1892 and 1894 at Saint-Tropez, were exhibited together at the Galerie des Néo-Impressionistes in 1894 and received warm praise from most critics. After that time, Signac turned increasingly to watercolor, and from a simple means of documentation the medium grew to assume great importance for the artist.²

Signac, who published a monograph on Jongkind's watercolors in 1927, valued directness, purity and intensity of effect in that medium. Apart from Jongkind, he admired the Japanese masters, Cézanne and Turner as supreme watercolorists.³ Works by the latter artist inspired Signac in 1898 to pursue his own concentration on intense color effects. This emphasis is clearly evident in the present watercolor, which was probably made during the artist's first trip to Venice in 1904. The exquisite and unusual nuances of color in Venetian architecture, and their reflections in the broad expanses of sea and sky, surely appealed to Signac, and provided further justification for his eventual abandonment of both the strict doctrines of divisionism and the close observation of nature which he and Cross had pursued immediately after Seurat's death in 1891. The willful and often heady statements which Signac entered in his diary between 1890-1910 demonstrate the enormous challenge he felt independent creation without reliance on formula or the crutch of observable appearances to be. After 1892 or thereabouts, Signac produced his oils exclusively in his studio, making use of numerous small watercolor notations and drawings. To work in this unfettered manner required a vast wealth of imagination and great resourcefulness. The oil paintings derived from the first trip to Venice show a new broadness of touch, the squarish brushstrokes combining to create the quality of mosaic work. This development would become standard technique in Signac's paintings after 1905.³

In *View of Santa Maria della Salute*, the artist's active use of complementary hues achieves maximum color and luminosity, yet effects at the same time a powerful harmony among parts. The small image is built of three separate pairs of complementary colors. The dominant contrast is between a green to which some blue has been added and a red which tends toward orange. The near-turquoise hue of the water and the hull of the left-hand boat is contrasted to the orange-red which moves across the composition and increases in importance from its overlay on the left-hand architecture

through the central mast to the pictorially arresting form of the large sail at the right. The topmost border of this sail is vivid red, a coloristic accent of equal but opposite force to the dark-green hull at the left center. The violet-yellow opposition is most noticeable in the sail and building at the left side of the sheet, and a blue-orange contrast is also operative within the composition. Signac provides these watercolor touches with space in which to interrelate easily and completely by leaving areas of the untouched white paper throughout the image.

View of Santa Maria della Salute was freely executed in a very direct and spontaneous fashion. In the top half of the composition, the architecture has been suggested by loose underdrawing in black crayon overlaid with color washes. The shimmering surface of the canal is evoked by means of free drawing in watercolor directly upon the white sheet, an audacious solution which fuses line with fully saturated color. The primacy which Signac gave to intense chromatic effects at this time made him important for Matisse and other artists soon to be associated with Fauvism. Matisse was very enthusiastic about Signac's exhibition at Druet's in the spring of 1904, which perhaps included this watercolor, and the younger artist traveled to Saint-Tropez to spend the summer with Signac. There Matisse alternated between "stippled" canvases and others more broadly painted in large areas of color. He also began *Luxe, calme et volupté*, which was completed in Paris and exhibited in March-April 1905 at the Salon des Indépendants, where Signac purchased it. Although Matisse soon moved beyond the work he did at Saint-Tropez, Signac's art, coloristic freedom and disciplined technique within the oil medium, provided him a meaningful point of departure.

Signac had discussed the use of a series of watercolor sketches as documentation for later canvases as early as 1895.⁶ It is tempting to consider the present watercolor and *Canal Scene in Venice* (cat. 75) as part of such a series completed during the Venice trip of 1904. The two works were framed together by the Druet Gallery and sent to the Armory Show in New York, where they were purchased by Mrs. Gustav Radeke. The Providence watercolors may have been among the twenty "notations à l'aquarelle" of Signac's one-man exhibition at Druet's in 1904 which so impressed Matisse. These twenty watercolors are not itemized in the 1904 exhibition catalogue, but are indicated as "nos 31 à 50. Venice-mai."⁷ If the two works were part of a larger series of rapidly executed "watercolor notations"

of Venice, the freshness of Signac's vision and use of watercolor is striking. The two works are very different from each other in palette, technique and expressive aspect. One has no sense of the artist's resorting to formula or contrived effects, but rather one feels Signac's direct response to the particular character of the scene before him.

RL

- 1 This advice is contained in a letter to Signac of 30 August 1888, mentioned in Georges Besson, *Signac Dessins*, Paris, 1950, p. 8.
- 2 At his one-man exhibition at the Bing Gallery in 1902, watercolors far outnumbered works in other media. Signac included nine oil paintings, twelve oil sketches, two pastel sketches and approximately one hundred "watercolor notations" in the show.
- 3 He was first exposed to Cézanne's watercolors at an exhibition of drawings in the Druet Gallery in 1908.
- 4 Excerpts from Signac's journal have been published by John Rewald, "Excerpts from the Unpublished Diary of Paul Signac" (in three parts), *Gazette des Beaux-Arts*, XXXVI, July-September 1949, pp. 97-128, 166-74; XXXIX, April 1952, pp. 265-84, 298-304; XLII, July 1953, pp. 27-57, 72-80. Writings from the decade of the 1900's are included in "Fragments du Journal de Paul Signac," *Arts de France*, XVII/XVIII, 1947, pp. 75-82.
- 5 Jean Sutter, ed., *The Neo-Impressionists*, Greenwich, Connecticut, 1970, p. 52. For a color illustration of a canvas which resulted from the Venetian trip of 1904, see Marie-Thérèse Lemoyne de Forges, *Signac*, catalogue of the exhibition held at the Musée du Louvre, December 1963-February 1964, opp. p. 70.
- 6 Journal entry for 6 May 1895, in J. Rewald, *Gazette des Beaux-Arts*, XXXVI, July-September 1949, p. 173.
- 7 M.-T. Lemoyne de Forges, *Signac*, p. 102.

75 *Canal Scene in Venice*

Black crayon and watercolor on white paper.

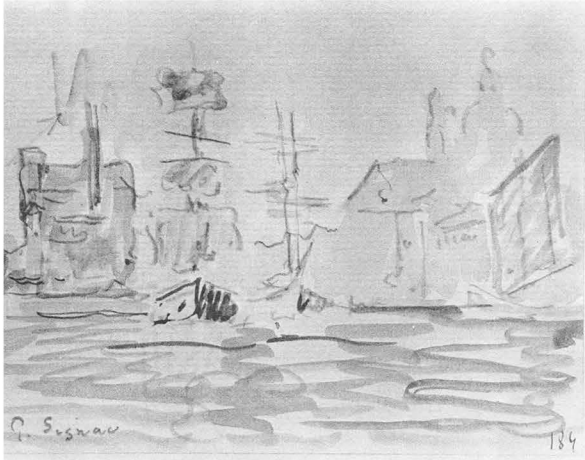
4 x 5 ⁵/₁₆ in. (104 x 135 mm.).

Signed in black crayon, lower L.: (P. Signac); black crayon notations in water and clouds; inscribed in ink at lower R.: (185).

21.479, Gift of Mrs. Gustav Radeke.

Coll.: E. Druet, Paris; Mrs. Gustav Radeke, Providence. Exh.: Armory of the Sixty-ninth Regiment, New York, *International Exhibition of Modern Art*, 1913 (397), also The Art Institute of Chicago (378), Copley Hall, Boston (202); Munson-Williams-Proctor Institute, Utica, New York, Armory of the Sixty-ninth Regiment, New York, 1913 *Armory Show*; *Fiftieth Anniversary Exhibition* 1963, 1963 (397).

Lit.: *RISD Bulletin*, XIX, 4, October 1931, p. 70; Milton W. Brown, *The Story of the Armory Show*, Greenwich, Connecticut, 1963, pp. 88, 102, 290-91.



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The “documentation” which Signac extracted from nature by means of his quick “watercolor notes” was frequently very specific and limited. He was only interested in recording “useful” bits of information, these being certain effects of unusual beauty or variety which could later be incorporated into his canvases. Such selective and purposeful “notetaking” is clearly demonstrated by this watercolor. In it, the artist focuses upon the single dominant complementary note of violet-yellow and the manner in which the yellow light from the sun illuminates the edges of the clouds and causes sparkling golden reflections on the surface of the canal. Signac actually jotted down in writing certain effects which he wished to remember. The handwriting is for the most part illegible, but one can read “gris perle” in the right portion of the sky, and what probably is “reflet” as the beginning of a longer note in the left side of the canal.¹

Essential to the achievement of this sketch is the very free drawing done with a broad-tipped black crayon, most evident in the building, the boats on the canal and the clouds. This economical crayon work, although not carefully tied to natural appearances, is sensitively varied and suggestive of atmosphere. Signac’s ability to draw in this loose manner, very different from his highly ornamental draughtsmanship of the early 1890’s was perhaps facilitated by several etchings which the artist produced later in the decade.²

The surface of this watercolor is active and complex, and was built up more gradually than in the case of *Santa Maria della Salute* (cat. 74). Signac began with a few touches of grey crayon, evident in the waters of the canal. He then vigorously suggested certain essential forms in broader crayon strokes, followed by application of the watercolor. The final touches of wash were the most intense in color: the dark blue which outlines the architecture and the yellow which appears dramatically in the sky and, in a broadly stippled manner, on the waves of the canal. By contrast, the building on the left has been extremely sketchily handled, its generalized form blocked in by rapid hatchings in crayon and blue wash. Signac, in these small watercolor “notations,” was not interested in carefully rendered, precise forms of landscape or architecture, nor did he concern himself with achieving an effective composition. Rather, he sought “the idea alone” in these small sheets, and only later carefully adjusted the forms into their “proper arrangement” in Chinese-ink sketches of approximately the same format as his final oil version.³ The oil was achieved by using the full-sized ink draw-

ing and the numerous color "notes" in watercolor which he had made of the subject. In the course of this elaborate process, much of the spontaneity and freshness of vision contained in the first watercolor sketches was lost. Many of Signac's oils of this period, despite their vivid coloration, seem somewhat dry and lack a certain vitality in comparison to the preliminary studies used for their production.⁴ RL

- 1 Hand-written color notes occur in watercolor sketches of Mont Saint-Michel from 1897, very close to the Providence sheets in size, which are listed in Marie-Thérèse Lemoine de Forges, *Signac*, catalogue of the exhibition held at the Musée du Louvre, December 1963-February 1964, p. 99 (98b), 105 x 140 mm. and (98d), 100 x 135 mm.
- 2 Although Fénéon in 1890 cited an aquatint executed in 1884 and two drypoints dated 1887, Signac's most important prints date from the 1890's. During that decade the artist produced six etchings, whose private aspect is reflected by the small editions of fifteen in which they were produced. Compare the pencil lines in the present watercolor with the lines in an etching of c. 1897, repr. in Peter A. Wick, "Paul Signac Exhibition," *Bulletin of the Museum of Fine Arts*, Boston, LII, October 1954, p. 69, fig. 7.
- 3 See the journal entry for 8 September 1894, in John Rewald, "Excerpts from the Unpublished Diary of Paul Signac- I, 1894-1895," *Gazette des Beaux-Arts*, XXXVI, July-September 1949, p. 167. Françoise Cachin, *Paul Signac*, Greenwich Connecticut, 1971, p. 79, suggests that Signac began using this separation into watercolors and careful compositional drawings as his standard method in the years around 1900.
- 4 Interestingly, this was not the opinion expressed by Maurice Denis, who in an essay entitled "La Réaction Nationaliste" in the 15 May 1905 edition of *L'Ermitage* wrote that Signac's oil technique heightened the beautiful effects which first appeared in his watercolors. Denis' comments are included in M.-T. Lemoine de Forges, *Signac*, p. 72.

THEOPHILE-ALEXANDRE STEINLEN 1859-1923

Born Lausanne, Switzerland, 1859. 1879: moved to Paris; supported himself with designs for printed textiles. 1880: installed himself in Montmartre and frequented Le Chat Noir, café of the painter Rodolphe Salis. 1883: drawings were first published in Salis' periodical *Le Chat Noir*. 1884: Singer and poet Aristide Bruant opened café Le Mirliton on the premises of

Le Chat Noir when Salis moved. Steinlen began illustrating for *Le Mirliton*, Bruant's magazine, in 1885 under pseudonym Jean Caillou. Continued illustrating songs for Bruant until 1896. Early illustrations later collected in book form. 1888 and 1895: *Dans la rue*. 1898: *Des Chats*. 1899: *Contes à Sarah*. Steinlen illustrated for many other magazines of the period, including *Gil Blas illustré*, from 1891; also produced many posters and illustrated books. 1900: Charles Nodier's *Histoire du chien de brisquet*. 1901: Anatole France's *L'Affaire Cranquebille*. 1902: Guy de Maupassant's *Le Vagabond*. 1910: Jean Richepin's *Les Chansons des gueux*. Although primarily known as a graphic designer, Steinlen began exhibiting his paintings, landscapes, nudes and portraits at the Salon des Indépendants in 1894. 1909: room devoted to his work at Salon d'Automne. Died Paris, 1923.

76 Géomay

Watercolor, gouache and pencil on off-white paper (now yellowed).

15³/₁₆ x 10¹/₂ in. (387 x 266 mm.).

Signed in pencil over gouache, toward lower L. of image: (Steinlen); accompanying handwritten ballad in pen and ink, signed at bottom: (A.: Bruant).

70.104, Membership Dues.

Coll.: B. G. Verte, Paris, 1970.

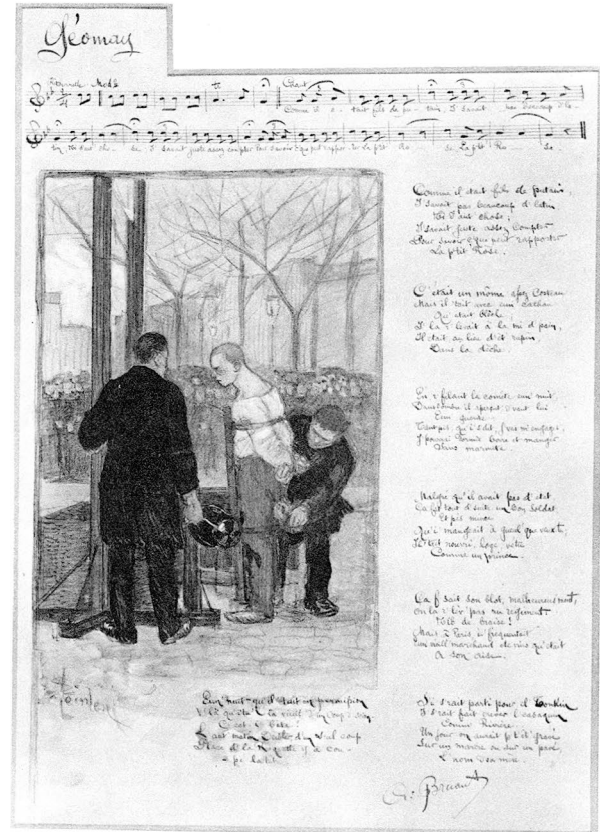
Fulges-Benjamin Géomay was a twenty-year-old army corporal executed for murder at the Place de la Roquette on 23 May 1889. In January he had left his regiment and gone to Paris, staying at the home of his mistress, a washerwoman in Montmartre. On 13 January he murdered Madame Roux, a widowed wineseller. Géomay returned to his regiment, but was apprehended after an envelope containing his name was found at the wineseller's house.¹ Géomay finally confessed to the murder, stating that he needed the money he had stolen to support his mistress.² The case became a sensation in the daily press and a huge crowd attended the execution, which dramatically brought the case to a close.

Steinlen's friend, the café singer and composer Aristide Bruant, first published a song dealing with Géomay's execution in his magazine *Le Mirliton* in May of 1889.³ Although Steinlen had frequently illustrated Bruant's songs for this magazine under the pseudonym Jean Caillou,⁴ *Géomay* initially appeared without an accompanying drawing by Steinlen and also without a musical score. In the March 1890 issue of *Le Mirliton* the

song *Géomay* appeared on a list of those available for purchase as sheet music at Bruant's café.⁵ One must assume that Steinlen's drawing was intended to illustrate the sheet music version of Bruant's song, since it did not appear with the initial publication of the lyrics in the magazine, and that it was probably drawn sometime between May of 1889 and March of 1890. Whether or not the sheet music did contain Steinlen's drawing cannot be ascertained, since no copy has yet been located. Further, no illustrated version of *Géomay* is listed by Crauzat in his catalogue of Steinlen's sheet-music illustrations.⁶

The subject of *Géomay's* execution would have had a natural appeal for both Steinlen and Bruant. Bruant's café songs were designed to titillate his patrons by a romanticization of street life. He published two novels of the lower classes and a dictionary of argot.⁷ Steinlen was a lifelong anarchist sympathizer, and almost his entire graphic output was concerned with the celebration of the common inhabitants of Montmartre.⁸ The appeal of *Géomay's* case is clear. *Géomay* was an uneducated man who supported himself on the earnings of his prostitute and washer-woman girl friend. He joined the army not out of patriotism but from a need to keep himself from starving, and he murdered the wine merchant solely for personal gain. The song suggests that society is responsible for *Géomay's* death, for Bruant states that had *Géomay* gone to fight in Tonkin (Indo-China) he would still have died, but died a hero. Bruant originally published this song in a category he called "Fantasies." He does, indeed, distort the known facts of *Géomay's* case a bit. For example, in the song *Géomay* killed the wine merchant with a knife, whereas in reality he beat her to death with a hammer. During this period Bruant wrote a number of songs dealing with imprisoned or executed criminals, and more often than not they had a recognizable factual base but were somewhat distorted for poetic effect.

Steinlen's drawing was undoubtedly intended to be lithographed and colored by stencil, as was his practice with sheet music during the years 1889-90.¹⁰ Although few drawings from this early period in Steinlen's career have been reproduced, making comparison difficult, the RISD drawing seems to be rather more complex in technique and more completely developed than is strictly necessary for such a simple reproductive process. Such a sense of aspiration beyond the mere sketch can be related to similar experiments undertaken about the same time by Steinlen's friendly rival Henri de Toulouse-Lautrec. Lautrec and Steinlen drew from the same



stock of Montmartre denizens for essentially the same group of patrons, and their illustrations appeared in the same magazines. *Géomay* seems very close indeed in technique to several drawings executed by Toulouse-Lautrec in 1888, notably *Le Côtier des omnibus*,¹¹ an oil on cardboard study for an illustration that appeared in *Paris illustré* on 7 July 1888. The similarities include the sombre color scheme, the use of large silhouetted graphic shapes such as the man standing to the left in each scene, and the division of the scene into three clear zones which are then linked by vertical geometry. In both drawings there is a similar application of thick oil or gouache in the sky and on the cobblestone street, and a related use of heavy linear patterning within the forms. Steinlen uses space much more conservatively than Lautrec, laying out his scene in a clear sequence of horizontal planes across the field without experimenting with Lautrec's sharply receding diagonals. Steinlen also does not exploit the contrast between his cardboard surface used as a positive tone and the various hues and textures of his paint. Although the techniques are slightly different, there is an attempt by both artists to achieve a statement that combines aspects of drawing and of painting.

Characteristic of Steinlen's style at this time is the prominence given to outline. The outlines, although heavily reworked, are always made emphatic, and the consistent importance of line is reinforced by the way in which he uses pencil to create a linear pattern on top of painted portions of the drawing. The pencil reflects light in a glossy manner, unlike the matte surface of the paint, and makes a definite and almost intrusive web of lines on top of forms. Contrasted with its somewhat "experimental" technique, *Géomay* shows a rather conservative approach to the problem of combining musical text and pictures on the same page. Steinlen relegates the music strictly to its own space and confines the illustration within a definite rectangle, the shape of which is reinforced at every point within the design by the clear opposition of horizontal and vertical. Only at the bottom of the drawing does the illustration bleed into the space reserved for the music. This rather conservative approach to the layout of a page is unusual at this period because Steinlen was experimenting at this very time with far more unusual formats in his song illustration, mingling words with the illustrations or even setting blocks containing illustration askew across the page.¹² One can tentatively conclude that Steinlen was careful to select a format which enhanced the content of the illustration, and that

the simplicity and starkness of the *Géomay* setting was felt to be appropriate to the illustration of an execution.

BP

- 1 See story in *Le Temps*, 23 May 1889, p. 2, column 6.
- 2 See story in *Le Temps*, 18 January 1889, p. 3, column 1.
- 3 See *Le Mirliton*, 57, May 1889, p. 2.
- 4 *Caillou* is a French word meaning "pebble," the equivalent of the German *Steinlen* (little stone).
- 5 *Le Mirliton*, 63, March-April, 1890, p. 3.
- 6 Ernest de Crauzat, *L'oeuvre gravé et lithographie de Steinlen*, Paris, 1913, pp. 96-130.
- 7 See Michel Prévost and Roman d'Amat, *Dictionnaire de biographie française*, Paris, 1956, VII, p. 463.
- 8 For Steinlen's anarchist sympathies, see Eugenia W. Herbert, *The Artist and Social Reform*, New Haven, 1961, pp. 193-94. For an account of his relationship to the people of Montmartre, see Bibliothèque Nationale, *Théophile-Alexandre Steinlen*, Paris, 1953, intro., and Clement Janin, "Steinlen," *Print Collector's Quarterly*, XVIII, January 1931, pp. 36-40.
- 9 See, for example, "A la Roquette," published in *Le Mirliton*, no. 88, 15 November 1892, with a drawing by Steinlen. This song of a man the night before an execution has no basis in fact, but rather seems to be a combination of the circumstances of two executions that took place in 1892.
- 10 See E. de Crauzat, *L'oeuvre gravé* (318), for example.
- 11 Dubourg Collection, Paris. Repr. in Philippe Huisman and M. G. Dortu, *Lautrec by Lautrec*, New York, 1964, p. 47.
- 12 See, for example, his illustrations to Aristide Bruant, *Dans la rue*, Paris, 1889, especially I, p. 52.

77 *Cat and Kitten*

Charcoal on off-white paper (now yellowed), laid down on white card.

9³/₈ x 12¹/₄ in. (238 x 311 mm.).

Signed in charcoal, lower R.: (Steinlen).

21.131, Gift of Mrs. Gustav Radeke.

Coll.: Mrs. Gustav Radeke, Providence.

Lit.: *RISD Bulletin*, IX, 4, October 1921, p. 43; M. A. Banks, "A Steinlen Drawing," *RISD Bulletin*, XII, 3, July 1924, pp. 26-28; *RISD Bulletin*, XIX, 4, October 1931, p. 70.

Cats are totally characteristic subject matter for Steinlen. When he arrived in Paris in the early 1880's, he frequented Le Chat Noir, the café of the painter Rodolphe Salis, and painted for Salis a signboard consisting of a black cat. Steinlen's early illustrations for Salis' journal *Chat Noir* were in the form of "histoires sans paroles" (stories without words), in which animals, and particularly cats, were shown in humorous situations



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which developed through a number of stages, anticipating the frame-by-frame development of the comic strip.¹ Selections from these illustrations were later published as *Des Chats*, 1898, *Contes à Sarah*, 1889. Steinlen's interest in the natural grace of the cat continued in one form or another throughout his life.

Although the cat eventually became almost a personal symbol for Steinlen, he may have been originally attracted to cats because of their frequent appearance in the works of Edouard Manet. Many of Steinlen's cat posters generate a tension between the reciprocal arabesques of the cat bodies, treated as flat shape, and a more atmospherically rendered background.² Manet pioneered this technique in his own cat lithographs,³ but, whereas Manet was always successful in creating an immediate synthesis based on the tension between closely observed naturalism and flat design, this same synthesis frequently eluded Steinlen. In the RISD drawing, the design potentialities of the cat are insisted upon in a forced but rather inconsistent way, which is not sufficiently reliant upon visual observation.

In the head of the mother cat, Steinlen creates a series of dark, flat interlocking shapes along the boundaries of the ears and eyes which are intended to establish a rhythm for the rest of the drawing. The interaction between the dark triangular area at the base of the ear to the right and the similar shape created by the gap between chin and forepaws is an example of the reson-

ance Steinlen attempted to achieve. The emphasis on shape and pattern, however, does not extend to the rest of the drawing. The transitions between the mother cat and the kitten are very loose and unemphatic and do not pattern themselves in a way that relates satisfactorily to the rhythm established by the head. In comparison with the strength of the head, the rest of the drawing seems bland and overgeneralized.

A related problem is the lack of descriptive tightness. Steinlen's inability to insist on an underlying anatomical reality, evident especially in the peculiar shadow that denies the transition between the neck and shoulders of the mother cat, causes the drawing to fall apart at crucial points. This drawing perfectly illustrates the dilemma of an artist whose training and lifelong practice were almost exclusively devoted to commercial art. Formulae were distressingly easy for Steinlen to achieve and too often he lacked the ability to concentrate his vision so as to transform rather conventionalized observations into truly compelling graphic designs. BP

- 1 Alain de Leiris, in *Théophile Alexandre Steinlen*, Charles E. Slatkin Galleries, New York, 1963, p. 4.
- 2 See, for example, Ernest de Crauzat, *L'oeuvre gravé et lithographie de Steinlen*, Paris, 1913 (492).
- 3 For example, Manet's *Les Rendezvous des chats*, done for Champfleury, in Jean C. Harris, *Edouard Manet: Graphic Works: A Definitive Catalogue Raisonné*, New York, 1970 (58).

HENRI de TOULOUSE-LAUTREC MONFA
1864-1901

Born Albi, 1864. Member of aristocratic family of Toulouse-Lautrec Monfa. Spent his early life at Château du Bosc, one of the family estates near Albi. 1872: taken to Paris for schooling, attending Lycée Fontanes before being entrusted to private tutor. 1878-79: of rather frail health, he broke both legs in separate accidents; neither healed properly, leaving Lautrec maimed for the remainder of his life; began to take up art during his convalescence; studied under René Princeteau. 1882: entered the atelier of Léon Bonnat in Paris, a strict academician who did not approve of Lautrec's independent artistic style. 1883: entered studio of Fernand Cormon, another academic painter, who could at least tolerate Lautrec's innovations; met Emile Bernard and other artists in Cormon's studio. 1885: moved away from his parents to live alone; did first lithograph, illustrating a song by Bruant. 1886: met van Gogh. 1888: exhibited at Salon des Indépendants. 1891: took up lithography again, using this medium continually for the rest of his life. 1893: *Le Café Concert* Series; contributed along with several artists lithographic works for the magazine *L'Estampe Originale*. 1894: exhibited with Anquetin, Bonnard, Denis, Vuillard, Vallotton and Grasset at Exposition de la Dépêche de Toulouse; *Yvette Guilbert* series. 1895: took part in first Salon of Art Nouveau at Bing's, 26 December. 1896: participated in a first exhibition of "Free Esthetics" along with Bonnard and Vuillard; *Elles* series; went to Spain and Portugal. 1898: traveled to London. 1899: troubled by excessive drinking, he went to a nursing home on the outskirts of Paris; upon his discharge he traveled to Le Crotoy, Le Havre and Bordeaux; then he returned to Paris. 1900: traveled again to these places, and to Arcachon. 1901: returned to Paris. Died at Château de Mairome, 1901.

78 *Yvette Guilbert Saluant*
(*Yvette Guilbert Taking a Curtain Call*)

Black crayon, watercolor and oil with white heightening on tracing paper mounted on cardboard; upper right portion of sheet missing.

16 $\frac{3}{8}$ x 9 in. (410 x 225 mm.).

Stamped lower L. with artist's monogram, Lugt 1338. 35.540, Gift of Mrs. Murray S. Danforth.

Coll.: Alfred Walter Heymel, Paris; Galeries Lévêques, Barbazanges, Paris; Marcel Guérin, Paris; Mrs. Murray S. Danforth, Providence.

Exh.: Musée des Arts Décoratifs, Paris, *Exposition de*

Toulouse-Lautrec, 1931 (213); Albright Art Gallery, Buffalo, New York, *Exhibition of Master Drawings*, 1935 (132); Museum of Fine Arts, Boston, *Independent Painters of Nineteenth Century Paris*, 1935 (57); Knoedler and Company, New York, *Loan Exhibition for the Benefit of the Musée d'Albi*, 1937 (32); Galeries Jacques Seligmann and Company, New York, *The Stage*, 1939 (27); Phillips Memorial Art Gallery, Washington, D.C., *Exhibition of Great Modern Drawings*, 1940 (42); Wildenstein and Company, Inc., New York, *Celebrities of the Stage and Screen*, 1944; Wildenstein and Company, Inc., New York, *Loan Exhibition of Toulouse-Lautrec for the Benefit of the Goddard Neighborhood Center*, 1946 (43); California Palace of the Legion of Honor, San Francisco, *Nineteenth Century French Drawings*, 1947 (127); Musée de l'Orangerie, Paris, *De David à Toulouse-Lautrec, chefs-d'oeuvre des collections Americaines*, 1955; The Philadelphia Museum of Art, The Art Institute of Chicago and The Museum of Modern Art, New York, *Toulouse-Lautrec: Paintings, Drawings, Posters and Lithographs*, 1955-56; The Newark Museum, Newark, New Jersey, *Nineteenth Century Master Drawings*, 1961 (49); Kulturamt der Stadt Wien, Vienna, *Henri de Toulouse-Lautrec*, 1966; Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*, 1967 (44); Musée des Beaux-Arts de Montréal, *Henri de Toulouse-Lautrec*, 1968; Worcester Art Museum, Worcester, Massachusetts, *The Graphic Work of Toulouse-Lautrec*, 1971.

Lit.: Maurice Joyant, *Henri de Toulouse-Lautrec: Dessins-Estampes-Affiches*, Paris, 1927, II, p. 206; Gottfried Jedlicka, *Henri de Toulouse-Lautrec*, Berlin, 1929, p. 333; Philip C. Beam, *The Language of Art*, New York, 1958, pp. 559, 562-63; Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York, 1962, III (833).

Yvette Guilbert, the Paris entertainer, was one of Lautrec's favorite and most popular subjects. She first appeared in the artist's *Divan Japonais* poster of 1893, at which time their long friendship was just beginning;¹ and she appeared again in an illustration done by Lautrec for the 22 December 1894 issue of *Le Rire* (7). In 1894 Lautrec decorated Gustave Geoffroy's book on Yvette Guilbert with sixteen marginal illustrations and a jacket design (referred to as the "French Series"), and in 1898 there appeared a second series of Yvette Guilbert illustrations (the so-called "English Series").² The RISD drawing is a study for the last lithograph of sixteen³ for the French Series, which Lautrec produced between August and September of 1894.⁴ There is another version of *Yvette Guilbert saluant* in the Musée Toulouse-Lautrec, Albi;⁵ however, it has been suggested that this second version is a copy after the RISD drawing.⁶

It is obvious that Lautrec gave considerable thought to producing the final lithograph for the series. Prior to



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the RISD *Yvette Guilbert* drawing, Lautrec did a pencil and chalk sketch of the singer in a pose very similar to the RISD drawing.⁷ In the earlier version he merely lays out the basic gestures and movements of the figure, even altering his first pencil marks by the later addition of chalk (in order to turn the head more to the right, to a three-quarter rather than frontal position). The body and dress are put down in simple, straight lines, indicating that the artist was probably working directly on the spot and was merely attempting to capture the essential expression of movement.⁸ The progression to the RISD drawing involves a number of changes. In the most general terms, the upper torso of the figure has been turned more to the viewer's right (probably as a result of the corresponding change in the head position in the Louvre drawing). Also, Yvette's left arm, shown hanging loosely downwards in the original sketch, is now placed close to her body, her hand perhaps resting on her leg as she bows to the audience.

One of the more striking changes that Lautrec has made concerns his actual drawing technique. As he has moved towards the finished drawing, the straight lines of the Louvre sketch disappear altogether. The figure's contours are now defined by short and slightly undulating curves, like those along Yvette's raised arm, right shoulder and face; even the long curtain, which stretches the entire height of the page, has been given an angular, energetic contour. Almost all of these lines are repeated, whether they delineate the outer edges of the figure or whether they define three-dimensional forms within the figure. Lautrec has gone over and over these contours, imparting a modeling function to them by means of an internal chiaroscuro: this technique is visible all along the left side of the figure. The importance with which Lautrec regards these contours is indicated further in the area of Yvette's left shoulder: a single light line is visible outside the more prominent dark shoulder line, suggesting that the artist repeated contours as he worked towards a final outline which was acceptable to him.

Lautrec's use of oil and heightening serves him in additional ways. The flat green of the dress, with the striations caused by the brush strokes still visible, lightens in tone as it proceeds down the page. This fading out tends to emphasize the three-dimensionality of the bust area, where the oil is darkest; similarly, it asserts the planar quality of the lower part of the body. An extremely flat grey wash has been applied to the vertical portion of Yvette's exquisitely and expressively raised right arm. The upper part of her arm lies flatly on the

surface; this treatment contrasting with the more three-dimensional handling of the bare shoulder below. The play between surface and volume here creates a strange tension along the whole arm and curtain area, the arm moves in and out in depth, weaving first behind, then in front of the curtain. Lautrec's concern with such surface ambiguity is evident in Yvette's face as well. In the lower right section of her face, the artist has placed several splotches of white heightening, both inside and outside the contour of the cheek and chin. This placement of the white heightening acts to arbitrarily flatten this facial area by asserting the surface quality of the paint; whereas the heightening at the left temple and forehead seems to have been used by Lautrec to attempt to sculpt the head by "lighting" a single plane of the facial structure. Again, a tension has been created in terms of surface-versus-modeling purposes of the media, although we must now guard against seeing too much in the contrast between the white wash and the paper, as the paper has darkened perceptibly since the drawing was made. Nonetheless, the ends to which Lautrec has successfully employed both line and wash bear evidence of the many variations which the artist had at his disposal.

Lautrec's emphasis on line, though typical of the drawing style of the nineties, has precedents in the art of Degas, whose insistence on drawing and on the value of line set him apart from his Impressionist contemporaries. The expressive use of contour that we see in such Degas monotypes as *A Woman*, c. 1877,⁹ was no doubt influential to the young Lautrec. However, in his drawings Degas relies on pure line to characterize the features and physical reality of his subjects (see *cat.* 15). Lautrec, on the other hand, has no such intention. The caricature-like aspect of his line in *Yvette Guilbert* exaggerates and distorts her features. Just as he attempts to subvert the elegance of line that marks Degas' work, he also works to subdue whatever decorative qualities of line may appear in his own work. The chin line, paralleled by the line of the cheekbone above, is repeated by Lautrec so as to subdue the reciprocal relationship between them. The outer edge of Yvette's hair, parallel to the inner edge of her hair (and echoing the lines of the eyebrows as well), is covered by pasty yellow and white heightenings. This device serves to soften what once were bold and dark defining elements of the figure's face. Lautrec thus avoids the rhythmic and elegant contours of the sort that characterize the work of his older contemporaries Cheret and Grasset, whose posters exhibit much more regularized types of line-work.

By manipulating line and the wash-like oil in this way, Lautrec asserts the brilliant originality of his own drawing style that is so evident in *Yvette Guilbert*.

MKK

- 1 See especially Gerstle Mack, *Toulouse-Lautrec*, New York, 1938, pp. 194-204, for a detailed description of their first meeting, later correspondences and so on. Mack also includes a short discussion of Yvette Guilbert's life and career as a Parisian entertainer. See also Fritz Novotny, "Drawings of Yvette Guilbert by Toulouse-Lautrec," *Burlington Magazine*, XCI, June 1949, pp. 161-63.
- 2 Fritz Novotny, *Toulouse-Lautrec*, London, 1969, pp. 35-36.
- 3 Loÿs Delteil, *Le peintre-gravure illustré*, Paris, 1906-30, X (95).
- 4 Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York 1962, III (833).
- 5 An illustration of this version can be found in G. M. Sugana, *L'Opera completa di Toulouse-Lautrec*, Milan, 1969 (383), p. 111, pl. XLII.
- 6 An unpublished correspondence from Fritz Novotny states the Albi version to be "a crude drawing after Toulouse-Lautrec." Novotny later stated his opinion that the Albi version "appears to be a photographic projection of the drawing heightened with oil paint." F. Novotny, "Drawings," p. 161, n. 11.
- 7 *Sketch for Yvette Guilbert saluant*, chalk over pencil drawing, 211 x 158 mm. (Louvre, Paris), repro. *ibid.*, p. 163, fig. 14.
- 8 *Ibid.*, p. 162.
- 9 Repr. in Eugenia Parry Janis, *Degas Monotypes: Essay, Catalogue, and Checklist*, Greenwich, Connecticut, 1968 (254).

79 *Skating Professional Beauty—Edouard Dujardin and Liane de Lancy at the Palais de Glace*

Blue and black crayon, black wash, heightened with white on light brown paper.

28½ x 22½ in. (710 x 560 mm.).

Signed in black crayon, lower R. with artist's monogram.

35.541, Gift of Mrs. Murray S. Danforth.

Coll.: Maurice Joyant, Paris; A. M. Proux, Paris; Hugo Perls, Berlin; César de Hauke and Company, New York; Jacques Seligmann and Company, New York and Paris; Mrs. Murray S. Danforth, Providence.

Exh.: Galerie Manzi-Joyant, Paris, *Exposition de peinture et de lithographes et d'affiches*, 1896; César de Hauke and Company, New York, *Exhibition of Watercolors and Drawings by French Artists*, 1929 (34); Philadelphia Print Club, *Drawings and Lithographs by Toulouse-Lautrec*, 1929; Milwaukee Art Institute, *Modern French Watercolors and Drawings*, 1930; Montclair



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Art Association, Montclair, New Jersey, *Modern French Watercolors and Drawings*, 1930; The Art Institute of Chicago, *Paintings, Drawings, Prints, and Posters of Henri de Toulouse-Lautrec*, 1931 (46); Musée des Arts Décoratifs, Paris, *Exposition de Toulouse-Lautrec, 1931* (229); Museum of Modern Art, New York, *Tenth Loan Exhibition: Lautrec-Redon*, 1931 (41); Fogg Art Museum, Harvard University, Cambridge, *French Drawings and Prints of the Nineteenth Century*, 1934 (69); Museum of Fine Arts, Boston, *Independent Painters of Nineteenth Century Paris*, 1935 (189); Lyman Allyn Museum, New London, Connecticut, *Fourth Annual Exhibition of Drawings*, 1936 (164); Wildenstein and Company, Inc., New York, *Loan Exhibition of Toulouse-Lautrec for the Benefit of the Goddard Neighborhood Center*, 1946 (45); Carnegie Institute, Department of Fine Arts, Pittsburgh, *Exhibition of Paintings, Drawings, Prints, and Posters by Henri de Toulouse-Lautrec*, 1947 (142); Musée des Beaux-Arts de Montréal, *Henri de Toulouse-Lautrec*, 1968 (18); Institute for the Arts, Rice University, Houston, The Isaac Delgado Museum, New Orleans and the Museum of Art, Rhode Island School of Design, Providence, *Raid the Icebox 1 with Andy Warhol*, 1970 (9); Worcester Art Museum, Worcester, Massachusetts, *The Graphic Work of Toulouse-Lautrec*, 1971.

Lit.: Maurice Joyant, *Henri de Toulouse-Lautrec: Dessins-Estampes-Affiches*, Paris, 1927, II, p. 219; Jacques Lassaigue, *Toulouse-Lautrec*, New York, 1934, p. 18; Gerstle Mack, *Toulouse-Lautrec*, New York, 1938, p. 225; Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York, 1962, III (836); M. G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, VI (D. 4, 110), p. 706.

The external circumstances of the *Skating Professional Beauty* drawing are very similar to those of the *Yvette Guilbert* (cat. 78). Again Lautrec presents one of the more fashionable spots in Paris social life, the Palais de Glace, a skating rink on the Champs-Élysées. Also, Lautrec portrays a character who appeared in his earlier work, this time Edouard Dujardin,¹ who is found in the *Le Divan Japonais* poster of 1893. The most interesting parallel to the *Yvette Guilbert* is that an earlier study for *Skating* exists also, showing both Edouard Dujardin and Liane de Lancy (Musée Toulouse-Lautrec, Albi, 136) in poses nearly identical to those in the final drawing. The preliminary study, however, shows only the two figures and the table with the glass and pot in front of Dujardin. The wall of the ice-rink is quickly indicated by a pair of curving lines which correspond quite closely to those of the RISD drawing. And, as in the case of the *Yvette Guilbert* work, the drawing was reproduced in another medium: *Skating Professional Beauty* appeared on the back cover of the 18 January 1896 issue of *Le Rire* (63, 2^e année), thus providing us with a terminal

date for its completion. Our *Yvette Guilbert* and our *Skating* are presumably the final drawings which served for the two lithographs.

Although *Skating* is only two years later than *Yvette Guilbert*, there has been a noticeable change in Lautrec's drawing style. The emphatic use of line for its expressive effects is, of course, still present, but the internal chiaroscuro which can be found in several areas of the *Yvette Guilbert* is entirely absent here. Even though Lautrec continues to repeat the important contours of his figures and objects (here by laying a light black wash over the original black and blue underdrawing), line no longer serves the additional purpose of modeling the figures in three dimensions, at least not in the same manner. Instead, each figure has been characterized by the angled and quickly moving outlines of its costume or face—and nothing else. These contours catch the essential descriptive features of faces and bodies, and by so doing suggest a certain three-dimensional reality, even though their "substance," i.e., their bodies, is made up of voids—merely the blank untouched paper.²

This type of treatment places Lautrec directly in the midst of the Art Nouveau style that was becoming increasingly popular in France in the mid- to late 1890's. Both the use of strong contours and the subordination of the three-dimensional body to the two-dimensional picture plane can be seen in the work of Alphonse Mucha at this time. Almost all of Mucha's posters of the mid-nineties exploit the outline for maximum decorative effects, abandoning completely any chiaroscuro modeling function. Lautrec never adopts the curving arabesques of line that Mucha employs, however, and his exaggeration of facial and body features is far more caricature-like in its result. Nevertheless, his progression to the use of simple outline relates him directly to the Parisian Art Nouveau style that Mucha typifies.

MKK

- 1 Agnes Mongan, in *Great Master Drawing of All Time*, ed. Ira Moskowitz, New York 1962, III (836), identifies this figure as Romain Coolus, a writer and close friend of Lautrec. However, the similarity between Edouard Dujardin in *Le Divan Japonais* and the figure in this work are so close as to suggest that they are indeed the same.
- 2 Apparently, Lautrec did not immediately opt for this technique. In the preliminary drawing, in the area of Liane's left shoulder and, to a lesser extent, in the lower part of her dress, Lautrec applied rapid strokes of wash, zigzagging back and forth across the shoulder, while in the skirt below they run parallel in

a vertical direction. What the artist no doubt realized was that this totally unnaturalistic shading destroyed any sense of volume or three-dimensionality in the figure. In the RISD drawing we see that Toulouse has allowed only the line to serve in a modeling function; there are no other washes or hatchings present in the three main figures. In moving from the Louvre to the RISD work, however, the freely handled contours of the face and figures have been simplified and hardened as Lautrec seems merely to have tried to copy his initial figural impression.

Equestrienne, Travail sans Selle

Black, blue, orange and green crayon with grey wash on white paper.

19¼ x 12⅞ in. (489 x 315 mm.).

Signed in black crayon, upper and lower R. with artist's monogram; stamped lower L. with artist's monogram, Lugt 1338.

34.003, Gift of Mrs. Murray S. Danforth.

Coll.: Maurice Joyant, Paris; Knoedler and Company, Inc.; Mrs. Murray S. Danforth, Providence.

Exh.: Musée des Arts Décoratifs, Paris, *Exposition de Toulouse-Lautrec, 1931* (261); Albright Art Gallery, Buffalo, New York, *Exhibition of Master Drawings Selected from the Museums and Private Collections of America, 1935* (131); Lyman Allyn Museum, New London, Connecticut, *Fourth Annual Exhibition of Drawings, 1937*; Knoedler and Company, Inc., New York, *Toulouse-Lautrec, Paintings, Drawings, Posters, 1937* (52); Fogg Art Museum, Harvard University, Cambridge, *Exhibition of Toulouse-Lautrec, 1938* (20); Phillips Memorial Art Gallery, Washington, D.C., *Exhibition of Great Modern Drawings, 1940* (43); Museum of Modern Art, New York, *Exhibition of Modern Drawings, 1944*; Fogg Art Museum, Harvard University, Cambridge, 1945; Wildenstein and Company, Inc., New York, *Loan Exhibition of Toulouse-Lautrec for the Benefit of the Goddard Neighborhood Center, 1946* (48); Carnegie Institute, Department of Fine Arts, Pittsburgh, *Exhibition of Paintings, Drawings, Prints, and Posters by Henri de Toulouse-Lautrec, 1947* (27); Pasadena Art Institute, Pasadena, California, *The World of Toulouse-Lautrec, 1951* (32); Worcester Art Museum, Worcester, Massachusetts, *The Practice of Drawing, 1952* (74); Montreal Museum of Fine Arts, *Five Centuries of Drawings, 1953*; The Philadelphia Museum of Art, the Art Institute of Chicago, and the Museum of Modern Art, New York, *Toulouse-Lautrec: Paintings, Drawings, Posters and Lithographs, 1955-56*; Wildenstein and Company, Inc., New York, *Toulouse-Lautrec, 1964* (85); Rose Art Museum, Brandeis University, *Exchange Exhibition, 1967* (45); Montreal Museum of Fine Arts, *Henri de Toulouse-Lautrec, 1968*; Worcester Art Museum, Worcester, Massachusetts, *The Graphic Work of Toulouse-Lautrec, 1971*.



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Lit.: Arsène Alexandre, *Toulouse-Lautrec: Au Cirque*, Paris, 1905, pl. 20; Maurice Joyant, *Henri de Toulouse-Lautrec, Dessins-Estampes-Affiches*, Paris, 1927, II, p. 236; *RISD Bulletin*, XXIII, July 1933, pp. 38-39; Ira Moskowitz, ed., *Great Master Drawings of All Time*, New York, 1962, III (838); M. G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, VI (D. 4.541), p. 850.

Joyant¹ lists some thirty-nine drawings in the *Au Cirque* series, most of which were done in several colors of crayon on white paper. All of these drawings were done in 1899 while Lautrec, in attempting to cure himself of alcoholism, spent from March 17 to May 20 in Dr. Semelaigne's clinic just outside Paris in Neuilly-sur-Seine. *Equestrienne, travail sans selle*, as all of the drawings in the series, was done by Lautrec from memory: he had frequently visited the Circus Fernando² (among others) in Paris as much as ten years earlier, and his recall of circus figures and performances was still complete enough for him to make this and several other magnificent drawings.

As in the previous example (*cat. 79*), Lautrec has suggested his spatial structure by a curving diagonal. The ring wall enters the space in a lower corner of the drawing, here the lower left. It swings up to the right, then back around to the left, describing the spatial recession of a circus ring. Unlike the previous example, however, the artist has abandoned all secondary descriptive aids; there are no extra figures, nor is there any background information which might help the viewer read the space. The inherent difficulty in thus representing the circular ring was no doubt felt by Lautrec both as an advantage and a problem. By having the ring enter the picture in the foreground, essentially as a diagonal, Lautrec immediately fixes the position of the wall. The abstract bit of greyish wash in the lower right corner contributes also by means of its surface texture to locate the wall. The powerful body of the horse, also pushed up in the foreground, is parallel to the wall as it circles the ring with its rider. Just beyond and to the left, the ringmaster is posed so that the front of his body basically conforms to the shape of the paper. His contrasted placement serves to arrest the diagonal spatial movement that establishes a real space for the horse. Lautrec employs another device, however, which aids him in defining his spatial conception. The ring wall cuts off the lower sections of the near legs of the horse; this formalizes the actual physical presence of the wall immediately. The plane of the ground is suggested only by the position of the ringmaster's feet,

whereas the horse almost appears as if it were floating off the ground. This overlapping technique is used again as the horse's head blocks off part of the ringmaster's body. The overall result is a very compressed sense of recession, with one figure or object on top of the other. The speed with which the circus ring bends back at the top of the sheet contributes to this compressed feeling, and to the ultimate spatial tension of the entire scheme.

The elements of Lautrec's drawing style which we find in this example are characteristic of the artist: in the area below the horse's neck, the hard, dark crayon strokes which delineated the horse's right shoulder react against the blank paper of the animal's chest. These heavy strokes tend to flatten the edges of the horse twisting its right shoulder forward and thus aligning the front portion of the horse's body so that it conforms to the plane of the paper. This compresses the animal's massive body against perspectival foreshortening; Lautrec has thus distorted what first appears to be a perfectly acceptable rendering of anatomical truth. Such an apparent flattening of three-dimensional forms is consistent with Lautrec's development in the 1890's and with the general stylistic trends of the period.

The riding figure, however, stands out in both its pose and handling in comparison to the volumetric horse on which it is perched. Her thighs and lower torso, sketched in by a few incomplete crayon strokes, seem to float in the air over the saddle. This may well have been intentional, and even accurate, for the rider would certainly be bouncing up and down as the horse galloped around the circus ring. However, this summary treatment contrasts with that of the upper body, especially with the arms. There Lautrec resorts again to heavy edges, and again the result is that both arms lack any sense of volume as they lie flat and lifeless on the page. In this case, though, the result seems accidental rather than intentional. The summary way in which they are rendered indicates that Lautrec was perhaps losing interest in the drawing, having so successfully conveyed the tensions between the horse and the foreground area. It is this contrast which describes the nature of the *Equestrienne* drawing: it is full of tensions, in space and on the surface, and in the treatment of the figures. MKK

1 Maurice Joyant, *Henri de Toulouse-Lautrec: Dessins-Estampes-Affiches*, Paris, 1927, II, pp. 234-39.

2 For example, *At the Circus Fernando, Ringmaster*, c. 1888, The Art Institute of Chicago; reproduced in Gabriele M. Sugana, *L'Opera completa di Toulouse-Lautrec*, Milan, 1969 (224), pl. VII.



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CONSTANT TROYON

1810-1865

Born Sèvres, 1810. Apprenticed as a porcelain painter; later studied with Denis-Désiré Riocreux, Victor Bertin and Camille Roqueplan. 1832: established studio in Paris. 1833: exhibited first landscape in the Salon; met Rousseau and Dupré and accompanied the latter to Landes; began painting in Fontainebleau. 1838: won a third-class medal in Salon. 1846: won a first-class medal. 1847-48: visited Holland; began to do animal painting. 1849: Chevalier of the Legion of Honor. Late 1850's: began to do seascapes. 1864: went insane. Died Paris, 1865.

La Forge (The Forge)

Charcoal with stumping and gouache, on sepia paper, laid down.

19 $\frac{1}{16}$ x 26 $\frac{3}{16}$ in. (475 x 670 mm.).

Inscribed in black, probably not by the artist, lower L.: (C. Troyon).

72.033, The Collector's Account.

Coll.: B. G. Verte, Paris.

This drawing is an extremely unusual work for Troyon. Known primarily as a painter of landscapes and of animals in landscape settings, Troyon apparently made very few images of interior settings. Such scenes, however, are not uncommon for Barbizon artists. Millet placed figures in interior settings as early as 1849 and in the mid-1850's did an impressive series of single figures of monumental stature in a domestic ambiance.

While the motif of a blacksmith's shop never appeared in Millet's repertoire of peasant settings, this artist nevertheless had a strong impact on Troyon in *The Forge*. Stylistically his influence is clearly seen in the heavy, undulating contours bordering such objects as the log table and the two sledge hammers in the immediate foreground and the network of logs composing the wood structure. The energetic pulse resulting from the perspectival thrust of the log beams receding rapidly back into the picture and the busy effect of the more vertically arranged smaller wood supports (all of which is further accentuated by the surprisingly large size of the drawing), has its parallel in the patterned overall streaking of Millet's black chalk drawings of the late 1850's and 1860's.¹ It is because of this latter parallel that we tend to date this work between 1860 and 1865.

There are certainly many qualities to the drawing, however, that are distinctly Troyon's own and reveal a temperament quite different from Millet's. Unlike Millet, who began as a portrait painter in the early 1840's, and through the 1850's continued to emphasize the human element in his genre compositions (see *cat.* 53), Troyon frequently permits his figures to be swallowed up by the setting. Instead, his emphasis is placed on the inanimate objects in the scene—the two sledge hammers in the foreground, the bench on the left and the minutely detailed paraphernalia in the back of the blacksmith's shop—imparting somewhat the quality of a still life to the whole. Undoubtedly, this passion for quaint detailing reflects the strong impact that seventeenth-century Dutch and Flemish genre painting had on Troyon, especially after 1847-48, when he made a trip to the Low Countries. The almost trompe-l'oeil projection into our space of the dramatically silhouetted

door must certainly have its conceptual source in Northern European art as well.

The technical composition of *La Forge* is typical of Troyon. Charcoal with stumping on tinted paper with additional accents of color entered either by the application of gouache, colored chalk or pastel is characteristic of Troyon's drawing style from the 1840's to his death. The idea of placing color over a structure of black chalk or charcoal drawing proved to be fundamental in affecting Millet's handling of pastel (see *cat.* 55), which, in turn, had a profound impact on the handling of this medium for the remainder of the century.

JJ

- 1 Compare *La Forge* to Millet's *La Lampe*, in the Louvre, Paris, RF 5.813, repr. *Musée du Louvre, Dessins de Jean-François Millet*, XXVI^e Exposition du Cabinet des Dessins, Paris, 1960 (38), pl. 6.