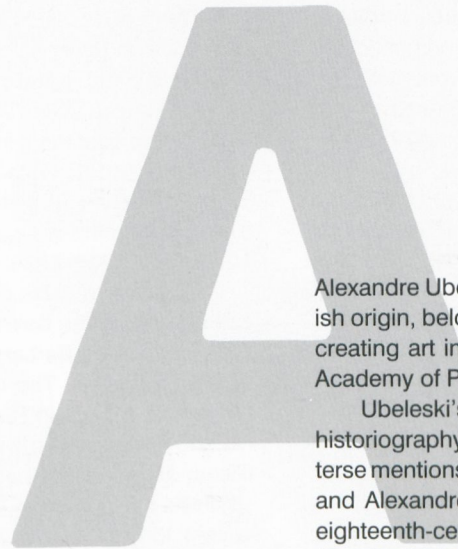


Barbara Hryszko

Alexandre Ubeleski (Ubelesqui): The Œuvre of the Painter and the Definition of his Style



Alexandre Ubeleski (1649/1651 – 21 April 1718), a painter of Polish origin, belonged to a community of *peintres du roi*, who were creating art in the service of Louis XIV, affiliated with the Royal Academy of Painting and Sculpture in Paris.

Ubeleski's artistic accomplishments were diminished in art historiography and omitted in studies on the subject. Apart from terse mentions in writings of Antoine-Joseph Dézallier d'Argenville and Alexandre Lenoir, Ubeleski's output was unnoticed by the eighteenth-century writers.¹ Over the following centuries short biographical notes about the artist appeared in specialist multi-volume dictionaries.² In the first half of twentieth century Pierre Marcel was the only one who mentioned Ubeleski's name repeatedly in his work on French art in 1690–1721³, whereas in the 1960s and the 1970s articles written by Edith A. Standen, Hervé Oursel and Gérard Mabilie were published, all covering a series of paintings to which some of Ubeleski's works belong.⁴

At this point Pierre Rosenberg's paper from 1990, dealing exclusively with Ubeleski's art⁵, deserves particular attention. The article has also awoken the interest in the art of an unknown Polish painter on antiquarian market. At the turn of the twenty-first century paintings and drawings attributed (and often misattributed) to Ubeleski⁶ began to appear at art auctions. The non-defined style of the painter's works used to be one of the reasons why they were incorrectly attributed to other painters.⁷ Today, many works are erroneously ascribed to Ubeleski

for that very reason.⁸ This has resulted in a belief in the painter's ambiguous and difficult-to-define style.⁹

The main purpose of this article is therefore to identify Ubeleski's works of undisputed authorship. The definition of the painter's style shall be based on the works whose authorship by Ubeleski has been verified. The study does not include works that in the course of research were ascribed to Ubeleski merely on the basis of style. The article aims also to determine the artist's position in the French art of the 1650s and the early 1700s using the characteristic aspects of his output.

Biographical Information

Likewise, the information related to the painter's biography shall be presented in a new light. Archival studies raise doubts even to the very date of Ubeleski's birth, which is believed to have taken place in Paris in 1649 or 1651.¹⁰ The painter's mother was Jeanne Gabrielle, whereas the family name of his father, a Parisian burgher of the same name Alexandre (1611 – 17 April 1692)¹¹, has a characteristic Polish sound. Presumably, due to the spelling of the exotic name, which was troublesome for the French, the artist used only his first name in the artistic circles in Paris and Rome¹², and signed his works with his first name only, which shall be discussed later on.

Yet, Ubeleski had to use his family name for administrative purposes in documents such as marriage certificates, children's birth certificates, certificates of baptism and notarial deeds. In the 1680s he applied French spelling: *Ubelesqui* (signature table, no. 1)¹³, and switched to Polish orthography in the following decade: *Ubeleski* (signature table, no. 5) or *Ubelesky*, which he used consistently until his death.¹⁴ The Polish spelling of the name was used also by his descendants.¹⁵ Considering the formant *-ski*, which is characteristic of Polish names, one could state that the very form of Ubeleski's name confirms his Polish origin.

The artist might have attempted to facilitate his functioning within the Paris environment and let his foreign origin pass by using the French spelling of his name in the beginning, all the more that his academic career was at play. *Nota bene*, he did so before his appointment as associate (*adjoin*t) and professor at the Royal Academy of Painting and Sculpture. The artist switched to the Polish spelling upon his promotion in the academic hierarchy. The very fact of leaving French orthography and consistent signatures in the Polish form later on prove that Ubeleski was aware of his origin.¹⁶ The change of the spelling and his father's death coincide in time. Supposedly, this event might have caused the artist to wish to emphasise his roots on sentimental grounds.¹⁷

In the sixteenth and the seventeenth century Polish names were usually formed from the family property name. Hence, a hypothesis may be put forward that the painter's name was formed from the name of Ubiel (Ubiele), a town situated near Minsk in Igumensky uезд (Minsk Governorate) on the river Volma.¹⁸

In accordance with the word formation rules of Polish, a name stemming from the name of the aforementioned town should in fact read *Ubielski*, yet the vowel *e* between *l* and *s* could have been added by Romance language users because of phonological difficulties, which reduced the 'softness' of the consonant *b*¹⁹, and, most likely, resulted in the spelling *Ubeleski*.²⁰ This name could have been formed already in France as a manifestation of the artist's attachment to his place of origin and a way to preserve the memory of his roots.

The painter was born into a wealthy family of Parisian burghers. His father's financial and social position enabled him to undertake studies at the Académie Royale de Peinture et de Sculpture in Paris.²¹ Ubeleski, who was learning to become a history painter (*peintre d'histoire*), was awarded in 1672 the most prestigious honour, *Prix de Rome*²², which allowed the young artist to continue his studies at the French Academy in Rome. His stay in the Eternal City brought him another success in the form of a prize in the contest organised at the Academy of Saint Luke in Rome in 1677²³, and prestigious admittance to its academic circle in the following year.²⁴ The honoured artist returned to the capital of France, where he joined his *alma mater* in 1682²⁵, and over the following years he ascended the academic ladder to become associate in 1692²⁶ and professor in 1695.²⁷ These positions required involvement in academic teaching. Ubeleski held the chair of professor twenty times: in 1693, 1696, 1698–1709, 1711–1715, and 1717.²⁸

A number of facts concerning the painter's private life were established on the basis of archival documentation. On 14 July 1681 he married Barbara Fossier, daughter of a Parisian burgher Daniel Fossier. The ceremony took place at Saint-Germain l'Auxerrois church in Paris in the presence of Noël Coypel and his son Antoine, who were both described in the marriage certificate as friends to the groom.²⁹ Both painters were known to Ubeleski not only from the Parisian Academy, but also from his voyage to Rome and the period of his studies in the Eternal City. It was then that their friendship might have grown closer.

Between 1682 and 1700 eleven children were born to the painter. Ubeleski had been living with his family at his father's house at rue l'Arbre-Sec in Paris until 1684, when he moved to his father-in-law's house at rue des Poullies.³⁰ In 1713–1716 the artist domiciled in Lyon at rue Aubry-Boucher.³¹ From October 1716, Cité in Paris – *rue de la Calandre, chez Monsieur Le Roy, Notaire*³² – was indicated as his place of residence in academic documents. The artist died there at 4 a.m. on 21 April 1718.³³ His funeral was conducted two days later in Saint-Landry church in Cité.³⁴

The Catalogue of Works

The artistic legacy of Ubeleski acknowledged at the present state of research is unquestionably only a part of his output.



1. Alexandre Ubeleski, «Allegory of the Peace of Nijmegen in 1678», August 1681 – January 1682, oil on canvas, 150 × 184 cm (59.1 × 72.4 in.), held by the heirs of the duchess of Duras. Photo: courtesy of Documentation du Département des Peintures du Musée du Louvre



2. Pierre Lepautre (after Alexandre Ubeleski), «Allegory of Poetry», 1690, etching, Paris, Bibliothèque Nationale de France, Cabinet des Estampes

Archival sources, the verification of signatures and the history of individual works turned out to be helpful in identifying his *œuvre*.

Historically Documented Works

The Allegory of the Peace of Nijmegen

Among documented works the painting titled *The Allegory of the Peace of Nijmegen* from 1681 should be mentioned first.³⁵ The canvas is a *morceau de réception*, which enabled Ubeleski to be admitted at the Academy [Fig. 1]. This is confirmed by: (a) the documented process of creating the painting, (b) its history and (c) the composition that corresponds to the source description.

a) According to archival documents, the draft for the painting was approved by the Academy members at the session on

11 January 1681 and Ubeleski was given six months to complete the canvas.³⁶ Yet, at the session on 1 August 1681 Noël Coytel, who acted as an advisory professor at that time, claimed Ubeleski should be given more time due to his illness and unspecified urgent matters. It was decided to postpone the completion date by six months.³⁷ At that time the artist finished his painting in a timely fashion. The canvas gained him admittance to the academic circle on 31 January 1682.³⁸

b) As a *morceau de réception*, the painting was hung in Palais Brion, the seat of the Academy situated within the grounds of Palais Royal, and exhibited in 1692 in its new venue inside the Louvre Palace. In July 1793 academic premises were taken over by the revolutionary authorities and the painting was deposited in an unknown location.³⁹ It remained, however, in the royal collection and on 29 February 1820 was bestowed upon the duchess of Duras on behalf of king Louis XVIII as a Nicolas

de Platemontagne's work titled *Apollo and Minerva Favouring Painting and Sculpture* which in fact remained in Paris.⁴⁰

c) The Ubeleski's painting was identified on the basis of a description, which corresponds in details to the scene depicted on canvas, found in a publication written by Nicolas Guérin⁴¹, the secretary of the Academy. The size of the painting is another argument testifying to its right to be called Ubeleski's *morceau de réception*.⁴²

The Dance of a Nymph and a Satyr (a pair of works)

In 1684 Ubeleski was commissioned by the royal court to paint two works titled *The Dance of a Nymph and a Satyr*, tapestry designs (cartoons). One of them is at the Museum of Fine Arts in Arras [Fig. 3]⁴³, the other is known only from a Gobelins tapestry at the Kunsthistorisches Museum in Vienna [Fig. 4], weaved in the third series in the *Manufacture des Gobelins*.⁴⁴

According to royal accounts, Ubeleski received two advances of 200 livres in 1684 and 1685.⁴⁵ He presented completed canvas at the end of 1685⁴⁶, for which he was paid the remaining part of his remuneration, 600 livres, in the following year.⁴⁷ In 1700 Ubeleski was hired together with other artists by Madame de Maintenon to design draperies to conceal the nudity of figures depicted in the tapestries. In case of Ubeleski's composition, the order pertained to satyrs.⁴⁸

The Marriage of the Virgin

In 1686 Ubeleski executed on royal commission a painting decoration inside the wedding chapel of the parish church of Saint Mary and Saint Louis in Saint-Cyr near Versailles, depicting *The Marriage of the Virgin*. The first payment documented in the accounts from 1686 mentions only one painting⁴⁹, whereas the second payment, which was not settled until 1698, refers to three works.⁵⁰ They might have presented three episodes of this event. Works on the painting decoration of the chapel must have been completed before 4 August 1686, when the church was consecrated.⁵¹ A signed (signature pattern V) ink drawing, which appeared in an antiquarian sale in 2009 [Fig. 23]⁵² may be associated with this order. The drawing is part of Léonce Mesnard's collection.

Christ Healing the Sick

Another historically documented signed ink drawing (signature pattern V) is titled *Christ Healing the Sick* [Fig. 24].⁵³ It is a draft for a painting (*modello*) in the collection of the Louvre [Fig. 6], which is part of *Mays*, a series of paintings offered every year on 1 May by the Parisian Confraternity of Saint Anne and Saint Marcel (*Confrérie de Sainte-Anne et de Saint-Marcel*) to Notre-Dame Cathedral in Paris.⁵⁴ Both dictionaries and up-to-date literature give incorrect date of the work 1692⁵⁵, which is caused by an error made by Florent Le Comte, who writes about a two-year break in the offering of *Mays* in lieu

of a one-year gap in 1683, and mentions a Charles-François Poerson's painting being delivered in 1685 instead of one year earlier.⁵⁶ As a consequence, dating of the paintings bestowed in the subsequent years, including the Ubeleski's work was shifted ahead by a year.

On the other hand, Le Comte is very exact in naming sponsors and connecting them with particular paintings. And so, in case of Ubeleski's work, he claims it was offered by Claude Tripart and Jean Le Bastier.⁵⁷ The archives confirm that they were elected superiors of the confraternity on Ascension Day, i.e. on 4 May 1690.⁵⁸ While Claude Tripart paid half of the sum, that is 200 livres, for Ubeleski's canvas, the other confraternity leader Jean Le Bastier refused to co-finance the painting⁵⁹, but nevertheless, it was traditionally exhibited in front of Notre-Dame Cathedral in Paris on 30 April 1691 in order to be ceremonially donated to the cathedral on the following day, that is on 1 May.⁶⁰ Le Bastier's refusal triggered a genuine scandal⁶¹ and initiation of legal proceedings. The artist did not receive the payment until 4 August 1693. On that very day the Royal Council decided to confiscate the goldsmith's products and to auction in off to finance the painter's remuneration.⁶² According to all investigated archival documents, Ubeleski's work on the painting should be in fact dated to the period from June 1690 to April 1691.

Bacchante Playing the Tambourine

Another Ubeleski's canvas identified thanks to an ink drawing [Fig. 27]⁶³ is *Bacchante Playing the Tambourine* [Fig. 9], made for the Salon in 1699. The painting, together with a lost Ubeleski's work titled *Lute Player and Other Musicians*, was from 1738 part of the collection of Claude Hatte de Chevilly. It was valued at 80 livres⁶⁴ after Hatte's death and was later included in the collection of Gottfried Winkler and Carl Heinrich von Heineken (1706–1791).⁶⁵ In 1861 it was purchased by Edward Rastawiecki at a public sale in Leipzig, and then sold to Seweryn Mielżyński⁶⁶, who entrusted his collection to the Poznań Society of the Friends of Arts and Sciences in 1872.⁶⁷

Arachne's Story

Other Ubeleski's paintings recorded in archival sources are *Minerva Looking upon Arachne's Work* [Fig. 10] and *Minerva Changing Arachne into a Spider* [Fig. 11].⁶⁸ The artist received 600 livres from the royal treasury in the beginning of 1706 for works completed five years earlier.⁶⁹ The canvases in shape of vertical rectangles rounded at the top⁷⁰ were set into *boiseries* on the walls inside the first chamber of the winter apartment (situated southwards) in the Menagerie, a garden mansion designed for Marie-Adelaide de Savoie, duchesse de Bourgogne – the future mother of Louis XV. Short mentions of Ubeleski's paintings inside the Menagerie appear also in the eighteenth-century guidebooks.⁷¹



3. Alexandre Ubeleski,
«Dance of a Nymph and
a Satyr in Veneration of
Venus», 1684–1685, oil
on canvas, 375 × 260 cm
(147.6 × 102.4 in.), Arras,
Musée des Beaux-Arts,
inv. D 938.32.
Photo: Claude Thériez



4. Gobelins tapestry after Alexandre Ubeleski's «Dance of a Nymph and a Satyr in Front of a Pan's Herm», 1693–1704, Vienna, Kunsthistorisches Museum, Kunstammer, Tapissériensammlung, inv. no. T VI/6. Photo: © Kunsthistorisches Museum, Vienna



5. François de Poilly (after Alexandre Ubeleski), «Bacchus as a Child Given by Mercury to the Care of the Nymphs», between 1682 and 1693, etching, Paris, Bibliothèque Nationale de France, Cabinet des Estampes

6. Alexandre Ubeleski, «Christ Healing the Sick»,
 June 1690 – April 1691, oil on canvas,
 437 × 358 cm (172 × 140.9 in.), Paris, Louvre,
 inv. M. I. 325. Photo: courtesy of Documentation
 du Département des Peintures du Musée
 du Louvre

Académies

What is more, the inventory and accounts of the Royal Academy of Painting and Sculpture at our disposal allow us to ascribe to Ubeleski nine studies from a model (*académies*) from 1693 [Fig. 33]⁷², 1699 [Fig. 36]⁷³, 1700 [Fig. 34]⁷⁴, 1701 [Fig. 38]⁷⁵, 1702 [Fig. 37]⁷⁶, 1704 [Fig. 35]⁷⁷, 1705 [Fig. 39]⁷⁸, 1706 [Fig. 41]⁷⁹, and 1707 [Fig. 40].⁸⁰

Signed Works

In order to extend the artist's *œuvre* I have analysed inscriptions found in his works. Archival documents with signatures made unquestionably by Ubeleski's hand, i.e. among others, academic session reports dated 31 January 1682, 26 January 1692 and 13 August 1695, as well as a ticket from 1693 and a notarial act from 1699⁸¹ proved helpful in identifying Ubeleski's signatures on works of art. Having compared the autographs with the inscriptions on paintings, one may recognise some of them as Ubeleski's handwriting and then divide them into five variants (see Signature table).

Signature pattern I

The writing visible on the drawing *The Continnence of Scipio* [Fig. 14]⁸² is almost identical to the autographs of the painter in the documents he signed. The signature on the study *Male Nude, Seated to Right* [Fig. 44]⁸³ closely resembles the signature in Fig. 14. Both signatures are located on the right, very near to the bottom edge and done in pen and ink, though both works have been made in other drawing techniques, namely, in black chalk and sanguine.

Signature pattern II

The second signature pattern is represented by a group of autographs on academic studies from a model dated 1696, 1698–1702, 1704–1706, and 1716 [Figs 34–39, 41, 45, 47, 48], on an undated *académie* [Fig. 46], and on the painting titled *Saint Francis Xavier's Sermon* [Fig. 12] – in Latin: *Alexander*



pingebat. 1702. The dissimilarity in comparison with the signatures made with quill results from the use of a different writing instrument which requires slower application. The authenticity of the painter's handwriting is additionally confirmed by the archival information pertaining to the aforesaid eight penned *académies*.⁸⁴

Signature pattern III

The third group of the artist's autographs includes handwriting visible on the drawings: *The Judas Kiss* [Fig. 22]⁸⁵, *Aurora Abducting Cephalus* [Fig. 29] and *Aurora and Cephalus at Rest after the Hunt* [Fig. 30].⁸⁶ The signatures are distinguished by the title *Monsieur* preceding the artist's name, with majuscule letter *m* in the abbreviation *M'* and a peculiar grammatical formula denoting a possessive relation: 'of Monsieur Alexandre'.



7. Jean Mariette (after Alexandre Ubeleski), «Saint Paul on Malta», copperplate, Poznań, National Museum, Print Room, inv. MNP TPN 547. Photo: Barbara Hryszko

The grammatical form and the manner of referring to the artist⁸⁷ suggest that these inscriptions might have been made by someone else, for instance, the owner of the drawings. However, the signatures on works depicting Cephalus' story were applied with the same ink the compositions were drawn with. Moreover, the way in which the name was written on all three drawings, ratio of height to width, and shapes of the letters definitely confirm they were made by Ubeleski.

Perhaps, by calling himself *Monsieur* the artist aimed to emphasise his prestige and social position of a nobleman he gained together with the title of a royal painter (*peintre du roi*) and

an academician. It ought to be remembered that the discussed drawings were presented to prospective buyers. Additionally, one should note that the signatures refer to Ubeleski in the third person: *de Mr Alexandre* and are similar in meaning to *Alexander pingebat*. 1702 (Fig. 12, signature pattern II) and *Alexandre pinxit* (Fig. 19, signature pattern V).

Signature pattern IV

A slightly different version of hand is presented by the writing visible on the works: *Christ and Zacchaeus*, 1686 [Fig. 18], *Christ Offering His Heart to God the Father* [Fig. 32]⁸⁸, *The Annunciation*

[Fig. 31], and on three undated *académies* [Figs 42, 43, 49]. They all commence with small letters. Autographs on the three studies from a model differ from the archival signatures only by the shape of the letter *r*, which is, in turn, analogous to the signature visible on the study *Male Nude, Seated* (see signature pattern I, 2). It should be emphasised that the drawing *Christ and Zacchaeus* was not only penned by the artist, but also dated. So far, the work has been said to have been made in 1692 or 1699.⁸⁹ However, owing to a comparative analysis of Ubeleski's manner of noting digits it was possible to decipher year '1686'.

Signature pattern V

Yet another variant of autograph is represented by drawings titled *The Marriage of the Virgin* [Fig. 23], *Christ Healing the Sick* [Fig. 24], *The Peasant Dance* [Fig. 21], and *Apollo and Issa* [Fig. 19].⁹⁰ In case of the latter, the inscription is placed atypically on the back side: *Alexandre pinx.* It is analogous to a signature which has been copied from an unknown work and given in the Bénézit dictionary of artists.⁹¹ The interspaces between the letters are wider. Moreover, the ascender zone of the first two letters *A* and *L*, whose simple shape makes them similar to block letters, was reduced, whereas in the two last instances the letter *d* has an S-like-shaped ascender. Additionally, the painter added the abbreviation *pinx.* at the end.

Despite the dissimilarities between the discussed varieties of signatures, numerous similarities may be noticed in the manner of application, which indicates they were made by the hand of the same person. The differences in the form of inscription often result from the kind of the drawing or the painting tool used. By their very nature, signatures made with pen and ink are applied quickly, often with a single continuous line and slant more to the right, whereas autographs made with sanguine, black chalk or oil paint require greater carefulness, or else they may be illegible.

Drawings serving as rough drafts for signed works ought to be included into the artist's output, namely: two studies for *Christ and Zacchaeus* [Figs 16, 17] and a sketch for the painting *Saint Francis Xavier's Sermon* [Fig. 13].

Works Ascribed on the Basis of their Provenance History

Tobit Burying the Dead

Yet another group of drawings is connected with the signed works on historical basis. The signed sketch *The Continnence of Scipio* [Fig. 14] together with a drawing titled *Tobit Burying the Dead* [Fig. 15] used to be a part of a collection of Charles-Philippe,



8. Jean Mariette (after Alexandre Ubeleski), «Saint Thomas Aquinas», copperplate, Paris, Bibliothèque Nationale de France, Cabinet des Estampes

marquis de Chennevières-Pointel (1820–1899)⁹², a famous collector and expert in French drawings.⁹³ Both works were ascribed to Alexandre Ubeleski in the collection catalogue. The correctness of this attribution is supported by the provenance of the piece, that is, the collection of Jean-Baptiste Descamps (1706–1791)⁹⁴, a painter and art dealer, the founder of the *École de Peinture de Rouen*, educated by his uncle, Antoine Coypel, a friend to Alexandre Ubeleski.⁹⁵ These connections make the presence of the authentic Ubeleski's sketch among Descamps' holdings highly probable.

Diana and Endymion

A drawing titled *Diana and Endymion* [Fig. 20]⁹⁶ ought to be associated with the work *Apollo and Issa* [Fig. 19]. Formal features of both compositions, i.e. identical size, technique and the wavy border in the bottom part indicate they stem from the same series. These two works are also similar in the use of compositional solutions: poses of Issa and Endymion situated in the foreground on the left are comparable, and landscape sceneries are alike. Additionally, in a description of the former collection of Gilbert Paignon Dijonval (1708–1792), published in 1810 by his grandson and heir, Charles-Gilbert-Terray, vicomte de Morel-Vindé (1759–1842), both works were assigned to Ubeleski.⁹⁷ The technique, the description of the composition, as

well as the size in inches of the French metric scale used in the seventeenth and eighteenth centuries, closely correspond to the drawings.⁹⁸

Christ among the Doctors

The Paignon Dijonval's collection included another drawing, *Christ among the Doctors* [Fig. 25]. In this case the description placed under Ubeleski's name in the writings of vicomte de Morel-Vindé renders faithfully the composition, technique and dimensions of the drawing.⁹⁹ Paignon Dijonval's attribution is confirmed by the inscription in the bottom left corner: *ALEXANDRE*. The capital letters have no individual features and thus, whether the signature was made by the artist himself cannot be told, although it is quite probable.

Shepherd Playing the Flute

Apart from the autographs, inscriptions contemporary to the artist may also be helpful in identifying the author of a given work. And so is the case of the drawing titled *Shepherd Playing the Flute* [Fig. 28].¹⁰⁰ The inscription visible on the mount reads, *Alexandre. Eleve de vouët, et puis de Le Brun*, was written by marquis Charles-François de Calvière (1693–1777) who used to be the owner of the work. Since Calvière was assembling his collection from 1722, he could have purchased the drawing even

directly from the artist's heirs, e.g. the widow or children, and hence would know the author. The marquis might have received the incorrect description of Ubeleski as a Vouët's disciple from sellers who probably connected Ubeleski with the famous painter in order to increase the price. This attribution is confirmed by the fact that indicating an unknown artist as the author of the drawing was unprofitable. Another important thing is that the authorship was assigned by Calvière, a reputable expert in ink drawings.¹⁰¹ As the application of the inscription and the painter's years of life coincide in time, it gains a status close to that of a document contemporary to the artist, proving his authorship.

Drawing Ascribed by an Engraving

Saint Paul on Malta

Another way to identify the authorship of a work is to investigate its graphic documentation, as in the case of the



9. Alexandre Ubeleski, «Bacchante Playing the Tambourine», 1699, oil on canvas, 98 × 130 cm (38.6 × 51.2 in.), Poznań, National Museum, inv. MO 506. Photo: Museum



10. Alexandre Ubeleski, «Minerva Looking upon Arachne's Work», 1701, oil on canvas, a reconstruction of the original arched-top shape of the painting, original size: 22 × 17.5 in., approx. 59.62 × 47.42 cm (at present: 70 × 64.5 cm [27.6 × 25.4 in.]), Fontainebleau, Musée National du Château de Fontainebleau, inv. 8235. Photo: © RMN-Grand Palais/BE&W



11. Alexandre Ubeleski, «Minerva Changing Arachne into a Spider», 1701, oil on canvas, a reconstruction of the original arched-top shape of the painting, original size: 22 × 17.5 in., approx. 59.62 × 47.42 cm (at present: 70 × 64.5 cm [27.6 × 25.4 in.]), Fontainebleau, Musée National du Château de Fontainebleau, inv. 8599.
Photo: © RMN-Grand Palais/BE&W

drawing *Saint Paul on Malta* [Fig. 26] in the collection of the Département des Arts Graphiques at the Louvre as an anonymous work of Italian school.¹⁰² The pen and ink drawing has a grid, which proves it served as a draft for a missing painting. Because of a close similarity of composition of the draft and the Jean Mariette's (1660–1742) engraving after Ubeleski [Fig. 7]¹⁰³, it might be claimed that this drawing was in fact made by Ubeleski. Both

works have been incorrectly attributed. The copperplate, held in Poznań, is ascribed to the printmaker Pierre Jean Mariette (1694–1774), whereas the draft was given to the painter Louis Alexandre (1759–1827)¹⁰⁴. At the time of Pierre Jean Mariette's death Louis Alexandre was only 15 years old. Both attributions result from a misunderstanding of information visible at the bottom of the work.

Engravings

Another Jean Mariette's print after Ubeleski's work is a copperplate depicting *Saint Thomas Aquinas* [Fig. 8].¹⁰⁵ Among engravings serving as a visual documentation of the artist's lost paintings a Pierre Lepautre's (1660–1744) print, *The Allegory of Poetry* [Fig. 2]¹⁰⁶ and a François de Poilly's (1622/23–1693) etching, *Bacchus as a Child Given by Mercury to the Care of the Nymphs* [Fig. 5]¹⁰⁷, may be mentioned. Since the present article does not regard this matter, engravings modelled on Ubeleski's works shall not be investigated here (a series of twenty-three prints after Ubeleski's works, discovered in the course of my research, deserves a separate study).

In sum, thanks to the source information, history of individual works and the handwriting analysis of signatures it was possible to identify Ubeleski's output consisting of forty-four works, including: seven paintings, twenty preparatory drawings for paintings (three preliminary sketches of composition – *premières pensées*, two figure studies

– *études* – on the verso and recto of the same sheet, fifteen drawing models for a painting – *modelli*, and seventeen *académies*. Another twenty-eight works are documented in prints and over fifty-three works are known only from written sources.¹⁰⁸ Although the surviving works constitute merely a small percentage of the artist's total output, they may serve as evidence in defining his style.



12. Alexandre Ubeleski,
«Saint Francis Xavier's Sermon»,
1702, oil on canvas, 211 × 368 cm
(83.1 × 144.9 in.), Vannes, Jesuit
College, high altar in Saint Yves
Chapel. Photo: © Musée de Vannes

Drawing Style

In Ubeleski's *œuvre* the paintings are clearly outweighed by drawings, the analysis of which gives a perfect insight into the artistic techniques of this academic painter and hence, into his individual drawing style.

Black Chalk and Sanguine Drawings

In the initial drawing phase original black chalk outlines were limited to locating components of the scene.¹⁰⁹ Though vague, it is still visible from under the heavier strokes applied later. The artist sought for the right form with a rounded stick of black chalk or sanguine, which give a smooth line, and when he did find it, he marked it by pressing the paper with the sharp edge of the stick more heavily for better readability. Owing to this, one



13. Alexandre Ubeleski, «Saint Francis Xavier's Sermon», 1702, black chalk heightened with white on blue toned paper, 37.6 × 28.7 cm (14.8 × 11.3 in.), Vannes, Musée des Beaux-Arts, inv. 93.2.1. Photo: © OC-Ville de Vannes

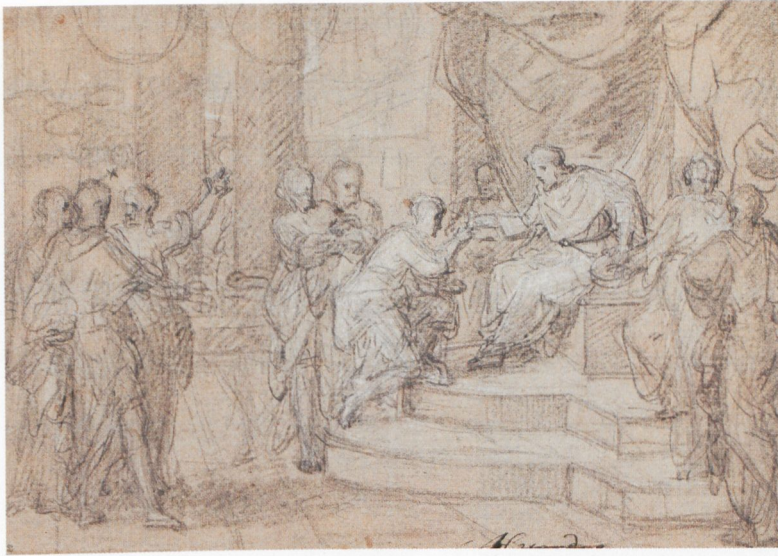
may clearly see how the arrangement of elements changed. By intensifying the outline of the elements of composition the artist achieved a painterly effect, especially in his sketches [Figs 13–15]. At the same time, he did not unduly blacken the drawings, leaving them fresh and not over-worked. The fast working pace visible in sketches and studies contributed additionally to the simplification of forms.

Diagonals ascending to the right-hand corner of the composition prevail in Ubeleski's drawings. Such direction of lines was the easiest to draw for a right-handed artist, therefore lines of that kind were placed with a quick movement of the hand, which barely pressed the paper. Lines heading in the opposite direction are dashed and heavier, and were applied more slowly.

Ubeleski did not treat his figures holistically. After defining the outline, he hatched a specified area.¹¹⁰ In sanguine drawings a hatching technique with lines following curves of a figure's body is predominating, reflecting the shape of drapery folds, accentuating the three-dimensionality of objects [Figs 34–35, 37–39] and the texture of skin, textiles, stones and trees. The artist used to cover trunks with regular arched lines. By contrasting the hatched area with blank space, the artist created light. From a painter's point of view, a significant fact is, that at the very beginning of sketching Ubeleski designed the lighting of a scene, emphasising main figures (and hence, the subject of his work) with modest strokes of chalk.

Stylistically, *premières pensées* [Figs 13–15] and *études* [Figs 16–17] are close to works of Ubeleski's colleagues from the Academy. Antoine Coppel similarly constructed scenes in his sketches (e.g. *Saint Louis Receiving the Viaticum*, *Hercules Returning Alcestis from Hades*)¹¹¹ and drew quickly, pressing the paper hard in his studies (e.g. *Christ and the Samaritan Woman*, *Pietà*, *Eliezer and Rebecca*)¹¹², whereas Louis de Boullogne employed analogous hatching and imagery of the background, especially regarding foliage (e.g. *The Rest on the Flight into Egypt*).¹¹³ In Ubeleski's works final outlines are dashed, often double and sketchy, which results from a search for the shape, similarly to de Boullogne's art, with use of multiple lines, whereas Coppel applies a single heavy line, leaving no uncertainty. What is more, Ubeleski's *premières pensées* exhibit more restrained shading, they are brighter, and the lighted areas are indicated with more subtle chalk strokes than in the aforementioned works.

Ubeleski might have adopted the sanguine drawing technique [Figs 19, 20 and partially 21] from Noël Coppel. This claim is supported by the close similarity of their works, particularly regarding the landscape, the manner of drawing foliage and trees, and to a lesser extent in the depiction of figures and clothes (e.g. *Hercules Presenting a Cornucopia to the Nymph Amalthea*, *The Rape of Dejanira*).¹¹⁴ An analogy to Ubeleski's drawings may be found also in works of other painters educated at the Academy at the same time, e.g. Louis Licherie similarly formed



14. Alexandre Ubeleski,
«The Continnence of Scipio»,
black chalk heightened with
white on beige toned paper,
22.6 × 32.2 cm (8.9 × 12.7 in.),
Paris, private collection. Photo:
Isabelle Boccon-Gibod



15. Alexandre Ubeleski,
«Tobit Burying the Dead»,
black chalk heightened with
white on beige toned paper,
27.9 × 23.5 cm (11 × 9.3 in.).
Photo: Isabelle Boccon-Gibod



16. Alexandre Ubeleski, Study for «Christ and Zacchaeus» (left-hand side of the composition), recto of a double-sided drawing, 1686, black chalk heightened with white on beige toned paper, 25 × 14.8 cm (9.8 × 5.8 in.), Paris, private collection. Photo: Suzanne Nagy



17. Alexandre Ubeleski, Study for «Christ and Zacchaeus» (Zacchaeus), verso of a double-sided drawing, 1686, black chalk heightened with white on beige toned paper, 25 × 14.8 cm (9.8 × 5.8 in.), Paris, private collection. Photo: Suzanne Nagy



18. Alexandre Ubeleski, «Christ and Zacchaeus», 1686, black chalk, white and bluish gouache, wash painting on beige toned paper, 46.9 × 59.1 cm (18.5 × 23.3 in.), Bayonne, Musée Bonnat-Helleu, inv. RF 50913. Photo: © Musée Bonnat-Helleu/Alexandra Vaquero

landscape background elements (*Saint Bruno and Roger Count of Sicily*)¹¹⁵, de Boullogne put to use an analogous technique of constructing trees, figures and their physiognomy (*The Rape of Proserpina*)¹¹⁶, whereas Antoine Coypel used the same manner of dense hatching (*Christ Healing the Blind*).¹¹⁷

Académies

In his *académies* [Figs 33–49] Ubeleski employed a classic drawing method which he could have adopted from artists

teaching live model classes during his studies in Paris, such as Noël Coypel¹¹⁸, Jean Nocret, Antoine Paillet. The nudes are characterised by the same detailed depiction of figures, subtle outlines and soft shading. By using first the sanguine and then the black chalk, and by choosing toned paper Ubeleski created many transitional shades, which reflect the natural skin tone and the *sfumato* effect, as well as the softness of the human body. Rubbing the black chalk dust or sanguine on the border between shadow and light allowed the artist to bring out the curves of



19. Alexandre Ubeleski, «Apollo and Issa», c. 1697, sanguine on light paper, 14.6 × 23.8 cm (5.7 × 9.4 in.), Paris, private collection.
Photo: Suzanne Nagy

figures, and modest strokes made with chalk along with rubbing the chalk dust created a dim light on the skin or an impression of a smooth surface (e.g. Figs 33, 47).

Works in sanguine or *dessins aux trois crayons* were created slowly and meticulously. They lack the vigour and rough outlines of the *académies* of Antoine Coppel, Louis de Boullogne or Charles de La Fosse. The stylistics of Ubeleski's figure studies from a model is rather close to those present in works by Charles-François Poerson (especially in the drawing of trees and the hatching technique)¹¹⁹, François Verdier (in the method of seeking the outline, the soft shading and covering private parts)¹²⁰ and Claude II Audran¹²¹, who accentuated musculature with the use of more intense shading, though.

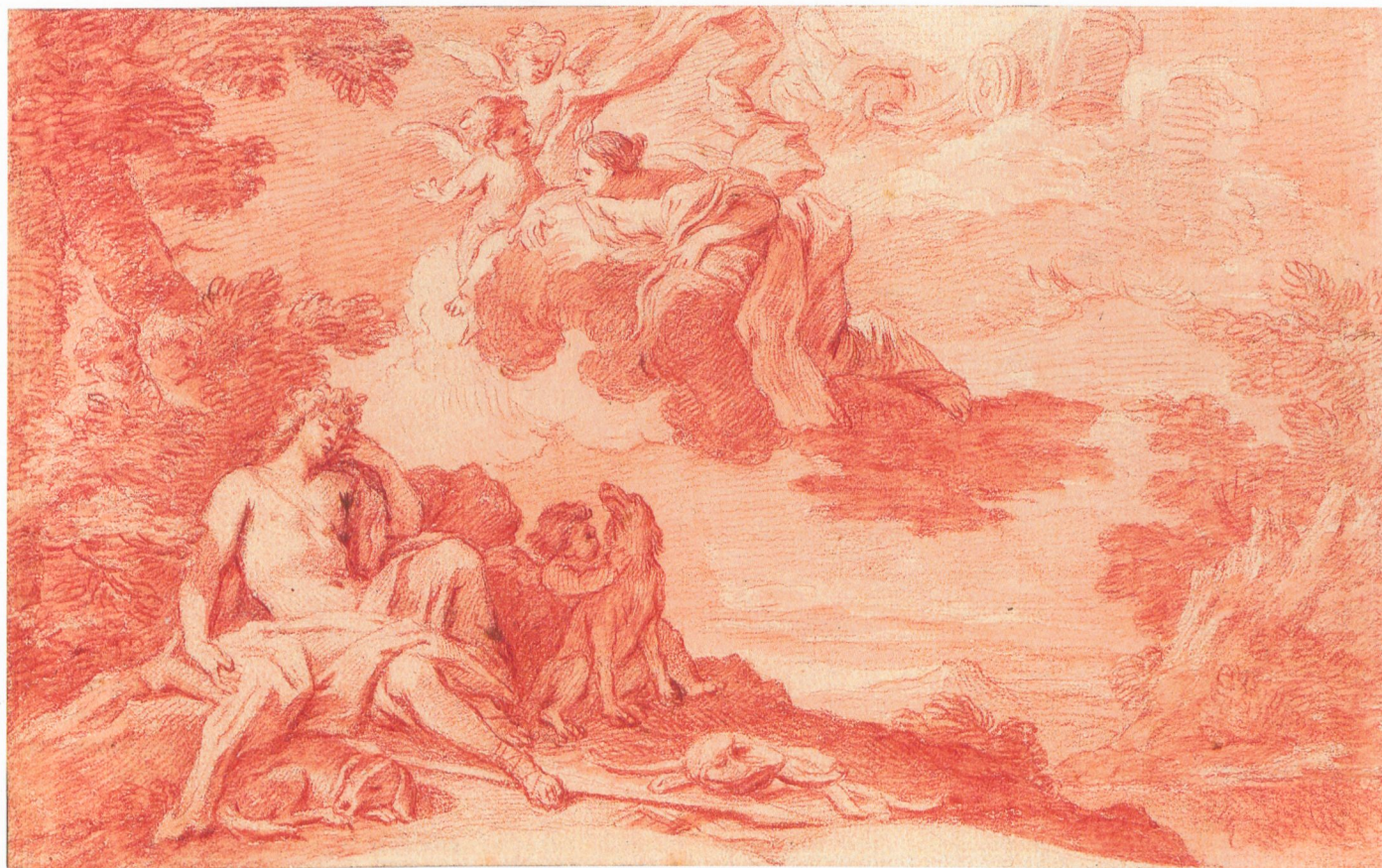
The poses of models defined by Ubeleski are quite typical of *académies*. The figures are fighting, stricken down in combat or supporting one another, sitting on the side or facing the viewer, or posed as river deities with their backs toward the observer. Personifications of rivers appear also in the studies

of Noël Coppel¹²², Verdier, Paillet¹²³, etc. In Ubeleski's studies private parts remain covered or gently rubbed away. Another characteristic component is the noticeable action of the wind, manifested in billowing draperies, foliage moving on the gust, hair blown forward.

Pen and Ink Drawings

Pen and ink was the technique most often used by Ubeleski in designing his paintings [Figs 23–31]. The artist applied ink in various shades of brown and grey wash (except for Fig. 24), and used light beige support for the brightest compositional elements. Despite the limited palette, the artist created several shade tones, especially by layered wash painting.

Ubeleski commenced his work on a rough draft for a painting from defining the border. Then he situated figures and constituents of the scenery with pen and ink, and defined more intense shadows with short rare parallel lines. The wash played the role of the shading, determining the painting effect and



20. Alexandre Ubeleski, «Diana and Endymion», c. 1697, sanguine on light paper, 14.7 × 23.8 cm (5.8 × 9.4 in.), Freiburg, private collection

hence, commonly used in works that served as models for paintings (*modelli*). Ubeleski used two methods of wash painting: on a dried layer of diluted colour he put another one, creating the darkest fragments by multiple layers of wash painting, or marked the selected area with water only, and then gradually saturated the wet stain with paint. Delicate, translucent shadows are created by wash painting with small amount of pigment. The painter intensified facial features and deep shades with a denser paint. The wash painting, aimed to construct a spatial arrangement of a scene, remained partially independent of the linear sketch and thus, the two do not overlap closely. Because of the fast work pace details were only subtly suggested and scenes remained fresh.

The artist used the pen boldly and dynamically, with lines clearly prevailing over the wash. In the *Marriage of the Virgin* (1686), *Christ Healing the Sick* (1690) and *Christ among the Doctors* [Fig. 23–25] Ubeleski used quite heavy lines, broken, applied even twice, of a 'jumpy', zigzag course [Fig. 24], with rare

hatching. Whereas the group of drawings: *Bacchante* (1699), the two works depicting Cephalus' story, and *The Annunciation* (1703–1705?) [Figs 27–31] is almost completely deprived of any hatching, with a somewhat softened course of the line.

Ubeleski's ink drawings and wash paintings are close to Charles Le Brun's works (e.g. *The Passage of the Rhine*¹²⁴, *The King's Autonomous Rule* from 1661¹²⁵, *Franche-Comté Conquered a Second Time*)¹²⁶ in the manner of depicting facial features and the use of gouache (*Saint Louis Praying*).¹²⁷ However, in Ubeleski's works the linear aspect (ink) outweighs the painterly one (wash), and compositions are more contrasted. Also those working with the First Royal Painter used solutions close to Ubeleski's style, for instance, Licherie's art is similar in the way of drawing draperies (e.g. *The Holy Family with Saints Elizabeth and John the Baptist*)¹²⁸, Verdier's in depicting and the wash-painted clouds (e.g. *The Apotheosis of Hercules*¹²⁹, *Samson Slaying the Philistines*¹³⁰), as well as in physiognomies of vivid dot-like eyes [Figs 21, 22].



21. Alexandre Ubeleski, «The Peasant Dance», c. 1700, sanguine and black chalk, brown and black wash heightened with white gouache on beige toned paper, 20.1 × 28.7 cm (7.9 × 11.3 in.), Paris, École des Beaux-Arts, inv. PM 2506



22. Alexandre Ubeleski, «The Judas Kiss», early 18th c., black chalk and traces of white on brown-pinkish toned paper, 17 × 29.1 cm (6.7 × 11.5 in.), Paris, École des Beaux-Arts, inv. PM 1032



23. Alexandre Ubeleski, «Marriage of the Virgin», 1686, pen and brown ink, grey wash heightened with white gouache on beige toned paper with arched top, 26.6 × 21 cm (10.5 × 8.3 in.), private collection. Photo: courtesy of the owner



24. Alexandre Ubeleski, «Christ Healing the Sick», 1690–1691, pen and black ink, light brown wash heightened with white gouache on beige toned laid paper, 26.5 × 21.7 cm (10.4 × 8.5 in.), Worms, Museum Heylshof, inv. No. 5 W. 178. Photo: courtesy of Cornelius A. von Heyl



25. Alexandre Ubeleski, «Christ among the Doctors», c. 1690, traces of sanguine, pen and brown ink, grey wash, 23.5 × 18.8 cm (9.3 × 7.4 in.), Paris, Musée du Louvre, Département des Arts Graphiques, inv. 33149-recto. Photo: Rafał Hryszko

Painting Style

The hint of freedom and ease characteristic of Ubeleski's preparatory drawings is absent in his paintings. The first phase of creating a painting was to copy the image from the drawing to a large size canvas using the grid method. The grid may be noticed in three works: *Saint Paul on Malta* [Fig. 26], *The Annunciation* – on the reverse [Fig. 31], and *Christ Offering His Heart to God the Father* [Fig. 32]. A comparison of two paintings with their drafts *Christ Healing the Sick* [Figs 6, 24] and *Bacchante Playing the Tambourine* [Figs 9, 27] prove that the drawings served as a skeleton, yet they were not strictly copied.

In order to create a suggestive illusion of depth of a landscape, the artist divided the painting into three parts of different colour pattern in accordance with the colour perspective principles. Warm ochres, yellows and browns prevail in the foreground, projecting it forward and thus, bringing it closer to the viewer. In the background, the ochre turns gradually into a cool intense green, and different tonal values reflect the lie of the land (see also Figs 19–21). Cold sapphire of mountain range fills the distance, increasing the impression of remoteness.

Intense colours and relatively high colour contrasts are characteristic of Ubeleski's canvas.¹³¹ The greatest disparities were created by contrasting complementary colours: orange



26. Alexandre Ubeleski, «Saint Paul on Malta», pen and brown ink, grey wash, squaring in black chalk on light beige toned paper, 15.6 × 21.1 cm (6.1 × 8.3 in.), Paris, Musée du Louvre, Département des Arts Graphiques, inv. 17394. Photo: © RMN-Grand Palais/Adrien Didierjean



27. Alexandre Ubeleski, «Bacchante Playing the Tambourine», 1699, pen and brown ink, grey wash on buff paper, 11.1 × 14.5 cm (4.4 × 5.7 in.), Bruges, Groeningemuseum & Arentshuis

(ochre) and blue/sapphire (indigo). The painter juxtaposed also primary colours, whose interplay is milder: sapphire, vermillion and yellow). In Ubeleski's paintings colours are placed side by side quite schematically and contrastingly – usually brilliant sapphires (indigo) and ochres, warm yellows, intense mat vermillions, and the value range is limited to two or three shades. In Ubeleski's canvas a phenomenon of *cangiantismo* may be noticed, e.g. lilac-pink colour in lighted parts of the painting turn into a sandy yellow [Fig. 3], the blue is given a contrastive white or yellow shine [Figs 10, 11], and copper ochres turn in the light into gold [Figs 1, 10–12].

The technique of oil painting employed by Ubeleski derives above all from the output of the Academy's masters: Nicolas Poussin and Charles Le Brun, and manifests itself in the manner of constructing the composition, with figures located parallel to the painting surface. Ubeleski's canvases have a set of intense colours close to that characteristic of the works of the aforementioned painters (Poussin: *The Death of Saphire*, *Christ Healing*

the Blind, *The Birth of Bacchus*¹³²; Le Brun: paintings on the ceiling in the Gallery of Mirrors in Versailles) and a similar shading of figures and their vestments, though not as contrastive as in Poussin's works.

The colour perspective in Ubeleski's paintings was adopted from Poussin (e.g. *The Empire of Flora*, *The Triumph of Pan*, *The Triumph of Flora*, *Midas before Bacchus*)¹³³ and Le Brun (*The Death of Meleager*, dated 1658–1660, is closest to Ubeleski's style)¹³⁴, yet it stands out with its sharp border between greens and the intense blue of faraway mountains. The similarity can be found in a bright light above the horizon. The abovementioned painters used the same warm side stream light and *cangiantismo* in an analogous proportion.

Main differences regard colour values, which are cooler and more intense in Ubeleski's work, and the range of tones and nuances is not as wide as in Poussin's paintings. On the other hand, Le Brun's canvases are most often maintained in browns (e.g. *The King Governs by Himself*, 1661; *Franche-Comté*



28. Alexandre Ubeleski, «Shepherd Playing the Flute», 1704 (?), pen and brown ink, grey wash on beige toned laid paper, arched-top, minor defects, 11.8 × 18 cm (4.6 × 7.1 in.), Paris, private collection. Photo: © Christie's Images, 2003

Conquered a Second Time in 1674; *The Passage of the Granicus*)¹³⁵ or greys (*Moses and the Daughters of Jethro*, *Crucifixion with Angels*)¹³⁶, whereas Ubeleski's paintings are brighter and the colouring more vibrant and diversified.

Certain similarities to Ubeleski's works may be also found in Noël Coypel's works (e.g. *The Nymph Amalthea and a Cornucopia*; *The Rape of Dejanira*)¹³⁷, particularly regarding the colouring of robes: blues, ochres, vermilions, greens and whites, though in Ubeleski's paintings garments are rendered softer and shinier. Other analogies include the motif of crossed trees, the shape of clouds and vermilion blushes on figures' faces. Almost all aspects of Verdier's and Ubeleski's language of painting are alike: lighting the background with bright rays, quite intense blue colour of mountains, the sky covered with dark clouds with golden light, and the range of colours of clothing (e.g. *The Assumption*

of the Virgin; *Io Transformed by Jupiter into a Heifer*, 1693; *Boreas*).¹³⁸ In his early career (*Flora and Zephyr*, 1688)¹³⁹ Jean Jouvenet depicted the sky lighted above the horizon with dark clouds, just like Ubeleski did, and, moreover, exhibited a tendency to choose similar colour range for clothes and differentiated skin tones of males and females in the same way. Ubeleski's artistic taste is also shared in the works of Audran (e.g. *The Miracle of the Loaves*, 1683)¹⁴⁰ and de Boullogne, e.g. the painting titled *Christ and the Centurion*¹⁴¹ shows an obvious analogy to Ubeleski's *Christ Healing the Sick* [Fig. 6]. Similar references of these paintings stems from shared models and themes that were employed in the course of academic training.

One may find in Ubeleski's artistic output, to a lesser extent, a certain resemblance to the style of the Carracci and painters educated at the Bologna School in the seventeenth century (e.g.

Francesco Albani, *The Baptism of Christ*).¹⁴² The colouring in Ubeleski's works is quite similar to that in the paintings made by Giovanni Francesco Romanelli, a Pietro da Cortona's disciple, especially regarding the landscape, the sky and the choice of colours for garments. Yet, it should be emphasised, that the influence of the Italian art on the artist's output was filtered through the French academic doctrine.

Main Features of the Artist's Works

Compositions of Alexandre Ubeleski's works, both drawings and paintings, were usually constructed according to the same rules. The overlapping construction of the foreground is created by figures standing usually in the bottom left-hand corner, with their backs toward the viewer. These characters are overlapping one another in a manner resembling a fan, intensifying the impression of a three-dimensional space and focusing the viewer on the substantial matter depicted in the background. Figures situated there in a relief-like pattern parallel to the surface of the work, sometimes ascending along the swing line [Figs 1, 12, 32] prevail in the composition, overlapping the landscape and the sky.

Ubeleski often used close framing, in which figures fill the frame completely, barely fitting inside the defined border. In group scenes they are tightly 'packed' and hence create a compact composition (especially in Fig. 18). A free space is more often found in mythological depictions and genre scenes.

A key character, usually moved slightly away from the central compositional axis, attracts attention from the very first moment, exposed by the use of the brightest light and the position – usually above compositionally subjected figures turned to him or her, who are often smaller. The painter upsets the proportions by considerably decreasing not only the size of figures accompanying the main character in the background [Figs 11, 18, 22, 24], but also the size of those situated in the foreground [Figs 9, 10, 12].

The artist considered the future position where the work was to be exhibited, for instance, religious paintings tend to be low-angle compositions, to be situated high above the viewer's eyes, e.g. on the altar [Figs 6, 12, 31, 32].

Diagonal lines, created by the location and poses of characters and the direction in which they look, dominate the compositional form. Figures with expressive, studied gestures remind of freeze-frames.

The Ubeleski's style is defined to a considerable extent by a repetition of gestures, poses and motifs. The artist developed a repertoire of his own 'trademark' elements adapted to a given scene. One of the painter's favourite poses is a figure reclining on the side or, alternatively, on the elbow: Archangel Gabriel [Fig. 31], Aurora [Fig. 29], an angel [Fig. 8] and, fragmentarily,

in the position of Europa's legs [Fig. 1]. Another commonly employed pose is that of a person sitting with the torso arched backwards and with a bended knee: Apollo [Fig. 1], Endymion [Fig. 20], Cephalus [Fig. 29].

The artist uses repeatedly also overlapping motifs, such as: a figure sitting on the side in the bottom left-hand corner [Figs 1, 9, 12, 18, 25], another variant of this pose with an extended arm [Fig. 7, 12], a figure with its back toward the observer [Figs 5, 21, 28], a figure standing back to the viewer connected with a figure in the background facing the beholder (in the bottom left-hand corner, Figs 1, 21), a figure down on one knee [Figs 12, 24].

Repetitions of gestures are found in Ubeleski's works, too: the position of the hand of the bacchante [Figs 9, 27], the tambourine player [Fig. 21], Saint Francis [Fig. 12], and – in a version with one hand visible – Aurora [Fig. 30], Judas [Fig. 22], hands reaching up to the sky [Figs 5, 7, 12], a hand supporting the head, eyes looking upwards [Figs 2, 28], an arched neck, face turned upwards [Figs 1, 21, 27, 29, 31, 49], an arm on a figure's side with an open hand [Figs 29, 32].

The artist played with the set of studied poses expertly, achieving an impression of a variety, and though his compositions were filled with numerous details, he managed to give up unnecessary mass of objects for the sake of balance.

Another common motif is the dog: looking up [Figs 20, 21, 28, 30] or curled up [Figs 19, 20]. Trees with crossed trunks or trees growing from one place [Figs 19–21, 28], and jagged mountain tops on the horizon are further constant elements in Ubeleski's landscapes.

The physiognomy of figures was constructed differently depending on the employed technique. In the drawings eyes are emphasised with dark dots (visible even in profile), and the facial features, e.g. nostrils, mouth or the shade between the lower lip and the chin are created with the use of short horizontal lines or spots. Main figures in Ubeleski's paintings often have oval faces with big eyes and thick eyelids, with eyebrows shaped like regular flat arches, straight nose with wide nostrils, small plump lips and vividly sketched chin, rosy cheeks and large earlobes with fleshy helix, sometimes placed too low. Even when working with a live model (*académies*), Ubeleski sought general features, and not individual ones.

Ubeleski's works share a common feature of a slender build characterised by small head, wider shoulders, arms and thighs, and narrow (or, less often, wide) hands with long fingers. The slenderness is connected with upsetting of the figures' proportions, visible in the too large hands and ears, particularly in children [Fig. 18], excessively sturdy torso and shoulders in men, too long arms above the elbow [Figs 19, 21, 22, 27], or unnaturally long thighs, especially noticeable in sitting female figures [Figs 12, 18].

The anatomy is often concealed with clothing profusely adjusted into folds. In the drawings draperies are folded and



29. Alexandre Ubeleski, «Aurora Abducting Cephalus», early 18th c., pen and dark brown ink, grey wash on beige toned laid paper, oval (IDC watermark), 26.3 × 21.7 cm (10.4 × 8.5 in.), Sacramento, E. B. Crocker Art Gallery, inv. 1871.429



30. Alexandre Ubeleski, «Aurora and Cephalus at Rest after the Hunt», early 18th c., pen and dark brown ink, grey wash on beige toned laid paper, oval (IDC watermark), 26.1 × 21.6 cm (10.3 × 8.5 in.), Sacramento, E. B. Crocker Art Gallery, inv. 1871.428



31. Alexandre Ubeleski,
«Annunciation»,
1703–1705 (?), pen and
brown ink, grey wash
on beige toned paper,
stained on the right-hand
side, 18.5 × 18.3 cm
(7.3 × 7.2 in.), Rennes,
Musée des Beaux- Arts,
inv. 794-1-2709a.
Photo: Barbara Hryszko

angular, billowing at times, yet in the paintings garments have softer rich plastic rucks. Common arrangement of vestures in Ubeleski's works is: cloaks lifted up by the wind [Figs 1, 9, 24], long pieces of cloth arched above a figure [Figs 3, 20, 21, 29, 30], sleeves exposing wrists or forearms, deep neckline with a characteristic fold in the front, and an asymmetric arrangement of the clothes, in which the textile covers one arm and slides from the other, exposing a breast [Figs 1, 3, 9, 19, 21].

In scenes situated in a landscape a broad views stretch most often at one side. A precipice, an elevation, a verge of a forest or a group of trees are common elements, and the distant horizon topped with mountains is most often located below the half-height of the image. One of the upper corners is usually

filled with a cloudy sky. On the other hand, in case of urban scenery, the architectural background builds up, filling the upper part of the composition [Figs 6, 15, 18, 24]. Common elements are: gate arcades above the street with a passage on top and buildings with stone steps presented in lateral perspective, defining the depth of the scene. Extended lines of lateral perspective usually meet at horizon near the edge of the composition.

In Ubeleski's works honey-coloured light is most often cast from a side source beyond the compositional frame. The direction of rays, their warm tone and pinkish clouds above the horizon (in the drawings – the distribution of light and long shadows) allow the viewer to identify early evening – the artist's favourite period of the day.



32. Alexandre Ubeleski, «Christ Offering His Heart to God the Father», between 1713 and 1716, sanguine and black chalk, grey wash, squaring in black chalk on beige toned laid paper, 26.1 × 19.9 cm (10.3 × 7.8 in.), private collection in Switzerland. Photo: © Musée Jenisch, Vevey

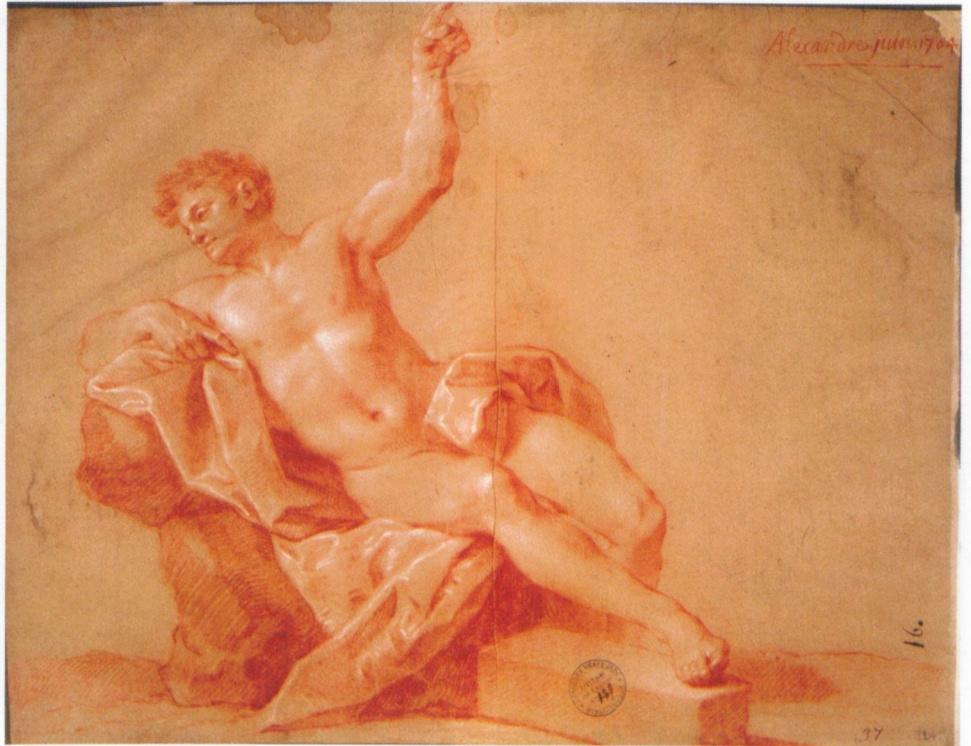


33. Alexandre Ubeleski, «Male Nude Lying on his Back», June 1693, sanguine, black chalk heightened with white on beige toned paper, 41.9 × 58 cm (16.5 × 22.8 in.), Paris, École des Beaux-Arts, inv. EBA 3207



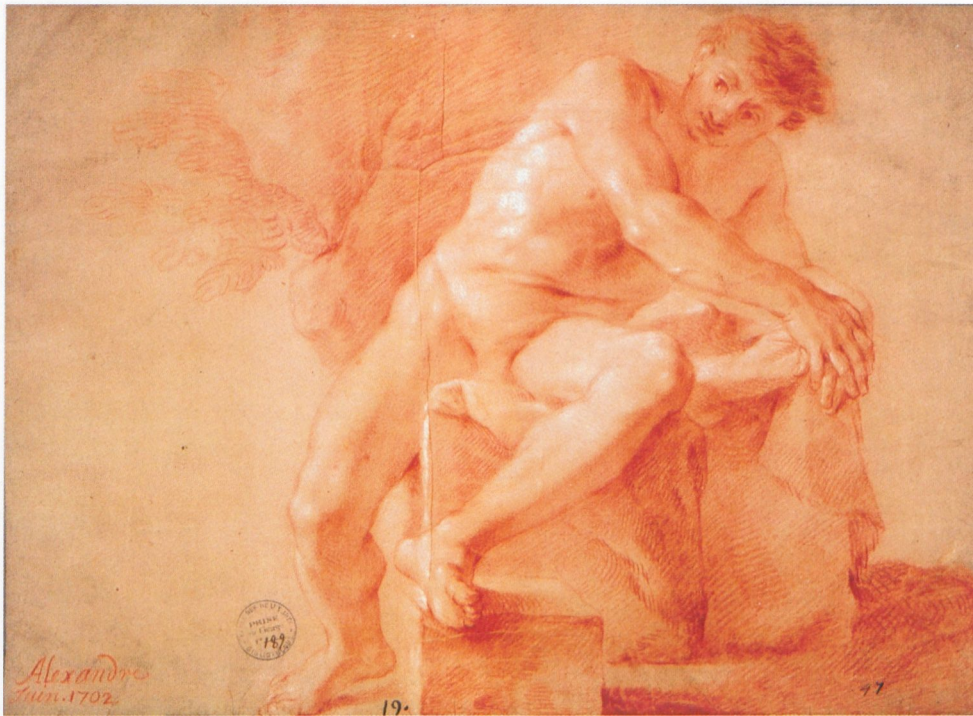
34. Alexandre Ubeleski, «Male Nude Lying on his Side», June 1700, sanguine heightened with chalk on beige toned paper, 40 × 54.4 cm (15.7 × 21.4 in.), Paris, École des Beaux-Arts, inv. EBA 3211

35. Alexandre Ubeleski, «Male Nude Seated, Front View», June 1704, sanguine heightened with chalk on beige toned paper, 42 × 54 cm (16.5 × 21.3 in.), Paris, École des Beaux-Arts, inv. EBA 3214



36. Alexandre Ubeleski, «Male Nude Lying with his Arms Raised», June 1699, sanguine heightened with white chalk on beige toned paper, 42.5 × 57.2 cm (16.7 × 22.5 in.), Paris, École des Beaux-Arts, inv. EBA 3210





37. Alexandre Ubeleski, «Male Nude Seated, Front View», June 1702, sanguine heightened with chalk on beige toned paper, 38.7 × 53.5 cm (15.2 × 21.1 in.), Paris, École des Beaux-Arts, inv. EBA 3213

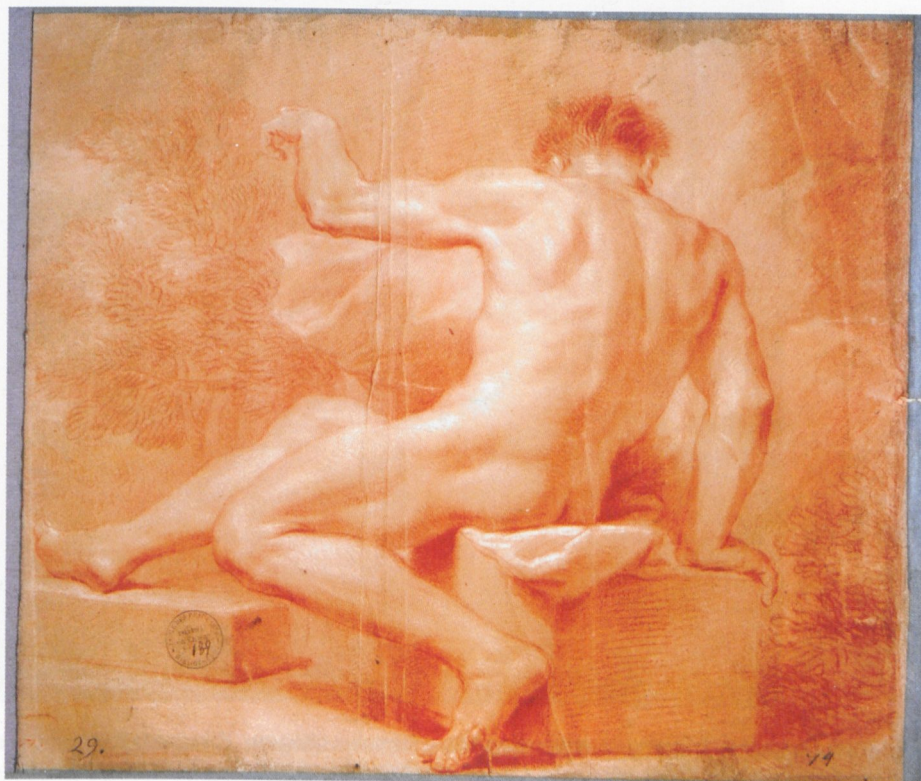


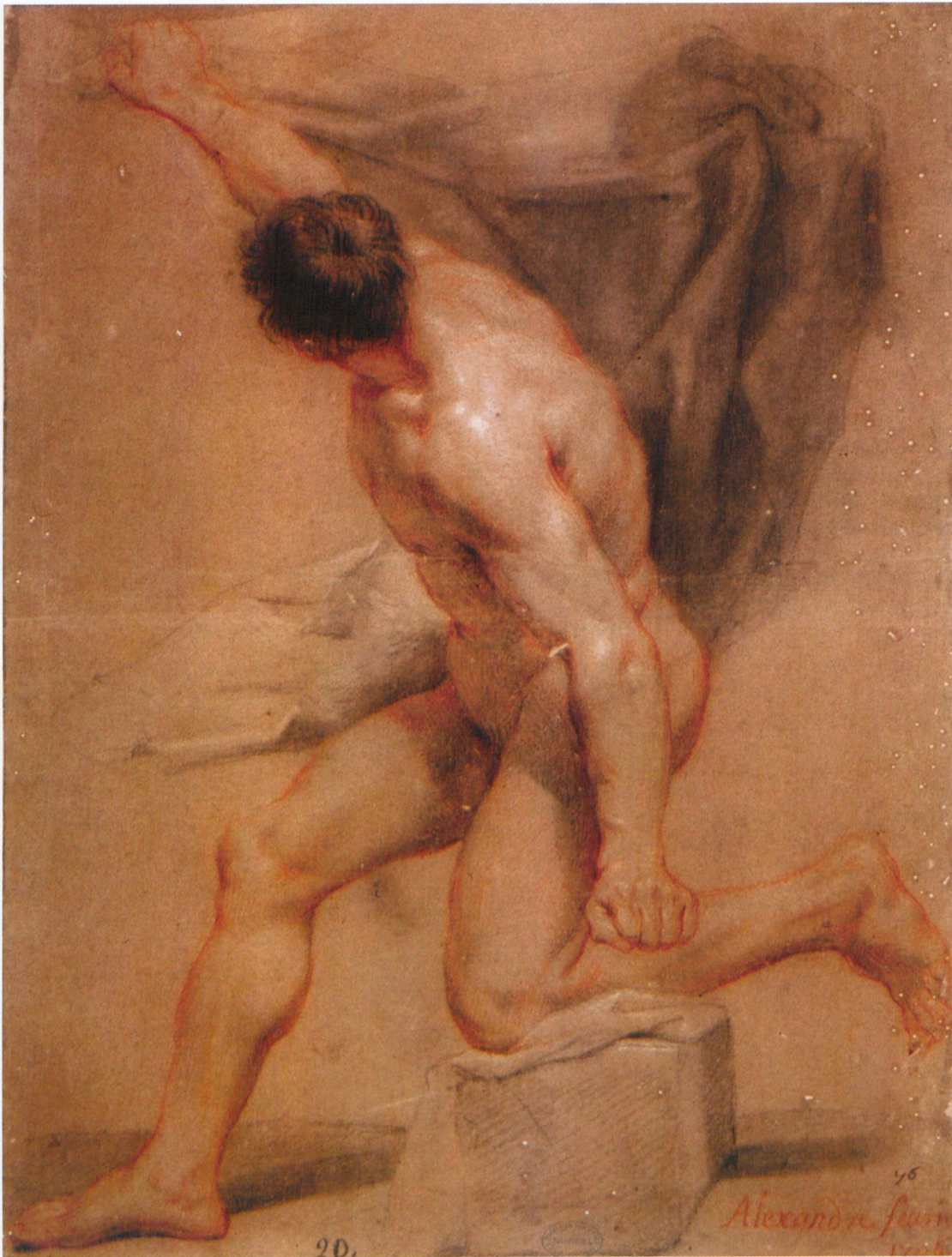
38. Alexandre Ubeleski, «River God Seated, Back View», June 1701, sanguine heightened with chalk on beige toned paper, 41.1 × 55 cm (16.2 × 21.7 in.), Paris, École des Beaux-Arts, inv. EBA 3212

39. Alexandre Ubeleski, «River God Seated, Back View», February 1705, sanguine heightened with chalk on beige toned paper, 39.2 × 53.2 cm (15.4 × 20.9 in.), Paris, École des Beaux-Arts, inv. EBA 3215

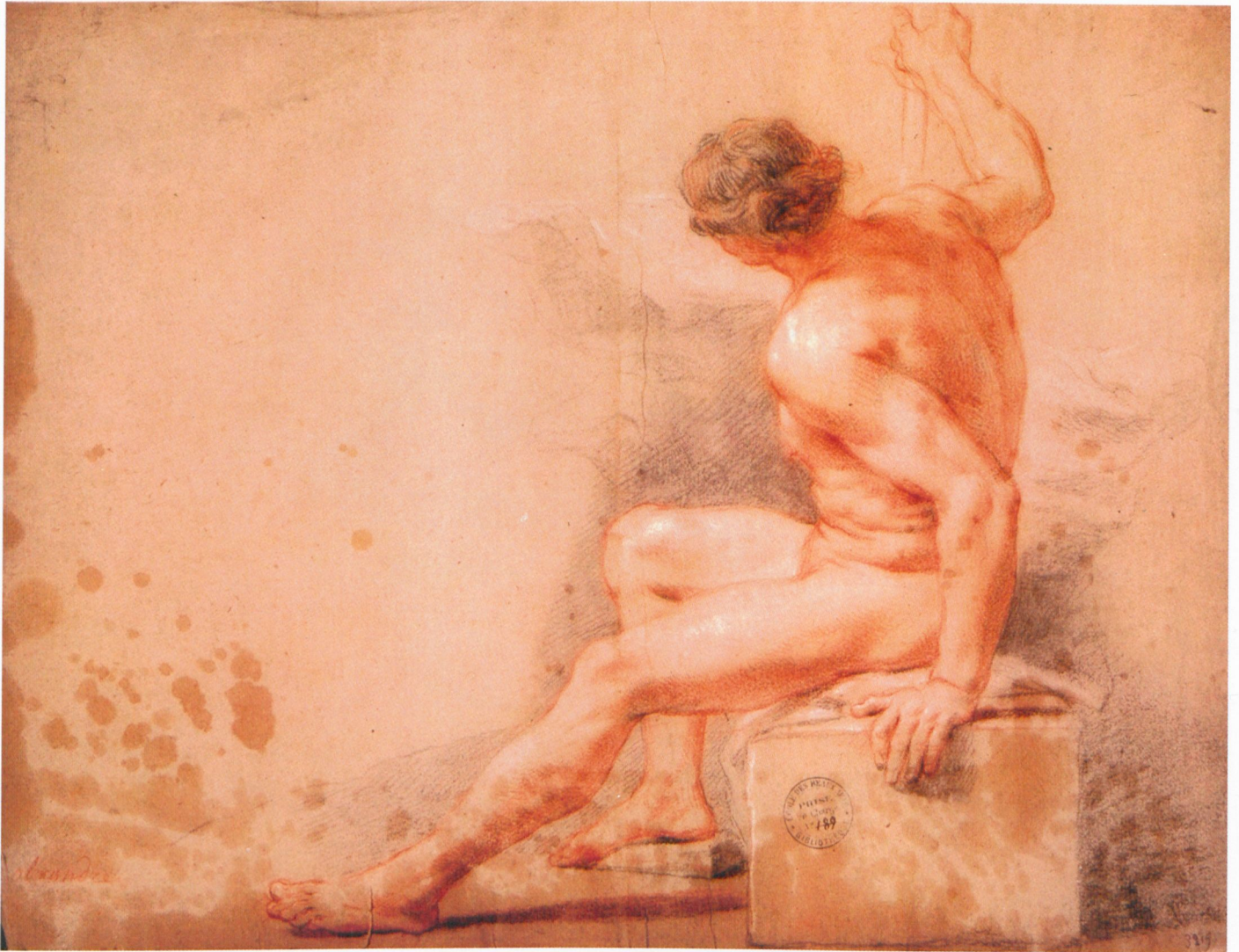


40. Alexandre Ubeleski, «Male Nude Seated, Right Arm Supporting, Back View», February 1707, sanguine heightened with chalk on beige toned paper, 42 × 49.5 cm (16.5 × 19.5 in.), Paris, École des Beaux-Arts, inv. EBA 3217





41. Alexandre Ubeleski, «Male Nude Kneeling, Head Turned, Left View», February 1706, sanguine and black chalk heightened with white on beige toned paper, 54.2 × 41 cm (21.3 × 16.1 in.), Paris, École des Beaux-Arts, inv. EBA 3216



42. Alexandre Ubeleski, «Male Nude Seated on his Side Holding a Cane», sanguine and black chalk heightened with white on beige toned paper, numerous stains, 57.5 × 44 cm (22.6 × 17.3 in.), Paris, École des Beaux-Arts, inv. EBA 3219



43. Alexandre Ubeleski, «Male Nude Seated to Left», black chalk heightened with white on beige toned paper, 56.8 × 43.2 cm (22.4 × 17 in.), Paris, École des Beaux-Arts, inv. EBA 3221



44. Alexandre Ubeleski, «Male Nude, Seated to Right», sanguine heightened with chalk on beige toned paper, 29 × 42 cm (11.4 × 16.5 in.), Paris, École des Beaux-Arts, inv. PM 1031

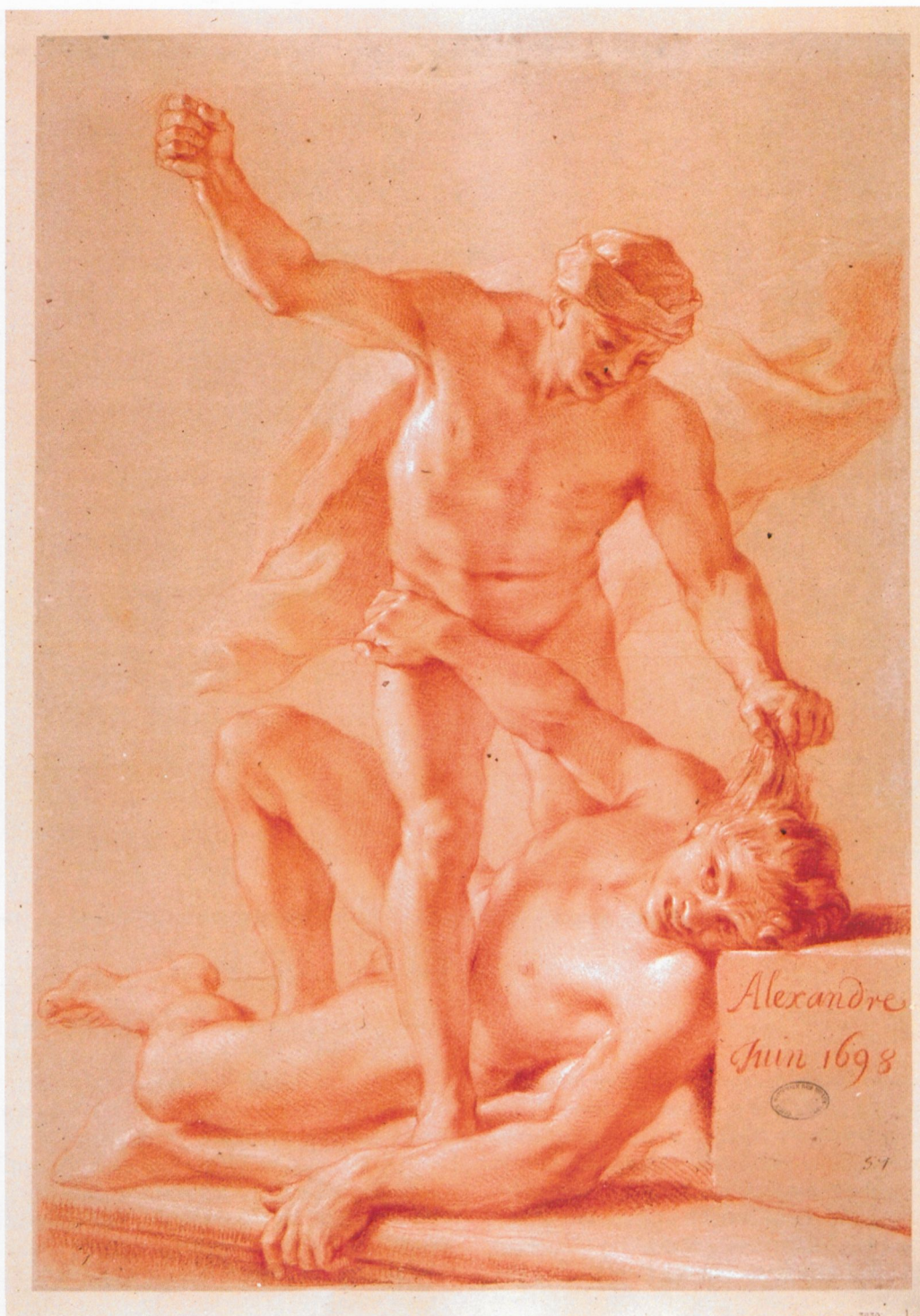
Conclusions

In summary, contrary to former opinions stating that Alexandre Ubeleski's style was not uniform and difficult to define¹⁴³, the stylistic analysis of a significant number of Ubeleski's works allowed me to distinguish its permanent features confirming its homogeneity. In spite of the fact that the artist used differing drawing techniques, the specificity of his artistic expression remains constant and clear. The variety of drawing tools used was not a result of the artist's fancy, but the function of a given work, and it reflects the academic process of creating such art: a sketch (black and white chalk) – studies (black and white chalk) – a draft (most often: wash and ink or sanguine, or mixed technique) – a painting. Ubeleski was one of many artists at the

time whose work was strictly defined by the academic canon. One may hope that defining the painter's style and the common element of all of his paintings and drawings shall serve as a basis for the future attribution of works that may appear, for instance, in the antiquarian trade.

A stylistic comparative analysis confirms that Ubeleski's style, regarding both painting and drawing, was fundamentally influenced by his studies at the Royal Academy of Painting and Sculpture in Paris. This very institution was the basic source of inspiration. It was there that the artist learned about the works of great masters.

Among the painters who made a direct impression on his art were Le Brun and Noël Coypel. The analogy between the methods of work of Ubeleski, Le Brun and the academicians of



45. Alexandre Ubeleski, «Two Male Nudes Fighting», June 1698, sanguine heightened with white chalk on beige toned paper, 56.2 × 39.3 cm (22.1 × 15.5 in.), Paris, École des Beaux-Arts, inv. EBA 3209

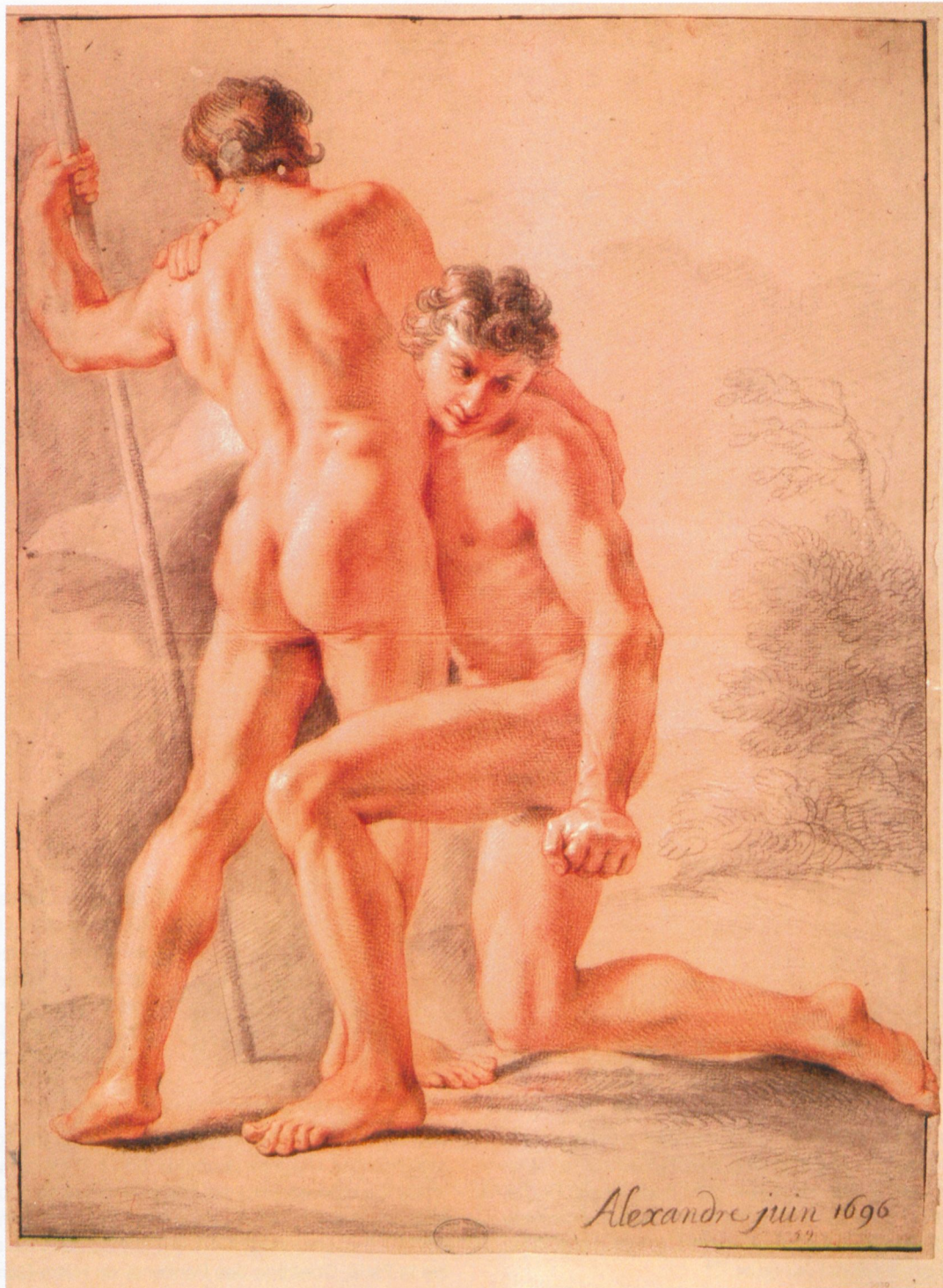


46. Alexandre Ubeleski,
«A Group of Two Male Nudes»,
sanguine and black chalk
heightened with white on beige
toned paper, 53 × 45.2 cm
(20.9 × 17.8 in.), Paris, École des
Beaux-Arts, inv. EBA 3220

his circle proves him to be a Le Brun's disciple. Coypel's style could have influenced Ubeleski during his studies at the Parisian Academy, as well as in the first years of his studies in Rome, when he held the position of the director at the French Academy in Rome (until 1676). Over that time the two artists maintained both private and professional contacts.¹⁴⁴

To a large extent the commissions Ubeleski was offered were closely associated with his academic position, the course of his career, his connections with artistic circles and his fame as a disciple

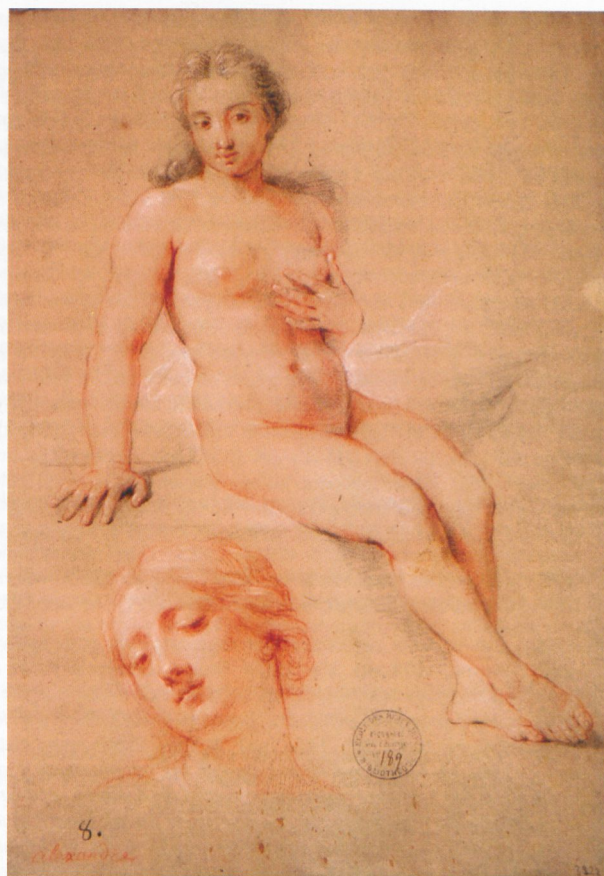
and co-worker of the First Royal Painter. In the light of the available sources, Ubeleski executed works at the royal command five times (he worked twice for Madame de Maintenon and once for Madame la Duchesse de Bourgogne), six times on an ecclesiastic commission (orders by Confrérie de Sainte-Anne et de Saint-Marcel in Paris, Confrérie des Pénitents de Nôtre-Dame du Confalon in Lyon, the Discalced Augustinians, the Jesuits and for a certain priest named Dumoulin). He painted also on the private order of Charles Perrault. Ubeleski most often participated in collaborative



47. Alexandre Ubeleski, «Two Male Nudes Supporting Each Other», June 1696, sanguine and black chalk heightened with white on beige toned paper, 59.1 × 44.4 cm (23.3 × 17.5 in.), Paris, École des Beaux-Arts, inv. EBA 3208



48. Alexandre Ubeleski, «Two Male Nudes Seated», October 1716, sanguine, black chalk heightened with white, vermilion and indigo on beige toned paper, 56 × 41.8 cm (22 × 16.5 in.), Paris, École des Beaux-Arts, inv. EBA 3218



49. Alexandre Ubeleski, «Female Nude Seated and a Study of a Female Head», sanguine and black chalk heightened with white on beige toned paper, 42 × 29 cm (16.5 × 11.4 in.), Paris, École des Beaux-Arts, inv. EBA 3222

work together with Louis de Boullogne, Michel Corneille, Antoine Coytel, Charles-François Poerson and Charles de La Fosse.

Ubeleski's artistic output is a representative sample of the French academic art in the reign of Louis XIV. The nature of his *œuvre* indicates that he was one of the Poussinistes, who valued classic models of great predecessors over creative experiments. Undoubtedly, the classical style of Ubeleski's art and the domination of drawing in his works contributed to his early successes and his academic career, and gained him the chair of a professor.

This talented draughtsman and painter skilled in his craft, was trained in and did not transcend the norms required at the Academy. He obeyed the theory and the practice of classical art he developed within its walls. His observance of rules defined his artistic style. Despite the scarcity of his documented works, the painter's *œuvre* may be positively assessed thanks to those that survive. Though not an artist of the highest name, he did develop a style that is on a par with that of other French artists from the end of the seventeenth and the beginning of the eighteenth century.

The article is an extended and developed version of my doctoral dissertation written at the Jagiellonian University in Cracow under the supervision of Prof. Marcin Fabiański: B. Hryszko, *Życie i twórczość malarza Aleksandra Ubeleskiego (1649/1651–1718)* [The Life and Works of the Painter Alexandre Ubeleski (1649/1651–1718)], 2 vols, Cracow, 2008 (typescript in the Jagiellonian University Archives). I wish to express my profound gratitude to Professors: Pierre Rosenberg, Olivier Michel, Alain Mérot, and the late Antoine Schnapper for their help in carrying out my enquiry. I would like to extend my thanks and appreciation for providing me with photos of Ubeleski's works to Jacky Guindet of Musée des Beaux-Arts d'Arras, Marie-Annie Avril of La Cohue – Musée des Beaux-Arts in Vannes, Alexandre Vaquero Urruta of Musée Bonnat-Helleu, Musée des Beaux-Arts de Bayonne, Cornelius A. von Heyl of Museum Heylshof in Worms, Cécile Conan Fillatre of Conan Lyon Rive Gauche auction house, Till-Holger Borchert and Tine Van Poucke of The Groeningemuseum & Arentshuis in Bruges, Annessie Braymer of E. B. Crocker Art Gallery in Sacramento, as well as to private owners of Ubeleski's works.

- 1 A.-J. Dézallier d'Argenville, *Voyage pittoresque de Paris ou indication de tout ce qu'il y a de plus beau dans cette Ville, en Peinture, Sculpture et Architecture*, Paris, 1778, p. 428; A. Lenoir, 'Catalogue historique et chronologique des peintures et tableaux réunis au dépôt national des monuments français', *Revue Universelle des Arts*, 21, 1865, pp. 133, 223.
- 2 P. Zani, *Enciclopedia metodica critico-ragionata delle belle arti*, vol. 18, parte I, Parma, 1824, pp. 329–330; F. Brulliot, *Dictionnaire des monogrammes, marques figurées, lettres initiales, noms abrégés etc: avec lesquels les peintres, dessinateurs, graveurs et sculpteurs ont désigné leurs noms*, vol. 3, Munich, 1834, p. 1; A. Siret, *Dictionnaire historique des peintres de toutes les écoles depuis les temps les plus reculés jusqu'à nos jours ouvrage rédigé sur un plan entièrement neuf: précédé d'un abrégé de l'histoire de la peinture, suivi de la nomenclature des peintres modernes, et d'une collection complète de monogrammes*, Brussels, 1848, p. 244; G. K. Nagler, *Neues allgemeines Künstler-Lexicon oder Nachrichten von dem Leben und den Werken der Maler*, vol. 19, Munich, 1849, pp. 183–184; E. Rastawiecki, *Słownik malarzów polskich tudzież obcych w Polsce osiadłych lub czasowo w niej przebywających*, vol. 3, Warsaw, 1857, pp. 1–2; A. Jal, *Dictionnaire critique de biographie et d'histoire errata et supplément pour tous les dictionnaires historiques d'après des documents authentiques inédits*, Paris, 1867, pp. 1212–1213; É. Bellier de la Chavignerie, L. Auvray, *Dictionnaire général des artistes de l'École française depuis l'origine des arts du dessin jusqu'à nos jours*, vol. 2, Paris, 1882, p. 604; *Biographie universelle, ancienne et moderne ou histoire, par ordre alphabétique, de la vie publique et privée de tous les hommes qui se sont fait remarquer par leurs écrits, leurs actions, leurs talents, leurs vertus ou leurs crimes*, dir. L.-G. Michaud, vol. 42, Leipzig, 1864, p. 329; H. A. Müller, H. W. Singer, *Allgemeines Künstler-Lexikon. Leben und Werke der berühmtesten bildenden Künstler*, vol. 4, Frankfurt am Main, 1901, p. 459; U. Thieme, F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, vol. 33, Leipzig, 1939, p. 520; E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, vol. 13, Paris, 1999, p. 886.
- 3 P. Marcel, *La Peinture française au début du dix-huitième siècle 1690–1721*, Paris, 1906, *passim*.
- 4 E. A. Standen, 'The Sujets de la Fable Gobelins Tapestries', *The Art Bulletin*, 46, 1964, p. 156; H. Oursel, 'Peintures françaises décoratives et religieuses des XVII^e et XVIII^e siècles au Musée d'Arras', *La revue du Louvre et des Musées de France*, 1, 1965, p. 191; G. Mabile, 'Les tableaux de la Ménagerie de Versailles', *Bulletin de la Société de l'Histoire de l'art français*, 1975, 1976, p. 97. Also A. P. de Mirimonde notes three of the painter's works: A. P. de Mirimonde, *L'Iconographie musicale sous les Rois Bourbons. La musique dans les arts plastiques XVII^e–XVIII^e siècle*, vol. 1, Paris, 1975, pp. 29–30.
- 5 P. Rosenberg, 'Un émule polonais de Le Brun: Alexandre Ubelesqui', *Artibus et Historiae*, 22, 1990, pp. 163–187.
- 6 An insightful stylistic analysis and confrontation with source information excluded from the artist's *œuvre* many works earlier attributed to Ubeleski: Hryszko, *Życie i twórczość*, pp. 232–238. In the course of preparing the present article a following publication has appeared: F. Marandet, 'Alexandre Ubelesqui (1649–1718): de l'amalgame à la reconstitution d'un style', *Les Cahiers d'Histoire de l'Art*, 10, 2012, pp. 41–50. However, Marandet's attributions based on non-defined style require a scrupulous verification, e.g. the painting *Vertumnus and Pomona, in 1704. Le Salon, les arts et le roi*, exh. cat. Museum of the Ile-de France, Domaine départemental de Sceaux, 22 March – 30 June 2013, ed. by D. Bréme and F. Lanoe, Milan, 2013, pp. 84–85.
- 7 For instance, *The Allegory of the Peace of Nijmegen* [Fig. 1], the *morceau de réception*, which used to be associated with Nicolas de Plattemontagne. *The Dance of a Nymph and a Satyr* [Fig. 3] was once regarded as Pierre Mignard's work, the canvas titled *Christ Healing the Sick* [Fig. 6], at the Louvre, was for a long time misattributed to Jean-Pierre Granger, whereas *The Peasant Dance* [Fig. 21] was sold at auction in London in 1975 as a work by François Verdier.
- 8 See note 6.
- 9 A. Schnapper, 'Alexandre Ubeleski, Danse champêtre', in *Maîtres français 1550–1800. Dessins de la donation Mathis Polakovits à l'École des Beaux-Arts*, Paris, 1989, p. 142; Rosenberg, 'Un émule polonais', p. 169.
- 10 This contradiction results from different information indicated in documentation. The Royal Academy session report dated 30 April 1718 suggests Ubeleski was born in 1649: *Procès-verbaux de l'Académie Royale de Peinture et de Sculpture*, ed. A. de Montaiglon, vol. 4, Paris, 1881, p. 264. On the other hand, the artist's marriage certificate from 1681, known from a copy and published extracts from old Parisian archives, indicates indirectly the year 1651: Paris, Bibliothèque Nationale de France, Département des Manuscrits (hereinafter: BNF), Ms. NAF 12193, *Répertoire alphabétique manuscrit de noms d'artistes et artisans des XVI^e, XVII^e et XVIII^e siècles relevés dans les anciens registres de l'état-civil parisien par le marquis Léon de Laborde, dit 'Fichier Laborde'*, 156, no. 63.847; *Registre de Saint-Germain l'Auxerrois*, as cited in E. Piot, *Etat-civil de quelques artistes français. Extrait de registres des paroisses des anciennes archives de la ville de Paris*, Paris, 1873, p. 122; H. Herluison, *Actes d'état-civil d'artistes français, peintres, graveurs, architectes, etc., extraits des registres de l'Hôtel-de-Ville de Paris, détruits dans l'incendie du 24 mai 1871*, Orléans, 1873, p. 436. Analyses of these writings allow a claim that the painter was highly likely to draw his first breath in 1649: Hryszko, *Życie i twórczość*, pp. 14–15.
- 11 The year Ubeleski's father was born in has been estimated on the basis of the age provided in the death certificate: Jal, *Dictionnaire*, pp. 1212–1213.
- 12 In his godson's certificate of baptism issued on 12 May 1670 the artist is described as 'Alexandre Alexandre peintre': BNF, Ms. NAF 12038, *Fichier Laborde*, vol. 1, no. 209. In the documentation of the Academy of Saint Luke in Rome Ubeleski is called 'Alessandro d'Alessandri parigino': Rome, Archivio Storico della Accademia di San Luca (hereinafter:

- ASASL), Ms. ASL, vol. 45, f. 51^v. 'Le Brun appela du nom Alexandre son élève, un de ses collaborateurs ordinaires, et dans l'atelier du premier peintre, Ubeleschi n'eut plus d'autre nom': Jal, *Dictionnaire*, pp. 1212–1213. He was called likewise in a passport issued for artists travelling to Rome in 1672. *Lettres, instructions et mémoires de Colbert*, vol. V, *Fortifications, sciences, lettres, beaux-arts, bâtiments*, ed. by P. Clément, Paris, 1868, pp. 541–542; Dézallier d'Argenville, *Voyage* [1778], p. 428; A. Castan, 'Les premières installations de l'Académie de France à Rome d'après le plus ancien inventaire du mobilier et des travaux de cette institution', *Mémoires de la Société d'émulation du Doubs*, 4, 1889, pp. 169–170.
- ¹³ Upon his admission to the Academy on 31 January 1682 the artist put his autograph on the session report using the name of French spelling. Jal (*Dictionnaire*, p. 1213) gives five instances of the version *Ubelesqui* in inscriptions found on: the painter's marriage certificate dated 14 July 1681; the birth certificate of his daughter Barbre-Thérèse from 6 August 1684; the birth certificate of his daughter Jeanne-Cécile from 12 November 1686 and the certificate of her baptism dated 27 November 1686; the certificate of baptism of his son Daniel-Auguste dated 5 May 1688.
- ¹⁴ Paris, Archives Nationales de France, Minutier Central des Notaires de Paris (hereinafter: ANF, MCNP), file no. ET/XIII/135, 21 décembre 1699, *quittance, Alexandre Ubeleski, Barbe Fossier*. A. Jal (*Dictionnaire*, p. 1213) gives examples of the spelling *Ubeleski* in signatures on the certificate of baptism of the painter's daughter Marguerite dated 3 February 1695, three instances of the spelling *Ubelesky* in signatures found on: the death certificate of the painter's father dated 17 April 1692; the birth certificate of the painter's daughter Marguerite from 20 January 1695; the death certificate of the artist's daughter Barbre-Thérèse from 10 June 1702. Jal does, however, name yet a different form of the spelling, *Alexandre Hubelesky*, as found on the artist's burial certificate. Polish spelling of the name can be found in *L'Almanach royal de 1713*, cited in 'Habitations des artistes de Paris au dix-septième siècle', *Magasin Pittoresque*, vol. 28, 1850, pp. 217–219; 'La première exposition de peinture au Louvre, en 1699', *Magasin Pittoresque*, vol. 39, 1850, p. 306 and in a post-revolutionary register of paintings from 1795: Lenoir, 'Catalogue historique', p. 133.
- ¹⁵ ANF, MCNP, file no. ET/LIII/257, 12 juin 1731, *Transaction entre Jeanne Clergé [...] et Barbe Fossier, veuve d'Alexandre Ubeleski*; ANF, MCNP, file no. ET/XLVIII/98, 6 mars 1751, *obligation, Jeanne Cecile Ubelesky, Genevieve Elisabeth Ubellesky*; ANF, MCNP, file no. ET/VI/716, 24 juillet 1751, *Decharge, Jean Philibert Ubelesky, Jeanne Cecile Ubelesky*; ANF, MCNP, file no. ET/CXVIII/466, 16 août 1751, *rente, quitt-de rachat, Jeanne Cecile Ubeleski*; ANF, MCNP, file no. ET/LXXXVII/1010, 2 décembre 1751, *vente, contre-lettre, Jean Philibert Ubelesky*. The name *Ubelesky* is encountered also in an archival document considering one of the artist's sons: Paris, Archives Nationales de France (hereinafter: ANF), file no. O¹ 79, fol. 781, *Registre du Secretariat de la maison du Roy, Lettres Scellées année 1735*, p. 781: 'Lettres patentes sur arrêt portam pension de 1000# [livres] aud. Ubelesky du 15. dud.'. Such spelling was most probably used by the painter's grandson Jean Baptiste, who was sentenced to death by the Revolutionary Tribunal in 1794: *Vignette des affiche de l'an II: 'UBELESKY Jean Baptiste, visiteur des rôles, âgé de 65 ans, né à Longueville en caux, domicilié à Dieppe, département de la Seine inférieure condamné à mort le 24 floral an 2, par le tribunal révolutionnaire de Paris, comme convaincu d'avoir entretenu des correspondance avec un parent émigré en Angleterre*; as cited in <<http://les.guillotines.free.fr/guillo-u.htm>> [accessed on 2 Oct. 2014].
- ¹⁶ Most writers agree that Ubeleski was a Pole: Dézallier d'Argenville, *Voyage* [1778], p. 428; H. R. Fuessli, *Allgemeines Künstlerlexikon oder: Kurze Nachricht von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Kunstgiesser, Stahlschneider* zc. zc. *Nebst angehängten Verzeichnissen der Lehrmeister und Schüler, auch der Bildnisse, der in diesem Lexikon enthaltenen Künstler*, Zurich, 1818, p. 2023; Rastawiecki, *Słownik malarzów*, p. 1; L. Réau, *Histoire de l'expansion de l'art français moderne. Le monde slave et l'Orient*, Paris, 1924, p. 14; Thieme, Becker, *Allgemeines Lexikon*, p. 520; Rosenberg, 'Un émule polonais', p. 163. The only exception is A. Jal, who claims the artist was a Genoese on the grounds that Ubeleski chose for his son's godfather Louis-Philibert Bourdin, a Genoese servant (Jal, *Dictionnaire*, p. 1212). However, judging by his name, the godfather most probably was a Frenchman. The artist's Italian origin has been denied by Castan, 'Les premières installations', pp. 169–170. Whereas the French nationality found in the archival documents of the Academy of Saint Luke in Rome and in Zani's works ought to be interpreted as a classification to the French school of painting, and not as an indication of his actual origin. Sig. [nore] *Alessandro d'Alessandro pittore francese [...] Accademico di merito a.[nno] 1678*: ASASL, Ms. ASL, vol. 45, *Libro originale delle Congregazioni ossiano verbali delle medesime*, 1674–1699, f. 57^v; ASASL, Ms. ASL, vol. 46, *Libro originale delle Congregazioni o verbali delle medesime*, 1674–1712, f. 20^v; Zani, *Enciclopedia*, pp. 329–330.
- ¹⁷ A vivid example can be found in a notarial act from 1699, which the painter inscribed with use of the Polish spelling despite his name being written by the notary using French orthography: ANF, MCNP, file no. ET/XIII/135, 21 décembre 1699.
- ¹⁸ *Słownik geograficzny Królestwa Polskiego i innych krajów słowiańskich*, ed. by F. Sulimierski et al., vol. 12, Warsaw, 1892, p. 732.
- ¹⁹ Dictionaries and lexicons give different spellings of the name, some with a typical Polish 'softening' formant *-ie* in the word *Ubieleski*: *Abecedario de P. J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes*, publié par MM. Ph. de Chennevières et A. de Montaignon, vol. 5, Paris, 1858–1859, p. 353; Rastawiecki, *Słownik malarzów*, p. 1; Zani, *Enciclopedia*, pp. 329–330; Thieme, Becker, *Allgemeines Lexikon*, p. 520; Bénézit, *Dictionnaire*, vol. 13, 1999, p. 886.
- ²⁰ I would like to thank Prof. Aleksandra Cieślíkowa from the Department of Onomastics at the Polish Academy of Sciences for her help in explaining the origin of the name.
- ²¹ On the Academy, see Ch. Michel, *L'Académie Royale de Peinture et de Sculpture (1648–1793). La naissance de l'École Française*, Geneva–Paris, 2012. This synthetic publication does not even mention Ubeleski.
- ²² *Procès-verbaux*, vol. 1, 1875, pp. 388–389.
- ²³ *I disegni di figura nell'Archivio storico dell'Accademia di San Luca*, ed. by A. Cipriani, E. Valeriani, O. Michel, vol. 1, Rome, 1988, p. 64.
- ²⁴ ASASL, file no. ASL, vol. 45, f. 57^v; ASASL, file no. ASL, vol. 46, f. 20^v.
- ²⁵ Paris, École Nationale Supérieure des Beaux-Arts (hereinafter: ENS-BA), Ms. 40, *Registre de toutes les Expéditions émanées de l'académie, et autres actes*, p. 4^{r-v}: *Lettre de Provision M^f. [Monsieur] Alexandre Ubelesqui peintre*.
- ²⁶ *Procès-verbaux*, vol. 3, 1880, p. 81.
- ²⁷ *Procès-verbaux*, vol. 3, 1880, pp. 167–170. For a detailed description of the painter's career, see Hryszko, *Życie i twórczość*, pp. 53–64.
- ²⁸ ENSBA, Ms. 36, *Inventaire des ouvrages de sculpture en plâtre appartenant à l'Académie royale Peinture et de Sculpture: Inventaire des Figures en dessein sur papier, données par Messieurs Les Recteurs &*

- Professeurs de l'Académie royale pendant leur mois d'Exercice...*, pp. 25, 27; ENSBA, Ms. 556 II, *Pièces diverces de comptabilité de l'Académie royale de Peinture et de Sculpture*, vol. I (unpaged).
- 29 BNF, Ms. NAF 12193, *Fichier Laborde*, vol. 156, no. 63847; Piot, *Etat-civil*, pp. 122; Herluison, *Actes d'état-civil*, p. 436.
- 30 ENSBA, Ms. 21 and 22, *Liste des noms et adresses des membres de l'Académie royale de peinture et de sculpture, de 1648 à 1751. Listes imprimées, auxquelles sont ajoutées des notes manuscrites: vol. 1, 2: 1648–1749* (unpaged): 'M. Alexandre P[ointre] au bout de la rue de Poullies chez M. Fossier du côté de S. Germain'. In 1699–1705: *au bout de la rue des Poullies du côté du veuil hôtel de Longueville*, and in 1705–1712: *au milieu de la rue de Poullies, joignant Madame Roulhier*.
- 31 ENSBA, Ms. 21 (unpaged). *L'Almanach royal de 1713*, cited in *Habitations des artistes de Paris 1850*, pp. 217–219.
- 32 ENSBA, Ms. 21 (unpaged); Jal, *Dictionnaire*, p. 1213.
- 33 *Registre de Saint-Landry*, as cited in Jal, *Dictionnaire*, p. 1213; ENSBA, Ms. 11, p. 1057; *Procès-verbaux*, vol. 4, 1881, p. 264; N. Guérin, *Description de l'Académie royale des Arts de peinture et de sculpture*, Paris, 1715, p. 57; 'Liste Chronologique des membres de l'Académie de Peinture et de Sculpture depuis son origine le 1^{er} février 1648, jusqu'au 8 août 1793 jour de sa suppression', in *Archives de l'art français: recueil de documents inédits relatifs à l'histoire des arts en France*, ed. by Ph. de Chennevières, vol. 1, Paris, 1851, p. 371; Dézallier d'Argenville, *Voyage [1778]*, p. 428. J.-A. Piganiol de la Force gives also the painter's name in a list of living artists' names: J.-A. Piganiol de la Force, *Nouvelle description des châteaux et parcs de Versailles et de Marly*, Paris, 1717, p. 272. And yet, incorrect dates of death appear in the literature. The year 1717 is mentioned by: P. A. Orlandi, *L'Abecedario pittorico dall'autore ristampato corretto et accresciuto di molti professori e di altre notizie spettanti alla pittura*, Bologna, 1719, p. 412; Brulliot, *Dictionnaire*, p. 1; Nagler, *Künstler-Lexicon*, vol. 19, p. 183; Rastawiecki, *Słownik malarzów*, p. 2; the year 1708 by Zani, *Enciclopedia*, pp. 329–330. Errors can be found even in the most up-to-date publications. Cathrin Klingsöhr-Le Roy gives 1715 as the year of death: C. Klingsöhr-Le Roy, 'Ubeleski [Ubelesqui] Alexandre', in *The Dictionary of Art*, ed. by J. Turner, vol. 31, New York and London, 1996, p. 510. On the other hand, Karen Chastagnol mentions Lyon as the place of death: K. Chastagnol, 'Alexandre Ubelesqui', in *La tentation du dessin. Une collection particulière*, ed. by D. Radrizzani, exh. cat. Musée Jenisch Vevey, Centre national du dessin, du 23 juin au 14 octobre 2012, p. 114.
- 34 Subordinate to Saint-Germain l'Auxerrois parish church, demolished in 1829: M. Baurit, J. Hillairet, *Saint-Germain l'Auxerrois. Église collégiale, royale et paroissiale. L'Église – La Paroisse – Le Quartier – Les Saints*, Paris, 1955, p. 116.
- 35 The painting is owned by the heirs of the duchess of Duras. *Les peintres du roi 1648–1793*, exh. cat. Musée des Beaux-Arts de Tours, 18 mars – 18 juin 2000, Musée des Augustins, à Toulouse, 30 juin – 2 octobre 2000, Paris, 2000, p. 239.
- 36 ENSBA, Ms. 11, *Extraits des registres des délibérations de l'Académie royale de l'Académie royale de Peinture et de Sculpture de 1648 à 1752*, vol. 1: *Années 1648–1696*, p. 448; *Procès-verbaux*, vol. 2, 1878, p. 179.
- 37 ENSBA, Ms. 11, pp. 456–457; ENSBA, Ms. 20, *Ordre chronologique des réceptions à l'Académie royale de peinture et de sculpture, de 1648 à 1702*, p. 104; *Procès-verbaux*, vol. 2, 1878, pp. 193–194.
- 38 *Procès-verbaux*, vol. 2, 1878, pp. 214–215. See note 25.
- 39 Listed as a work missing since 1793 in the register published by A. Fontaine: A. Fontaine, *Les collections de l'Académie royale de Peinture et de Sculpture*, Paris, 1910, p. 220.
- 40 The painting by de Plattefontaine is currently held by École des Beaux-Arts (hereinafter: EBA), inv. MRA 90 as a Louvre Museum loan.
- 41 Guérin, *Description*, pp. 121–123.
- 42 This conclusion is drawn from a comparison of the size of the painting with *morceaux de réception* of other history painters, e.g. J.-B. Corneille, F. Bonnemer, Bon Boullogne, F. Verdier, P. Toutain, A. Coypel, A. de Vuez, which were about 150 × 180 cm (60 × 70 in.) at the turn of the 1680s; see *Les peintres du roi*, 2000, *passim*. Though the height of the canvas described by Guérin: *Tableau de six pieds de long sur 4*. [that is, approx. 180 × 120 cm or 70 × 47 in.] is different to that of the real size of the painting, it remains unquestionably credited to Ubeleski, since Guérin often provided imprecise dimensions (Guérin, *Description*, p. 121).
- 43 The painting became part of Gautier's collection and was later bestowed upon the Louvre Museum during the French Revolution. In 1938 it was given as a loan to the Museum of Fine Arts in Arras. The painting was ascribed to Pierre Mignard under the name *Pan's Festival – Summer* from the series called *Seasons*, whereas the floral details were thought to be a Jean-Baptiste Monnoyer's work: F. Villot, *Notice des tableaux exposés dans le galeries du Musée Impérial du Louvre*, vol. 3, *École Française*, Paris, 1855 (unpaged). The correct attribution is to be found in a register of a New York auction: *Collection Jacques Leon Stern*, New York, Parke-Bernet, 3–4 November 1950, no. 216, p. 90; Standen, 'The Sujets de la Fable', p. 156; Oursel, 'Peintures françaises', pp. 194–195. However, the painting remains misattributed: J.-D. Ludmann, *Le palais Rohan de Strasbourg*, Strasbourg, 1979, p. 134.
- 44 In 1686–1690 the first series of Gobelins tapestries was made, which used to be hung at Musées de la Ville de Strasbourg, Palais Rohan, inv. MAD n° XXXV.86; MAD n° XXXV.87. The second one was created in 1690–1693 and the third one was made in the following 11 years. The last series was offered by Louis XV on 4 February 1730 to Francis III Duke of Lorraine, who married Maria Theresa of Austria in 1736. Hence, the series are part of the Viennese collection.
- 45 *Comptes des Bâtiments du Roi sous le règne de Louis XIV*, ed. J. Guiffrey, vol. 2 [1681–1687], Paris, 1887, p. 436: [1684] 11 juin–5 novembre: à Alexandre, sur deux tableaux d'après Raphaël 200# [livres]; *ibidem*, p. 772: [1685] 4 mars: à Alexandre, peintre, à compte de deux tableaux qu'il fait d'après Raphaël, pour mettre en tapisserie 200# [livres].
- 46 M. Fénaile, *Etat général des Tapisseries de la Manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600–1900*, vol. 2: *Période Louis XIV, 1662–1699*, Paris, 1905, pp. 271–272.
- 47 *Comptes des Bâtiments*, vol. 2, 1887, p. 985: [1686] 24 mars–22 septembre: à Alexandre, peintre, pour faire le parfait paiement de 1000# [livres] pour deux tableaux d'après le dessin de Raphaël, représentant une Danse de Nympheti et de Satires (2 p.) 600# [livres].
- 48 *Comptes des Bâtiments*, vol. 4, 1896, p. 850: 9 avril 1702: au sieur Alexandre, peintre, pour des morceaux de draperie qu'il a peints pour couvrir les nuditez des tapisseries des Gobelins, en 1700 80# [livres].
- 49 *Comptes des Bâtiments*, vol. 2, 1887, p. 1131: [1687] 28 septembre: [...] A Alexandre, peintre, à compte d'un tableau représentant le Mariage de la Vierge avec saint Joseph, qu'il a fait pour une des chapelles de lad. paroisse 250# [livres].

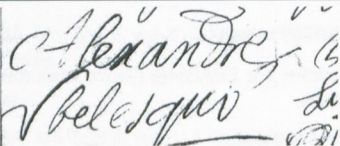
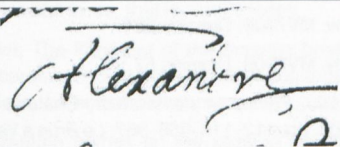
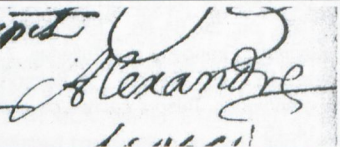

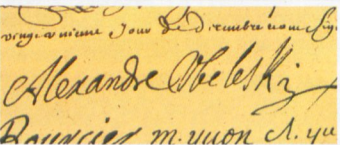
- 50 *Comptes des Bâtiments*, vol. 4, 1896, pp. 318–319: [1698] 28 septembre–23 novembre: à Alexandre, peintre, parfaite paiement de 600# [livres] pour trois tableaux qu'il a fait en 1686, représentant le Mariage de la Vierge et de saint Joseph, pour servir à la chapelle des mariages à la paroisse de Versailles (2 p.) 350# [livres].
- 51 In 1684 Louis XIV issued a founding decree and in the following year construction works managed by Jules Hardouin-Mansart began in Saint-Cyr with intent to raise a monastery, a school and a church. The building process was completed after 15 months in June 1686. In July schoolgirls moved into the new premises, which were consecrated one month later: P.-T.-N. Hurtaut, *Dictionnaire historique de la ville de Paris et de ses environs*, Paris, 1779, p. 628.
- 52 Conan, Lyon, *rive Gauche*, 13 décembre 2009, no. 35.
- 53 A. Brejon de Lavergnée, 'A propos de Jean Jouvenet', *Bulletin des Amis du musée de Rennes*, 3, 1979, p. 94, n. 11; L. Turčić, 'More Drawings at Worms', *Master Drawings*, 22/24, 1985, p. 210; Rosenberg, 'Un émule polonais', p. 168.
- 54 Until the time of the Revolution the painting was stored in the Saint-Augustine chapel of Nôtre-Dame Cathedral in Paris: *Description de la ville de Paris et de tout ce qu'elle contient de plus remarquable*, par Germain Brice, vol. 1, Paris 1752, pp. 222–223. In the nineteenth century the painting was entrusted to the Louvre Museum, where it was misattributed to Jean-Pierre Granger. Ubeleski's canvas was considered missing: *Explication des ouvrages de peinture, sculpture, architecture, gravure et lithographie des artistes vivans exposée au Musée Royal*, le 1^{er} mars 1839, Paris 1839, p. 99. In 1984 the Granger's painting was discovered inside Nôtre-Dame de la Croix church in Paris, and two years later the painting was correctly assigned to Ubeleski: *Catalogue sommaire illustré des peintures du musée du Louvre et du musée d'Orsay*, vol. 4, Paris, 1986, p. 244.
- 55 *Biographie universelle*, p. 329; Rastawiecki, *Słownik malarzów*, p. 2; Bellier de la Chavignerie, Auvray, *Dictionnaire général*, p. 604; Müller, Singer, *Allgemeines Künstler-Lexikon*, vol. 4, 1901, p. 459; Klingsöhr-Le Roy, p. 510; Nagler, *Neues allgemeines Künstler-Lexicon*, vol. 19, 1849, p. 183; Turčić, 'More Drawings at Worms', p. 210; Rosenberg, 'Un émule polonais', p. 168; Marandet, 'Alexandre Ubelesqui', p. 41.
- 56 *Cabinet des Singularitez d'Architecture, Peinture, Sculpture et gravure, ou introduction à la connoissance de plus beaux Arts, figurés sous les Tableaux, les Statues, & les Estampes [...] par Florent Le Comte*, vol. 1, Paris, 1699, p. 97. Victor-Jules Vaillant notes additionally, that Florent Le Comte has listed also a painting by Antoine Paillet, *The Holy Family with Saint Anthony*, which was not, in fact, a part of the series: 'Liste des Grands Mays de Notre-Dame offerts de 1630 a 1707 par la communauté des orfèvres de Paris', in *Nouvelles Archives de l'art français*, vol. 2, Paris, 1881, p. 444. The dating of paintings was corrected also by D. Lavalley, 'Liste des Grands Mays de Notre-Dame, de 1630 a 1707', in *Les Mays de Nôtre-Dame de Paris*, ed. by A. Notter, Arras, 1999, p. 94.
- 57 *Cabinet des Singularitez...*, p. 98.
- 58 V.-J. Vaillant, 'Les Mays de Notre-Dame de Paris', in *Nouvelles Archives de l'art français*, vol. 2, Paris, 1881, p. 400; *Requête présentée au Conseil par les Maîtres et Gardes de l'Orfèvrerie et Joaillerie de Paris Sur le May de Notre-Dame, ou le Tableau qui se presente à la Vierge le premier du moi de May de chaque année, Signifié le 20^e Avril 1693*, in *ibidem*, p. 415.
- 59 BNF, Ms. Français-20970, fol. 214, *Factum pour les administrateurs de la confrérie de Sainte-Anne et de S.-Marcel, deffendeurs, contre Jean le Bastier, marchand orfèvre, l'un des administrateurs de ladite confrérie, demandeur. (Me Louvet, av.)*, [printed in Paris, 1690?]; BNF, FOL-FM-12572, *Mémoire instructif de l'affaire pendante au conseil pour Jean Bastier, marchand orfèvre à Paris, demandeur en requêtes des 2 septembre et 14 décembre 1690, et soixante orfèvres de la même ville, intervenant en sa faveur, contre quelques particuliers orfèvres se disant anciens confrères et administrateurs de la confrérie de Sainte-Anne, établie à Notre-Dame de Paris, et les sieurs doyen, chanoines et chapitre de ladite église, intervenant en faveur desdits confrères* [Paris, 1690?]; *Requête ...*, pp. 409–433.
- 60 To learn more about the ceremony, see D. Lavalley, 'Les Grands Mays de Nôtre-Dame de Paris 1630–1707', in *Les Mays*, p. 45.
- 61 See notes 58 and 59. P. Laharie, 'La confrérie Sainte-Anne des orfèvres parisiens (1449–1712)', in *Les Mays*, p. 16; M. Schnieder, 'Une dépense aussi vaine et aussi superflue: la fin des Mays de Notre-Dame et le déclin de la peinture religieuse au XVIII^e siècle', in *Les Mays*, p. 71; P. Laharie, 'Une confrérie d'orfèvres parisiens: la confrérie Sainte-Anne Saint-Marcel, 1449–1712', in *Images de confréries parisiennes: exposition du 18 décembre 1991 au 7 mars 1992: catalogue des images de confréries (Paris et Ile-de-France), de la collection de M. Louis Ferrand acquise par la Bibliothèque historique de la ville de Paris*, ed. by J. Lothe and A. Virole, Paris, 1992, pp. 257–258.
- 62 *Le livre commode des adresses de Paris pour 1692 par Abraham du Pradel*, vol. 1, Paris, 1878, p. 244; Vaillant, 'Les Mays de Notre-Dame de Paris', p. 400.
- 63 C. van de Velde, *Stedelijke Musea, Steinmetzkabinett [Brugge]: catalogus van de tekeningen*, Bruges, 1984, p. 270.
- 64 'Inventaire après décès de Claude Hatte, seigneur de Chevilly, du 7 janvier 1738', in *Documents du Minutier Central concernant l'histoire de l'art 1700–1750*, ed. by M. Rambaud, vol. 2, Paris, 1971, p. 897.
- 65 F. W. Kreuchauf, *Historische Erklärungen der Gemälde, welche Herr Gottfried Winkler in Leipzig gesammelt*, Leipzig, 1768, p. 254.
- 66 Poznań, The Library of the Poznań Society of the Friends of Arts and Sciences, Manuscripts Department, file no. 1202, *Galerya obrazów zbioru Rastawieckiego spisał i opisał H. F.[eldmanowski] i życiorysy autorów dodał, przed 1881*; National Museum in Poznań, Archives of the Gallery of Foreign Paintings, Ms. 49: S. Mielżyński, *Spis obrazów zbioru miłostawskiego*, 1870 (manuscript).
- 67 Located at the Mielżyński Museum (since 1950, the National Museum) in Poznań.
- 68 Mabile, 'Les tableaux', p. 28.
- 69 *Comptes des Bâtiments*, vol. 5, 1901, p. 39: 10 janvier–7 février 1706: au s^r Alexandre, peintre, pour les tableaux qu'il a faits et posez à Ménagerie de Versailles en 1701 (3 p.) 600# [livres].
- 70 The original shape of the canvas is described in *Inventaire des tableaux du Roy rédigé en 1709 et 1710 par Nicolas Bailly*, ed. by F. Engrand, Paris, 1899, pp. 467–468: Alexandre UBELESKI, dit ALEXANDRE | 1^o Un tableau représentant Minerve qui change Arachné en araignée; figures de 10 à 12 pouces; ayant de hauteur 22 pouces sur 17 pouces et demi de large; ceintré par le haut, dans sa bordure dorée. | 2^o Arachné qui fait voir ses ouvrages de tapisserie à Minerve; figures de 11 à 12 pouces; de mêmes dimensions que le précédent. | Ménagerie. In the reign of Louis Philippe I (1830–1848) paintings were extended to the present size and placed within the premises of Château d'Eu. In 1850 they were taken to the Louvre Museum and in 1861 they were handed over to Château de Fontainebleau as a loan.



- Dimensions in inches in Figs 10 and 11 were given after *Inventaire des tableaux du Roy*, pp. 467–468. The dimensions in centimetres were converted using a measurement system current in seventeenth-century France, that is, 1 in. = 2.71 cm (H. Doursther, *Dictionnaire universel des poids et mesures anciens et modernes contenant des tables des monnaies de tous les pays*, Amsterdam 1976, p. 441).
- 71 J.-A. Piganiol de la Force, *Description de Paris, de Versailles de Marly, de Meudon de S. Cloud, de Fontainebleau, et de toutes les autres belles maisons et châteaux des environs de Paris*, vol. 2, Paris, 1730, pp. 607–608; A.-J. Dézallier d'Argenville, *Voyage pittoresque des environs de Paris ou description des maisons royales*, Paris, 1762, p. 137; P.-T.-N. Hurtaut, *Dictionnaire historique de la ville de Paris et de ses environs*, Paris, 1779, p. 525.
- 72 ENSBA, Ms. 556 II, *Pièces diverces de comptabilité de l'Académie royale de Peinture et de Sculpture*, vol. 1: On 6 March 1694 Ubeleski received a payment of 150 livres; ENSBA, Ms. 36, *Inventaire des ouvrages de sculpture en plâtre appartenant à l'Académie royale Peinture et de Sculpture: Inventaire des Figures en dessein sur papier, données par Messieurs Les Recteurs & Professeurs de l'Académie royale pendant leur mois d'Exercice*, p. 25.
- 73 ENSBA, Ms. 556 II, vol. 1: 3 March 1701 – Ubeleski received a payment of 40 livres (crossed out and corrected with 0 livres).
- 74 ENSBA, Ms. 556 II, vol. 1: 6 August 1701 – Ubeleski received a payment of 75 livres.
- 75 ENSBA, Ms. 556 II, vol. 1: 4 November 1702 – Ubeleski received a payment of 75 livres.
- 76 *Ibidem*.
- 77 ENSBA, Ms. 556 II, vol. 1: 3 March 1707 – Ubeleski received a payment of 75 livres.
- 78 *Ibidem*.
- 79 ENSBA, Ms. 556 II, vol. 1: 1 December 1712 – Ubeleski received a payment of 300 livres, that is, 4 × 75 livres.
- 80 *Ibidem*. The fragment of the drawing bearing a signature was cut off. A decorative ending of the handwriting together with the last digit '7' are visible in the bottom left corner.
- 81 Handwritten names on the session reports penned during academic meetings: ENSBAR, file no. Ms. 3, *Procès-verbaux de l'Académie royale de peinture et de sculpture, t. III, 3 janvier 1682 – août 1698* (unpaged). The ticket from 1693 is held in ANP, file no. O¹ 1925/A, *Diverses Lettres & Copies d'ordres Concernants l'Académie Royale de Peinture & Sculpture*; ANP, MCN, file no. ET/XIII/135, 21 décembre 1699. For more on the detailed handwriting analysis and separating the autographs from inscriptions, see Hryszko, *Życie i twórczość*, pp. 81–85.
- 82 In the collection of marquis de Chennevières the sketch was titled *The Pope on the Throne*: Ph. de Chennevières, 'Une collection de dessins d'artistes français', *L'Artiste*, décembre 1896, pp. 422–423. This very name is given by: Rosenberg, 'Un émule polonais', pp. 183, 186, n. 63; L.-A. Prat, L. Lhinares, *La Collection Chennevières. Quatre siècles de dessins français*, Paris, 2007, p. 459. I have identified the drawing as *The Continnence of Scipio* (see Hryszko, *Życie i twórczość*, pp. 206–208).
- 83 The nude is part of a former collection of Mathias Polakovits. Schnapper, 'Alexandre', p. 142. The most recent catalogue of 35 drawings from the Mathias Polakovits collection does not mention any works by Ubeleski, see *De Poussin à Fragonard: hommage à Mathias Polakovits*, ed. by E. Brugerolles, exh. cat. École nationale supérieure des beaux-arts, Paris, 19 février – 10 mai 2013, Paris, 2013 (*Carnets d'études*, 26).
- 84 See also notes 72–80.
- 85 Schnapper, 'Alexandre', p. 142; Rosenberg, 'Un émule polonais', p. 186.
- 86 Drawings were attributed to Ubeleski by P. Rosenberg as *The Death of Adonis and Diana and Endymion*; see P. Rosenberg, 'Twenty French Drawings in Sacramento', *Master Drawings*, 8, 1970, pp. 31–39; *idem*, 'Un émule polonais', pp. 173, 185. Whereas L. Hopwood identified these works as *The Seduction of Cephalus* (no. 67) and *The Abduction of Cephalus* (no. 66); see L. Hopwood, 'The Seduction of Cephalus', in *Classical Narratives in Master Drawings selected from the Collections of the E. B. Crocker Art Gallery*, Sacramento, 1972, pp. 24–25; *French Drawings from the E. B. Crocker Collection*, 10 December – 21 January 1979, Long Beach Museum of Art, Long Beach, 1979, no. 35.
- 87 Title used to refer to Ubeleski at the Academy, for instance, on his first académie an inscription reading: *Mr. Alexandre Adjoint au mois de Juin 1693* can be found [Fig. 33].
- 88 The drawing *Christ Offering His Heart to God the Father* functioned earlier under an incorrect name *Christ Offering Virgin's Heart to God the Father*; see *Le Rouge et le noir: cent dessins français de 1700 à 1850*, Paris, galerie Cailleux, 1^{er} octobre – 9 novembre 1991, exh. cat. ed. by M. Roland-Michel, no. 6.
- 89 Rosenberg, 'Un émule polonais', p. 183, n. 45; J.-C. Boyer, 'Alexandre Ubelesqui, Le Christ et Zachée devant Jéricho', in *La donation Jacques Petithory au musée Bonnat, Bayonne. Objets d'art, sculptures, dessins. Inventaire de la collection Jacques Petithory Musée Bonnat, Bayonne*, ed. by P. Rosenberg, Paris, 1997, p. 169.
- 90 So far, the title of the drawing has been identified as *Apollo Kissing a Shepherd Girl's Hand*, according to the description in *Cabinet de M. Paignon Dijonval*, p. 126; Rosenberg, 'Un émule polonais', p. 182. A thorough comparative iconographic analysis concerning the new identification can be found in Hryszko, *Życie i twórczość*, pp. 183–185.
- 91 Bénézit, *Dictionnaire*, vol. 10, 1976, p. 326.
- 92 The sketches have been held together in a private collection in Paris to this day. The title of the work was identified in Chennevières' collection as *Old man Leaning on a Younger Man*; see Chennevières, 'Une collection', pp. 422–423; Rosenberg, 'Un émule polonais', pp. 183, 186, n. 63; Prat, Lhinares, *La Collection Chennevières*, p. 460. To learn more on the new identification, see Hryszko, *Życie i twórczość*, pp. 208–209.
- 93 Marquise de Chennevières, the owner of an impressive collection of French drawings (approx. 4,000 items), an art historian and a museum professional, played a significant role in the history of studies on French art: Prat, Lhinares, *passim*.
- 94 *Notice historique sur Jean-Baptiste Descamps, peintre du roi, premier directeur et professeur de l'école gratuite de peinture, sculpture, gravure et architecture civile et militaire de Rouen. Par un de ses élèves [J.-B. Descamps]*, Rouen, 1807.
- 95 See note 29.
- 96 M. Moeller, *Meisterzeichnungen*, Hamburg, 1991, p. 25.
- 97 *Cabinet de M. Paignon Dijonval. État détaillé et raisonné des dessins et estampes dont il est composé*, ed. M. Bénard, Paris, 1810, p. 126: '2911. Apollon baisant la main d'une bergère; on voit dans le fond

- l'Amour tenant un masque*: d. à la sanguine; l. 8 po. sur 5 po. [...] 2915. *Diane quittant le ciel pour visiter Endymion. Bacchus consolant Ariane*: deux dessins à la sanguine sur papier blanc; l. 8 po. sur 5 po.'
- 98 Doursther, *Dictionnaire universel*, p. 441.
- 99 *Cabinet de M. Paignon Dijonval*, p. 126: '2910. *Jésus disputant dans le Temple au milieu des docteurs de la loi*: d. à la plume lavé d'encre et de bistre; h. 8 po. sur 6. po.' The inscription on the back proves the drawing was part of the Louvre Museum collection in the reign of Napoleon III.
- 100 *Dessins anciens de l'ancienne collection du Marquis de Calvière: vente, Paris, avenue Matignon, mercredi 17 décembre 2003, Christie's Paris*, Paris, 2003, p. 67.
- 101 Calvière was one of the greatest collectors of the eighteenth century: O. Cavalier, M.-O. Jentel, *L'Empire de Mars et des muses. La collection du marquis de Calvière, lieutenant-général des armées du roi, 1693–1777*, Paris, 2002, p. 64.
- 102 The drawing comes from Lambert Krahe's collection, the so-called Maratti's albums. In the course of writing this article a publication appeared in which this drawing is also acknowledged as part of Ubeleski's œuvre: Marandet, 'Alexandre Ubelesqui', p. 42.
- 103 The engraving was owned by the Poznań Society of Friends of Sciences. Inscription below: *Alexandre pinxit; I. Mariette Sculpsit. | Letiferam in Paulum frustra linguam exerit Anguis; | Sancto nil potis est ille nocere Viro. | At quis divinum merito non euchar Artem; | Per quam certa Salus letifer Anguis adest. | Alexandre pinxit; I. Mariette Sculpsit*. The information about copies is found under the engraver's name in Nagler, *Neues allgemeines Künstler-Lexicon*, vol. 8, 1839, pp. 327–329; C. Le Blanc, *Manuel de l'amateur d'estampes*, Amsterdam, 1971, pp. 604–605; Müller, Singer, *Allgemeines Künstler-Lexikon*, vol. 6, 1906, p. 109.
- 104 Print Room at the National Museum in Poznań, *Inwentarz Towarzystwa Przyjaciół Nauk*, p. 85, no. 547.
- 105 Inscription at the bottom: *Alexandre Pinx. | S. THOMAS AQUINAS DOCTOR ANGELICUS ORDINIS PRÆDICATORUM | Spiritu intelligentiæ replebit illum Dominus; & ipse tanquam imbres mittet eloquia sapientiæ suæ. | Le Seigneur le remplira de l'esprit d'intelligence; et alors il repandra comme une pluie les paroles de sa sagesse. Ecclesiast. ch. 39. | A Paris chez I. Mariette rue S. Jacques aux colonnes d'Hercules avec Pri. du Roi*.
- 106 Inscription at the bottom: *LA POESIE.*; on the left: *Alexandre jnuenit et Pinxit*; on the right: *P. le Pautre delineauit et fecit*. The client's description can be found in his book: Ch. Perrault, *Le Cabinet des beaux Arts, ou Recueil d'Estampes gravées d'après les Tableaux d'un plafond où les beaux Arts sont représentés. Avec l'explication de ces memes Tableaux*, Paris 1690, pp. 15–18.
- 107 Inscription at the bottom: *Alexandre inv. et Pinx.; Franc. de Poilly Sculp. | Mercure, par l'ordre de Jupiter, aporte Bacchus aux Nymphes, pour avoir soin de son Education. Se vend a paris rue St. Jacques a la belle image au coin de la rue des Mathurins avec Privilege du Roy*.
- 108 Hryszko, *Życie i twórczość*, pp. 212–231.
- 109 The phase of the geometrised outline is most vivid in the study for the left-hand side of the composition [Fig. 16].
- 110 Drawing from a model was taught at the Academy in two stages. At first, only the outline was drawn (*dessin au trait*), and then the figure was shaded (*dessin ombré*): A. Boime, *The Academy and French Painting in the Nineteenth Century*, London, 1986, pp. 24–25. The result of this education is vivid in Ubeleski's works.
- 111 Oxford, the Ashmolean Museum and a private collection in Paris: N. Garnier, *Antoine Coypel (1661–1722)*, Paris, 1989, figs 150, 151.
- 112 Garnier, *Antoine Coypel*, figs 162, 486.
- 113 H. Guicharnaud, 'Louis Boullogne's Drawings for the Chapel of St. Augustine in Dome Church of the Invalides', *Master Drawings*, 32, 1994, pp. 6–22; H. Guicharnaud, 'Louis de Boullogne au réfectoire des Petits Pères', *Gazette des Beaux-Arts*, 136, 2000, p. 340; A. Notter, G. Ambroise, *La grande peinture religieuse en France au XVII^e siècle*, Arras, 1999, pp. 44–46.
- 114 Château de Versailles, inv. MV 8954 and 8955, Dessins 1137 and 1138.
- 115 New York, The Pierpont Morgan Library. A. Mérot, 'Le dessin français au XVII^e siècle: vingt ans de recherches', *Revue de l'Art*, 105, 1994, p. 44, fig. 2.
- 116 Paris, Musée du Louvre, inv. 24918. See also: Guicharnaud, 'Louis de Boullogne au réfectoire', p. 340.
- 117 Dijon, Musée des Beaux-Arts. Garnier, *Antoine Coypel*, fig. 18.
- 118 *Homme à genou, de dos*, inv. EBA2846; *Homme attaqué par un serpent*, 1670, inv. EBA2843.
- 119 *Hercule au repos*, inv. EBA3133.
- 120 *Homme genou droit en terre, portant un paquet sur la tête*, 1689, inv. EBA3242.
- 121 *Deux lutteurs*, 1682, inv. EBA2711.
- 122 *Un fleuve assis vers la gauche*, inv. EBA2848; *Fleuve assis tourné vers la droite*, 1666, inv. EBA2839.
- 123 *Fleuve vu de dos*, 1670, inv. EBA3094.
- 124 Château de Versailles, inv. MV7309; Dessins 224.
- 125 Château de Versailles, inv. MV7909; Dessins 57.
- 126 *Charles le Brun 1619–1690. Peintre et dessinateur*, Château de Versailles, juillet–octobre 1963, pp. 112–113, 366–367; *Le Brun à Versailles. 85^e exposition du Cabinet des Dessins, Musée du Louvre, 3 octobre 1985–janvier 1986*, Paris, 1985, pp. 39, 64–66; *Collections de Louis XIV, dessins, albums, manuscrits*, Orangerie des Tuileries, 7 octobre 1977 – 9 janvier 1978, Paris, 1977, pp. 274–275; X. Salmon, *Chefs-d'œuvre du cabinet d'Arts graphiques. Trésors cachés du château de Versailles*, Paris, 2001, pp. 14–15.
- 127 Dijon, Musée Magnin, inv. 1938DF599.
- 128 Worms, Kunsthaus Heylshof.
- 129 Worms, Kunsthaus Heylshof.
- 130 Dijon, Musée Magnin, inv. 1938DF937 bis.
- 131 The colour analysis is incomplete since the painting *Christ Healing the Sick* is recorded only in a black and white photograph.
- 132 Paris, Musée du Louvre, inv. 7286, 7281; Cambridge (MA), Fogg Art Museum; A. Mérot, *Poussin*, Paris, 1990, pp. 212–216, 224–225.
- 133 Mérot, *Poussin*, pp. 44, 89, 277, 279.

- 134 M. Gareau, *Charles le Brun: First Painter to King Louis XIV*, New York, 1992, p. 184.
- 135 Château de Versailles, inv. MV8975, MV6360. Paris, Musée du Louvre, inv. 2895. Gareau, *Charles le Brun*, p. 214.
- 136 Modena, Galleria Estense; Paris, Musée du Louvre, inv. 2886; Gareau, *Charles le Brun*, p. 176.
- 137 Château de Versailles, inv. 8310 and 8263. A. Schnapper, 'Noël Coypel et le grand decor peint des années 1660', *Antologia di Belle Arti*, 1, 1977, pp. 16–17.
- 138 Château de Versailles, inv. MV8271, MV6522 and MV5923.
- 139 Château de Versailles, inv. MV8303. A. Schnapper, *Tableaux pour le Trianon de Marbre, 1688–1714*, Paris, 1967, p. 79.
- 140 Paris, Nôtre-Dame des Blancs-Manteaux.
- 141 The painting dated 1685 (Arras, Musée des Beaux-Arts, inv. D. 938.15) was part of the *Mays* series, just like the Ubeleski's canvas. P.-M. Auzas, 'Les Grands "Mays" de Notre-Dame de Paris', *Gazette des Beaux-Arts*, juillet – septembre, 1949, p. 199; Notter, Ambroise, *La grande peinture*, pp. 38–39; *Dessins français du XVIII^e siècle de Watteau à Lemoigne*, exh. cat. Musée du Louvre, 19 février–1 juin 1987, p. 13.
- 142 Lyon, Musée des Beaux-Arts. A. Brejon de Lavergnée, *L'inventaire Le Brun de 1683. Le collection des tableaux de Louis XIV*, Paris, 1987, p. 413. The painting was part of cardinal Mazarin's collection: P. Michel, *Mazarin, Prince des Collectionneurs. Les collections et l'ameublement du Cardinal Mazarin (1602–1661), Histoire et Analyse*, Paris, 1999 (*Notes et Documents des musées de France*, 34), pp. 377, 404.
- 143 See note 10.
- 144 See notes 29 and 37.

Signature table


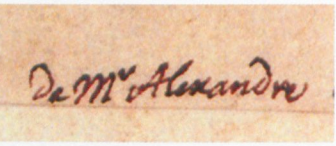
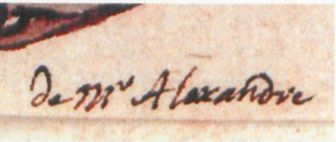
Signatures on archival documents		
1		Autograph of Ubeleski below academic session reports of 31 January 1682 (ENSBAP, file no. Ms. 3): <i>Alexandre Ubelesqui</i>
2		Autograph of Ubeleski below academic session reports of 26 January 1692 (ENSBAP, file no. Ms. 3): <i>Alexandre</i>
3		Autograph of Ubeleski below academic session reports on 13 August 1695 (ENSBAP, file no. Ms. 3): <i>Alexandre</i>
4		Autograph of Ubeleski on a ticket, June 1693 (ANP, file no. O ¹ 1925/A, <i>Diverses Lettres & Copies d'ordres Concernants l'Académie Royale de Peinture & Sculpture</i>): <i>Alexandre</i>
5		Autograph of Ubeleski on a notarial act from 1699 (ANP, MCN, file no. ET/XIII/135, 21 décembre 1699): <i>Alexandre Ubeleski</i>




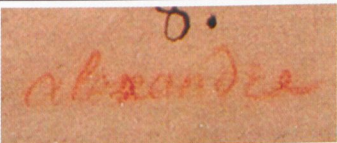
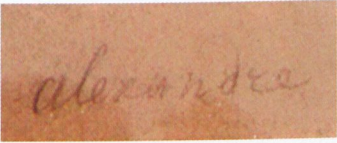

Signature pattern I		
1		«The Continnence of Scipio» [Fig. 14]: <i>Alexandre</i>
2		«Male Nude, Seated to Right» [Fig. 44]: <i>Alexandre</i>

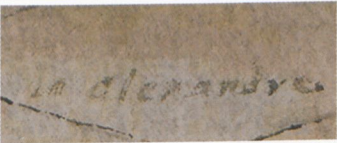
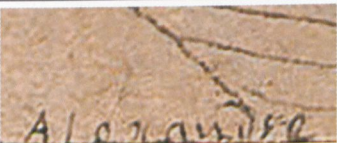
Signature pattern II		
1		«Two Male Nudes Supporting Each Other» [Fig. 47]: <i>Alexandre juin 1696</i>
2		«Two Male Nudes Fighting» [Fig. 45]: <i>Alexandre Juin 1698</i>
3		«Male Nude Lying with his Arms Raised» [Fig. 36]: <i>Alexandre juin 1699</i>
4		«Male Nude Lying on his Side» [Fig. 34]: <i>Alexandre. juin. 1700</i>
5		«River God Seated, Back View» [Fig. 38]: <i>Alexandre. juin. 1701.</i>
6		«Male Nude Seated, Front View» [Fig. 37]: <i>Alexandre Juin. 1702</i>


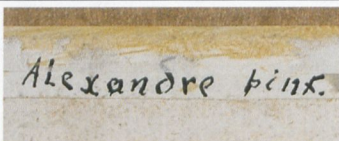
7		«Male Nude Seated, Front View» [Fig. 35]: <i>Alexandre juin. 1704</i>
8		«River God Seated, Back View» [Fig. 39]: <i>Alexandre Fevrier 1705</i>
9		«Male Nude Kneeling, Head Turned, Left View» [Fig. 41]: <i>Alexandre fevrie 1706</i>
10		«Two Male Nudes Seated» [Fig. 48]: <i>Alexandre octobre. 1716. et 1717</i>
11		«A Group of Two Male Nudes» [Fig. 46]: <i>Alexandre</i>
12		«Saint Francis Xavier's Sermon» [Fig. 12]: <i>Alexander pingebat. 1702.</i>

Signature pattern III

1		«The Judas Kiss» [Fig. 22]: <i>Mr Alexandre</i>
2		«Aurora Abducting Cephalus» [Fig. 29]: <i>de Mr Alexandre</i>
3		«Aurora and Cephalus at Rest after the Hunt» [Fig. 30]: <i>de Mr Alexandre</i>

Signature pattern IV		
1		«Christ and Zacchaeus» [Fig. 18]: <i>alexandre</i> 1686
2		«Christ Offering His Heart to God the Father» [Fig. 32]: <i>alexandre</i>
3		«Annunciation» [Fig. 31]: <i>alexandre</i>
4		«Female Nude Seated and a Study of a Female Head» [Fig. 49]: <i>alexandre</i>
5		«Male Nude Seated to Left» [Fig. 43]: <i>alexandre</i>
6		«Male Nude Seated on his Side Holding a Cane» [Fig. 42]: <i>alexandre</i>

Signature pattern V		
1		«Marriage of the Virgin» [Fig. 23]: <i>alexandre</i>
2		«Christ Healing the Sick» [Fig. 24]: <i>Alexandre</i>

3		«The Peasant Dance» [Fig. 21]: <i>Alexandre</i>
4		«Apollo and Issa» [Fig. 19]: <i>Alexandre pinx.</i>
5	<p>ou Ubielesqui ou Ubeleski Alexandre pinx. <i>iris en 1649, mort le 21 avril 1718</i></p>	Signature copied from an unknown work (after Bénézit, <i>Dictionnaire</i> , vol. 10, 1976, p. 326): <i>Alexandre pinx.</i>