





# STRICTLY ACADEMIC

## LIFE DRAWING IN THE NINETEENTH CENTURY

*A loan exhibition organized by the University Art Gallery,  
State University of New York at Binghamton*

University Art Gallery  
*State University of New York at Binghamton*  
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Sterling and Francine Clark Art Institute  
*Williamstown, Massachusetts*  
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## PREFACE

The Academies in the nineteenth-century assumed great importance for the training of artists, and the practice of life drawing — the focal point of academic curriculum — which contributed to many of the ideas of nineteenth-century art has regrettably been overlooked. This exhibition and catalogue are a beginning toward understanding the importance of life drawing for the curricula of the academies and art in general. In exploring the international role of life drawing, the exhibition includes French, German, Italian, English and American drawings, some representing preliminary figure studies for paintings, some made to satisfy the artist's own inquiring mind, and others produced as exercises in the classroom. Not only is the enormous subject of life drawing being presented here for the first time, but also over half of the drawings are unpublished, thereby uncovering the work of artists who are little known. The real joy, however, of this study is the realization that the subject is valid both in terms of the discipline of art history and the practice of contemporary art. We are currently witnessing the revival of many of the nineteenth-century methods in contemporary art school curricula, and this is already reflected in the new realist trends.

We are most grateful to Albert Boime, professor and chairman of the Department of Art and Art History, SUNY-Binghamton, who proposed the idea of this exhibition. His expertise in the field of nineteenth-century academic painting is well known, and we are greatly indebted to him for writing the introductory essay to the catalogue and some of the catalogue entries.

Mary Newcome, Acting Director  
University Art Gallery  
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Robert Manning, Director  
Finch College Museum of Art

George Heard Hamilton, Director  
Sterling and Francine Clark Art Institute  
Williamstown, Massachusetts



## ACKNOWLEDGMENTS

We are grateful to all the lenders for making this unique exhibition possible. Both private collectors and museum staffs have graciously given their time and generously assisted us in our endeavor to present as informative an exhibition as possible. Among those who helped us in many ways are Gianfranco Bruno, Alfred Brooks, John Brooks, Fred Cain, David Cass, John Connolly, Jack Cowart, Edith Cullen, Frederick Cummings, David Daniels, Elaine Dee, Ulrike Gauss, Rupert Hodge, Francis Follin Jones, Bertina and Robert Manning, Nancy Neilson, Marilli Pacchioni, Ann Percy, Joe Rishel, Robert Rosenblum, Barbara Ross, Merrit Safford, David Sellin, Franco Sborgi, Ellen Sharp, Allen Staley, Elizabeth Taylor, Richard Teitz and Sidney Tillim.

A large share of the credit for the exhibition goes to Albert Boime, professor and chairman of the Department of Art and Art History, SUNY-Binghamton, who allowed us to profit from his wide experience on the subject of nineteenth-century Academies. His direction of the students who wrote some of the catalogue entries and his introductory essay have contributed much toward the success of the exhibition and catalogue. Our knowledge has been enriched by the work of graduate students Diane Lesko, Bruce McFarland, Mary Takach, Richard Schneiderman and Alex Seltzer, whose catalogue entries are signed with their initials. A very special thanks goes to research assistant, Nancy Lambert.

We are also indebted to those who worked on the installation of the exhibition and preparation of the catalogue. Our appreciation goes to Joseph Lindsley of the Artists Frame Shop, to James Mowry who designed the modular structure for the exhibition, and to our Gallery Technician, Walter Luckert and his assistants Allen Wolf, Allan Hopson and Michael Savage who brought the design to completion. For various aspects in the preparation of the catalogue, we appreciate the help of the Gallery secretary, Kathy Gleason and Gallery assistants, Vanessa Finer, Laurie Heyman, Christopher Cleary, Pam Laskin, Ellen Goldhaar and Susan Schad.

Finally we acknowledge with thanks the support of the administration of SUNY-Binghamton, in particular, Mr. Wayne C. Hall and Mr. Clifford Clark, who underwrote the expenses of a symposium held in conjunction with the opening of the exhibition.

M.N.



# CURRICULUM VITAE: The Course of Life in the Nineteenth Century

By Albert Boime

The present exhibition may come as a surprise to many visitors. Until very recently, life drawings constituted a category of works generally dismissed as unworthy of serious art historical investigation. They have suffered the unfortunate fate heaped upon all art projects labeled "academic," a fate which resulted from the academies' alleged rejection of individuality and its depersonalization of expression. Yet how rich, diversified and, in a sense, even modern seem the drawings on display! Although many are pedagogical exercises produced by artists almost totally forgotten today, they attest to the vitality of the academic tradition.

All the major artists of the 19th century studied in academies. Significantly, painters like Degas, van Gogh, Seurat and Matisse extended their life drawing practice into their mature work, and the traditional exclusion of their academic products drastically alters our understanding of the nature of their achievement. Van Gogh said early in his career: "The key to *many* things is the thorough knowledge of the human body," and he developed a rigorous habit of drawing the human figure as the basis for understanding the formal complexities of the natural world:

More and more I feel that drawing the figure is a good thing which indirectly has a good influence on drawing landscape. If one draws a willow as if it were a living being—and after all, it really is—then the surroundings follow in due course if one has concentrated all one's attention only on that same tree, not giving up until one has put some life into it.

If we recall the animated forms which pervade his landscapes, then we cannot take these statements too lightly. Indeed, as we shall see, van Gogh was a true heir of the academic tradition.

This exhibition is dedicated to life drawing practice in the 19th century, the period when the professional education of the artist became entirely institutionalized. The decline of the apprenticeship system and the rise of the art school led to a convention that is still very much alive, and it is exciting to see to what extent student drawings of the past permit us to identify with their authors. The life drawings executed today within the University Art Department represent various adaptations of the academic convention.

Recent artistic, social and cultural developments also converge to reinvigorate the quality of life drawings and encourage an historical reappraisal. The emergence of "new" and "renewed" realists, who have either sustained or revived a pictorial illusionism fully in keeping with the academic tradition, and the corresponding exhaustion of non-figurative ideals in the last decade, demonstrate that the literal depiction of the human form retains its power of appeal and has even gained in freshness.

In an advanced technological society, clarity and precision assume a special value, and it is not surprising that the space program made use of academic-style nudes for its Jupiter probe to communicate with extraterrestrial beings. The sweeping changes in our attitudes toward sexuality — manifested in part by the obsession with pornography and the sudden eruption of "streaking" — further promote a reexamination of previous visual conceptions of the naked body.

It is obviously the nude, and not the clothed, figure that counts in life drawing. That this should be the case may be understood in a number of contexts: The nude symbolizes mankind in the state of nature; in its association with antiquity, the nude conveys the clearest image of nobility and grandeur; it is the paradigm for the study of nature; the forms of the body, with their contracted and expanded volumes, concavities and convexities, yield the greatest variety of examples for mastery of the physical world. The human figure is ideal for studying the practical functioning of muscle, bone and sinew that can only be otherwise furnished by charts or skeletons. Finally, there is the profound identification with the form that is generic to the species; the fascination with the live model reflects in fact the interest in our own body and its unique position in the world.



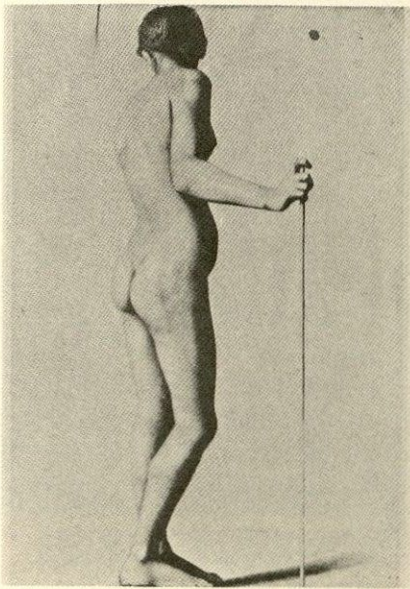
No wonder, then, that drawing the nude is one of the most formidable tasks which ever faces an artist. Before the live model the artist confronts a series of unique problems. To draw the nude really well one has to be reasonably accurate; it is an exercise in discipline involved with analysis of form and relationships, and requiring considerable technical ability to grasp. In doing a clothed figure, a still life, or a landscape, precision is not always requisite: however, in drawing from "life," a slight inaccuracy — unless subtly integrated with the whole — may make the work look ridiculous. Changing the shape of a leaf of plant, or even omitting a leaf matters little, but in drawing a nude the omission or distortion of a single part can ruin the entire figure.

There is both a history of figure drawing (i.e., of the contribution of the masters, which frequently involves connoisseurship) and a history of the method of figure drawing (including proportions and the functions of drawings). Drawing and modeling from the nude dates from prehistoric times, and must have been widely practiced in antiquity. In a famous anecdote, Pliny tells us how Zeuxis, in preparation for a picture, inspected the young women of Agrigentum naked, and chose five from whose individual features he wished to compose the ideal type. While there is a dearth of documentation about drawing from the nude in the Middle Ages, Cennino Cennini hints that nudes were employed in the medieval workshop, Villard de Honnecourt's notebook informs us that the convention of sketching "after life" was established in the 13th century, and it seems probable that van Eyck employed a nude model to pose for the Adam of his Ghent altarpiece. We may assume that in the privacy of an artist's atelier, sketching the live model was a commonplace activity throughout history.

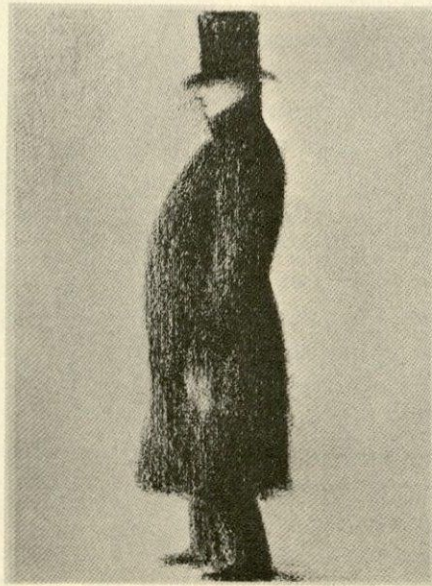
But our concern here is life drawing as an academic convention, a focal point of study for groups of artists working under the aegis of a public or private sponsor. Ever since the Renaissance, drawing from life has been the cardinal practice of academic curricula. When the first academies sprung up to challenge the restrictive guild system and to elevate the status of the artist above the level of the artisan, their founders recognized that a permanent break required a drastic revision of the pedagogical system. The guilds and early Renaissance workshops taught through apprenticeship, or "on-the-job" training. It was Leonardo de Vinci — culminating a line of Quattrocento theorists — who prepared the ground for the academies by emphasizing knowledge over manual skill. He divided the artist's training into a theoretical as well as practical part, and like his precursors, Alberti and Piero della Francesca, he placed great stress on perspective, proportions and conceptual design. For Leonardo, drawing revealed the mysteries of the universe, and this attitude is still felt in a statement by Kenyon Cox (Cat. 50, 51), who commented early in this century on the utility of drawing in public art education: "Drawing sharpens the senses, broadens the powers, and stimulates the intelligence, making of the student a finer and every way more efficient being."

Leonardo's ideal rested on a coherent view of the cosmos and man's place in it: life drawing assumed a critical role in his program because it provided the basis for expressing cosmic harmony. The perfect human body generates the ratios and proportions imposed by God on the whole of creation. While the ideal man cannot be perceived in individual men, it can be composed by conflating the most excellent parts from many bodies and by discovering the common underlying proportions of the human form. Leonardo supplied careful directions for representing the human body, analyzing at length its various positions in repose or in motion, and its rendering in light and shade. His proportions aimed at depicting the perfect man, or to make use of his friend Luca Pacioli's term, they constituted "divina proportione." This view continued to be expressed in the academic tradition right through the 19th century: Sargent (Cat. 54), referring to a life drawing competition at the Ecole des Beaux-Arts in 1874, wrote: "We must make a finished drawing of the human form divine." The corollary of this outlook — already preached by Alberti — is that only painting which gives a picture of the activities of man is significant. It is therefore not surprising that life drawing became the centerpiece of academic instruction, and the touchstone for the

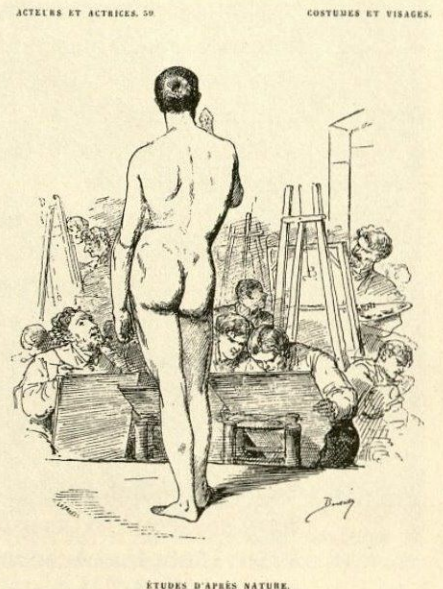




1. Georges Seurat, *Nude Woman with Baton, detail*, 1878-79. Private Collection, Paris.



2. Georges Seurat, *Man in Top Hat*, 1884-1886. Private Collection, Paris.



3. Bertall, *Etudes d'après nature* (reproduced in *La Comédie de notre temps*, II, 1875, p. 353).

visual understanding — as van Gogh acknowledged — of all natural phenomena. The ubiquitous Cox wrote in 1911 that the “highest subject for the exercise of the greatest powers of a painter is the human figure.”

The first major art school based on life drawing was the *Accademia degli Incamminati*, founded by the Carracci in the 1580s at Bologna. In their attempt to overcome the artificial and unnatural qualities of the prevailing mannerist style, the Carracci emphasized nature as their point of departure. This antagonism between nature and artifice occurs regularly in the history of art. Just over two centuries later, Goya and David, at their respective academies in Madrid and Paris, would promote intensive life drawing to offset the extravagances of the rococo; early in the 19th century Haydon opened his school in London to combat the anti-naturalistic tendencies of his contemporaries; and in our own time the revival of realism and active life drawing programs follow in the wake of rampant abstractionism.

As outlined in Leonardo, the Carracci began students copying from drawings and from engravings — the “flat,” as this exercise came to be known in Anglo-Saxon academies — passed them from there to casts, and finally, to the live model. The training of the Carracci, however, centered on the living human form, nude and studiously posed. This special attention given to life drawing distinguished their school from other contemporary institutions. By the 17th century, the Carracci-style academy, rather informal and providing a meeting place for communal discussion, provided a model for art schools. The new academies which spread throughout Europe assembled either in an artist’s studio, a rented locale or the palace of a patron, and their members met primarily to draw from life.

In this period, the art academies — like other kinds of academies — catered to fortunate youths and dilettantes, serving as a kind of “finishing” school where “finish” and “polish” might refer not only to social etiquette but to pictorial approaches as well. The scrupulous study of the nude was the foundation of the artist’s education, simultaneously the most elementary and elevated aspect of his training as an artist and humanist.

Rembrandt’s art school is a classic example of a 17th-century academy where art students and dilettantes could assemble to draw from life under the supervision of a master. As in the case of the Italian masters, his instruction opposed the guild system of apprenticeship, but it differed from their practice in its casual approach to anatomy, perspective, and proportions. Preoccupied with seizing forms in light and shade, Rembrandt rejected a



strictly theoretical formulation in favor of a more personal approach to the model. These methods made him one of the most popular teachers in the Netherlands. Despite the fact that conservative Joachim von Sandrart criticized his instruction, it may very well have been Sandrart's contact with Rembrandt's school that inspired the creation of his own academy at Nuremberg in the 1670s. The oldest of the German art schools, its main purpose was to teach life drawing.

The 17th century also witnessed the rise of the great state-supported schools where drawing from the live model was incorporated as the mainstay of the curriculum. Since the instructors at these schools, however, were noted artists who also taught privately and had official obligations, these academies rarely held sessions longer than two hours daily – a routine followed through the 19th century. Prolonged life drawing sessions went on only in the private academies. But at Paris, the life course was considered the dominant element of the educational program and declared a monopoly of the Academy. Nowhere outside the academy was public life drawing to be allowed – a rule which proved impossible to enforce. Yet the monopolistic intention survived in the terminology: to this day the French use the term *académie* to designate drawings and paintings after the nude model.

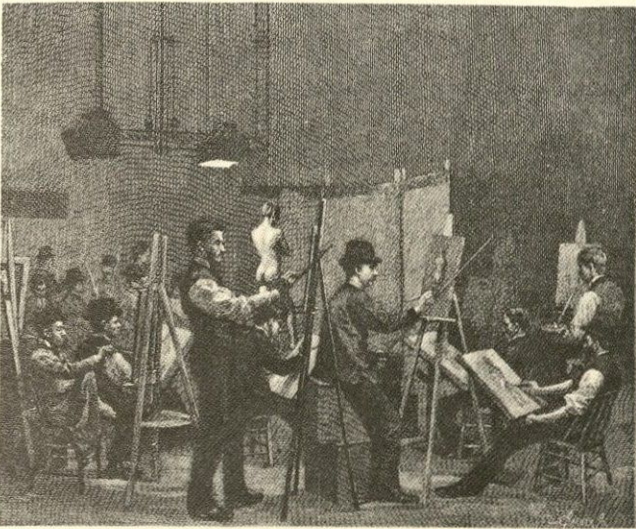
In 1666 the Académie de France in Rome was inaugurated to function as a kind of “post-graduate” branch of the Paris school. Here Prix de Rome winners traveled on a scholarship, the duration of which alternated between four and five years after its codification in the 18th century. Except for the required annual evidence of progress, the pensioner was free to do his own work. Life drawing took place daily in the 19th century, and pensioners and non-pensioners made liberal use of this facility. The two drawings by Degas in the present show were apparently executed in the French Academy at Rome (Cat. 8, 9). Just as the elementary training and system of competitions of the Paris school furnished the prototype for most new schools, the branch at Rome set the pattern for institutions of advanced study, including the American Academy at Rome founded in the 1890s.

Both state-run and private academies proliferated throughout Europe in the 18th century. While the first half of this period is marked aesthetically by concern with the grace of the body rather than its mathematical perfection, many of the new academies were established or renovated during the transition from rococo to neo-classic forms in the 1760s. The rococo was an art of feeling and improvisation which satisfied a taste sensitive to the graceful and charming; the neo-classicist tendency aimed at natural simplicity and the noble, reemphasizing rules, ancient models and a serious moral content. As in the earlier period, the canons of ideal art could be identified with ethical principles.

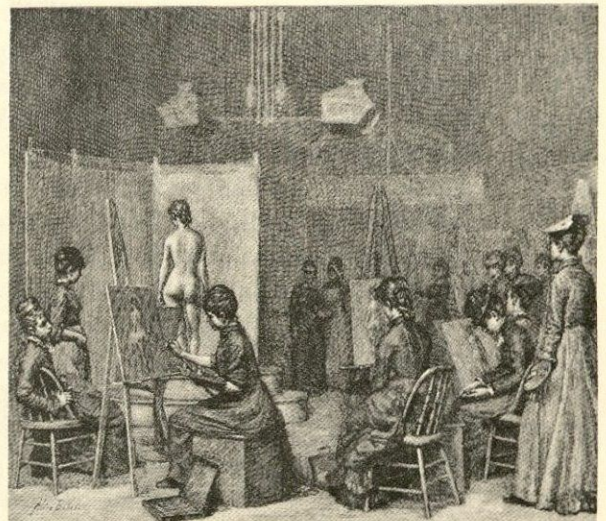
Writers like Winckelmann reaffirmed the Renaissance notion that the creation of beauty must be concerned with man, and that aesthetic communication required the artist's exclusive devotion to the human figure. He found his model in the Greek ideal, which he characterized as possessing “noble simplicity and quiet grandeur.” Winckelmann insisted that the artist select from nature and modify his subject along the lines established in antiquity. His writings profoundly affected academic curricula, and encouraged stepped-up courses in drawing and painting from the live model. In David's studio-school of the late 18th century life drawing was done with the utmost intensity. The model posed for about six hours every day and held the same attitude for a week. It was essentially Winckelmann's ideal and David's rigorous training that provided the basis for instruction in the 19th century.

The life section in the 19th-century academies was physically separated from other study areas: it had the sanctified character of a throne room or chapel (indeed, the model stand was referred to as the “model-throne”). The international labels for the life drawing class – Life School or Life Room, Aktsaal, Salle du Modèle, Scuola del Nudo – points up its consecrated place in the curriculum. This character is revealed also in the drawings: the mood of depressed isolation which haunts so many examples in the present show partly reflects the reverence of artists before the live model. The vagrants, immigrants and





4. The Male Life Class. (From a wood engraving by Alice Barber in *Century Magazine*, 18, 1879, p. 741.)



5. The Women's Life Class at the Pennsylvania Academy of Fine Arts. (From a wood engraving by Alice Barber in *Century Magazine*, 18, 1879, p. 743.)

prostitutes who did most of the modeling in the 19th-century entered a celestial realm when they climbed onto the dais.

There are common sense explanations for the "sacred shrine" look: the models posed on the stand against a white backdrop, and this blank effect reinforced the feeling of remoteness. Nudes, moreover, could only pose in private, and the quality of distance emanates from the self-conscious atmosphere of the life class. There were the puritanical constraints to overcome, as well as the sexual tension that occurred during the initial encounters with the live model. Here we may note that female art students were not generally admitted to life drawing sessions until late in the century, and even then the male model had to be partially draped. Separate life classes for each sex were not uncommon at the time (Figs. 4, 5). Eakins was forced to resign from the Pennsylvania Academy in 1886 after offending several women by asking a male model to remove his loincloth. Undoubtedly, the sexual attitudes of the period contribute to the special character of many of the drawings.

When we recall the emphasis on the live model as the basis for a transcendental ideal, the far away look expressed in these drawings may seem quite compatible with the academic tradition. After all, academies required "noble" subjects drawn from the Bible, mythology and famous historical events, and inevitably encouraged a psychological and aesthetic distance. Gradually, however, under the impact of broad scientific and social changes, masters and students felt the need to render the individual model and its peculiarities, but they attempted to solve the problem of idealization by finding new means of establishing relationships within the figure to both harmonize and individualize it. Eakins employs a series of rounded volumes oriented around a curvilinear axis to harmonize the figure of his obese model (Cat. 48). Nevertheless, one can sense in the present exhibition a conspicuous conflict between the real and the ideal, culminating with Greiner's hybrid style at the end of the century (Cat. 17, 18). Thus the isolated mood of the subjects may further relate to the artists' feeling of alienation while studying at the academy in an evolutionary context.

In the formal curriculum of the 19th-century, life drawing came at the advanced stage of the drawing program, and its thorough mastery was required before a student could proceed to painting. Elementary instruction leading to this level was generally provided by the private art schools which groomed neophytes for entrance into the official academies. After copying from the "flat" and the cast, the student progressed to the live model to confirm the lessons learned and perfect his technique. Drawing from the flat — usually an engraving



or lithograph of parts of the body — trained the student in shading. The model sheets exhibited the tiny parallel lines closely juxtaposed which we call “hatchings” (*hachures* in French, *strichen* in German), and this means of rendering lights and darks was used for casts and life drawings. The stump (a coiled paper or parchment shaped like a crayon to smudge in shadows) was employed, but it — along with charcoal — was generally frowned upon during the first half of the century. The orthodox instructor insisted on clarity and controlled execution and for this he recommended the pencil or pointed chalk. The charcoal-and-stump combination came into prominence later, and is still very popular for life drawing. But Degas evidently preferred hatchings in his drawings of the late 1850s.

When the student passed from the cast to the live model he had to overcome technical as well as psychological obstacles; he missed the unity of tone and the immobility of the cast, and the female nude embarrassed him. In order to aid the pupil to adjust to the new situation, the master sometimes required that he make several sketches to practice seizing a pose quickly. Ingres admonished his pupils at this stage to concentrate on line and mass: “The model’s movement should be dashed off in a few lines and there should be no detail in the light and dark patches, or if there is, it should be subordinated to the two essential masses of light and dark.”

The student was also advised to recall his experience with the antique casts, and to apply their classical proportions to the live model, which would always be somewhat “defective.” While the search for a canon of proportion — as well as the general obsession with measurements — diminished in the 19th century, the live model in the first half of the century generally had to undergo correction. Often the model assumed poses resembling antique statues (Cat. 9, 15, 23), and to the neophyte it might appear as a kind of living statue. In the present exhibition we may observe the sense of actuality gradually replacing the sense of the statue.

Whereas the elementary drawing instruction was concerned with individual parts of the body, the drawing of the live model was taught with a view to inculcating the idea of the whole. The pupil began his drawing by centering the sheet with horizontal and vertical guidelines, and by finding the figure’s line of axis — sometimes with the aid of a plumb line. He then proceeded to determine the main flow of action and lightly sketch in the figure. After adding the hatchings (or stumping in the shadows), he carefully fixed the contours. In several of the exhibition drawings we can still make out the faint lines which guided the definitive contour.

When a master made the rounds, he quite naturally concentrated his attention on the figure drawings. Then as now, he would stop at each artist’s place and examine individual essays for faulty draftsmanship. Sometimes the master would mark with crayon on the student’s effort to indicate an error or make an improvement, or he would simply indicate by gesture the proper contour. The French master Couture drew directly over his student’s work (Cat. 47), while Ingres corrected his disciples’ efforts by scratching on the paper with his thumbnail (Fig. 6).

We must now turn to the various categories of life drawings, since life drawings were not all undertaken for the same purposes. Historical scrutiny, confirmed by contemporary practice, shows that we can differentiate at least five basic categories:

1. The pedagogical life drawing: the focus of training in an art school or academy; an autonomous drawing; the careful study of the human figure to gain an understanding of the complexities of forms and their relationships. This would include also detail studies of the live model elaborated in the margins of the sheet containing the whole figure or done separately. Autonomous life drawing is not unique to the student phase: Etty frequently sketched in the Life School of the Royal Academy in later years — a fact which never ceased to astonish the students.

2. Preparatory or clarifying life studies: the study of the model in preparation for a



picture; studies subsequent to a compositional sketch when the character and location of each figure is determined. The artist has the model assume the various poses to check his imaginative idea against the facts of reality. The boundaries between the preparatory and the pedagogical study are generally fluid; but scale, pose and relationship to the sheet are often determining factors. The pedagogical pose is somewhat forced, is generally centered and fills the entire sheet; the preparatory study has a fragmented quality, may be smaller in relationship to the drawing format and off-center. The preparatory could be squared for transfer or show narrative accessories. Examples are Cat. 11, 17, 33, 34.

3. Head or portrait studies; may or may not be attached to formal curriculum. Chavard did several heads in Ingres' school, and Legros' example was presumably intended as a demonstration piece before a group of students (Cat. 4a, 12).

4. The album sketch or informatory note: random jottings of human beings in their everyday occupations; not limited to any locale. Artists have always carried sketchbooks for this purpose; It represents an extension of the life drawing exercise into "real life."

5. The imaginative or memory sketch: the attempt to distill from life drawing exercises in and out of art school poses and actions for one's personal work. Sometimes photographs and other visual documents are used as aids.

We may also consider the various technical features of life drawing under the following rubrics 1) anatomy 2) proportions 3) pose 4) light and shade.

The nude figure constitutes a series of surfaces regulated by underlying forms of well-defined character. These relationships have to be rendered onto a two-dimensional surface, and to do this effectively the nude has to be seen as an abstract structure composed of articulated shapes. The more the artist knows about the anatomical substructure, the more clearly he is able to understand such complicated parts as the knee, for example. With a grasp of the underlying structure, the artist is able to read more deeply into the form than the light reflected from the skin surface will allow. Since the Renaissance, artists have studied the skeletal frame and musculature of the human figure as a prelude or adjunct to drawing from life. Eakins and Anschutz of the Pennsylvania Academy were passionate students of anatomy. But the 19th century master, by attempting to reconcile individual character with abstract planes, encouraged succeeding generations to devise simpler methods for articulating the body. Artists in the modern period have conceptualized the substructure in terms of wedges, cylinders and other shapes to unite the planes in a visually coherent but simpler manner than anatomical studies permitted.

There are many different ideas about proportions which have come down to us since antiquity, ranging from Polykleitus' canon to the fairly simple idea, dating from Vitruvius and later medieval systems, that the head is about one-eighth or one-ninth the size of the entire body. The academic teachings of the 18th and 19th centuries offered a multiplicity of proportions for the body of an ideal nude. This confusion is marked in the sketch by Giani in the present exhibition (Cat. 22). Early in the 20th century, the Royal Academician, Solomon J. Solomon, insisted that the artist, before constructing a figure, first consider proportion. He recommended that the artist establish a standard of measurement based on the number of head lengths, but implied that proportions were subjective. Actually, all ideas about proportions are based on something which is palpably true, but which is in fact very hard to tie down in words or ratios: namely, that each part of the body bears a distinctly harmonious relationship to every other part. Whether this relationship is expressed mathematically in formulas, or visually by means of geometric constructions, is irrelevant. The important thing is that there is a relationship between the whole and the parts, and good life drawings succeed in showing this relationship.

The pose was a fundamental feature of the academic approach. Sir Joshua Reynolds, the first president of the Royal Academy, laid great stress on posing the model as an art in itself. The literature refers often to the arguments among students over which pose the model



should follow, as well as over the adjustments which ensued once the basic position was established. This was an important ritual, sometimes done under the supervision of the teacher, but most often unaided. In the Royal Academy of London, however, the teacher (or Visitor, since instruction as in France worked on a rota system) set the model himself. Another aspect of the pose was one's location vis-à-vis the model: the French masters conducted contests in which participants were numbered according to the teacher's judgment, with number one getting first choice and so on. In the Royal Academy students drew lots for their places. The student's location was of critical importance, and we can see that it determined the character of many of the life drawings.

In the posing of the model, masters and pupils looked for what was most characteristic of the individual. While at first glance many of the drawings have a sameness, closer scrutiny shows that students confronted a variety of alternatives in terms of the model's gravity, strength and repose. It was the character of the model which dictated the pose, and the character of the pose which dictated the crucial "line of action." The German term for the live model was *akt*, implying the characteristic action or movement of the figure. The academicians insisted on the important big movement and even emphasized it to the point of exaggeration. A perfect example is the unfinished *Nègre* study, where we follow the sinuous line from the hairline through the neck and torso and around the right leg (Cat. 6). In a deeper sense, this line of action related to the disposition of a particular model.

A great shift in academic thought occurred when "correction" no longer aimed at eliminating accidental or imperfect features of the model, but instead sought to find the design which could both harmonize these features and reveal their singularity. The preconceived notion of harmony then consisted of an adjustment of the total figural design rather than that of individual parts. Ingres told his students, that in every model "there is a caricature . . . Grasp the physiognomy of a model, whether he is large or small, weak or strong; the painter must be a physiognomist, so look for the caricature." Here again, the line of action is the focal point for the main design. Eakins said that once the movement is grasped, "every detail of the action will be an integral part of the main continuous action," including the predominant light and dark pattern.

Concern for lighting is essential to understanding the role of life drawing in the training of artists. It is the light and shade which defines the figure, and it is the means by which the artist controls the composition of the forms. The effect of light also conveys the moods felt in the various works. During the nineteenth century, the artists worked in north light which bounded in through a skylight or high-placed window, minimizing accidental shadows and stabilizing lighting conditions. As the lighting remained constant and diffuse, the sculptural qualities of the figure emerged. In the 20th century, incandescent and fluorescent lighting give uneven effects and artists must rely on spots to simulate the conditions of the past. It is very important that the model not be lit from two opposite sides; this creates confusion and destroys the simplicity of the form. A shadow falling across different parts of the body creates the false impression of being on the same plane. It is curious also to what extent lighting can alter or sustain the action of a particular pose. Lit one way, the system of light and shade accentuates the movement; lit from the opposite direction, it tends to nullify it.

The lighting represented a means by which the artist could manipulate reality to conform to a preconceived ideal. The line of action augmented by distinct masses of light and shade was paramount, and masters and pupils carefully made the model's action and the studio light conform to each other. Once this was accomplished, the student could draw in broad planes, even to the point of abstracting the essential movement and light and dark system from the actual model itself. Indeed, it may be suggested that it was precisely the advanced degree to which the abstracting process was self-consciously exercised which constituted the essential difference between 19th-century life drawing and that of anterior epochs.

The 19th century academic drawings have increased sharpness and cleanliness, sustained not only by the direction of the design but by the light and shade patterns. The forms



are clear, unambiguous and follow an abstract conceptualization. Often we can trace the line of action by observing the light and dark pattern. This is perhaps most evident in the French and American examples, but it also works in the case of some of the English and German artists. It may very well be that the whole modernist movement, with its early tendency to rebel by deviating from an academic norm, was prepared by the academic emphasis on abstraction in the life drawing process.

The present show has abundant examples of this emphasis: Eakins' sketch of the masked model indicates her obesity not only through the bulbous forms, but also in the pattern of concentric arcs which sustain the rounded volumes. At the same time, the artist exaggerates the line of action, using the arabesque rhythm to bring all the parts into subtle correspondence. The curves of the rounded shoulders and twisting torso flow together like tiny tributaries pouring into a larger river, and this movement is followed by the light and shade pattern starting with the breast and armpit of the left side, descending through the pelvic area and down the inside of the right leg.

Pils' line of action leads us from the right side of the head, down the right arm, where it is carried on by the advanced right leg, and reinforced by the staff (Cat. 7). We may note that the shadow contour on the right thigh is picked up by the inside contour of the right arm, itself emphasized by shadow, and that it is linked to the shadow on the rear of the arm via the bent wrist, all tending to reinforce the angular downward movement. Chavard's drawing is another classic example (Cat. 4): the line of action is expressed by a diagonal leading from upper right to the lower left, and is accentuated by the heavy shadow pattern descending from the right armpit to the buttocks, and down the inside contour of the outstretched left leg. Everywhere there are correspondences between outlines and light and dark patterns. It is evident that once the point of view was determined, it was consistently carried throughout the drawing.

Degas's reclining figure — and indeed, all of his early drawings and paintings from life — attest to his total assimilation of the academic process (Cat. 8). The line of action generates the shaded upraised arm, the left side of the torso emphasized by the background shadow, the curve of the left thigh, the shadow of the leg rest and finally the shading on the right leg. The parallel arcs of the pectoral, abdominal and genital areas, as well as the converging lines of the neck muscles, ripple smoothly into the primary movement. This approach would be carried even further in his mature work, when he concentrated almost exclusively on the line of action abetted by the light and dark system (Figs. 7, 8). The process of abstraction has noticeably sharpened and the impact is more immediate. Seurat also shows this development from the academic to his later — almost caricatural — approach. The examples illustrated demonstrate that he retained the succinct gesture and massed in his shadow to accentuate it (Figs. 1, 2).

The academic formula seems to have reached its apogee in France, and as the mecca of art education in the 19th-century, it affected all other centers. Among the English examples, Etty's superb kneeling figure exemplifies the characteristic approach (Cat. 36). The line of action leads through the center of the figure, with all parts subsidiary to, or seeming to radiate from, this axis. The shading adumbrates this movement, especially obvious in the tonal areas on either side of the right arm. The heavy shadow falling diagonally across the left thigh adheres more to the central movement than the softened tones on the rest of the leg. Mulready's figure follows a distinct movement from the head through the bent arm (Cat. 32), and in Legros, thoroughly schooled in France before gaining fame as a teacher at the Slade School in London, it becomes immediately apparent (Cat. 12). We can actually retrace his first gestural line from the head down through the neck and the furrow of the back: all other details reinforce this line or relate to it in a fundamental way. Even the hatching technique of the hair extends the curvilinear rhythm of the line of action.

The same is true of Minardi's torso: his line of action is clearly perceivable, starting from the part in the hair through the line in the forehead, the curve in the neck and the shadow



edge of the bent arm (Cat. 27). The major areas of dark are massed in alongside of this movement. Nilson's delicate outlines glide effortlessly to the tune of his action line (Cat. 14), while Feuerbach, trained in Düsseldorf and Paris, relies on his shadows to secure the essential movement (Cat. 16).

Excepting Eakins, the Americans represented (and I include the Irish-born Hovendon who began his serious studies at the National Academy in New York and later became a member) stand out for their preference of a close-up, low-angle view (although in general draughtsmen in life classes sat in front, while painters stood in the rear, Figs. 3, 4). Hovenden, MacMonnies and Sargent seem to attenuate the proportions of their models and emphasize the right leg in profile (Cat. 43, 52-54). Significantly, their figures reflect an indifferent air and show little of the self-consciousness typical of the models depicted in the exhibition. All three studied for a time in Paris, and display pronounced action lines buttressed by light and dark patterns.

Greiner's seated nude also reveals the basic formula: the line of action issues along the outstretched arm, down the right side of the body, around the right thigh, is picked up by the lower part of the calf muscle and culminates with the shadow of the left foot (Cat. 17). The external contour of the right forearm is ingeniously taken up by the right side, and shadows are carefully located along the general movement. But Greiner's linear precision and photographic exactitude make his work seem far less abstract than the French: even the way the curve of the thigh is extended by the left calf muscle has an air of mathematical certainty rare in the exhibition. Indeed, the entire German group stands apart for its emphasis on line and a concomitant reduction of shadows.

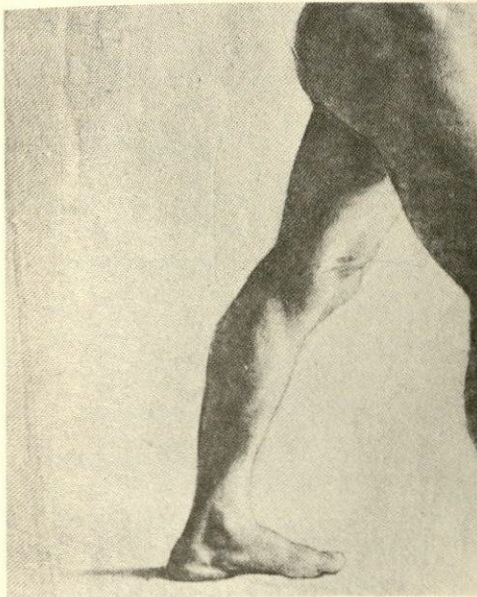
Both Stuck and Greiner adore large-scale frontal figures and difficult poses (Cat. 19, 18). The former chooses a symmetrical pose (minimizing the possibilities of internal differentiation), and the latter revels in complicated foreshortening. Like their contemporaries Boecklin, von Marees and Klinger, they use the nude as the thematic and compositional focus of their pictures. But while heroic and amazonian in a Michelangesque mode, the nudes of Stuck and Greiner display a smugness and swagger that make them peculiarly *fin-de-siecle*. Greiner especially emphasizes self-aware naked bodies. His seated nude for the Max Klinger dedication cannot be contained by the pictorial space, and he typically allows his figures to break their pictorial fetters through foreshortening devices and sheer size. Greiner's own self-consciousness is revealed in the same page: he pointedly contrasts an older, idealized vision of the nude located in a celestial realm with his own contemporary vision in the terrestrial realm. By the end of the century, life drawing had indeed "come down to earth."

Today, the model's humanity is an essential aspect of the artist's orientation. The model participates fully in studio activities, and is treated as co-equal and friend. If there is initial hesitation before a new model, this is not due to puritanical tension but to unfamiliarity. "Getting-to-know" the model is fundamental to contemporary life drawing and implies the teacher's and student's involvement with the person. The artist now seeks relationships between the model and its environment, and these are expressed in the drawing. The model's activities during breaks are as meaningful as the formal poses and may be sketched or painted. Thus the model becomes a dynamic extension of the artist's relationship to the world: instead of standing in isolation and being reproduced mechanically, it functions as an alter ego. John Sloan, who taught at the Art Student's League, reflected the modern attitude when he wrote:

The important thing to bear in mind while drawing the figure is that the model is a human being, that it is alive, that it exists there on the stand. Look on the model with respect, appreciate his or her humanity.

Yet how can we explain the perennial attraction of life drawing in an age fully cognizant of the limitations of all academic conventions? I think the answer lies beyond its immediate pedagogical application. In drawing from nature an empathic relationship is established

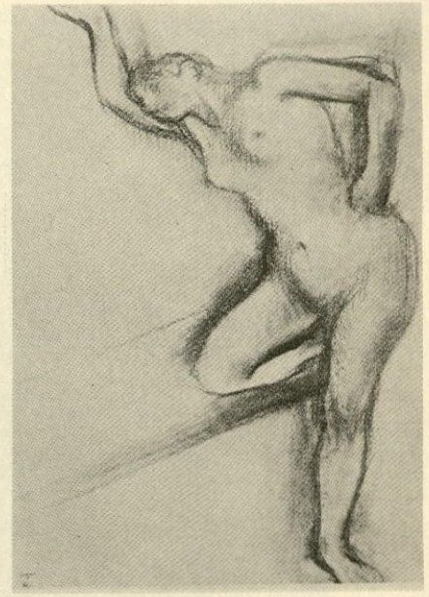




6. Detail of a life drawing by Auguste Chavard, with correction by Ingres, Private Collection, Paris.



7. Edgar Degas, *Dancer with a Fan*, c. 1876. Musée du Petit Palais, Paris.



8. Edgar Degas, *Nude Study of a Dancer Resting*, c. 1895-1900. Formerly Charles Durand-Ruel, Paris.

between artist and subject. There is an initial intrigue or disturbance stemming from the strangeness, but gradually a complete identification between the two occurs. The Chinese would say that if you want to draw a bamboo, you must become a bamboo – and in this identification the “other” is assimilated to ourselves.

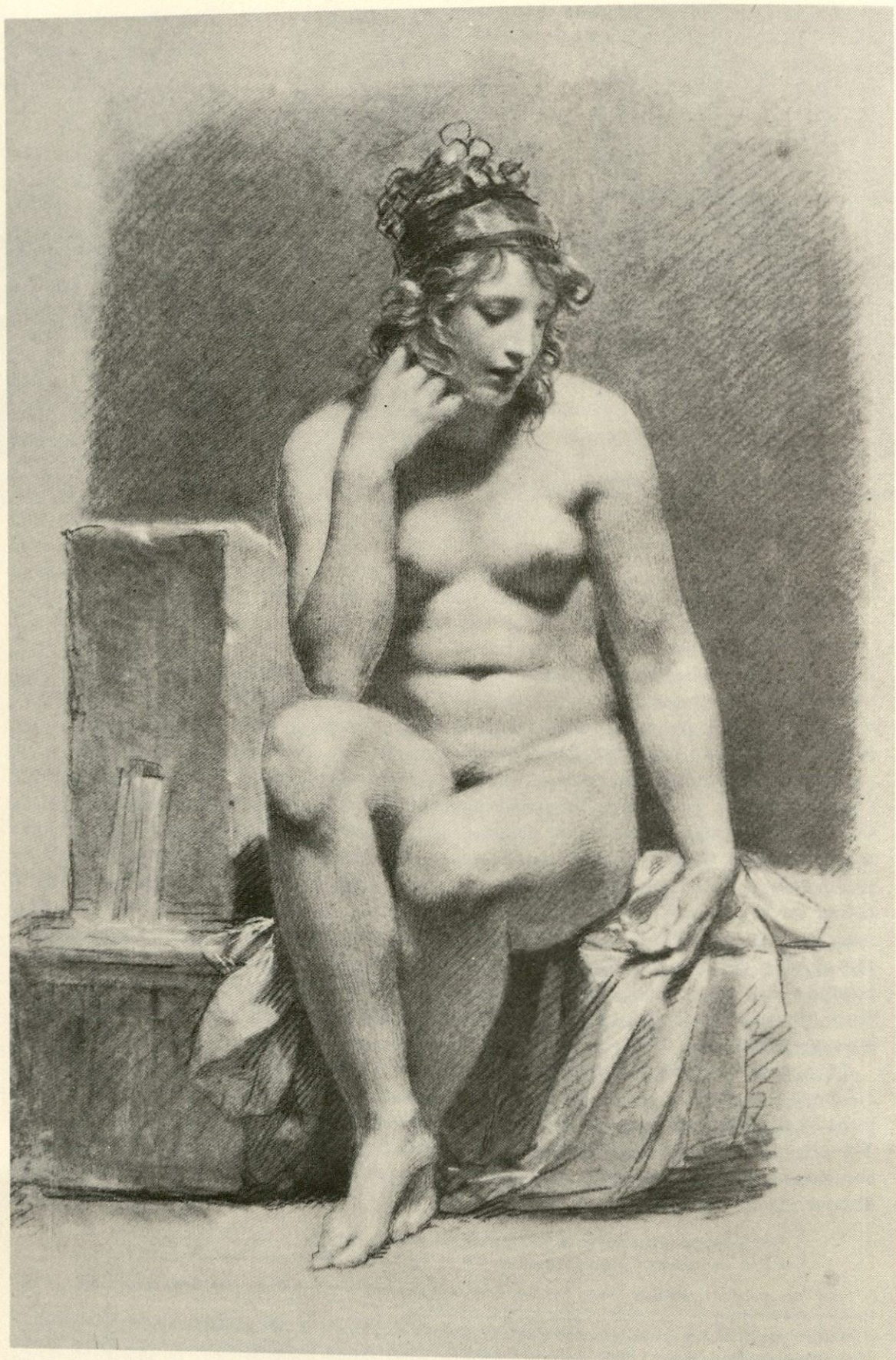
Drawing the human figure is a way of understanding the world, and understanding connotes in part interpreting the world to oneself. Picasso once said that he drew the model until it walked off the stand onto his page, and elsewhere he claimed that art was a kind of magic designed to mediate between ourselves and the world, “a way of seizing power by giving form to our terrors as well as our desires.” Rico Lebrun wrote that “we leave the live center of the human image on the day of our birth, and are after that strangers to its meaning.” Drawing the figure was for him a means of returning to that center, of recovering the sense of at-one-ment with the universe. Life drawing is rooted in a need for control and mastery of the human body in order to harmonize it with the world. Not control in a despotic sense, but in the sense of assimilating to ourselves – narcissistically perhaps – the external world.

This is the meaning of the Pygmalion fantasy. Pygmalion, it may be recalled, was a celebrated sculptor who fell in love with his image of Galatea. In response to his ardent pleas, Aphrodite endowed the statue with life, and Pygmalion and Galatea were married. The idea of fashioning the perfect work and breathing life into it haunts the history of art as the paradigm of creation. Life drawing persists because we still cherish Leonardo’s hope of discovering our ideal self.\*

\*I am very grateful to Michael Tanzer and Don Lent for generously sharing with me their ideas on the subject of life drawing and for giving me the benefit of their practical experience.

I owe a special debt of gratitude to my colleagues in studio and art history for their informative help in the preparation of this work, including Vincent Bruno, François Bucher, Don DeMauro, Charles Eldred, James Marrow, Benjamin Rifkin, Aubrey Schwartz, David Shapiro, Linda Sokolowski and Ed Wilson.







1 *La Source*\*

Black heightened with white, on blue paper. 535 x 385 mm. (21 3/16 x 15 5/16 in.). Annotated upper right, in pen and black ink; No. 2.

Prud'hon is one of the most fascinating artists of the neo-classical era, possibly because he is not an easy specimen to label. In a time devoted to the worship of antiquity, Prud'hon retained the charm and grace of the rococo. A strong allegorical bent and a melancholy disposition, however, protected him from accusations of superficiality. Prud'hon studied under Devosge at the Ecole de Dessin in Dijon. There in 1784 he won the Prix de Rome, and his Italian journey opened new horizons for him. He came into contact with the works of Leonardo and Correggio, and he responded to the soft, suffused character of their execution. His own work would project a similar preoccupation with reverie and penumbral effects. Prud'hon was elected a member of the Academy in 1816.

The drawing in the present exhibition seems less an allegorical presentation than an exploration of a person's body in a state of reverie. The main emphasis is on physical relaxation, and this is not only evident from the background accessories but from the slow arcing movements of the arms and shoulders, the lack of tension where one limb contacts another, the loose spread of fingers and the soft modulation of the planes. The artist engages the model from a frontal viewpoint, and from the same elevated height as the model stand. The shaded background and white highlighting pushes the figure forward and gives the work the character of a bas-relief. It is this harmonious synthesis of the lyrical and the classical that makes the artist such a compelling and paradoxical painter for his time.

The figure can be enveloped in a narrow oval shape, and this sustains the internal rhythms of the body. The graceful line of action, commencing from the right side of the head and following a sinuous path until it terminates at the feet, further promotes a sense of calm. The lights and darks and other outline receive their orientation from this line of axis. The sweeping contour of the right forearm unites with the curve of the inclined head, and a series of elliptical curves in the shoulders and thighs fix on the primary gestural movement. Prud'hon developed a highly personal method of hatching: instead of using the conventional choppy strokes moving in all directions, he shaded with extended parallel lines tracing the direction of the major action. These are then modulated by the stump in an exquisite tonal gradation appropriate to his subjective moods.

The solid rectangular block of the fountain seems to contrast almost deliberately with the curvilinear forms of the model, but at the same time its location on the less volumetric side of the figure adds a counterweight to the composition. Prud'hon delighted in representing individual female figures, often in an allegorical or genre context. Like Bouguereau he also suggests sensuality, but his figures appear less self-conscious. Prud'hon's seem innocent and he is more preoccupied with the inner dignity of his model.

PROVENANCE: P. P. Prud'hon (drawings left to M. de Boisfremont, according to L. 353); Charles Boulanger de Boisfremont (L. 353); Van Cuyck (according to Seligmann invoice and Paris Exhibition Cat., 1937); Groult (1907, according to Seligmann invoice and Paris Exhibition, 1937); Jacques Seligmann, N.Y. (bought by R.S. Clark, 1940).

BIBLIOGRAPHY: *La Renaissance*, 20, 1937, p. 40, repr.; Waldemar-George, "La femme, mesure de l'art français, la peinture," *L'Art et les artistes*, 35, 1938, p. 162; *Coronet*, 8, no. 4, August, 1940, p. 20 (tinted repr., incorrectly cited as a painting); Egbert Haverkamp-Begemann et al., *Drawings from the Clark Art Institute*, New Haven and London, I, p. 42, no. 45; II, pl. 43; D.M. Mendelowitz, *Drawing*, New York, 1967, pp. 155-7, pl. 12, fig. 7-2.

EXHIBITIONS: *One Hundred Years of French Art*, Fogg Art Museum, Cambridge, 1934, no. 1; *Fourth Anniversary Exhibition, Drawings*, Lyman Allyn Museum, New London, March 2-April 15, 1936, no. 133; *Chefs d'oeuvres de l'art français*, Palais National des Arts, Paris, 1937, p. 324, no. 711; *Drawings of the 16th, 17th and 18th centuries*, Clark Art Institute, Williamstown, Exhibit 31, 1965, no. 45; *Treasures from the Clark Art Institute*, Williamstown, Exhibit 31, 1965, no. 45; *Treasures from the Clark Art Institute*, Wildenstein and Company, New York, Feb. 2-25, 1967, no. 69; *Thirty Master Drawings*, Clark Art Institute, Williamstown, Dec. 20, 1968-Aug., 1969.

STERLING AND FRANCINE CLARK ART INSTITUTE (833), WILLIAMSTOWN, MASSACHUSETTS

\*not in Binghamton or Finch College exhibitions

A.B.



JEAN AUGUSTE DOMINIQUE INGRES  
(Montauban 1780 – Paris 1867)

## 2 *Apollon Lyceus*

Pencil with traces of black chalk. 460 x 390 mm.  
(18 7/16 x 15 11/16 in.). Inscribed lower right on  
pedestal base: *Ingres*. Erased inscription at bottom:  
*Apollon ———/Musée du Louvre*.

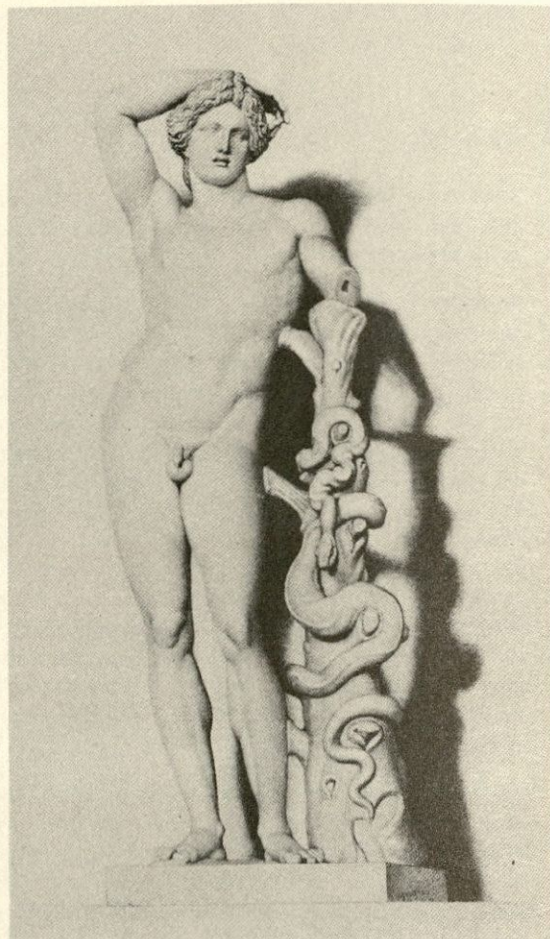
This exquisite drawing after a cast or marble is especially valuable for two reasons: one is the paucity of catalogued material from Ingres' first stay in Paris (1796 – 1806), and the other is the lack of a single example from the series of 13 drawings Ingres furnished for the engravings reproduced in Visconti's and Emeric-David's monumental *Le musée français*, published between 1803 and 1809 (E.-Q. Visconti and T.-B. Emeric David, *Le musée français, Recueil complet des tableaux, statues et bas reliefs qui composent la collection nationale*, IV, Paris, 1809; see P. Hattis, *Ingres' Sculptural Style: A Group of Unknown Drawings*, Fogg Art Museum, 1973, p. 35). While a related drawing has recently appeared on the art market (see L. Lowe and A. Stein, *Old Master Drawings*, London, 1971, pp. 6-7, no. 18, repr.), it was not among the series published.

Although the signature was probably added later by another hand, the present work was undoubtedly the model for the *Apollon Lycien* engraved by Félix Massard for the sculpture section in the back of volume IV (cat. 2a). Thus, this is the first occasion that an actual drawing from the series may be juxtaposed with the engraved illustration.

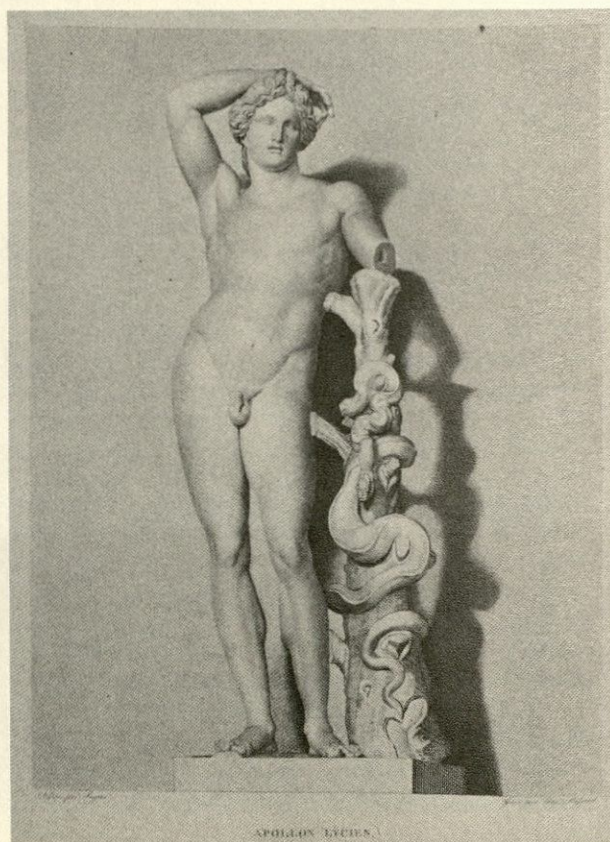
Lapauze (*Ingres, sa vie et son oeuvre*, Paris, 1911, pp. 33-4) informs us that Ingres, while waiting during the period 1801-6 for permission to travel to Rome, took on several similar commissions for bread-and-butter money. This work may be dated from around 1805 on the basis of his Rome voyage and the exhibition in 1806 of Bourgeois' engraving after another Ingres drawing from the series (Lapauze, p. 27).

The dimensions of the engraving and the drawing are nearly identical: the height from the pedestal to the crown of the head, and the width of the pedestal (including its three-dimensional extension) in the former are 13 x 5-5/16 inches and 13-1/4 x 5-3/8 inches in the latter.

Despite the extraordinary quality of the engraving and the close formal similarities of the two works, a careful comparison makes it virtually certain that the drawing preceded the engraving. Above all, the modeling in the engraving is mechanically objectified, while the shadows in the drawing are softly rendered. The draftsman also used a different style of hatching than the engraver: in the left leg his extended parallel hatchings follow the movement of the limb (somewhat reminiscent of Prud'hon), while the engraver relied on diagonal crosshatching. The engraver's scale

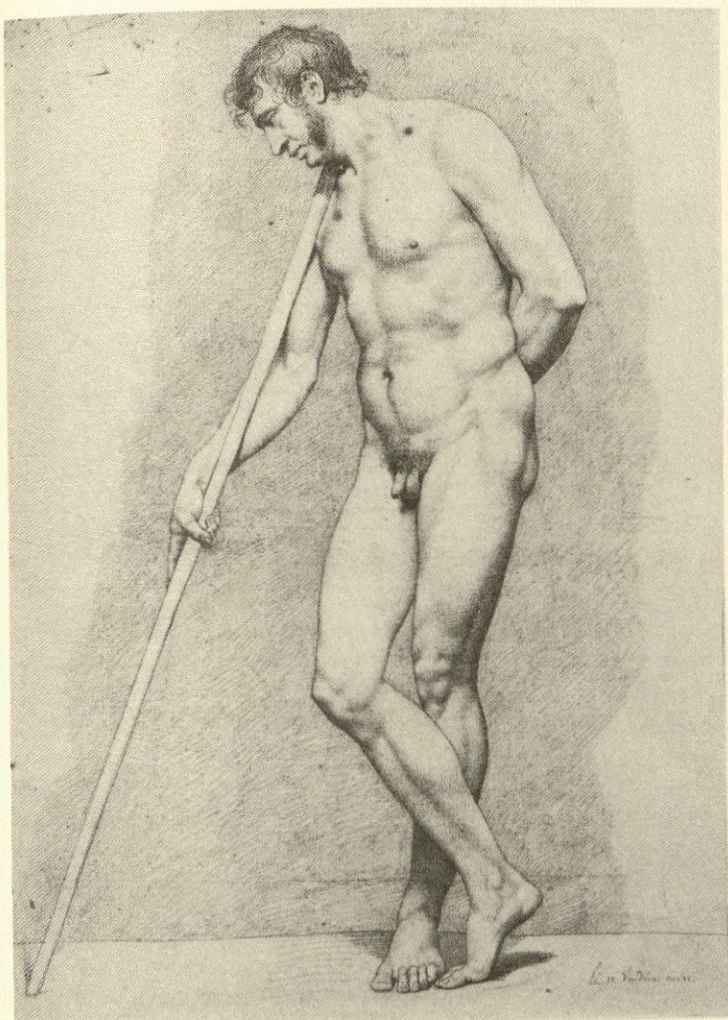


2.



2a.





3.

of light and dark values is narrower than the draftsman's, and inevitably his darkest dark is much heavier. It seems unlikely that someone scrupulously copying the engraving would have lightened the shadows or used a different style of hatching, especially when we recall the nature of elementary academic training. It stressed the careful reproduction of the hatching technique when copying from prints.

The engraver seems to have solutions to problems not entirely resolved by the draftsman. In the drawing, the background shadow has been searched out lovingly – especially evident in the translucent gray fringe – while the engraver reduces it to a conventional, linear system. The drawing appears to be the result of a groping process, while the engraving is so objectively delineated that no room is left for the imagination. The smooth, soft shading of the drawing seems to blend with the material surface, and we can sense the artist's gentle touch as he stroked the paper with his pencil. Such delicate passages in the drawing as the left cheek, the right deltoid and coiled serpent appear pedestrian by comparison in the engraving. As

hard as he tried, the engraver could not pick out the figure from the background with the light – almost wispy – touch of the draftsman. Also, the exposed part of the dorsal muscle on the right side just below the right armpit, and the outline of the left side of the torso, seem awkward and lumpy when compared with the drawing.

The line of action further aids us in recognizing evidence of a thorough academic training. The draftsman's smooth planes flow imperceptibly one into another as they obey the dictates of the Praxitelean arabesque descending from the part in the hair, through the nose, torso, penis and the inside contour of the left leg. In the engraving this flow is interrupted and uneven. One clue to the difference is the location of the penis: in the drawing the penis is placed slightly to the right of the crease in the testicles and aligned with the fluid axis, whereas in the engraving it lies directly over the crease and slightly off axis, thus interrupting the smooth flow. Finally, it is the intangible elements such as the soft play of light, the feel of resilient flesh and the general ease of execution which establishes the primacy of the drawing.

The *Apollo Lyceus* is a rare type of the Greek deity. The epithet *Lyceus* – unless it simply signifies his place of origin – can be derived from the root *lux*, light, and could be an appropriate epithet for a solar god. But it is also related to the Greek word for wolf, and the primitive Apollo might have killed wolves in his role as a shepherd. In Florence a version is given to Praxiteles (G.A. Mansuelli, *Galleria degli Uffizi, Le Sculture*, I, Rome, 1958, no. 46); Ingres probably had direct access to the work in the Louvre (see S. Reinach, *Répertoire de la statuaire grecque et romaine*, I, Rome, 1965, p. 135), which once stood in the Garden of Versailles. The serpent entwined around the tree trunk bears a multiple symbolism, alluding to Apollo's healing arts, power of divination, and his victory over the Python. The sculptural stance is seen also in the image of Bacchus.

PROVENANCE: Private collection, Paris.

DETROIT PRIVATE COLLECTION

A.B.

FRANCOIS JOSEPH HEIM  
(Belfort 1787 – Paris 1865)

### 3 Standing Male Nude

Black chalk. 220 x 157 mm. (8 7/16 x 6 1/4 in.).  
Date based on revolutionary calendar in lower left:  
"Le 10 vendém [iaire] an 11".

Heim won the Prix de Rome in 1807, so the date of this work (October 3, 1803) establishes it as a studio



project done under Heim's master, Vincent, one of David's rivals. Heim enjoyed a full academic career: he was elected to the Academy in 1829, and ten years later he began serving on the rota at the Ecole des Beaux-Arts. Perhaps his most important pictorial achievement was the interior panorama of *Charles X Distributing Awards to Artists at the End of the Exhibition of 1824*.

The unusual head-on angle of this figure (somewhat akin to the Prud'hon) suggests that Heim was seated on a raised tier at the level of the model stand. He deliberately chose this view since he intended a kind of low relief, achieved by the flat, shaded mass in the background and the luminous areas on the figure. Well known for his facility, Heim fixes the contours precisely with a seemingly continuous outline. We can only marvel at the coordination between his observation and execution. The soft, velvety shading complements the pensive, brooding state of the model as much as it picks out his physical attributes. Heim's line of action begins at the back of the head and descends through the middle of the pectoral region, bisects the naval and is picked up by the inside contour of the left leg. Supporting this movement is a series of diagonals moving downward from right to left and in alignment with the staff: one issues from the left shoulder and drops through the right knee, another is formed by the left arm, and still others by the left leg and right thigh. It is also surprising to see Heim relate the lower left arm with the torso through an arcing shadow which travels through both parts on a single plane. The curious right hand assumes an independent, almost surreal status, resembling a miniature human being scaling the pole.

PROVENANCE: Private Collection, Paris.

DETROIT PRIVATE COLLECTION

A.B.

AUGUSTE CHAVARD  
(Lyons 1810 – Paris 1885)

#### 4 Seated Male Nude (recto)

Charcoal, black chalk on buff paper. 610 x 450 mm. (24 x 18 in.). Inscribed lower right: *Cette figure faite à l'école des beaux-arts m'a valu des compliments de Mr. Ingres qui corrigeait pendant cette semaine.* Verso: *Head of a Man.*

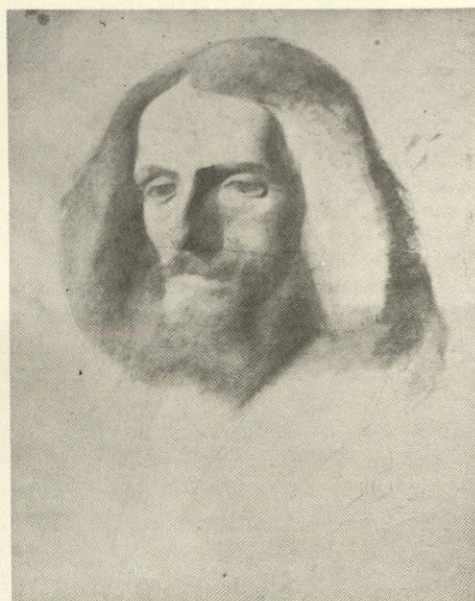
Chavard was born at Lyons in 1810; after a brief apprenticeship with an industrial designer, he moved to Paris in 1829 where he enrolled in the atelier of Ingres. He studied with this master for five years. On March 31, 1832 he registered at the Ecole des

Beaux-Arts. After Ingres closed his studio in 1834, Chavard drifted, and except for an occasional exhibition, worked in seclusion for the remainder of his career.

This drawing was executed at the Ecole des Beaux-Arts, where eligible students worked in the late afternoons after quitting the ateliers for the day. The Ecole did not actually teach elementary drawing, but permitted advanced students to practice under the supervision of a rota of masters who generally ran private academies as well. When Chavard did this drawing, his master Ingres was serving his turn in the rota. Another artist, Henner, has left this impression of Ingres correcting the students at the Ecole:

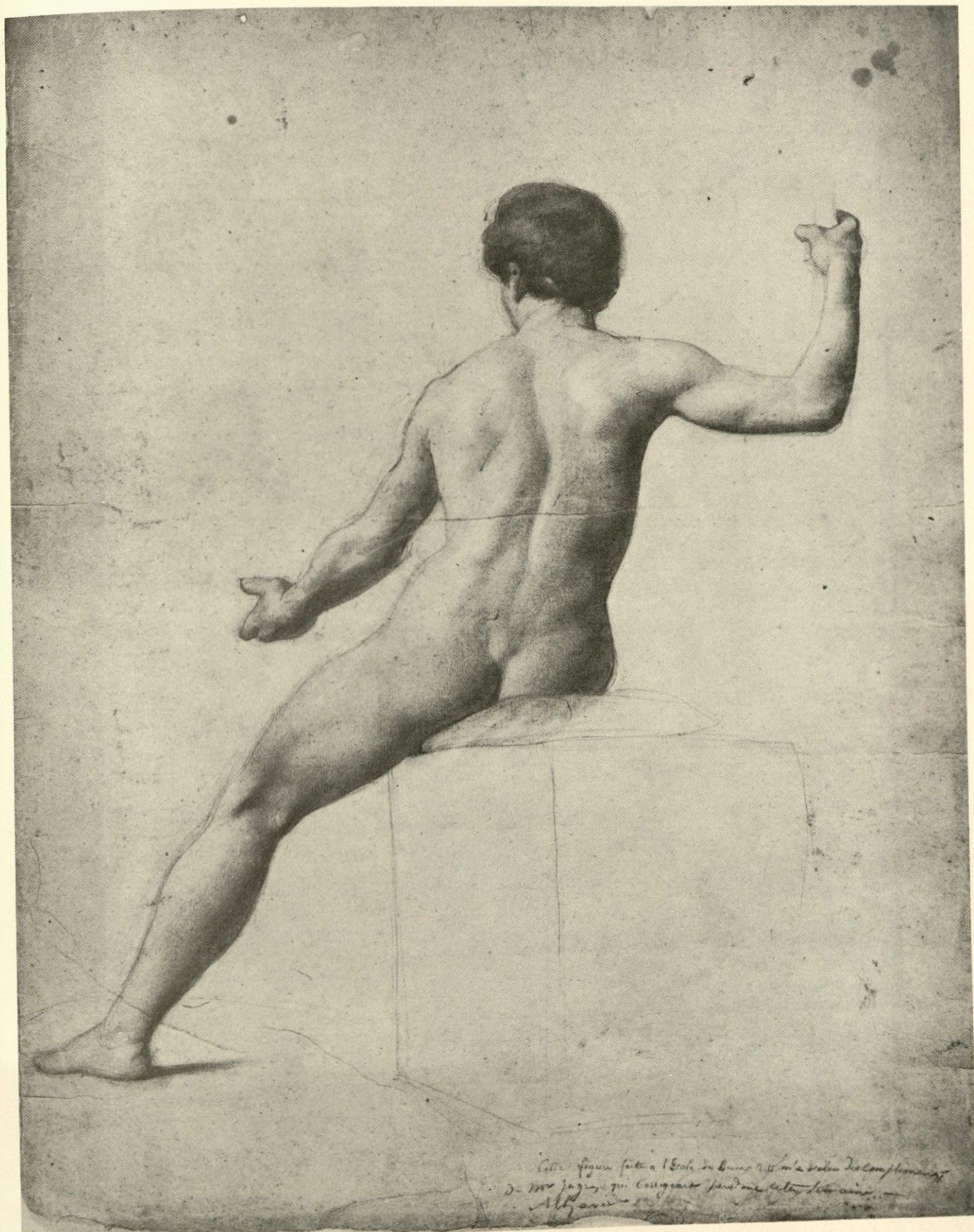
When he appeared, everyone held their breath and regarded him attentively; It was as if an Emperor had entered... Suddenly he would extend his arms toward the model like a priest officiating: "Oh", he would say, "Look how beautiful that deltoid is!", and then he would start his correction. I felt myself tremble as he drew near. He looked at my drawing, then at the model, then at the drawing again. I heard the noise of his collar each time he raised or lowered his head, and I thought to myself how marvelous it was to see this brilliant man study nature so carefully, while I, who knew so little, looked at it so superficially. Ingres finished by telling me that it wasn't too bad.

Chavard's subtle interplay of lights and darks, combined with a sensitive organization of form, yields a poetic calm. Minor anatomical distortions of the left leg do not hide a marvelous grasp of foreshortening. The line of action is an energetic diagonal leading from the upper right to the lower left, and the heaviest shadows reinforce this gesture. Once this general action was determined, Chavard evidently began by laying in the contours of the torso, the left thigh and leg. The several "ghosts" show how he



4a.





Cette figure faite à l'école de Louis XIV. m'a valu des Compliments  
D. M. J. qui. Cougcaut pendant cette séance  
Albani





5.



charted the outline he wanted. All the lines, however, such as that leading from the cheek through the vertebrae and the inside contour of the left leg, flow into the primary movement.

The left arm echoes the sinuous arcs of the hip and thigh, while the right heraldically reverses the position of the left leg, firmly anchoring the figure in place. Chavard's delicate manipulation of light and shade picks out the interior musculature and accents the flowing rhythms. The result is a combination of brawn and grace, and it is no wonder that Ingres praised the work.

The astonishing head on the verso (4a) suggests that it was studio practice to make portrait studies of the model, perhaps in preparation for the subsequent painting program. Chavard massed in the head broadly with charcoal; yet the drawing is a skillful and moving interpretation of the model.

PROVENANCE: Private collection, Paris.

BIBLIOGRAPHY: Amaury-Duval, *L'atelier d'Ingres*, Paris, 1924, p. 53; A. Boime, "Ingress et Egress chez Ingres," *Gazette des Beaux-Arts*, April 1973. pp. 220-201, fig. 9.

PRIVATE COLLECTION

A.B.

## CHARLES NÈGRE

(Grasse 1820 – Grasse 1880)

### 5 *Bearded Male Nude Standing*

Black chalk, 665 x 468 mm. (24 1/2 x 18 1/2 in.).

The "Bearded Male Nude" stands in relaxed contrapposto with hands resting behind his back and head bent slightly forward to the left of his body. To convey the appearance of volumetric form, Nègre relied heavily upon the stump, the pointed roll of paper which smudged the charcoal, which replaced the standard practice of cross-hatching after mid-century. Subtle gradations in the shading of the figure show Nègre's mastery over halftones; a gentle sfumato softly molds the head and body into a sensual celebration of a muscled, yet graceful mature male.

From a middle part, the nude's hair falls into soft curls framing an angular, patrician face. A suggestion of a particularized mood, one of introspection or thoughtful contemplation is achieved by blurring the

eye areas into total shadow. No doubt the obfuscations were deliberate: a pencil sketch of the model's head in reduced scale appears at the right and outlines the hair, profile, eyebrow and beard, while eliminating the eyes and mouth.

Because the technique of Nègre's hand in the "Bearded Male Nude" differs from the tighter modeling and individualized physiognomic features of the "Standing Male Nude with Clenched Fist" (cat. 6), it seems doubtful that Nègre produced both drawings under the same master. His progress as a student has not yet been adequately chronicled, but we know that as a youth Nègre travelled to Aix-en-Provence for drawing lessons in the Ecole des Arts et Métiers. At the end of 1839 he was accepted in Delaroche's atelier; 1841 saw him admitted to the Ecole des Beaux-Arts. Nègre was a precocious student and must have advanced rapidly from cast to figure drawing to painting. In 1843 a portrait was accepted for Salon exhibition. His paintings, which varied in subject matter (religious and mythological works, portraits, landscapes and genre), were shown regularly. A gold medal was awarded in 1851 and in that same year his paintings became *hors concours*. Yet the exact date and extent of his apprenticeship under Ingres is uncertain. Too young to have been a student in Ingres' atelier, perhaps Nègre had the benefit of the master's instruction after 1841 when Ingres returned from Italy and resumed teaching under the rotation system at the Ecole des Beaux-Arts.

It is possible that Nègre was working under Ingres' influence when he produced the "Bearded Male Nude." Ingres was known to remark repeatedly upon the necessity of mastering the *demi-teinte* in which the more the intermediary tones were rendered, the less sharp the drawing. Furthermore, a remarkable comparison exists between Nègre's "Bearded Male Nude" and the drawing of a head (cat. 4a) which Ingres' pupil, Chavard, sketched on the verso of his "Seated Male Nude." The soft touch of the charcoal, quiet modeling, and pensive introspection of Chavard's bearded head suggests that the two young artists, although separated by time, were nevertheless inculcated with the master's distinctive love for the noble male form.

JOSEPH NÈGRE, CANNES

D.L.



## 6 *Standing Male Nude with Clenched Fist*

Charcoal and pencil, on buff paper. 652 x 455 mm. (24 x 18 in.). Inscribed lower right in pencil: *Beauve, rue St. Jacques 350*.

Charles Nègre is better known as a pioneer photographer than artist. In 1854 he invented a process of heliogravure and produced large portfolios with views of Chartres and Le Midi de France, as well as portraits and delightful genre scenes from the Ile. St. Louis, Nègre's residence in Paris (André Jammes, *Charles Nègre, Photographe*, Paris, 1963). Yet Nègre was also a successful artist, a fine draftsman and accomplished painter who studied under Delaroche and Ingres. In a remark attributed to Delaroche, the master singled out the young Nègre and his friend Gérôme for special praise, "Gérôme et Charles Nègre marchaient de pair et promettaient beaucoup" ("Charles Nègre, Peintre d'Histoire, Inventeur de l'Héliogravure," *L'Hiver de Grasse*, 1er Année, No. 1, Décembre, 1931, p. 22).

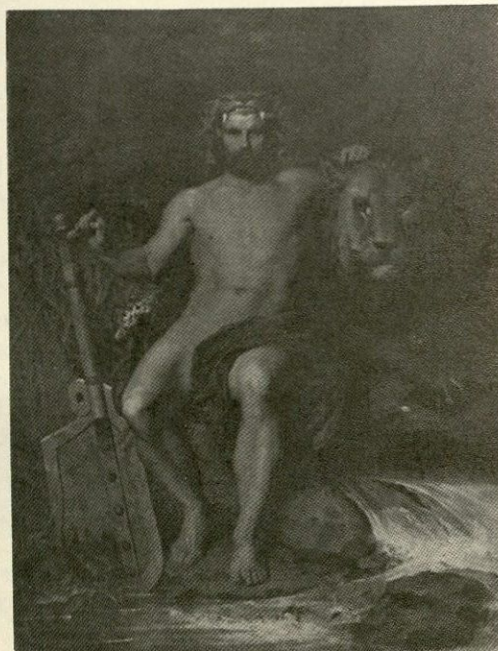
The drawing, a student work from the early 1840's, was probably executed in Delaroche's atelier. Assuming a wide-legged pose, the model looks to the side; his left arm rests behind his back and his right arm is partially extended, the hand forming a clenched fist. The drawing is unfinished; the model's legs and feet are outlined with touches of rudimentary shading, and it is possible that a staff which served to steady the model was omitted from the fist. Perhaps the penciled inscription on the lower right of the buff colored paper, "Beauve, Rue St. Jacques 350," was the model's name and address, inferring that Nègre planned to finish the study at a later date. Yet it is in some measure the drawing's incompleteness which affords its appeal: the upper torso displays the vitality of the living model, while the legs suggest the lifelessness of the antique cast. In effect, we are shown the nude figure in the creative process of becoming, a veritable male Pygmalion.

While still frozen in an intermediary stage of development, Nègre's nude has the power to break free from the constraints of the two-dimensional surface. In general, despite a hard belabored shading which extends from the left elbow down the lower arm, the shoulders, chest and groin reveal a strong plasticity, affected in part by Nègre's use of a stump to soften, yet accentuate, swelling musculature. The torso is activated into a unifying twist of movement by a sweeping S-curve which originates in the right tendon of the neck, linking with the curve of the sternum to undulate into the pelvis area. The highlighted neck tendon and the jutting jaw line of the face strengthen the suggestion of a piercing glance under heavy eyebrows; together with the clenched fist these personalized characteristics infuse the model with a spirited determination.

For Nègre the strength and fortitude inherent in the swelling musculature of the mature male represented the ultimate symbol of physical and intellectual perfection. From his student drawings to his most ambitious paintings, he sought to continue the tradition of neoclassic champions. An 1848 painting, inspired by the contest for the Figure of the Republic and appropriately entitled "Le Suffrage Universel," was exhibited in the Salon of 1849. An impressive *machine* over eight feet in height, it was distinguishable from many such paintings of the same subject by its allegorical depiction of the Republic as a virile bearded male nude rather than the standard female representations. The conservative critic, Theophile Gautier, remarked upon Nègre's atypical choice, but grudgingly admitted the figure showed a "fière allure" (André Jammes, "Le Suffrage Universel de Charles Nègre," *Gazette des Beaux-Arts*, LXI, 1963, pp. 215-6). When that same canvas was exhibited ten years later in the Salon of 1859, partially repainted but still retaining the same seated male nude and newly entitled "La Puissance de l'Homme" (cat. 6a), Gautier was unrestrained in his praise. Extolling its virtues in Louis Napoleon's officially sanctioned newspaper, *Le Moniteur Universel* (July 8, 1859), the critic glorified Nègre's painting as "le morceau le plus fort, le mieux modelé, le plus vigoureusement peint qui soit à l'Exposition." Gautier remarked upon Ingres' influence, but compared Nègre's canvas with the master's *Oedipus*. Closer to the point is Ingres' *Jupiter and Thetis* of 1811 to which Nègre's *retardataire* vision of masculine supremacy pays obvious homage.

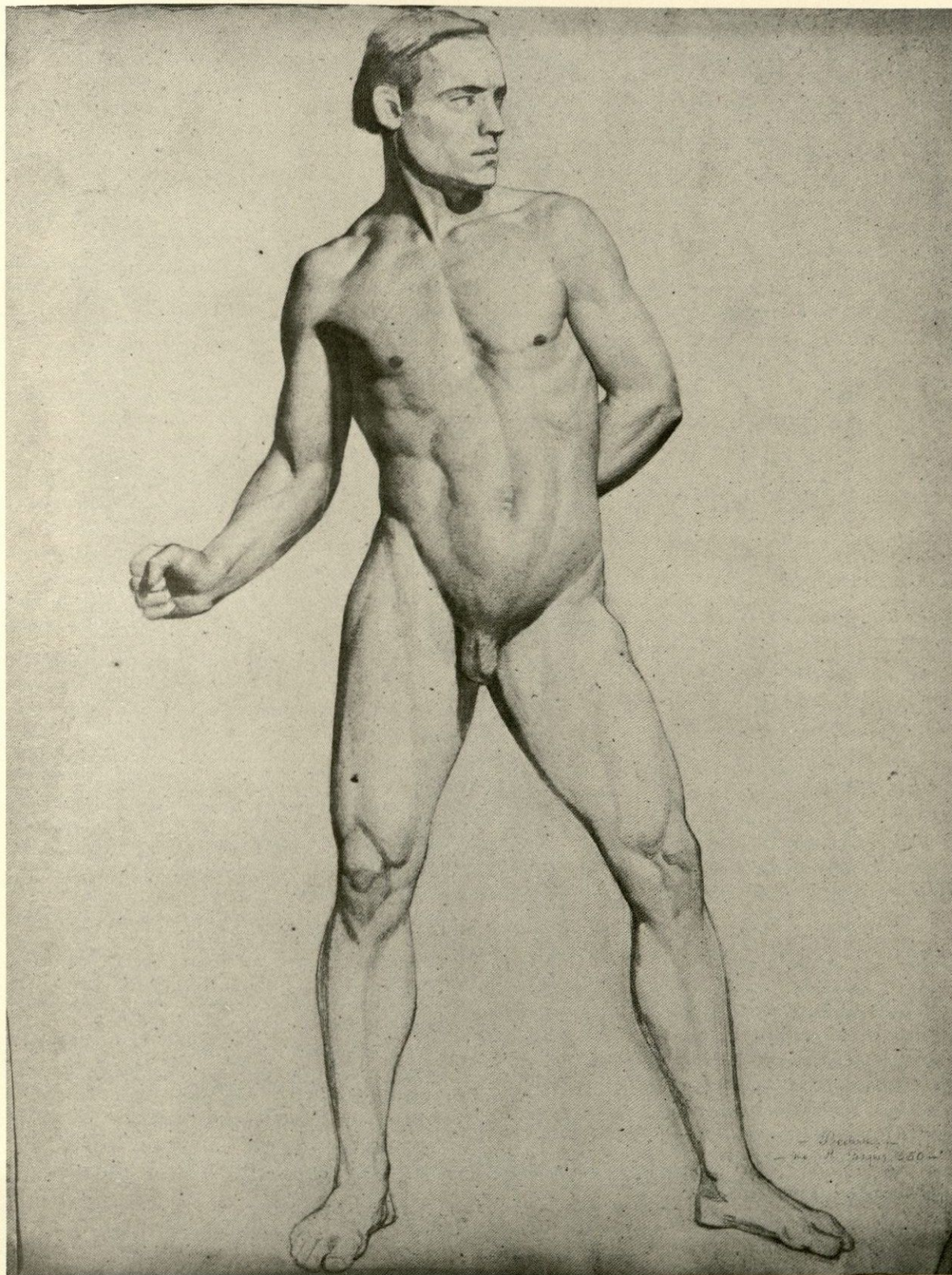
JOSEPH NÈGRE, CANNES

D.L.



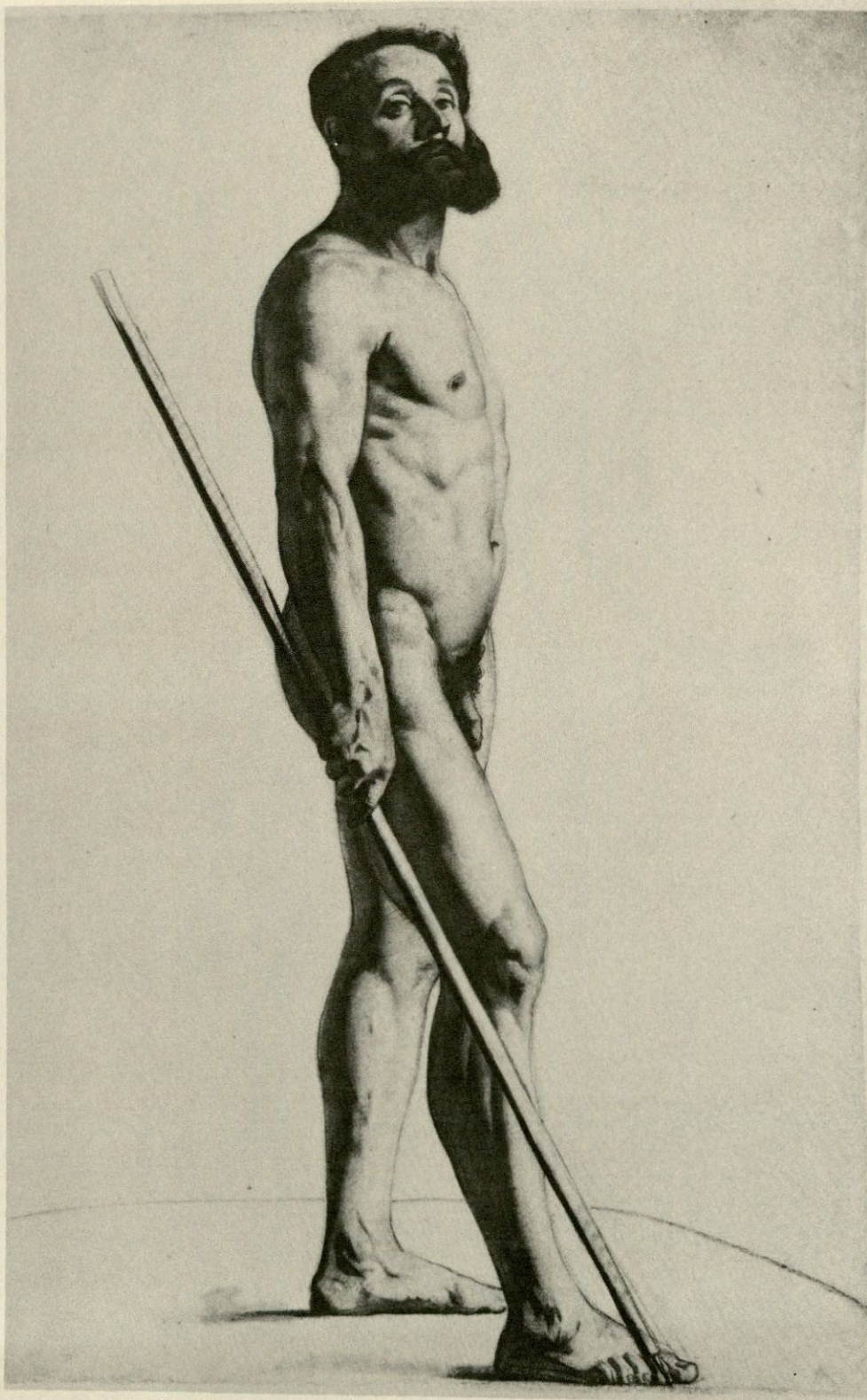
6a.





6.





7.



ISIDORE ALEXANDRE AUGUSTIN PILS  
(Paris 1813 – Douarnenez 1875)

7 *Standing Male Nude*

Black chalk on white paper. 607 x 397 mm. (24 1/4 x 15 3/4 in.). Inscribed upper left in ink on verso: 25 Pils/M. Picot/Grabowski, and in center in black chalk, Pils/M. Picot.

Pils entered the atelier of Picot in 1832 and six years later (1838) he won the Prix de Rome. In his mature phase he established a reputation for contemporary military painting; in 1864 he was appointed one of the chiefs of ateliers at the newly-reformed Ecole des Beaux-Arts, and four years later he replaced his master Picot in the Academy.

The inscriptions on the verso of the drawing confirm that this life study was done by Pils when a student of Picot. (Grabowski was a fellow student in the atelier.) In order to prepare his students for the Ecole des Beaux-Arts, Picot ran a system of preparatory competitions in his academy-studio. The number on the back might be related to one of the contests, or it may indicate Pils' rank in the studio in terms of the seating arrangement in the life class.

Pils' *académie* is an extraordinary example of how life drawings can be conceived of as a series of abstract planes and shapes. Having established his line of action primarily along a diagonal through the body from upper left to lower right, Pils made certain that the gravity of the model was sustained by a series of parallel directions. The leit-motif is the support staff, and it is aligned with the tilt of the head, the penis, the right hand, the right thigh and the smaller toes of the right foot. To counterbalance this dominant tug in terms of the general composition, Pils dropped a diagonal from the inside contour of the neck to the heel of the left foot, and united the diagonal of the abdomen with that of the calf muscle. This emphasis on the left foot establishes a buttress-like support for the diagonal thrust.

The shadows are sharply defined and modeled in large masses to complement the sense of bulk and weight. The heaviest modeling more or less conforms to the major diagonal movement, with a somewhat softened effect in the left leg to guarantee the main emphasis. The end result is a compact structure of geometric clarity.

At the same time, the brawny model is humanized by the quizzical expression on his face, and Pils seems to amuse himself by making the composition culminate with the tiny point of the staff, carefully delineated to point up the contrast between its miniscule size and the gargantuan weight it can potentially support.

DETROIT PRIVATE COLLECTION

A.B.



## 8 *Reclining Male Figure*

Pencil. 196 x 272 mm. (7 3/4 x 10 3/4 in.). Inscribed lower left in pencil: *Rome 1857*. Degas sale stamp in lower left corner.

This study is remarkable example of Degas' academic style. The firm and energetic outline and the plastic modeling demonstrate the potentialities of this convention. The model assumes an heroic attitude, either of a fallen warrior or religious martyr, but Degas cannot resist rendering such "unheroic" details as the hair under the right armpit and the prominent adam's apple. His treatment of light and shade is subtler than in the standing figure (cat. 9), and Degas shows better control of the hatching process. The articulation of the left thigh is a good example of this. Degas deftly employs his shadows along the line of action, which begins with the shadow of the right arm, is taken up by the shadow looping across the chest to the left armpit where it drops down around the torso, through the left thigh, the shadow of the leg rest and the shadow of the right leg. He makes the neck muscles converge on the sternum, where they are united rhythmically with the creases of muscle, flesh and genitals and flow into the main stream of movement.

Degas reveals an overriding need to relate the figure to the world; in addition to rendering the background shadow, he incongruously sketched in plants and other details to simulate an outdoor terrain.

The recent discovery of another Gustave Moreau life drawing of the same model depicted by Degas, confirms Phoebe Pool's hypothesis ("Degas and Moreau," *Burlington Magazine*, CV, 1963, p. 254) that they drew from the same model at the French Academy in Rome (cat. 8a, 8b). It is evident that they worked in the same session, taking places on opposite sides of the model. (It is curious also, to see how different temperaments choosing their own

viewpoints achieve fundamentally different expressions of the same model.)

We are now able to fix the dates of some of Degas' life drawings of this period more securely. Moreau's drawing is dated 1858 (the last number not visible in the reproduction), and we can attach the same date to Degas' *Male Nude Seated* in Daniels' Collection (cat. 8b). Theodore Reff noted that Degas probably added his dates much later and somewhat carelessly, but the Moreau inscription "Gustave Moreau Rome 1858" is a souvenir dating. Moreover, Moreau did not arrive in Rome before the end of 1857, making it virtually certain that the 1858 dating in question is accurate. Since the reclining figure in the present exhibition is the identical model (note the cleft chin, mustache and hair), it presumably belongs to the same period.

PROVENANCE: Degas Atelier (Fourth Sale, Georges Petit Gallery, Paris, July 2-4, 1919, no. 101c); Viand; Slatkin Galleries, New York.

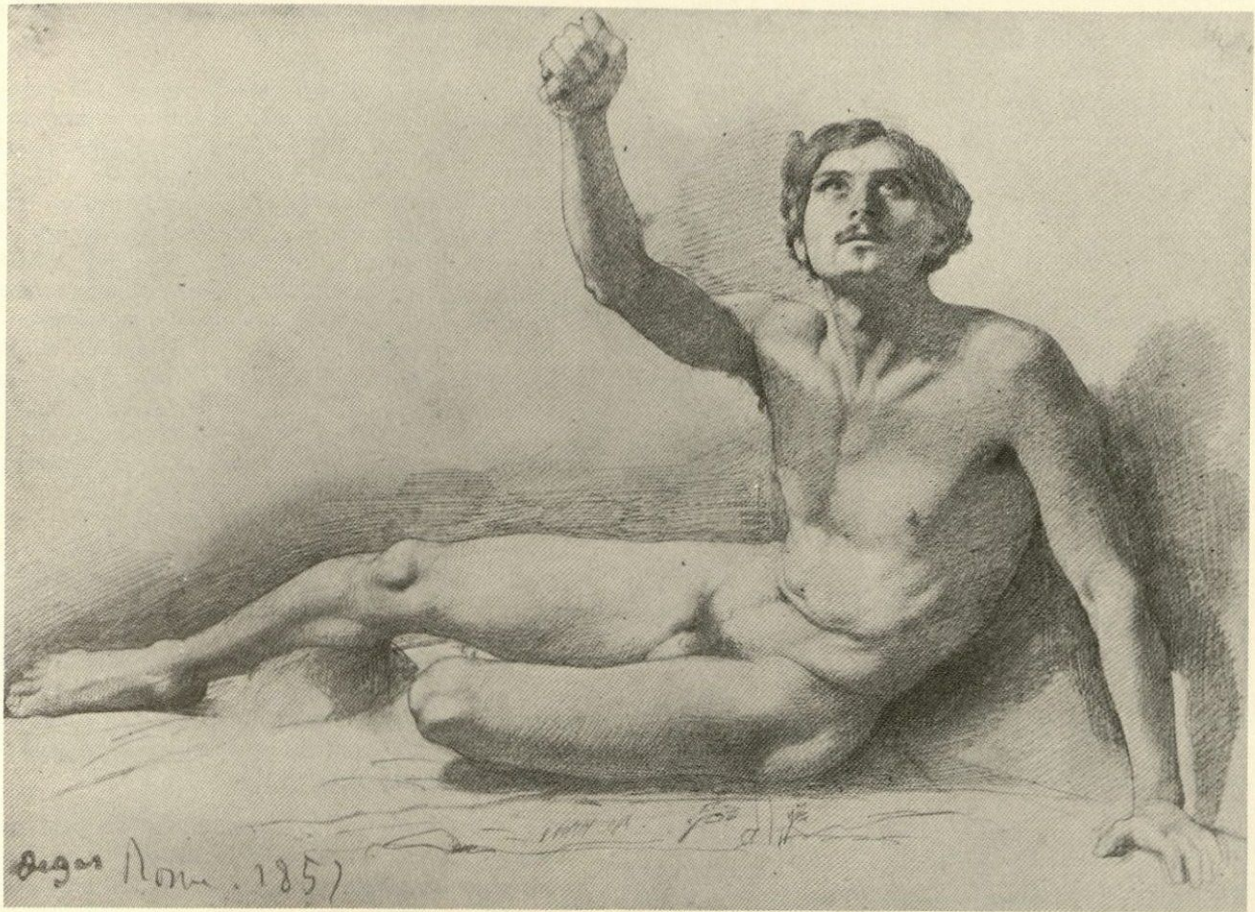
BIBLIOGRAPHY: T. Reff, "New Light on Degas's Copies," *Burlington Magazine*, CVI, 735, June 1964, p. 251, n. 18.

EXHIBITIONS: *Drawings by Degas*, St. Louis City Art Museum and Philadelphia Museum of Art, 1966-7, no. 12, repr.; *French Artists in Italy, 1600-1900*, Dayton Art Institute, Oct. 15-Nov. 28, 1971, no. 52.

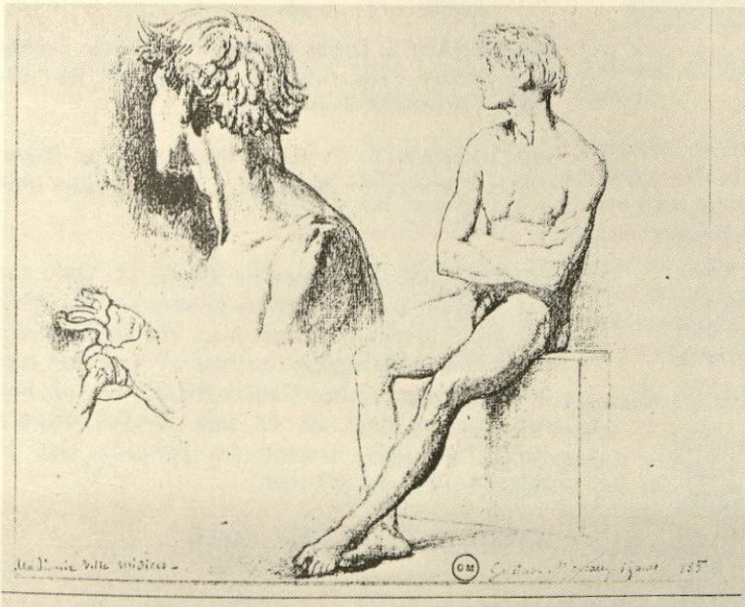
DAVID DANIELS, NEW YORK

A.B.

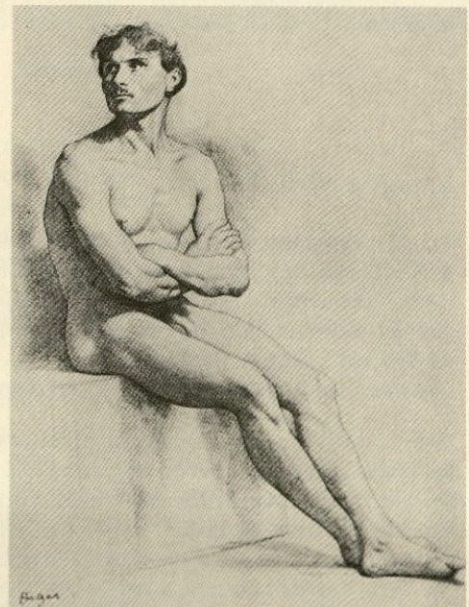




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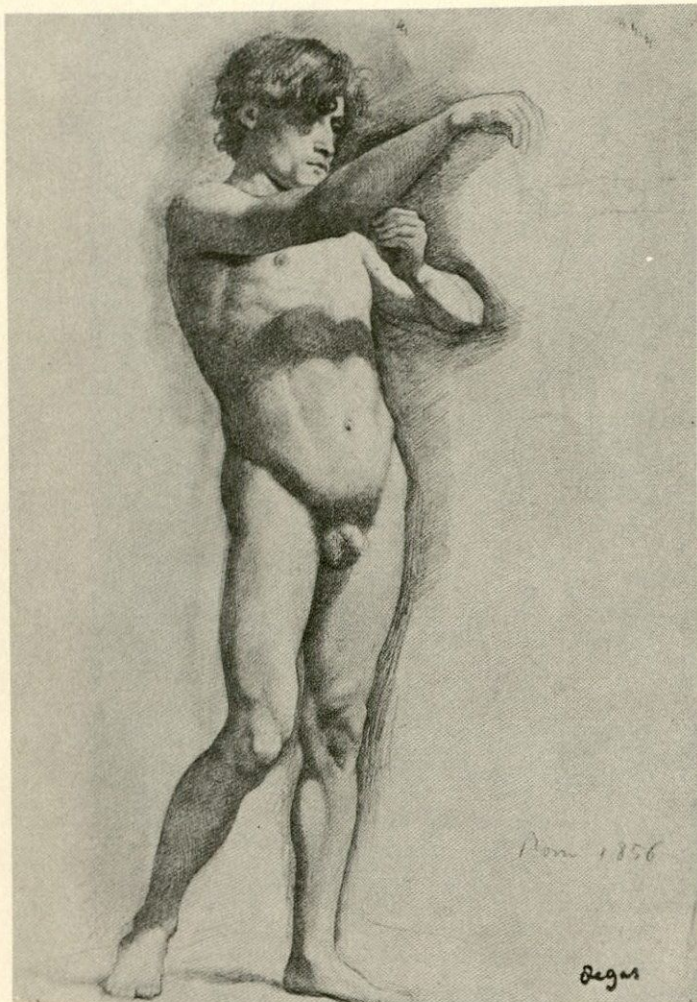


8a. Gustave Moreau, *Nude Study*, 1858. Musée Gustave Moreau, Paris. (From Julius Kaplan's forthcoming catalogue on the Moreau exhibition, Los Angeles County Museum.)



8b.





## 9 Standing Nude Youth

Pencil on greenish gray paper. 307 x 225 mm. (12 1/8 x 8 7/8 in.). Inscribed lower right in pencil: *Rome 1856*. The original signature was lightly erased and the red stamp of the Degas sales (L. 658) placed over it. The red stamp of the Degas Atelier (L. 657) is on the verso. Inscribed on verso in blue crayon: *Pb 1878*.

This is one of a series of academic life studies made by Degas at Rome between the years 1856 and 1858. During this period, Degas sometimes worked at the French Academy at Rome, a school of advanced art studies akin to the later American Academy. Despite the fact that he was not a pensioner, the Academy had a tradition of permitting visiting French artists temporary use of facilities. Besides, his friends Emile Lévy and Elie Delaunay, who had won the Prix de Rome in 1854 and 1856 respectively, were on hand to aid him, and finally, there was lovable old Schnetz, the hospitable director. Since daily life drawing sessions were integral to the Academy's program, it is certain that Degas, who for a time lived close by,

found it a convenient, as well as congenial, place to work.

The drawing is an astonishing example of Degas' assimilation of the Academic tradition. It was carefully outlined in pencil and laboriously shaded with hatchings. The figure assumes the pose of a classic Greek sculpture, Lysippos' *Apoxyomenos*. Undoubtedly, this approach reflects the training he received from Louis Lamothe, who had himself studied under Ingres. Yet the drawing differs somewhat from conventional life studies in its dramatic treatment of shadows across the body, and in the shading around the figure which tends to relieve the starkness of the background (as well as conceal earlier attempts). Degas' need to overcome the isolation of the figure anticipates his later concern with integrating the viewer in his pictorial space.

I see two major movements in the figure: an upturned V-shape leading from the right shoulder through the navel to the left hip, and descending oppositely through the bent right leg, and a gestural line starting from the left side of the head, moving along the edge of the pectoral shadow, down through the abdominal muscle, and terminating with the shadow of the left leg. A diagram of the two movements yields a distorted hour-glass shape.

The model appears to be somewhat fatigued; the session draws to a close, and he struggles to maintain his pose. Degas also struggles, in his case between a desire to retain the classical calm of academic convention and a desire to penetrate the psychology of the model.

PROVENANCE: Degas Atelier (Fourth Sale, Georges Petit Gallery, Paris, July 2-4, 1919, p. 103, no. 108a, repr.); Cottevielle; Walter Goetz.

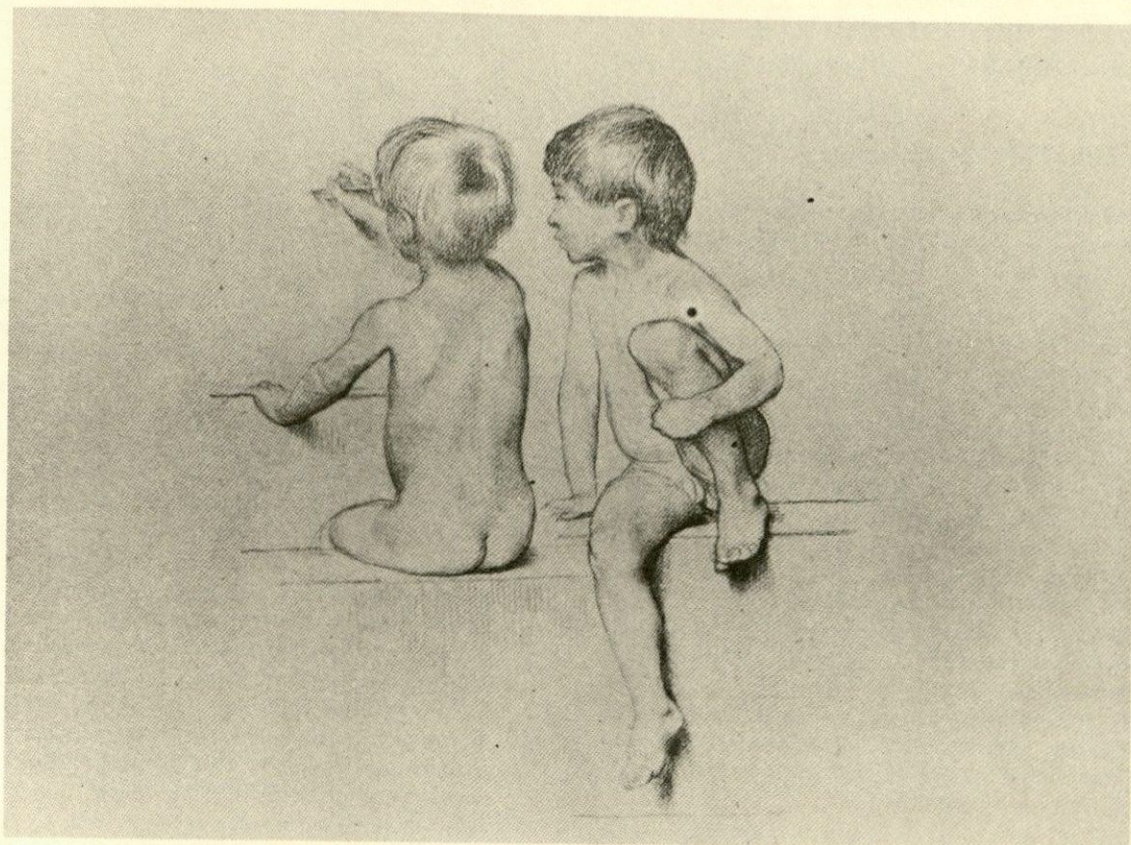
BIBLIOGRAPHY: T. Reff, "New Light on Degas's Copies," *Burlington Magazine*, CVI, 735, June 1964, p. 251, n. 18.

EXHIBITIONS: *Drawings by Degas*, St. Louis City Art Museum and Philadelphia Museum of Art, 1966-67, no. 7, repr.; *Drawings from the David Daniels Collection*, Minneapolis Institute of Arts, Art Institute of Chicago, Nelson Gallery-Atkins Museum, Fogg Art Museum, 1968, no. 45, repr.; *French Artists in Italy, 1600-1900*, Dayton Art Institute, Oct. 15-Nov. 28, 1971, no. 50, repr.

DAVID DANIELS, NEW YORK

A.B.





EMILE LÉVY, (Paris 1826 – Paris 1890)

## 10 *Two Boys*

Red Chalk. 250 x 338 mm. (9 7/8 x 13 9/16 in.).  
Signed lower right: *Emile Lévy*.

Emile Lévy studied with Abel de Pujol and Picot; he entered the Ecole des Beaux-Arts at sixteen, and won the Prix de Rome twelve years later in 1854. He first established his reputation during the Second Empire for his bucolic and historical pictures, but under the Third Republic he turned increasingly to portraiture and domestic scenes featuring adolescents and children. He excelled in the use of pastels.

This drawing is undoubtedly a preparatory study for a more elaborate format. It is very likely that it was done for his allegorical project *L'enfance* of the mid-1880's, destined for the town hall of the 16e Arrondissement in Paris. Lévy's composition is compactly organized around a diagonal leading from the drawing arm of the child at the left through the raised leg of his companion at the right. The latter's left arm is also aligned with this movement. It is precisely this line which gives the drawing its concentrated air and conveys the children's absorption in the activity.

PRINCETON UNIVERSITY (The Art Museum, 62-82), PRINCETON, NEW JERSEY

A.B.



WILLIAM BOUGUEREAU  
(La Rochelle 1825 – La Rochelle 1905)

11 *A Nude Study for Venus*

Pencil, heightened with white, on buff paper. 460 x 300 mm. (18 3/16 x 11 15/16 in.). Signed lower left: *Wm. Bouguereau*.

Bouguereau's name transcends the person: already in the 19th-century it had assumed symbolic status like God and Napoleon. When Degas wanted to put down an artist for trying to unite academic drawing and Impressionist light he called him "the Bouguereau of the modern movement." "Bouguereautisme" became synonymous with the academic tradition, and continued to haunt avant-garde artists deep into our own time. Dali impiously claimed that Picasso "was afraid of Bouguereau," and some of Picasso's own statements tend to confirm this judgment. Cézanne observed with a combination of envy and contempt that Bouguereau had no difficulty "realizing" his pictorial vision, while Bouguereau, who would have been sympathetic, said: "Can anything be more devastating than the anxiety felt by an artist watching the realization of his vision compromised by his impotence during execution?"

Bouguereau's neatness, balance and smooth precision demonstrate his own thorough mastery as a draftsman. At sixteen he entered the Ecole des Beaux-Arts in Bordeaux, and after five years training moved to Paris to enroll in the studio of Picot. He won the Prix de Rome in 1850, after an apprenticeship lasting nearly ten years. In 1876 he was elected member of the Academy of Beaux-Arts, and around the same period he established himself as a teacher at the Académie Julian. His teaching was marked by an absence of the doctrinaire approach common to the State school. Matisse and Vuillard studied for a time under Bouguereau. He was probably the most widely popular French artist in America, and although his fame rests partly on his "bar-room" nudes, it is significant that the sight of one of his paintings inspired the hero of Dreiser's novel, "*The Genius*", to become an artist.

The drawing is a preparatory study for the figure of Venus in his monumental ceiling decoration, *Apollo and the Muses on Mt. Olympus*, commissioned by the town of Bordeaux in 1865 for the Concert Hall of the Grand Théâtre. Venus stands at the upper right of the composition with her left arm supported by the shoulder of Cupid. The detail of the hand in the drawing indicates her fingers pressing delicately against Cupid's soft flesh. Gautier greatly admired these two figures, while About called the Venus "agreeable and wholly bourgeois".

The figure is indeed a skillful blending of realism and idealization: the head is that of a contemporary

studio model, while the proportions and seemingly effortless outline give the whole an idealized character. It is exactly eight heads tall, with the upper and lower divisions (separated at the genitals) containing four each. The horizontal intervals coincide with such key points as the left armpit, the navel, the genitals, the middle of the thigh, and the knee. With a fine point and delicate hatchings Bouguereau traces the graceful line of action from the right side of the head, down around the right breast, through the navel, the inside contour of the right leg – shaded for emphasis – and culminates in the foreshortened lower leg.

Bouguereau's graphic procedures no more conceal his intentions than those of The Impressionists. There is a pronounced eroticism in his suave contour. Bouguereau is actually turned on by his artistic ideal, and induces the model to come to a kind of pictorial surrender through his delicate touch. In accordance with the academic ideal reality had to be transformed, but Bouguereau's transformation has as much to do with his erotic daydreams as it has with academic convention.

PROVENANCE: Marquise Landolfo Carcano (sale, May 30-June 1, 1912, no. 99, according to Villeroy sale cat.); M. de Villeroy (Georges Petit, Paris, April 28, 1922, no. 2); Knoedler, Paris (bought by R.S. Clark, 1922).

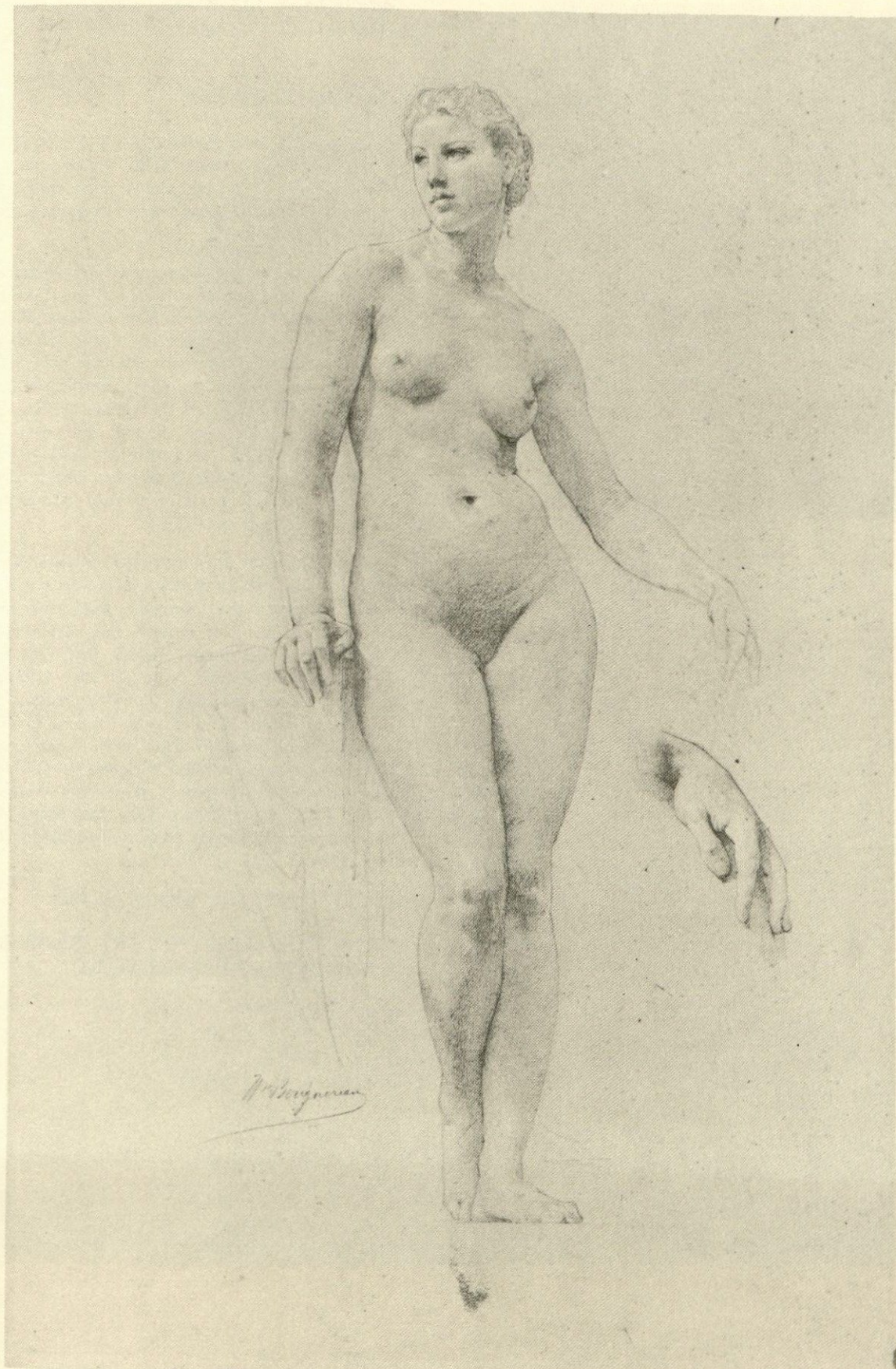
BIBLIOGRAPHY: C. Vendryes, *Catalogue illustré des oeuvres de W. Bouguereau*, Paris, 1885, pp. 38-44, and accompanying lithograph; M. Vachon, *W. Bouguereau*, Paris, 1900, pp. 51, 53-59; E. Haverkamp-Begemann, et al., *Drawings from the Clark Institute*, New Haven and London, 1964, I, p. 62, no. 84; II, pl. 118.

EXHIBITIONS: *French Drawings of the Nineteenth Century*, Clark Art Institute, Exhibit 34, Aug. 1966, no. 84; *The Academic Tradition: An Exhibition of Nineteenth Century French Drawings*, Indiana University Art Museum, Bloomington, Indiana, June 19-Aug. 11, 1968, no. 6, repr.; *Au Théâtre*, John and Mable Ringling Museum of Art, Sarasota, Florida, Jan. 6-26, 1969.

STERLING AND FRANCINE CLARK INSTITUTE  
(1578), WILLIAMSTOWN, MASSACHUSETTS

A.B.









12a.

ALPHONSE LEGROS  
(Dijon 1837 – London 1911)

## 12 *Head of a Young Man*

Graphite and conte crayon. 273 x 219 mm. (10 3/4 x 8 5/8 in.). Signed upper right corner: *A. Legros*. Inscribed on the old mat: *drawn from the life before the students of the Slade School, London University, 1878*.

A note on this study indicates that it was executed in a session before Legros' students at the Slade. Legros often performed in various media for his students and also in public demonstrations. Legros had emigrated from his native France to London in 1863 with Whistler but refused to speak English even as a teacher at the Slade, so that these "time studies" were a significant part of the curriculum. While competently drawn, this rather cautious, even tepid study reveals his conflict between a desire to observe nature directly and a conscious need to identify with the academic tradition.

Legros preferred shading by a series of parallel strokes over the less precise method of gradation of tones through use of the "stump". Only the brusque treatment of the hair relieves this careful control. Legros' own instruction differs from his master, Lecoq de Boisbaudran (who stressed memory exercises and produced several talented artists including Rodin and Fantin Latour), in attempting to impose a style upon his students. This type of head preferred by Legros from c. 1870 (*Catalogue of the Etchings, Drypoints and Lithographs from the collection of Frank E. Bliss*, 1923, no. 135) influenced his students, as seen in a study exhibited in Paisely in 1880 (cat. 12a).

PROVENANCE: T. G. Arthur; F. E. Bliss.

NATIONAL GALLERY OF ART, Rosenwald Collection (B-7991), WASHINGTON, D.C.

A.S.



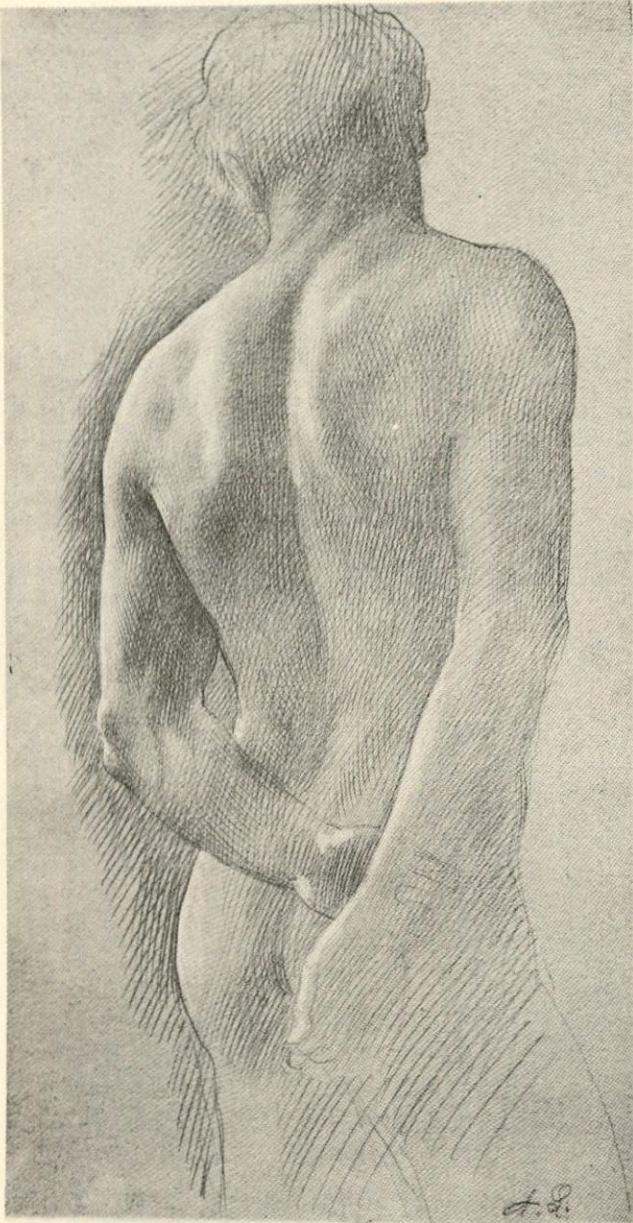
A. Pagano





### 13 *Figure Study*

Graphite, heightened with white paint, on blue-green paper. 357 x 230 mm. (14 1/2 x 8 in.). Initialed lower right corner: A.L.



One of thirty-one studies given to the Metropolitan by the artist, this figure, sensitively modeled by a rather mechanical system of cross-hatching, characterizes the pedagogical exercises of Legros' career at the Slade School at the University College, London (for references to Legros' teaching at the Slade (1876-1892), see *The Slade Tradition*, Fine Art Society, Ltd., 1971). Legros rarely used nude figures as subjects for compositions destined for the public, which consisted during his Slade years almost exclusively of prints. However, the technique employed in the execution of this study consists of lines of fairly equal weight and thickness so that the style is closer to his gold and silver point drawings rather than the etchings. But in the quest for technical proficiency nothing is betrayed here of his earlier "Realist period" in France (before 1863), in which macabre or humble genre subjects often bordered upon awkwardness in their naivete. The hallmark of Legros' Slade career was the demonstration of rapid and concise studies which emphasized the mastery of tones and quick grasp of the whole subject. He once told Charles Holroyd, one of his more talented students, that a picture should be finished from the very beginning. While this "unfinished" figure exhibits this quality, it also reveals another more personal tendency in the artist's work, a compulsion to retouch, even extensively alter an artwork, evident as well in the numerous states of his etchings. The additional highlighting with a few touches of Chinese white is a sign of this perfectionism.

THE METROPOLITAN MUSEUM OF ART  
(92.13.4), gift of the artist

A.S.



FRIEDRICK CHRISTOPH NILSON  
(Augsberg 1811 – Munchen 1879)

GERMANY

#### 4 *Study of a Male Nude*

Pencil. 345 x 288 mm. (17 7/8 x 11 3/8 in.).  
Inscribed lower left: *Nilson 28 6 33.*

Nilson began his training at the Kunstschule at Augsburg, where life drawing was the core of the curriculum. He subsequently moved to Munich where he studied under Zimmermann, Schnorr and Schlotthauer.

Nilson's drawing looks as if it were rendered in one continuous movement, and it is only the thinnest of contours that separates the figure from the light background of the paper. The economy, precision and expressive power of line are reminiscent of Schongauer and Dürer. Light and shade are de-emphasized in favor of contour. There is a distinct line of action which descends from the left side of the neck through the inside contour of the right leg.

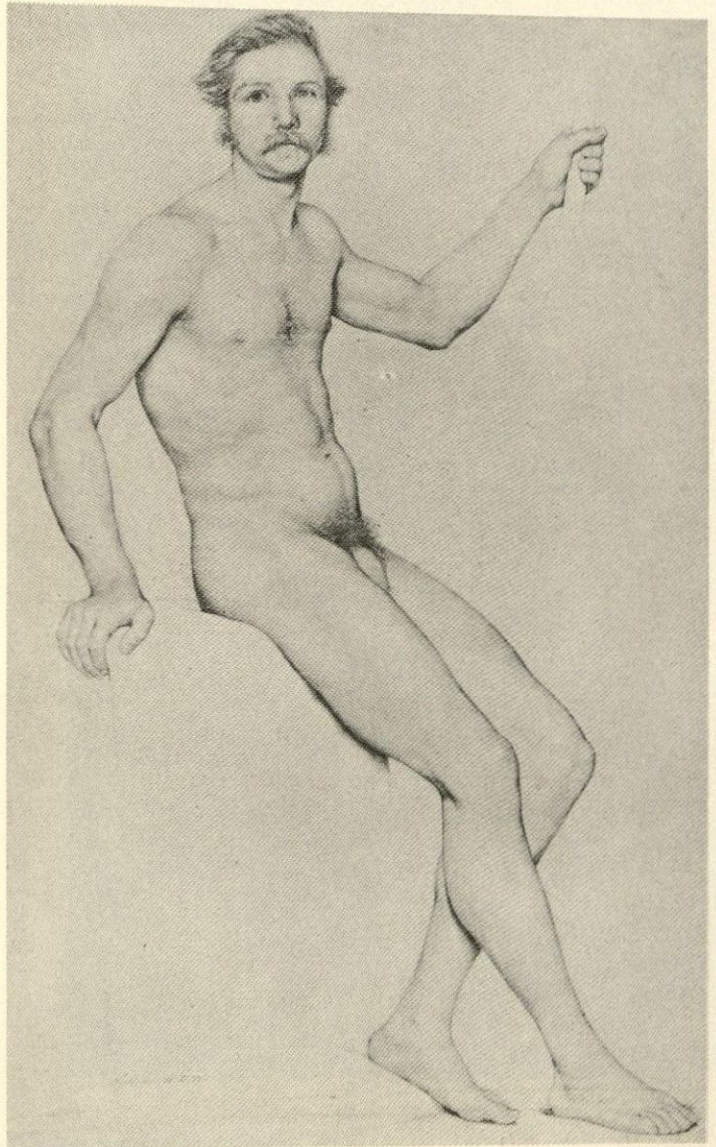
This almost exclusive devotion to line and the attempt to catch the openness of the model's expression recalls the influence of the Nazarenes. A pietistic group of primarily German artists who formed a brotherhood in Rome, the Nazarenes found their purest expression in drawing. They had a profound impact on German art throughout the last century. One of Nilson's Munich teachers, Schnorr von Carolsfeld, had been a member of this group, and his own life drawing shows the cool precision of his pupil.

PROVENANCE: Seiferheld and Co., New York.

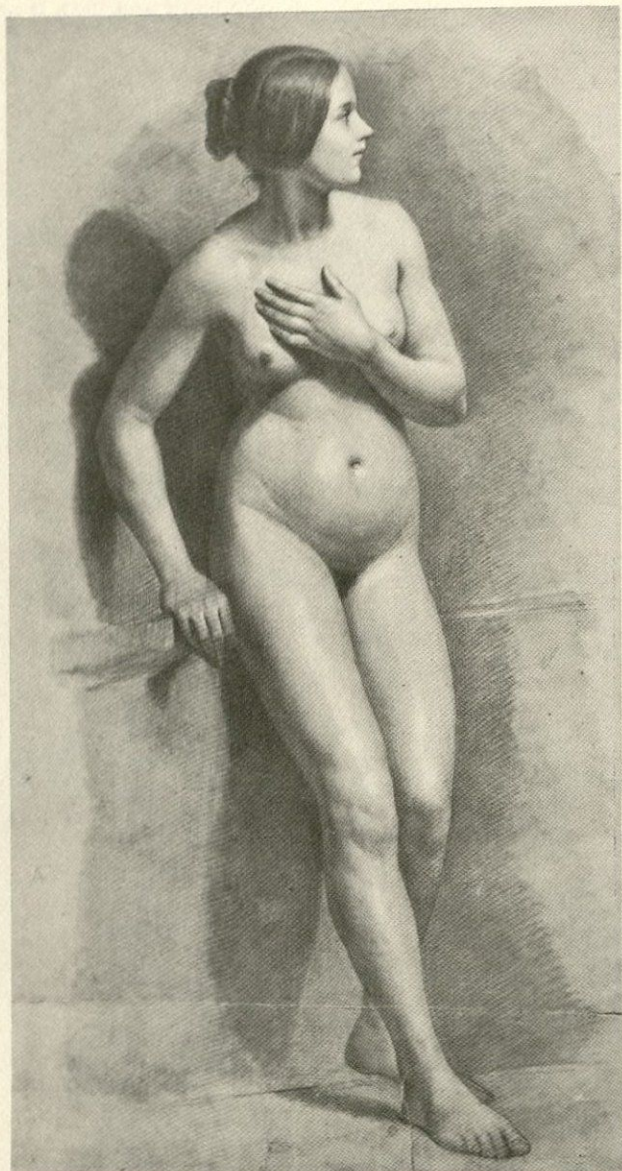
BIBLIOGRAPHY: *The Male Nude*, Hofstra University, 1973, cat. 70, repr.

DAVID DANIELS, NEW YORK

A.B.







ANSELM FEUERBACH  
(Speyer 1829 – Venice 1880)

## 15 *Standing Female Nude*

Black chalk, heightened with white, on tan paper.  
470 x 262 mm. (18 7/8 x 10 3/8 in.). Monogrammed.  
Inscribed in brown wash on verso: *Anselm Feuerbach*.

Feuerbach had a checkered, but thorough, academic training. He studied at the Düsseldorf Academy from April 1845 to February 1848; at Munich, both privately and at the Academy, from May 1848 to February 1850; at the Academy in Antwerp from May 1850 to May 1851; at Paris, from the end of 1852 to May 1853 under Thomas Couture. After a lengthy stay at Rome, he was appointed professor at the Academy in Vienna on August 1, 1872.



This drawing probably dates from the Düsseldorf period, and its niggling hatching technique may be compared to that of Few Smith (cat. 45) who studied at the same academy just three years earlier. While the body has been worked to an almost marmoreal perfection, the figure lacks the formal continuity of the artist's later drawings. The body seems to fall backward, and the artist attempts to maintain its balance by the heavy shadow and the awkwardly-drawn ledge grasped by the model.

Feuerbach's technical mastery is undeniable: he combines the tone of the paper with the black and white chalk to produce the polished flesh. The over-emphasis on mechanical technique, however, undermines the natural qualities of the model — barely humanized by the sweet sentimentality of the head and the faint smile on her expression.

The model assumes a pose reminiscent of the Venus de Medici, although the positions of the arms are reversed. In later years, Feuerbach will forego the sentimentality — characteristic of a certain nineteenth century attitude — for the more austere character of *Nanna*.

ROBERT AND BERTINA SUIDA MANNING

A.B.

## 16 *Standing Figure*

Red chalk on cream paper. 354 x 152 mm. (12 1/2 x 6 in.).

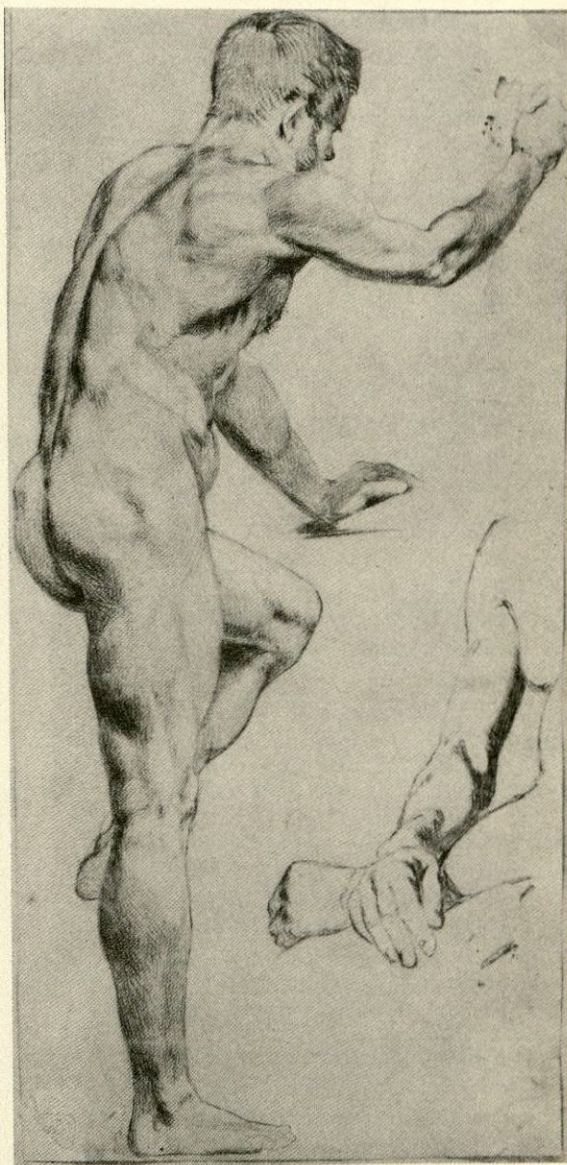
In this drawing the cross-hatching is delicately stroked to produce the soft shadings of the musculature. The technique generally has a feathery quality, although some crude areas persist, such as the deep shadow of the left arm. Feuerbach's line of action is clearly evident: originating with the contour of the head, it descends through the vertebrae, the buttocks and the contour of the right leg. We may note how the artist distributes his shadows along this axis. Although the pose is active and somewhat complex, the gentle flow of the gesture and the subtle shadings give the model a contemplative air.

The pose recalls a similar figure (who also wore sideburns) painted by the artist while in the atelier of Couture (H. Uhde-Bernays, *Feuerbach* [Klassiker der Kunst], Stuttgart and Berlin, 1913, Fig. 33), but the drawing style has much in common with the studies for the *Battle of the Amazons* conceived in the late 1860s.

PROVENANCE: Ketterer, Munich; Sheppard Gallery, New York.

DAVID DANIELS, NEW YORK CITY

A.B.





OTTO GREINER  
(Leipzig 1869 – München 1916)

17 *Study for Prometheus and  
Athena Creating Man*

Red chalk, brightened with white, on tan paper. 527 x 390 mm. (20 3/4 x 15 3/8 in.). Inscribed lower right: *O. Greiner Rom Mai 98.*

Greiner began his career as a lithographer and engraver in Leipzig under Haferkorn. Around 1888 he moved to Munich and took instruction from Alexander Liezen-Mayer, a student of Piloty. On a trip to Rome in 1891, Greiner met Max Klinger (also a native of Leipzig), a contact that would decisively affect his style.

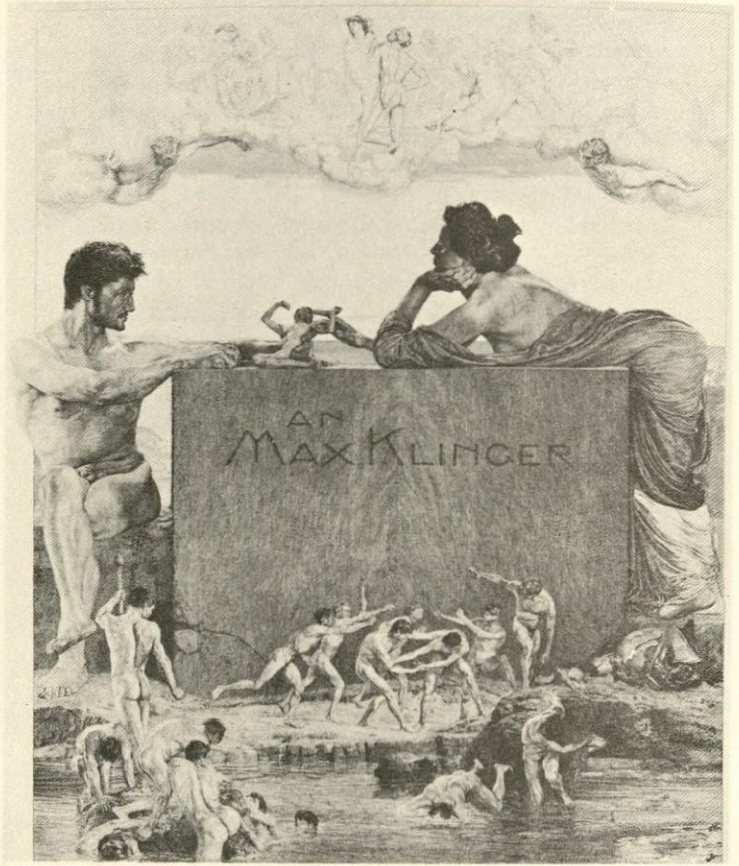
The drawing is a study for the first of six lithographs in the cycle *Of Woman* (cat 17a), which shows Prometheus and Athena creating man. According to one version of the myth, Prometheus, with Athena's consent, molded men from clay in the image of the gods and Athena endowed them with life. The sheet shows Greiner's studies for the seated figure of Prometheus, the newly-created man, and the head of Athena (inverted, center bottom).

The idea of the dedication page is obviously an autobiographical joke concerning the creative process. Prometheus, Greiner's alter-ego, creates a miniscule man represented in complicated foreshortening, a play on the artist's own obsession with frontal figures in perspective. Prometheus himself sits in a frontal position with one leg crossed over the other, no mean position for an artist to depict.

Above the heads of Prometheus and Athena floats a celestial realm inhabited by conventional, idealized nudes, while below, in the terrestrial realm, Greiner's sharply-focused, photographically-accurate nudes romp with dionysiac abandon. Greiner deliberately contrasts the calm, orderly world above with the riotous, uncontrollable world below. The earth-bound creatures fairly burst the bonds of the pictorial format by their extreme foreshortening. These figures are contemporary and dynamically real, while the academic deities on Mount Olympus are outmoded and statically ideal.

Greiner, in his exclusive emphasis on the male figure capriciously prodded to life by Athena, testifies to the psychological importance of woman as an image in this period. Athena represents a kind of *femme fatale* whose whim dictates the effectiveness of creation.

The artist dedicated his lithographic suite to his idol, Max Klinger. As the first print in the series, the Prometheus pays homage to Klinger's own allegorical visions of the creative process. Klinger also invoked



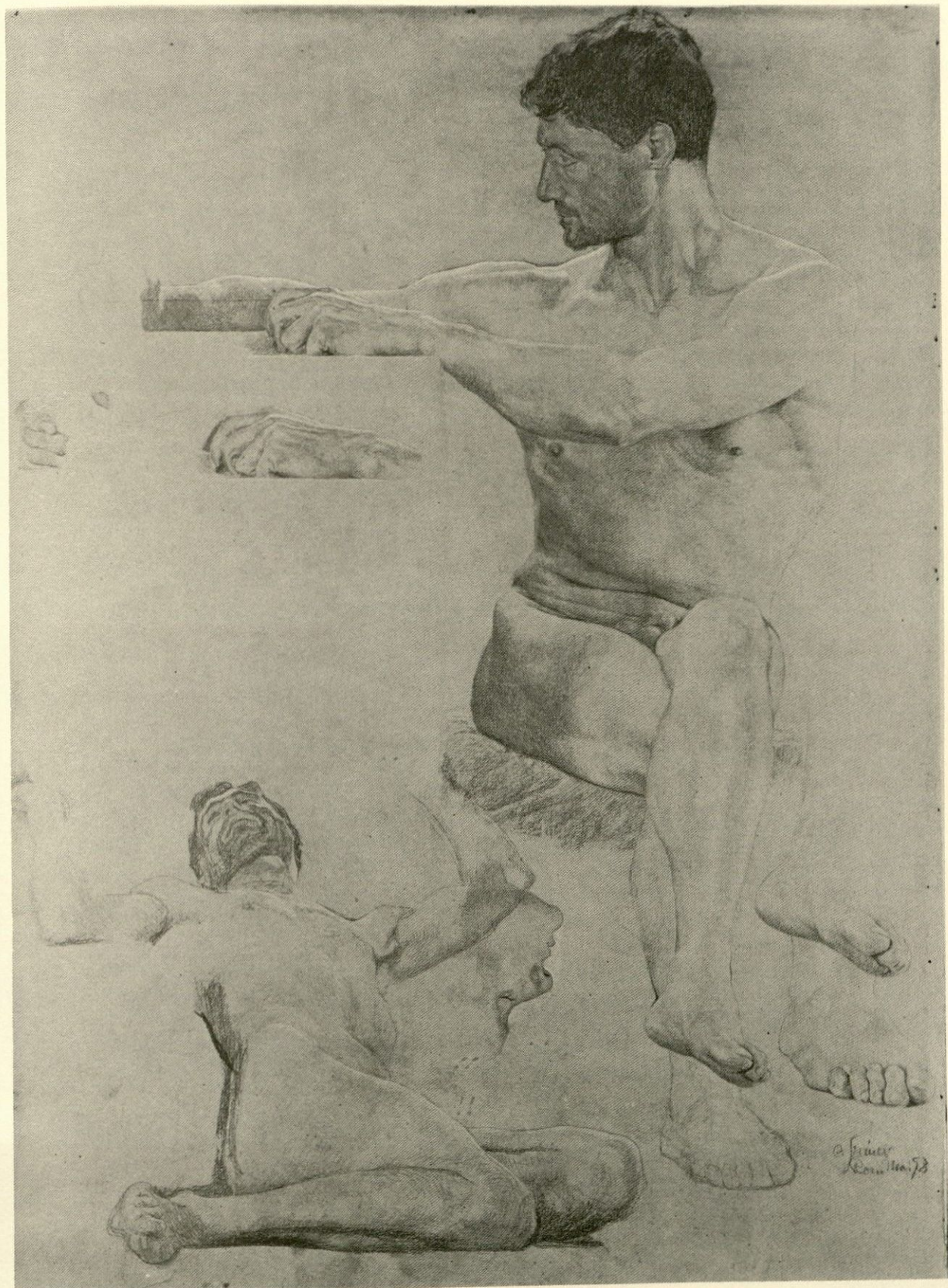
17a.

the names of his hero-artists in lithographs and etchings, and made frequent allusion to the tension between the naturalistic and imaginative ideals. And four years earlier (1894), the image of Prometheus figured prominently in Klinger's lithographic cycle, *Brahms Fantasies, Opus XII*.

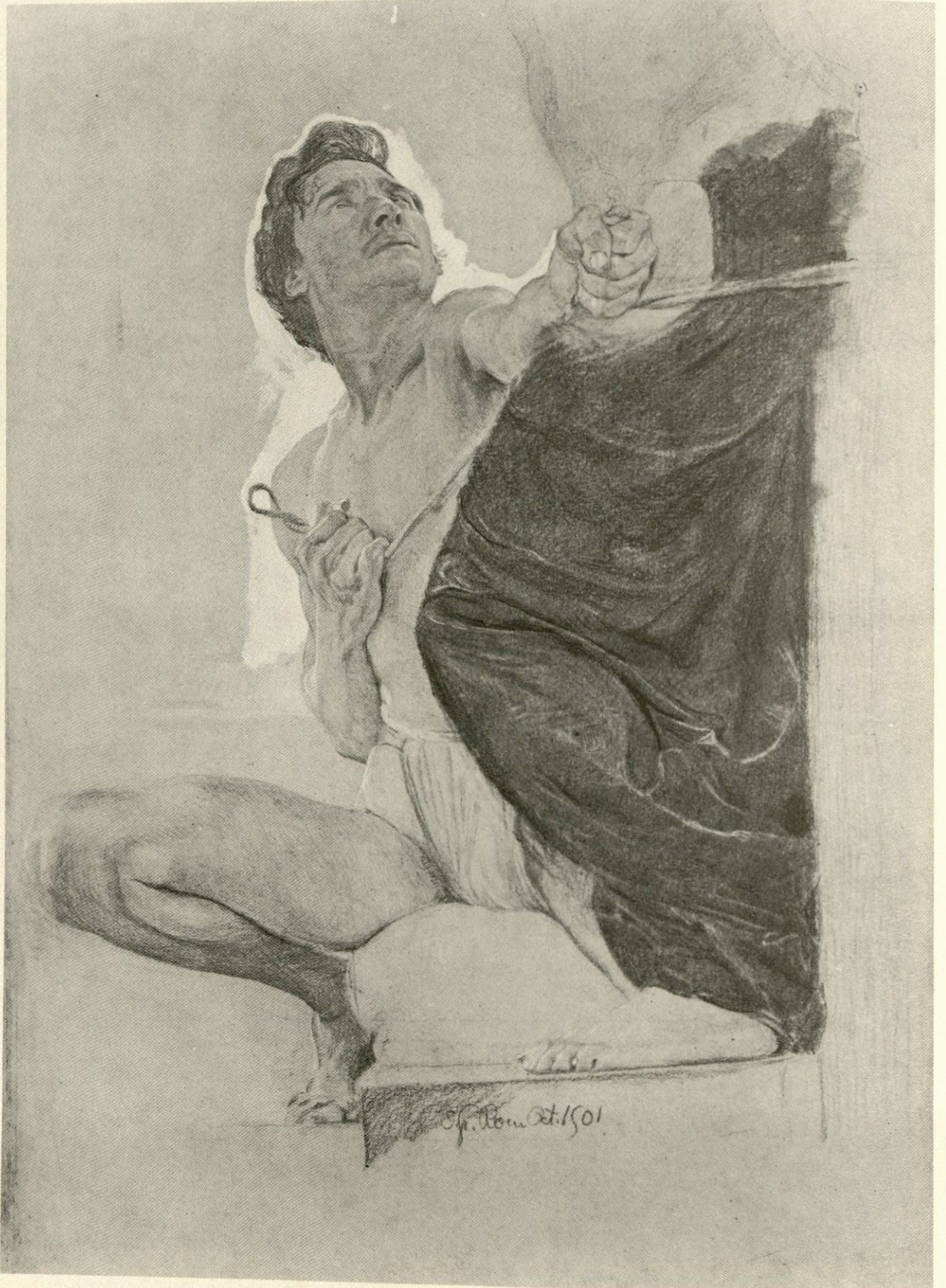
Despite Greiner's apparent critique of the academic nude, he reveals his own indebtedness to the system by his scrupulous reverence for the line of action. The two figures in the drawing are remarkable examples: in the Prometheus the line issues along the outstretched arms, down around the torso and right thigh, the calf of the left leg, and finally, the ankle and heel of right foot. The central axis of the figure drops directly into this movement. It is still clearer in the awakening figure, where the flow proceeds along a diagonal axis culminating with the curve of the right thigh and knee. Even the remarkable design of the print, with its series of horizontal waves oriented around the sinuous curve formed by the right arm of Prometheus, the hand of Athena and her drapery folds, attest to his academic heritage.

Greiner, however, is careful to subordinate shadows to his all-important line: instead of establishing masses of light and dark in co-partnership with his movement, he shades lightly to maintain his glacial expressiveness. It is the emphasis on line and fore-











shortening, and his literal approach to the body that give his drawings their distinctive character.

PROVENANCE: Karl and Farber, Munich.

BIBLIOGRAPHY: J. Vogel, *Otto Greiner*, Leipzig, 1925, p. 52, no. 66.

EXHIBITIONS: *German Master Drawings of the Nineteenth Century*, Busch-Reisinger Museum, Metropolitan Museum of Art, National Gallery of Canada, Minneapolis Institute of Arts, 1972-3, no. 32, repr.

DAVID DANIELS, NEW YORK

A.B.

## 18 Study for "Odysseus and the Sirens"

Red chalk heightened with white on tan paper, with maroon, pink, and yellow pastel additions. 488 x 360 mm. (19 1/2 x 14 1/2 in.). Inscribed lower right center: *O. Gr. Rom Oct. 1901*.

This drawing is a study for the mariner lashing Odysseus to the mast of his ship as they pass the Sirens on a rocky islet. The figure appears to the far left in the painting at Leipzig (cat. 18a), although it was eliminated in his much-altered lithograph. The theme of the sirens luring the hero to destruction again reflects the late nineteenth-century fascination for the *femme fatale*.

Greiner's typical characteristics are now easily recognizable: his predisposition for violent foreshortening, monumental scale, photographic literalism, and a hard line. The figure follows a diagonal axis, along which are disposed the complicated features. Greiner's daring use of the media and warm color combinations add a vibrant complement to the image of physical exertion.

The artist scrupulously prepared his studies, bringing each figure and accessory detail to perfection before incorporating them into the final composition. His studies are often so finished in execution that they can be regarded as self-contained objects of contemplation.

The drawing also shows Greiner's concern for physiognomic fact: the pained expression of the figure as he sustains his captain's entreaties attests to the artist's need for verisimilitude, even when depicting a mythological event. We see this as well in the painting, where the figures all bear recognizable portraits and the conventionally hybrid Sirens — half-bird, half-woman creatures — are naturalistically perched in a gnarled olive tree. Even Greiner's landscape is taken from an actual geographical location supposedly related to the myth. In this context, his taste for bold foreshortening becomes more intelligible: the monumental figures are meant to extend into the viewer's space and impose momentarily on the real world.

Greiner's composition recalls Klinger's *Brahms Phantasy Opus XII: Evocation*: the oblong composition, the large-scale figures extending the full vertical dimension of the picture plane, and the low horizon may be traced to this source. Both artists project a dream-like narrative by manipulating different scales and viewpoints, and achieve a dynamic space akin to the cinema. Like Hodler, also, Greiner creates a nightmarish scene by combining photographic naturalism with abrupt spatial dislocations.

PROVENANCE: Sheppard Gallery, New York.

DAVID DANIELS, NEW YORK

A.B.



18a.



FRANZ VON STUCK  
(Tettenweiss 1863 – Munich 1928)

## 19 *Standing Female Figure*

Red chalk. 615 x 298 mm. (24 1/4 x 11 3/4 in.).  
Signed lower right: *Franz von Stuck*.

Stuck began his training in a school of applied arts, and in October 1881 entered the Munich Academy where he studied for the next three years under Wilhelm von Lindenschmit. During his student years, Stuck supported himself by drawing cartoons for such periodicals as *Fliegende Blätter*. In 1895 he replaced his former master at the Munich Academy, and established himself as a dedicated and effective teacher. Among his students were Klee, Kandinsky, Albers, Geiger and Purrmann.

As is evident from the exhibition, strictly frontal poses were normally eschewed by 19th-century artists. They are difficult to handle because of their symmetrical character. But Stuck solves an otherwise prosaic effect by playing with a somewhat nervous, decorative contour, discreetly using his shadow along the edge of the outline, and achieving variation in the disposition of the limbs. The bilateral geometry is modified by the exaggerated right hip, which in turn is counterbalanced by the heavy shading on the left thigh. His treatment of the arms is also indicative: while the left arm is extended further away from the body than the right, the right arm draws us back to the symmetry by virtue of its shading. The delicate hands are also placed off-axis but we are pulled back to the center by the triangle of pubic hair. The marvelous play of the fingers above the head, and the wispy hairs on the left side of the neck have a capricious quality which further soften the rigid frontality. Stuck seems to have delighted in smudging the chalk with his fingers, but he nevertheless imparts a feeling of palpable flesh through his tonal gradation.

Stuck typically reveals a preference for frontal figures pushed up close to the picture plane, and whose muscular bodies are moved by a dionysiac energy. He glorified a certain amazonian type who appears as an aggressive, destructive being – the very essence of eccentric eroticism prevalent at the end of the century.

The drawing reflects his taste for a powerful physical presence, but here energy is contained and the frontality has a look of candor about it. Only the impatient expression mischievously registered on the model's face suggests the unnaturalness of a body posing.

PROVENANCE: Stefanie Maison, London.

EXHIBITIONS: *German Master Drawings of the Nineteenth Century*, Busch-Reisinger Museum, Metropolitan Museum, National Gallery of Canada, Minneapolis Institute of Arts, 1972-3, no. 88, repr.

DAVID DANIELS, NEW YORK



20.

CASPAR NEHER  
(Augsburg 1897 – Vienna 1962)

## 20 *Sketchbook Page*

Pencil on grey paper. 225 x 182 mm. (8 7/8 x 7 1/8 in.) Inscribed upper left: *Diadumenos 420 vela Polyklet*.

Neher first studied at the Academy in Munich, and then made the traditional pilgrimage to Italy to work directly from old masters. This book of drawings, typical of Neher's early blocky style, dates probably from the period 1914-7, and shows him copying sculpture by Michelangelo and the ancients in Florence and Rome.

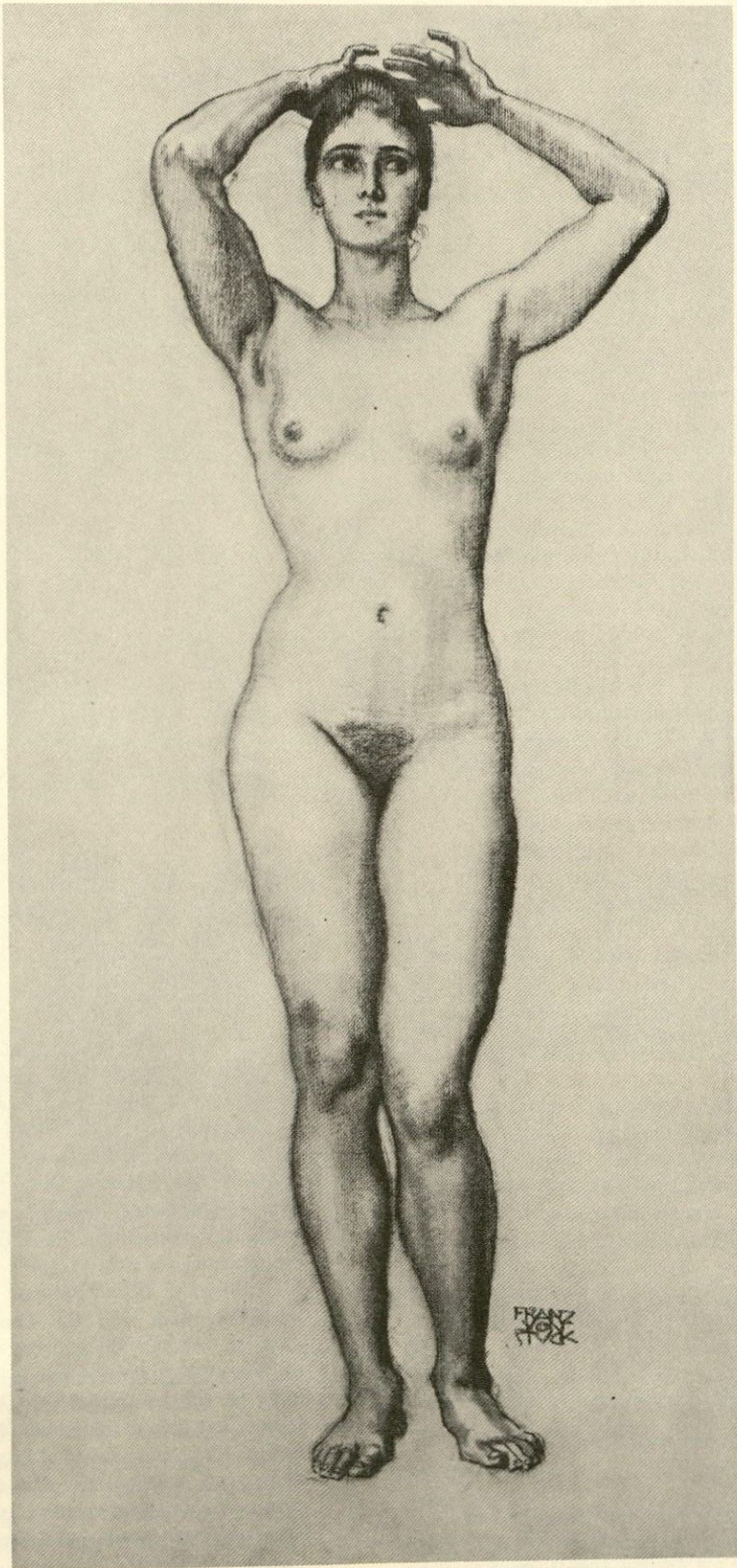
Part of a large collection of drawings in the SUNY-Binghamton Theatre Department, this *Aktbuch* underscores the typical education of artists working in this period. The drawing which grasps the essential contrapposto movement of Polykleitus, anticipates the artist's mature ability to synthesize entire environments by the most selective and limited means. He was a principal scene designer for Brecht, and first worked for Reinhardt in 1924 at the Deutsches Theater in Berlin. His reputation for creating more than just backdrops or stage settings earned him commissions for the state theater in Frankfurt as well as the Glynbourne and Salzburg Festival theaters.

MAX REINHARDT ARCHIVE, Theater Department,  
STATE UNIVERSITY OF NEW YORK at BINGHAMTON

A.B.

A.Br.





19.



# ITALY

ANTONIO CANOVA, attributed to  
(Possagno 1757 – Venice 1822)

## 21 *Standing Male Nude*

Pen and brown ink. 448 x 203 mm. (17 7/8 x 8 in.).

The classical revival was the dominant movement at the beginning of the Ottocento and its discipline became the keynote in the establishment of academies. Drawings taken from life were often extremely idealized and controlled in their interpretation of the human form. This drawing, attributed to Canova, shows the disciplined technique of a classic revival artist who abandoned spontaneity of execution for a smoothness of finish. The antique was studied as a means of attaining an ideal form, and not only does the figure assume a classic stance, but also the formalized rendering of the body echoes the schematic anatomical drawings of the late Renaissance. The figure, however, may have been drawn from life, since the lighting shown by the parallel patterns of shading on the right on the arms, legs, head and neck appears naturalistically. The artist equilibrates the left arm bent behind the back with the crossed right leg in front, a characteristic of Canova's experiments with problems of balance. Although the purpose of the drawing may have been to secure accuracy in the proportions before laying on of the draperies in sculpture, the highly controlled lines of unvarying width (stylistically similar to seven other line drawings given to Canova in the Metropolitan Museum), suggest that the drawing was made either for, or after, an engraving.

THE METROPOLITAN MUSEUM OF ART  
(87.12.5), Gift of Cephas G. Thompson

M.N.

FELICE GIANI  
(San Sebastiano Curone 1758 – Rome 1823)

## 22 *Standing Figures*

Pen and brown ink. 256 x 365 mm. (10 1/8 x 14 5/8 in.).

The growing interest in proportion and awareness of the living model as seen through antique eyes also appears in this drawing. The diagrammatic figures, akin to the drawing attributed to his contemporary Canova (cat. 21), reveal Giani's intent to describe muscular anatomical form. Giani vigorously

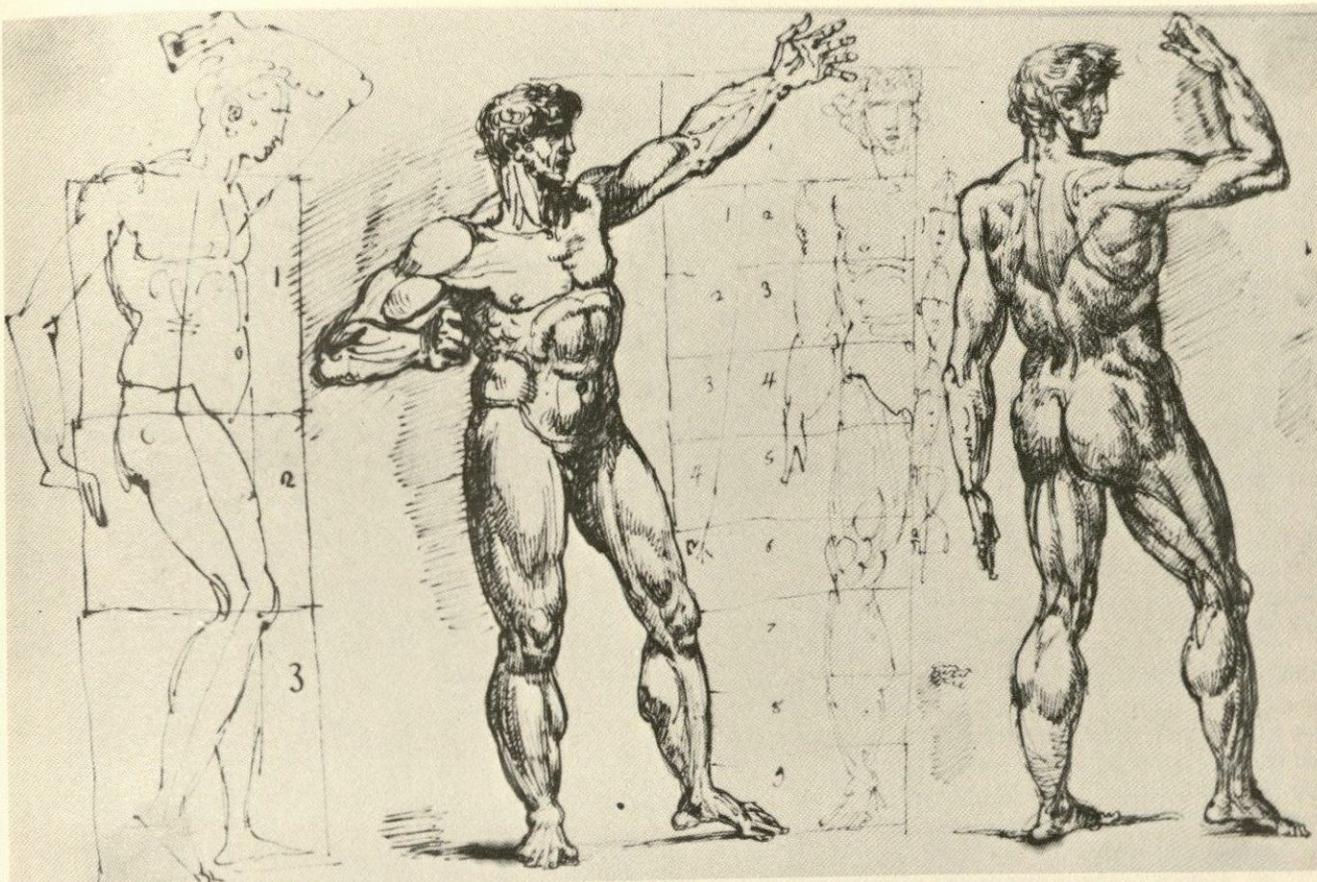


21.

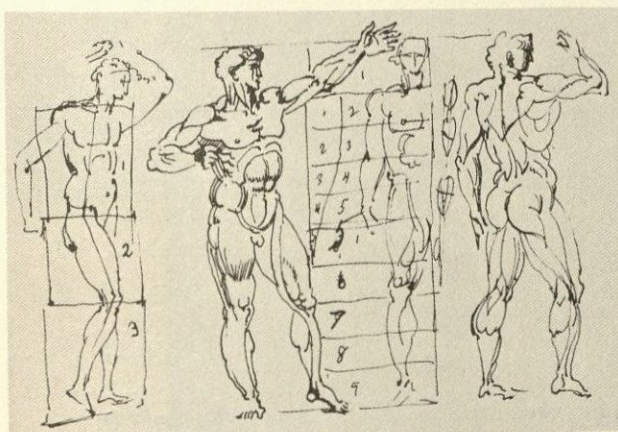
divides the figure into parts, and inserts heads beside one of the forms in order to show proportion. But in contrast to the more commonly seen eight-head formula of Leonardo, Michelangelo and the ancients, the figure consists of a nine-head scheme. The inconsistency in the size of each "head" unit, and the vagueness and uncertainty in the numbering system indicate either Giani's relative indifference or his confusion. Giani was not overly encumbered by academic rules, and the liberties he took in this drawing enhance the expressive qualities. The length of the legs gained by the addition of one "head" adds to the robustness and energy of the standing figures as well as elongates the proportions of the body. An accomplished draughtsman, Giani rapidly delineated the figures with sharp, jabbing strokes, producing an agitated movement consistent with the style of his landscape and figural drawings.

Known mainly for his book illustration and decorative painting, Giani studied under Bianchi, A.G. Bibiena, Gandolfi and Batoni, becoming a member of the Accademia di S. Luca in Rome in 1811, and of





22.



22a.

the Accademia dei Virtuosi in 1819. It is rare to find such an analytic drawing in Giani's oeuvre. It may date from around 1803 when he was copying the Old Masters in the Louvre for engravings used in Visconti and Emeric David's *Le musée français* (see cat. 3,24) and painting stylish decorations at the Tuileries and Malmaison for Napoleon (cf. *The Age of Neo-Classicism*, Arts Council of Great Britain, London, 1972, p. 69; F. den Broeder, *Rome in the 18th Century*, University of Connecticut, Storrs, 1973, pp. 137-40).

Giani was a prolific draughtsman, and this drawing is one of approximately 900 examples in the Cooper-Hewitt Museum acquired by the Hewitt sisters in 1901 when the Piancastelli collection was put up for sale. Piancastelli studied in Faenza where Giani often worked, and this may have provided Piancastelli the opportunity to buy the artist's work in bulk. The Uffizi also has a sizable collection of Giani drawings (cf. *Catalogo della raccolta di disegni . . . donati dal Prof. Emilio Santarelli alla R. Galleria di Firenze*, Florence, 1870; M. Mattarozzi "I disegni di F. Giani nel Gabinetto Stampe degli Uffizi a Firenze," *Gutenberg Jahrbuch*, 1965; C. del Bravo, *Disegni Italiani del XIX secolo*, Florence, 1971).

The relevance and appeal of this type of schematic drawing for the moderns is seen in the close copy by Reginald Marsh (cat. 22a) reproduced in his book, *Anatomy for Artists* (New York, 1945, p. 7, as a "free sketch of unpublished Italian drawing from Cooper Union Museum, N.Y.").

PROVENANCE: Giovanni Piancastelli (Lugt Supplement 2078 A).

THE COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN INSTITUTION (1901.39.3470)

M.N.



GIUSEPPE LONGHI  
(Monza 1766 – Milan 1831)

## 23 *Running Male Nude*

Black chalk, heightened with white, on brown paper.  
570 x 425 mm. (22 3/4 x 17 in.).

The studio model assumed a stance similar to the Hellenistic Borghese warrior, and the background crosshatching, suggesting chisel marks on stone, heightens the allusion to classical sculpture. Typical of Longhi's skill as an engraver is the fine exacting manipulation of chalk which defines the figure in light and shadow and catches a variety of delicate tonal nuances. Known mainly for his innovations in the field of engraving, Longhi was a teacher, artist, and author of art publications (*L'Arte dell'incidere sull'acquaforte col bulino e con la punta; Discorsi accademici intorno alla pittura; La vita di Michelangelo*).

Within a triangular shape occur two distinct lines of action: one flows from the raised hand through the torso and the left leg; the other descends diagonally from the hand, head and neck down to the right foot. Light is used effectively and dramatically, and the silhouetting of the vertical left side of the figure and the culmulative shadows in the right background offset the strong diagonal thrust of the figure on the paper. The headlong movement is a difficult pose for the model to keep, and the irregularity in the foreshortening of the right leg suggests that the leg may have been added later, when the main outline and details of the left portion of the figure had been drawn. Two other studies by Longhi from the Pyne collection at Cooper-Hewitt are stylistically similar: *Study of the Belvedere Torso* (1948.118.84) and a signed *Standing Male Nude* (1948.118.78).

PROVENANCE: Mrs. Grafton H. Pyne.

THE COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN INSTITUTION (1948.118.79)

M.N.



23.

The smooth hair ringlets are highlighted with chalk to accent the head glistening in light, and the subtle, intricate planes of the face are composed of tight patterns of short crosshatching.

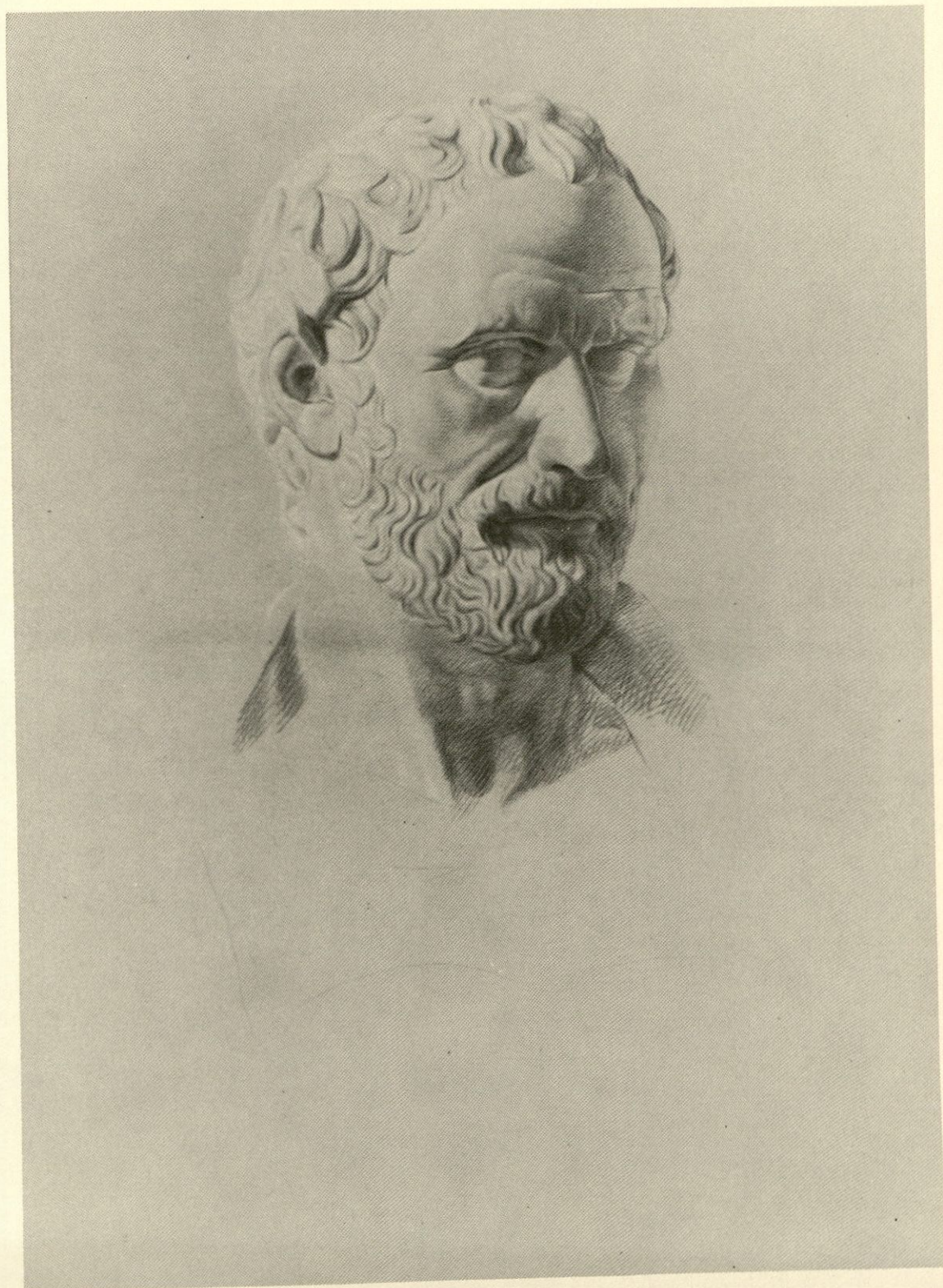
Longhi's early education was in law and philosophy, but in 1791 he entered the Milanese school of engraving directed by Vincenzo Vangelisti. After a trip to Rome, he returned to Milan to become teacher of engraving at the Brera. A leader of Milanese *incisione*, he made prints (c. 1807) after Appiani's paintings of Napoleon's life (cf. M. Precerutti-Garberi, *Andrea Appiani*, Milan, 1969-70, p. 53, cat. 104-9, figs. 69-72), as well as prints after Raphael, Rembrandt and Flinck in the Louvre (cf. Visconti and Emeric David, *Le musée français*, Vol. IV, Paris, 1809). The highly-controlled treatment of shadow is reflected in the drawing styles of Sabatelli (cat.

## 24 *Bust of a Roman Senator*

Black chalk, heightened with white, on brown paper.  
565 x 420 mm. (22 5/8 x 16 7/8 in.).

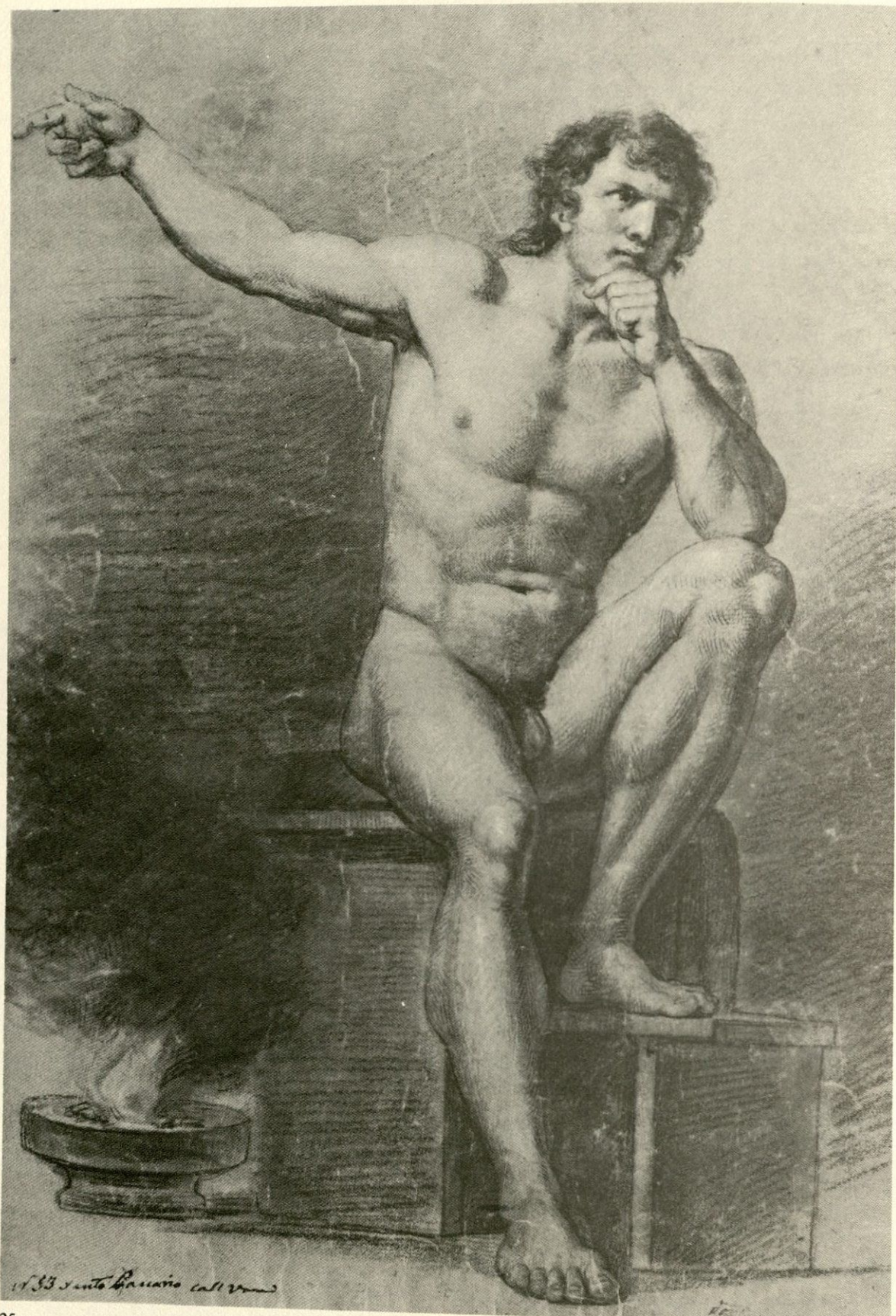
In keeping with the vogue of drawing from antique casts, this head may represent a detail from the standing togate figure of Demosthenes in the Vatican. (We are grateful to Julius Held for this information.) The touch of the engraver is apparent and meticulous attention has been given to surfaces and textures.





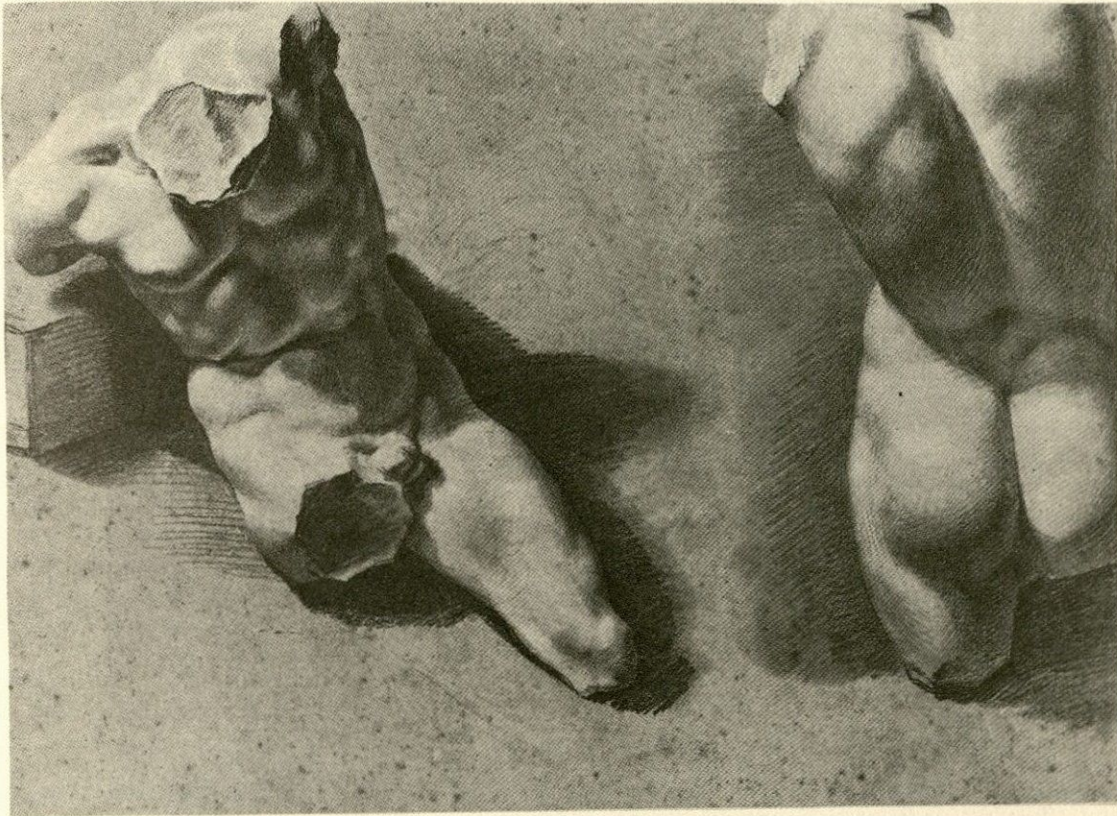
24.





25.





26.

28,29) and Minardi (cat. 26,27), the latter commissioned by Longhi during 1814-25 to draw Michelangelo's *Last Judgment* for one of his prints (see A.R. Williard, *History of Modern Italian Art*, London, 1898, p. 296).

PROVENANCE: Mrs. Grafton H. Pyne.

THE COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN INSTITUTION (1948.118.83)

M.N.

**SANTO PANARIO**  
(Genoa 1786 – Genoa 1871?)

## 25 *Seated Male Nude*

Black and white chalk on brown prepared paper. 390 x 270 mm. (15 1/5 x 10 3/4 in.). Inscribed lower left: *N 53 Santo Panario coll Varni*. Erased inscription lower right: *Dav —*.

Remarkably little is known about Santo Panario or his work, other than that he was named 'Accademici di Merito' of the Accademia Ligustica in 1845 along with the more famous Federico Peschiera and Giuseppe Isola (F. Alizeri, *Notizie dei Professori del*

*Disegno in Liguria*, I, Genoa, 1864, p. 229), and that he is registered in the Accademia Ligustica in 1803-4. Later, Panario worked for the Court of Savoy as a portraitist and miniaturist (O. Grosso, *Pittori Liguri dell'Ottocento*, Genoa, 1938, p. 36).

The figure style is similar to the late settecento work of the Genoese Giovanni David and Carlo Baratta, but the pose and technique, akin to the lower portion of Sabatelli's *S. Jerome* drawing (cat. 28), argue for a dating in the 1830's. The fire and smoke emanating from the pot in the lower left partially illuminate the figure, and may be providing heat for the model. It is uncertain whether this life drawing was complete in itself, since the action of the figure suggests a preliminary study for a painting. Technically, the drawing suggests the mind of a painter of miniatures: the delicate crosshatchings of black and white, and the misty, broad parallel shading in the background vibrate against the pale copper tone of the paper (prepared by mixing color with a thin glue size).

The attribution in the lower left is by Santo Varni, and part of the erased inscription on the right may refer to Varni's error in thinking the drawing was by David Parodi, whose nude figure study was number 52 on the same page in the album.

PROVENANCE: Santo Varni, 1887 (L. 46856).

PRIVATE COLLECTION

M.N.



TOMMASO MINARDI  
(Faenza 1787 – Rome 1871)

## 26 *Sculpture Studies (verso)*

Black chalk, heightened with white, on tan paper.  
170 x 247 mm. (6 3/4 x 9 3/4 in.). Recto: *Holy Family*.

Although students were trained to draw from casts before drawing from the live model, this highly finished chalk study of antique sculpture is characteristic of Minardi's mature work in Rome from c. 1821-71. Chalk is carefully applied and parallel shading merges at times with smoothly rubbed chalk areas, giving an impression of melting softness to the forms. The left figure is Hellenistic in type, possibly done after the broken torso of *Apollonios, Son of Nestor* c. 100 B.C., in the Vatican, whereas the right figure resembles late classical sculpture of c. 360 B.C. Minardi enjoyed making finished sketches, but seldom were any of them used for painting. This drawing, however, may have been incorporated as a still life in one of his paintings of Greek, Roman and Medieval histories.

The recto of this drawing showing the *Holy Family* (cat. 26a) is typical of the artist's religious sentimentalism. He was associated with the Purism movement and gravitated toward painting saints and holy families. Minardi's influence was felt as a teacher as well as a painter and draughtsman. He taught more than forty years at the Accademia di S. Luca and had a considerable impact on Roman art of his time (cf. E. Ovidi, *Tommaso Minardi e la sua scuola*, Rome, 1902).

EXHIBITION: H. E. Feist, *Master Drawings*, New York, February 2 - March 15, 1973, cat. 30, repr. recto.

UNIVERSITY ART GALLERY (1973.2), STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

M.N.

### *Figure Study*

27 Black chalk, heightened with white, on blue paper.  
196 x 120 mm. (7 3/4 x 4 3/4 in.).

Minardi's style changed little, and from the time his career started (with the receiving of a government drawing prize in 1812-13) through his professorship at the Perugia Academy (1817-21) and at the S. Luca Academy in Rome, the strength of his work lay in his ability to produce drawings in the style of the old masters. Drawn to eclecticism by the lack of a modern alternative, he borrowed extensively from Raphael and the Quattrocento.

Although Minardi signed the first manifesto of Purism in 1840 along with Overbeck and Tenerani (cf. A.-P. Quinsac, *Ottocento Painting*, Columbia, S.C., 1972-3, p. 14), the ideas of the movement (which held that direct study from life was relatively unimportant) had long been reflected in his work. This drawing is one of the few which seems to have been drawn from the live model, and stands in contrast to the other forty-one surviving drawings in the "Milano" album. Minardi's disregard for correct anatomical proportion is seen in the enlarged forearm. However, his expertise as a portraitist provides us with a study of an alert face with features akin to his own *Self Portrait* painted in 1807 (Uffizi, repr. M. Brion, *Art of the Romantic Era*, New York, 1966, fig. 202). Later, a chalk portrait of the young Fortunato Duranti (repr. L. Eitner, *Fortunato Duranti, 1797-1863*, Stanford Art Book, No. 3, 1965, fig. 1) shows a similar style of muffled parallel lines and delicately detailed facial features. As the album contains drawings of the period 1815-20 on a paper similar to and of equal dimension to this "Milano" drawing, a dating from that time can be suggested. It may be noted that the drawing appears in the album on the same page with a sketch inscribed, *Rome 1819*.

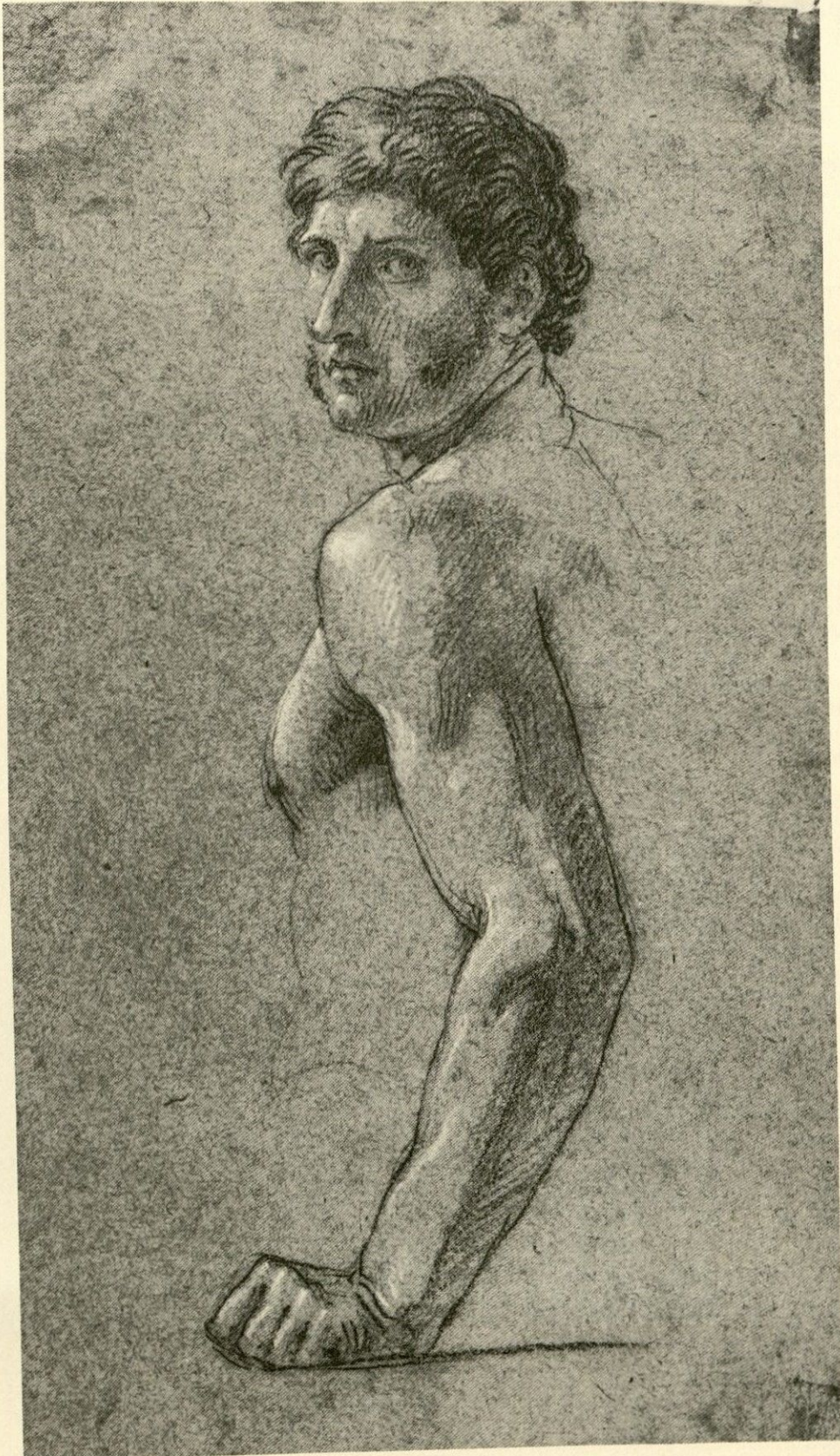
MR. AND MRS. FRANK MILANO, NEW YORK

M.N.



26a.





27.



28 *Study for S. Jerome*

Black and white chalk, on brown paper. 470 x 305 mm. (18 5/8 x 9 5/8 in.). Inscribed lower left in pencil: *Studio del Sig. Giuseppe Sabatelli per l'Quadri di S. Girolamo di commissione del P. Giorgi delle Scuole Pie*. Inscribed bottom left in pen: *N 21 Giuseppe Sabatelli coll Varni*.

This drawing, as cited in the inscription, is a preliminary study for a painting of S. Jerome, possibly intended for the now destroyed Palazzo Giorgi delle Scuole Pie in Genoa. The composition, however, may be the one mentioned by A.M. Comanducci (*Pittori e Incisori Italiani Moderni*, II, Milan, 1935, pp. 712-3). Son and student of Luigi, Giuseppe painted in Milan, Venice and Florence (cf. F.D. Guerrazzi, *Della Vita e delle opere di Giuseppe Sabatelli*, Livorno, 1843), and this drawing indicates the type of work he did in Genoa. Taken from life, the drawing depicts a bony model who is posed as S. Jerome in the Desert, firmly holding a book while looking heavenward. Giuseppe's concern and awareness of anatomy is seen by the detailed study of the left foot, and his forte for painting scenes of violence is implied by a vigorous attempt to define muscular structure.

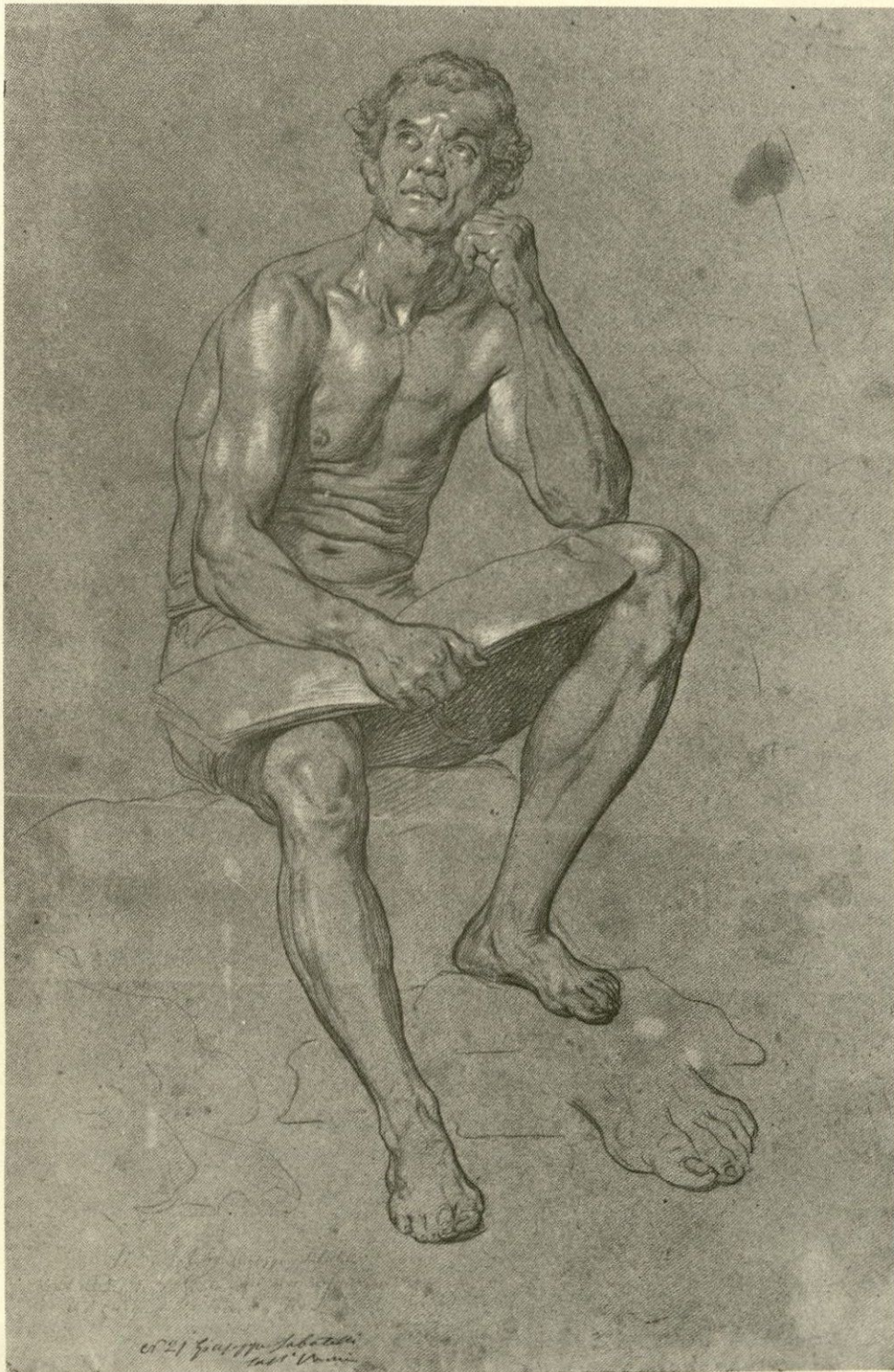
The strong contours and crosshatching show the influence of his father's incisive draughtsmanship (see reference to 120 of Luigi's drawings in the Uffizi, *Disegni Italiani del XIX secolo*, Florence, 1971, pp. 37-40), as well as indicate a stylistic affinity with some of the work of Bezzuoli in Florence. The drawing probably dates in the middle 1830's, after Giuseppe was named an instructor in the Florentine Academy (1834), and possibly while his father was in Genoa at the Accademia Ligustica (1836).

PROVENANCE: Santo Varni, 1887 (L. 46856).

PRIVATE COLLECTION

M.N.







29 *Nanni*

Pencil. 405 x 240 mm. (16 1/8 x 9 5/8 in.). Inscribed lower left in pencil: *Disegno fatto in mia presenza del prof. Giuseppe Sabatelli, servito poi per eseguire in penna uno de' figli del Pastore nella magnifica composizione dell' Erminia, fatta per l'Album della M. Ginori 1840 Modello – un Bambino chiamato Nanni* and signed *P. Tansiari*. Inscribed bottom left in pen: *N 28 Giuseppe Sabatelli coll Varni*.

Dated 1840, the drawing has a strong, sure sense of structure and proportion, and is far from the coarse, conventional work of earlier days (A.R. Williard, *History of Modern Italian Art*, London, 1898, p. 336). Short pencil strokes defining shadows and contours on the knees, chest and hands show great control and skill, and reveal a sharp eye and hand moving together to accurately describe the figure. The figure, destined to be a shepherd boy in the composition of Hermina and the Shepherds, is isolated and looks wistfully to the left. Giuseppe is remembered for his excellent portraiture (L. del Pozzo, *Disegni di Artisti Toscani*, Milan, 1971, p. 102), and this realistic rendering clearly shows his dexterity to rapidly record the facial features of the subject in the presence of an audience. The multiple small shading strokes relating to Milanese *incisione* (see cat. 23,24) can be found also in the work of his brothers Francesco (1803-30), and Luigi the younger (1818-99), who followed the style of their engraver-draughtsman father.

The body contours are precisely defined in undulating outlines and small modeling strokes in preparation for the pen composition. The thin grey pencil lines best suit the cool reticent style of drawing, and parallel the technically brilliant performance of Degas' Italian life drawings (cat. 8,9).

The composition of Hermina and the Shepherds for which this figure was intended, has not been located, nor are the names of Ginori and Tansiari known today. The inscription in the lower left refers to the number and attribution given the drawing in an album compiled by Santo Varni (1807-85), a Genoese draughtsman, sculptor, and collector of antiquities.

PROVENANCE: Santo Varni, 1887 (L. 46856).

PRIVATE COLLECTION

M.N.







### 30 *Seated Male Nude*

Red, black, brown chalk, heightened with white on brown prepared paper. 475 x 345 mm. (19 x 13 7/8 in.). Signed lower left: *Barabino*.

Characteristic of Barabino's interest and dexterity in depicting everyday life is this drawing of a figure whose downcast head, brooding facial features and broken nose convey a strong feeling of emotion. The hands, arms and feet are sensitively rendered, and the enlarged veins, revealing the tension of posing for long periods of time, emphasize the weariness of the model. Barabino's association with the academic tradition, as reflected in this drawing, began when he was a student of Giuseppe Isola in the Accademia Ligustica in 1840, and Barabino is found there in the register lists as late as 1852-3. After a possible trip to Rome in 1855-6 and his settling in Florence in 1857 (cf. A.R. Willard, *History of Modern Italian Art*, London, 1898, pp. 491-7), he is listed as an 'Accademici di Merito' in the Accademia Ligustica in 1864 along with the landscapist Tammar Luxoro (F. Alizeri, *Notizie dei Professori del Disegno in Liguria*, I, Genoa, 1864, p. 231). In keeping with this office, Barabino may have been responsible for master classes in the Ligustica, and it is to this period that this highly proficient and finished drawing probably belongs.

The seated figure is slightly raised above eye level on what seems to be a small rounded dais similar to that used today in the Accademia Ligustica. Finely silhouetted against a shadowless background, and fol-

lowing the old master tradition, the figure is conceived in light and shade by means of an intricate network of colored chalk strokes. Typical of Barabino's drawing style is the subtle crosshatching combined with bold highlights of white paint, seen here on the chest, arms and head. Although Barabino was, and is, considered one of the better North Italian artists working in mid-century, this drawing is flawed by defects in perspective, anatomy and shadow. Constantly discontented with his imagery, Barabino was a perennial student, working and travelling in Spain, France, Belgium and Holland. He had a wide scope and embraced the discipline of academic training as well as the outlook of the innovative Macchiaioli, with whom he and other Genoese artists, Gabriele Castagnola and Francesco Semino, were associated in Florence. Many of his paintings are executed in the Macchiaioli style, and except for his 1887 design for the door lunette of S.M. del Fiore, most of them are now in Liguria (cf. O. Grosso, *Pittori Liguri dell'Ottocento*, Genoa, 1938, pp. 72-5; and F. Sborgi, *La Pittura a Genova*, II, Genoa, 1971, pp. 437-40, 44).

BIBLIOGRAPHY: P. Torriti, *La Quadreria dell'Accademia Ligustica di Belle Arti*, Genoa, 1963, pl. XCV.

ACCADEMIA LIGUSTICA (493), GENOA

M.N.











JAMES WARD  
(London 1769 – 1859)

ENGLAND

31 *Study of a Crouching Man*

Black chalk, heightened with white, on brown paper.  
326 x 472 mm. (13 1/8 x 18 7/8 in.). Signed lower  
right: JWD R A.

Trained as a printmaker under his brother William Ward and J. R. Smith, James Ward was one of the leading engravers of the period. He made steady progress, and in 1794 he became Mezzotint Engraver to the Prince of Wales. His brother-in-law, George Morland, encouraged him to paint, and giving up his lucrative engraving commissions, he painted a wide range of subject matter including historical narratives and animal compositions. This drawing can be related to a crouching figure in Ward's large composition, *The Triumph of the Duke of Wellington*, painted for a competition he won in 1815. By far his most ambitious project, this vast machine was finished six years later (for the history of this picture, see *Romantic Art in Britain*, Philadelphia, 1967, pp. 181, 184). These early preparatory sketches reflect the impact of Michelangelo and Rubens, most evident here in the exaggeration of muscles. Working spontaneously and freely from the model, Ward disregarded exact anatomical structure. The figure exemplifies the animal nature in man (perhaps relating to Ward's fascination with wild beasts), thus giving the drawing a strength and vitality generally absent from his pretentious historical painting.

PROVENANCE: Colnaghi, London.

EXHIBITIONS: *English Paintings, Drawings and Prints*, Colnaghi & Co. Ltd., London, 1971, no. 38, Pl. XIX.

DETROIT PRIVATE COLLECTION

R.S.S.



WILLIAM MULREADY  
(Ennis 1786 – London 1863)

### 32 *Female Nude Study*

Graphite, with touches of colored chalk on buff paper. 367 x 273 mm. (14 3/4 x 10 3/4 in.). Signed and dated lower left, *W. M. July 8, 1848*.

Mulready's conscientious drawing emphasizes his concern with disciplined draughtsmanship. He regularly attended Royal Academy schools throughout his career, and is known to have remarked, "I have drawn all my life as if I were drawing for a prize."

His draughtsmanship was acclaimed during his lifetime, and both the 1848 exhibition of his work at the Society of Arts in London and the 1964 exhibition at the City Art Gallery in Bristol, demonstrate that his drawings must be considered among the most impressive and beautiful of the middle nineteenth-century (see A. Wilson, "Drawings by William Mulready, R. A., 1786-1863," *Connoisseur*, 1964).

In pose and style, this drawing exhibits affinities with the work of Ingres. Like the French master, Mulready emphasizes the sensuousness of the nude female through a flowing contour. The outline has a vitality of its own and enhances the movement of the drawing. The softness and femininity of the model has been achieved by thin layers of subtle color tone, carefully and meticulously applied. Even the miniscule signature and date reveal a premeditative disposition. A scrupulous worker, Mulready spent nearly fifty hours on a single life drawing (see *Romantic Art in Britain*, Philadelphia, 1967, pp. 228-9). Unfortunately, when transferred to canvas, these figures often become rigid and less lyrical, an example of which is Mulready's painting of 1849, *Bathers Surprised* (National Gallery of Ireland, repr. *Aspects of Irish Art*, Columbus Gallery of Fine Arts, 1974, cat. 40).

PROVENANCE: Peter Hill, Washington, D. C.

BIBLIOGRAPHY: C.E.B., "A Napoleonic Miniature and an English Figure Drawing," *The St. Louis Art Museum Bulletin*, July-August, 1972, pp. 22-25, repr.; "Notes on Public Art Museums," *Art Journal*, 1972, xxxii/1, p. 74, repr.

ST. LOUIS ART MUSEUM, 38.1972

R.S.S.

CHARLES WEST COPE  
(Leeds 1811 – Bournemouth 1890)

### 33 *Study for the Defendant in "The First Trial by Jury"*

Black and red chalk. 898 x 530 mm. (35 1/4 x 20 in.). Inscribed upper right: *objects behind and a little lower*. Squared.

Cope was a pupil of the distinguished drawing master, Richard Sass (1774-1849), whose art school on Charlotte Street in Bloomsbury ran from 1818 to 1842. Sass, primarily a portraitist, gave capable instruction to such diverse temperaments as Cope, Frith and Millais. Prior to his acceptance at the Royal Academy (1828), Cope spent nearly three years travelling in France and Italy to study old masters. This drawing and the related example (cat. 34) are preliminary studies for a composition executed for the "Houses of Parliament" competition held in 1843. On the basis of his winning composition, Cope was awarded £300 and the commission to paint two frescoes in the House of Lords (*Edward III conferring the Order of the Garter on the Black Prince* and *Prince Henry acknowledging the authority of Judge Gascoigne*). Unexecuted in final form, Cope's composition, *The First Trial by Jury*, was destroyed around 1950, and is now known only from a J.T. Linnell lithograph of 1846 (cat. 34a). (We are most grateful to Rupert Hodge for supplying us with this information.) Eleven contestants were awarded prizes, and the average size of the designs was 10 x 15 feet (cf. *The Prize Cartoons; Being the Eleven Designs to which the premiums were awarded by the Royal Commissioners on the Fine Arts in the year 1843*, London, n.d.).

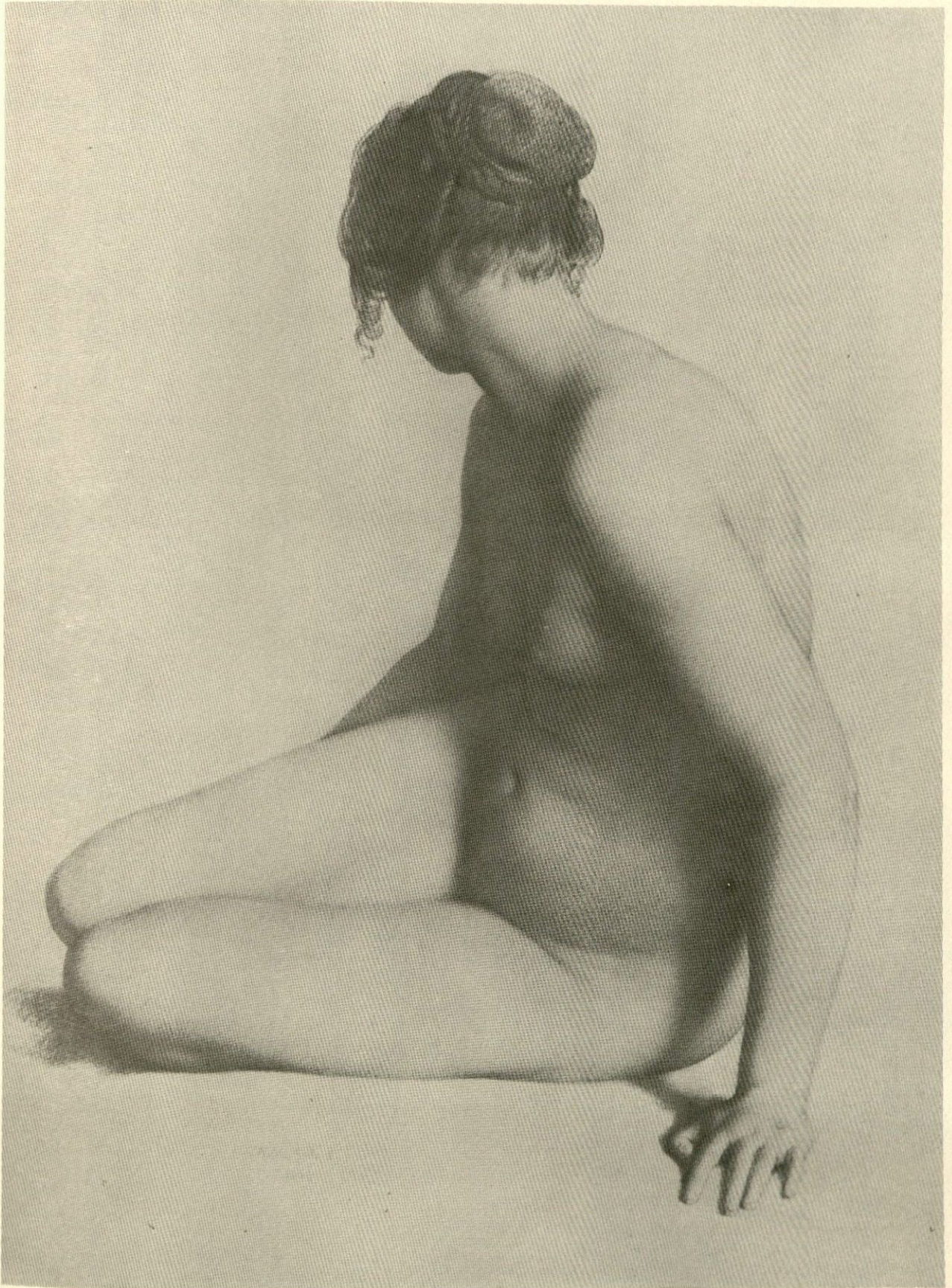
During the period that Cope worked on the competition entry, he used a muscular soldier who was granted special leave from the Life Guards to pose for Cope, as well as for two other contestants (information supplied by Allen Staley). The model posed for all the principal figures of the composition, which accounts for a common figural type in the drawings. Although Cope idealizes the model's physique, he depicts the face and head in a naturalistic way. The Linnell lithograph, however, which probably corresponds closely to Cope's original composition, depicts the figure as less ideal, more emotional and with a barbaric, malevolent air.

PROVENANCE: Descendants of the artist; Colnaghi, London.

DETROIT PRIVATE COLLECTION

R.S.S.









33.



CHARLES WEST COPE  
(Leeds 1811 – Bournemouth 1890)

34 Study for the Guards in  
"The First Trial by Jury"

Black and red chalk, heightened with white. 730 x 513 mm. (29 x 20 3/8 in.). Squared.

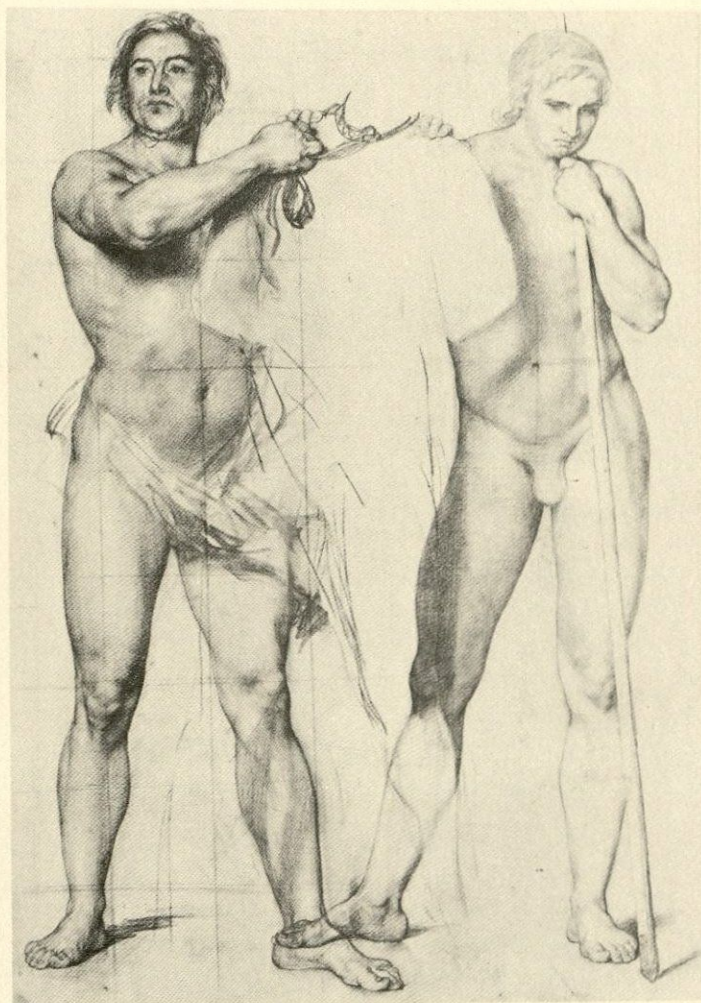
This smaller study is for the two figures guarding the defendant in the composition, "The First Trial by Jury". It is interesting to examine Cope's *modus operandi*: his dedication to academic tradition forces him to depict each figure in detail. This drawing takes into account the ultimate insertion of the defendant, noted by the fact that the left leg of the guard which would be partially concealed by this figure, is left unfinished. This demonstrates that the live model was used to test the facts of a previous compositional sketch.

The muscles of the guards have not been clearly marked; Cope's attention is focused on pose and the role that the figures will assume in the finished work. The two figures show no emotion and appear inwardly reflective. As servants of the law they play their role with a sense of objectivity and impartiality. Of the two poses, only the figure on the left has been prepared for transfer to the cartoon. Perhaps this indicates that the figure on the right has not been fully conceived and that it remained to be further examined in relation to neighboring figures.

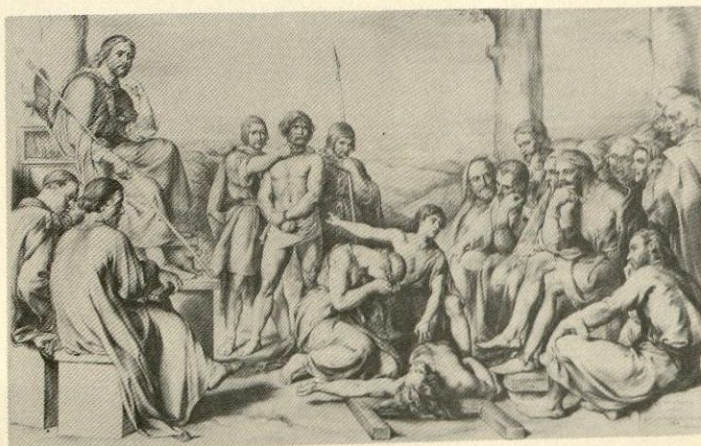
PROVENANCE: Descendants of the artist; P. & D. Colnaghi, London.

DETROIT PRIVATE COLLECTION

R.S.S.

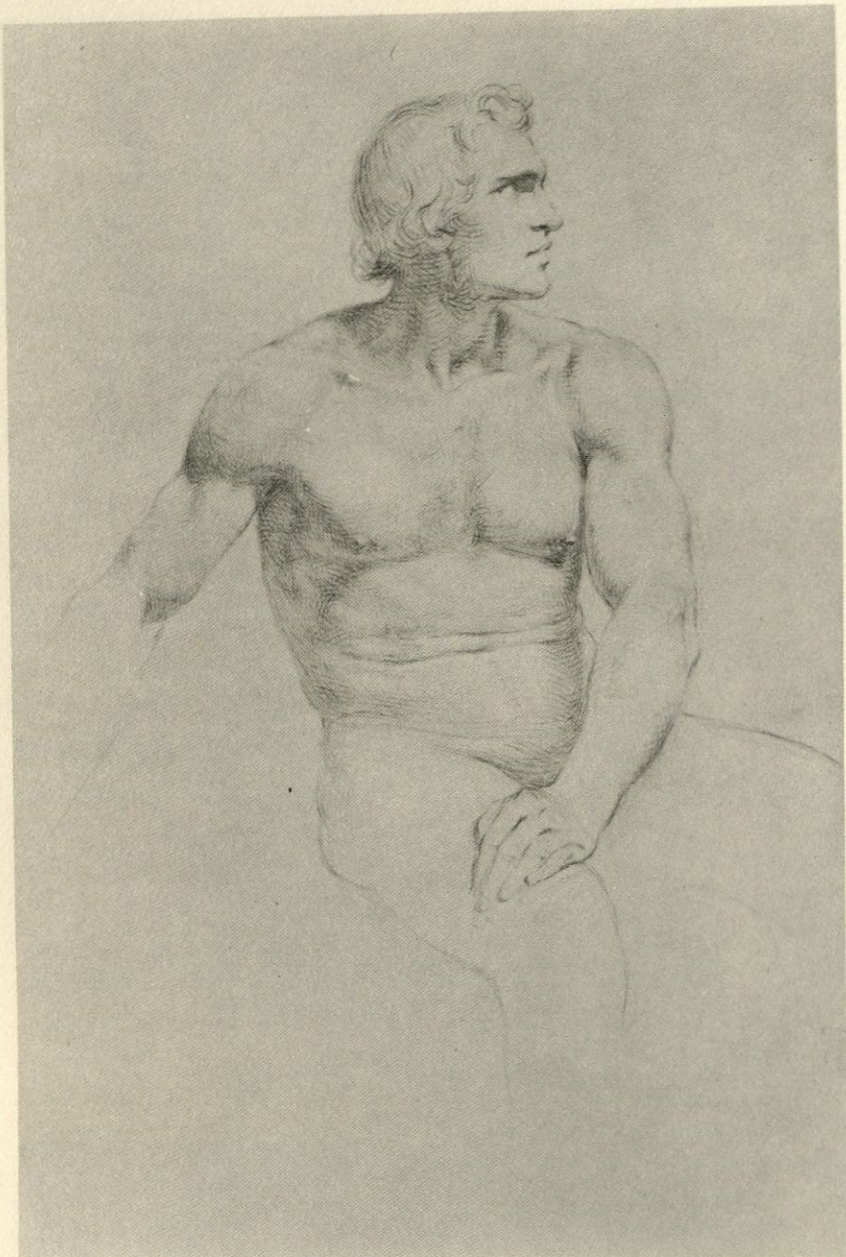


34.



34a.





35.

WILLIAM ETTY  
(York 1787 – York 1849)

### 35 *Male Nude Study*

Pencil, 410 x 280 mm. (16 1/4 x 11 in.).

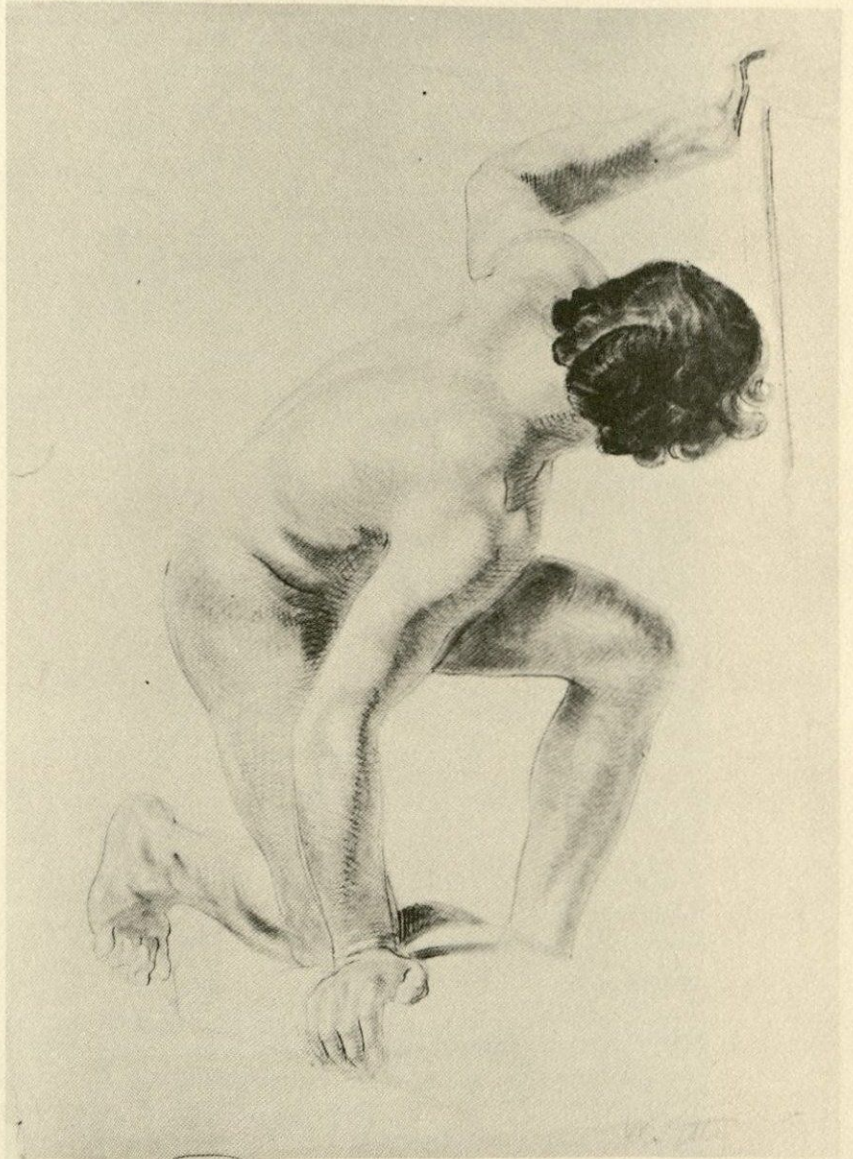
William Etty was apprenticed at eleven to the publisher of a weekly newspaper, and trained to translate color and tone into delicate nuances of crosshatching. After his seven year apprenticeship in Hull, England, he spent two years in London engaged in independent study while partially supporting himself as a reproductive mezzotinter. Entering the Royal Academy in 1807, he chose Sir Thomas Lawrence as his master in the same year. This drawing, an example

from one of his well known sketchbooks, perhaps dates to his study with Lawrence. It reveals his remarkable ability to model with subtle cross-hatching. Etty's interest in the hirsute features of the body suggests a close observation of the model, but he unsuccessfully coordinated the various parts of the body. An antique ideal seems to guide the pose of the model. But foreshortening gave Etty difficult problems, a fact obvious from the re-drawing of the left arm and hand, the disproportion of the lower right arm, and the ambiguity and sketchiness of the legs. Despite these characteristics and the fact that the artist approaches the live model with some trepidation, he infused his subject with great energy, making it a living embodiment of an antique cast.

PROVENANCE: H. Shickman Gallery, New York.

DAVID DANIELS, NEW YORK





36.

**WILLIAM ETTY**  
(York 1787 – York 1849)

## 36 *Study of Male Figure*

Pencil and charcoal. 445 x 327 mm. (17 3/4 x 13 1/8 in.). Inscribed lower right: *W. Etty R.A.*

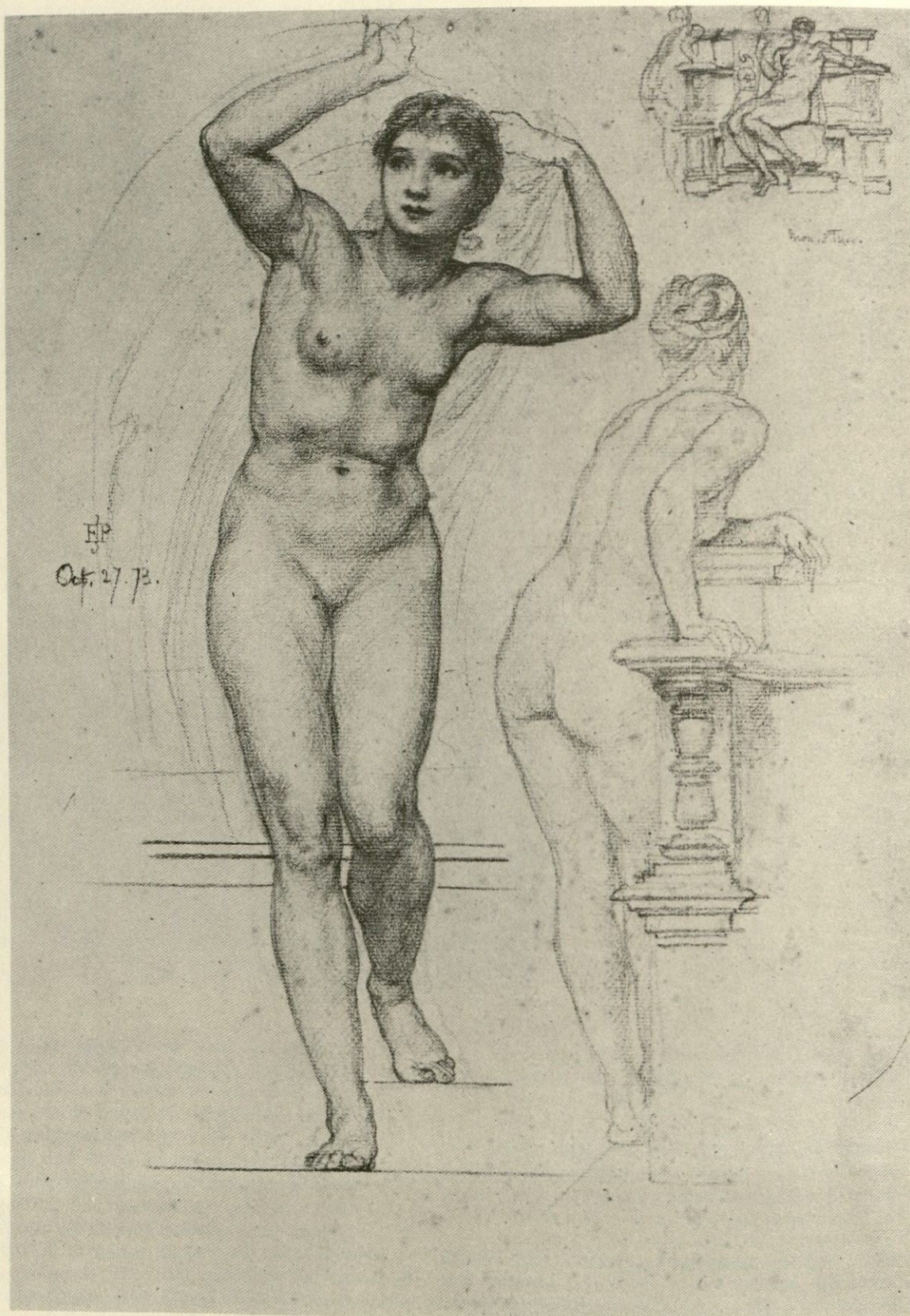
This drawing, signed and annotated with initials signifying membership in the Royal Academy (he became a member in 1828), is an example of Etty's mature style. His progress is marked by the successful depiction of the violent and foreshortened contours of the crouching model, somewhat reminiscent of the pose in an oil study at Princeton dated c. 1825. He retains the soft crosshatched shadows of the earlier

drawing, but now the rendering is less mechanical. Etty deftly "blocked-in" the figure with charcoal and fortified it with dark pencil contours. As he sacrifices technical precision, Etty gains in vitality and strength. We no longer see a typical example of the classical ideal, but rather a studio model who grips an atelier prop for support. The vigor of this work and the oil sketch in Princeton demonstrate a thorough mastery of the body. Curiously, he reveals a loss of conviction toward the nude in his ambitious history paintings, where the subject is shifted from the empirical world to an imaginary context and requires the trappings of erudition.

PRINCETON UNIVERSITY (The Art Museum, 64-9), NEW JERSEY

R.S.S.







EDWARD JOHN POYNTER  
(Paris 1836 – London 1919)

37 *Studies of Female Nudes*

Black chalk on buff paper. 406 x 287 mm. (16 1/4 x 11 1/4 in.). Monogramed and dated on left: Oct. 27. 73. Inscribed upper right: *Mon. and Tues.*

The academician's academician, Poynter thoroughly prepared his paintings by making numerous figure studies. In 1853 he went to Rome to study classical art. There he met Leighton who allowed him to make use of his studio and who "... first directed my ambition and whose percepts I never fail to recall when at work." His artistic education was augmented by study at the Royal Academy schools, prior to drawing in Paris in the atelier of Charles Gleyre.

The drawing is probably a preliminary study for a commission in the early 70's when Poynter was actively engaged in decoration. At the same time, however, it resembles in pose and type Poynter's female protagonists in the *Diadymene*, *Perseus and Andromeda* and especially the *Vision of Endymion*. Like the center figure in the drawing, all of these females are enveloped by swirling drapery which imparts movement to otherwise static figures. His taste for dynamic movement probably derived from his profound admiration for Michelangelo. The figure seen from behind is an elaboration of the figure on the left of the compositional layout in the upper right corner.

PROVENANCE: Mattias Komor, New York.

BIBLIOGRAPHY: "Drawings by Federico Zuccaro and Sir Edward John Poynter," *City Art Museum of St. Louis Bulletin*, Nov.-Dec. 1970, pp. 4-7.

THE ST. LOUIS ART MUSEUM, 5.1970

R.S.S.



### 38 *Studies of a Seated Male Nude*

Pencil, on gray laid paper. 425 x 288 mm. (16 7/8 x 11 3/8 in.). Inscribed bottom center: *May 9/74.*

The drawing is a preparatory study for a background figure seated on a wall in the decorative panel, *Atalanta's Race*. The painting was considered the best of four commissioned by Lord Wharnccliffe for a billiard room at Wortley Hall, and it was exhibited at the Royal Academy in 1876.

The care which Poynter took in establishing the composition can be seen by this drawing, similar to the previous one, which depicts three sketches on a single page. The transformation from the live model into a more idealized conception is fascinating, and the more finished figure on the left shows a hesitancy of execution probably due to his correction of the live model. The musculature is exaggerated so that the figure is no longer as life-like as the first sketch. The muscles of the leg appear knotted, twisted and anatomically incorrect. Contours have been strengthened in places, and his lines become rhythmic and stylized. Yet, despite the distorted anatomy, we can still identify the particular model, who posed for other pictures by Poynter. A related drawing of this figure for the *Atalanta* was published in Malcolm Bell, *Drawings by Sir Edward Poynter*, London, 1905, pl. 15.

Poynter was appointed director of the Slade School in 1871. The first to hold this position in London, he established high standards of draughtsmanship that have since been associated with Slade teaching. Five years later he recommended Legros (cat. 12, 13) to succeed him in this position. Poynter then became Principal of the school at South Kensington, where he perpetuated his doctrine in numerous handbooks. The leading academician of his time, Poynter was subsequently appointed Director of the National Gallery, and in 1896, on the death of Millais, he assumed the presidency of the Royal Academy.

PROVENANCE: Given to T. Lowinsky by Mrs. Chapman, the adopted daughter of G.F. Watts, 1938; Colnaghi, London.

STERLING AND FRANCINE CLARK ART INSTITUTE (73.2), WILLIAMSTOWN, MASSACHUSETTS

R.S.S.









39a.

EDWARD BURNE-JONES  
(Birmingham 1833 – London 1898)

### 39 *Study for Venus in Venus' Mirror*

Pencil. 248 x 168 mm. (9 3/4 x 6 5/8 in.).

In the previous two editions of this catalogue, the drawing was associated with a standing Venus in *The Mirror of Venus* (modello in a Cumberland private collection; the painting, whereabouts unknown, was etched by Felix Jasinski). Indeed, the figure in the drawing represents Burne-Jones' ideal of feminine beauty, and she appears again in his 1871 painting of Maria Zambaco as Venus in *Venus Epithalamia* (Fogg Art Museum) and in the unfinished *Troy* polyptych begun in 1870 (Birmingham City Museum and Art Gallery).

The most direct relationship between sketch and painting can be seen in a 1870s painting, *The Angels of Creation—The Sixth Day* (fig. 39a, Fogg Art Museum, Winthrop Bequest, 1943.459, water-color on canvas, 40 x 14 inches), which Dr. Held has kindly brought to our attention. Here not only is the figure of Eve approximately the same size in the drawing, but also the pose and handling of light and shade are quite similar in both the drawing and the painting. Only slight differences are noted in the legs which are more open at the knees and more finely modeled than in the drawing.

An early example of his work, this drawing displays a certain hesitancy which Burne-Jones eventually overcame through diligent practice. His academic inclination, perhaps assimilated in Lee's Life School, is revealed in the concern for the line of action. This may be traced from the hair line through the neck muscle, the torso and the inside contour of the right leg, and is emphasized by deep shadows located strategically along its movement. The wispy drawing in contrast to *The Call of Perseus* (cat. 40), avoids all specific anatomical detail and projects an idealized form. It thus anticipates his mature style which is characterized by a soft, vaporous quality. As he said, a total composition is "a reflection of a reflection of something purely imaginary."

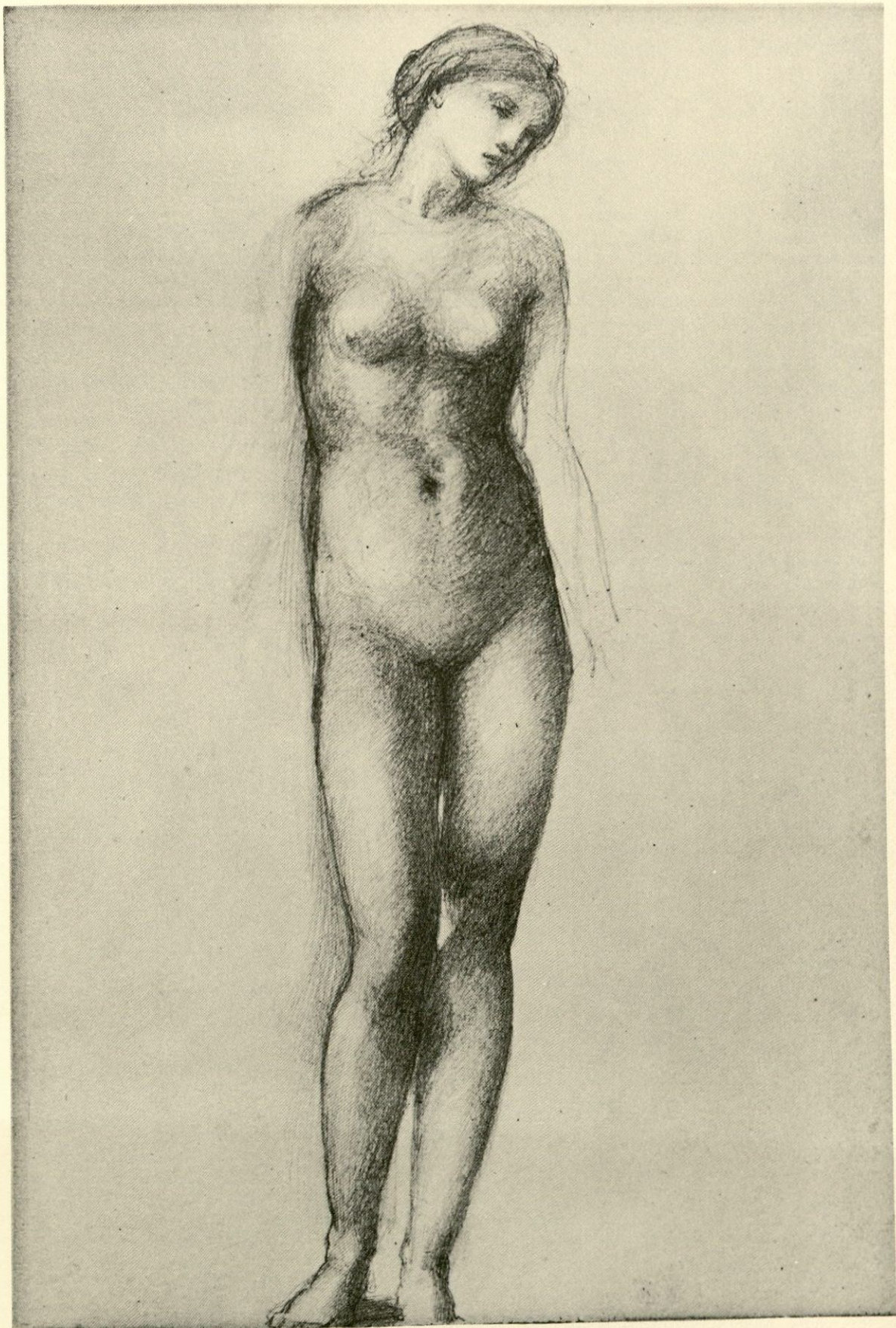
PROVENANCE: New York art market.

EXHIBITIONS: University Gallery, University of Minnesota, March 26 - April 25, 1962; The Guggenheim Museum, New York, May 15 - July 1, 1962, no. 11; *Selections from the Drawing Collection of Mr. and Mrs. Julius S. Held*, SUNY-Binghamton University Art Gallery, Williams College, Houston Museum of Fine Arts, Ackland Memorial Art Center, University of Notre Dame Art Gallery, Allen Memorial Art Museum, Vassar College Art Gallery, 1970, cat. 8, repr.

MR. AND MRS. JULIUS S. HELD

R.S.S.







EDWARD BURNE-JONES  
(Birmingham 1833 – London 1898)

40 *Male Figure Study for "The Call of Perseus"*

Black and white chalk, on buff paper. 481 x 327 mm.  
(19 1/2 x 13 in.).

Burne-Jones, a second generation Pre-Raphaelite artist, evolved a highly personal style independent of art school training. On examining the drawing, it is conspicuously evident that Burne-Jones worked in an intensely disciplined manner reminiscent of the most devoted academicians. He began his painting, *The Call of Perseus* (Stuttgart Staatsgalerie) after having carefully conceived each of the principal figures. This drawing corresponds with the right foreground figure of Perseus in the unfinished painting (cat. 40a), one of a series of oils commissioned by Mr. Arthur Balfour in 1875 to decorate the music room of his home. In keeping with academic tradition, Burne-Jones insisted on revealing as much of the body as possible by clothing the nude figure with layers of *draperie mouillée*. It is evident that in the shift from the sketch to the finished painting some emotional intensity has been lost.

Burne-Jones draws with a sureness of touch indicative of a master technician. His modeling is more than just a surface chiaroscuro: it reveals bones and musculature, readily seen in the definition of the rib-cage and the pull of tendons in the shoulder. It is curious to note that he left the hands, feet and genitals in a rough state, although he elaborately "finished" the drawing with finely crosshatched modeling heightened with white chalk.

The fragment lightly sketched in at the right provides insight into his drawing methods that might otherwise be unobtainable. The abandonment of the marginal drawing proves that Burne-Jones preferred to start afresh rather than correct the proportions of the preliminary sketch.

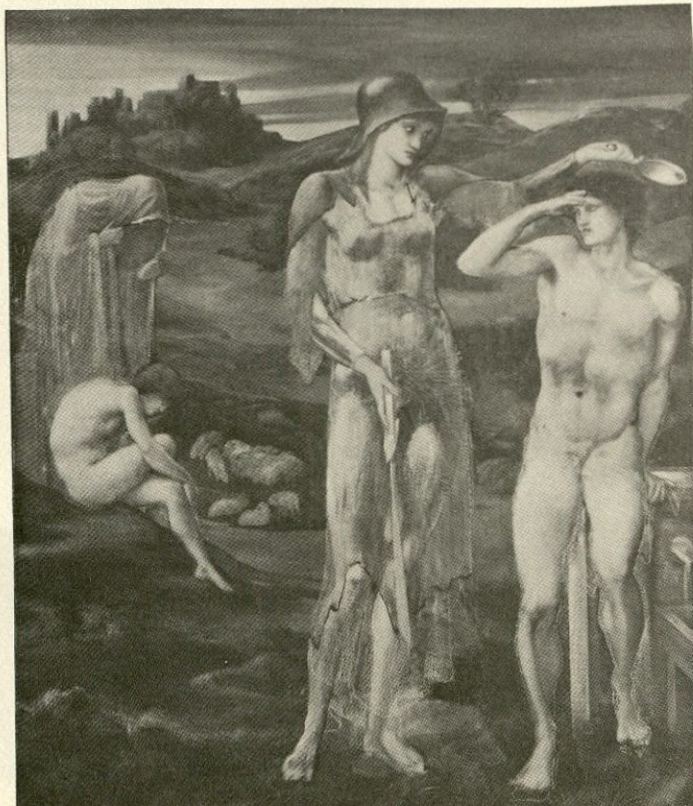
PROVENANCE: Shickman Gallery, New York.

BIBLIOGRAPHY: K. Löcher, *Der Perseus-Zyklus*, Staatsgalerie, Stuttgart, 1973, cat. II, pl. 29.

EXHIBITIONS: *Irish International Exhibition*, Fine Art Section, British and Foreign Artists, 1907, no. 576; *The Male Nude*, the Emily Lowe Gallery, Hofstra University, 1973, no. 32, repr.

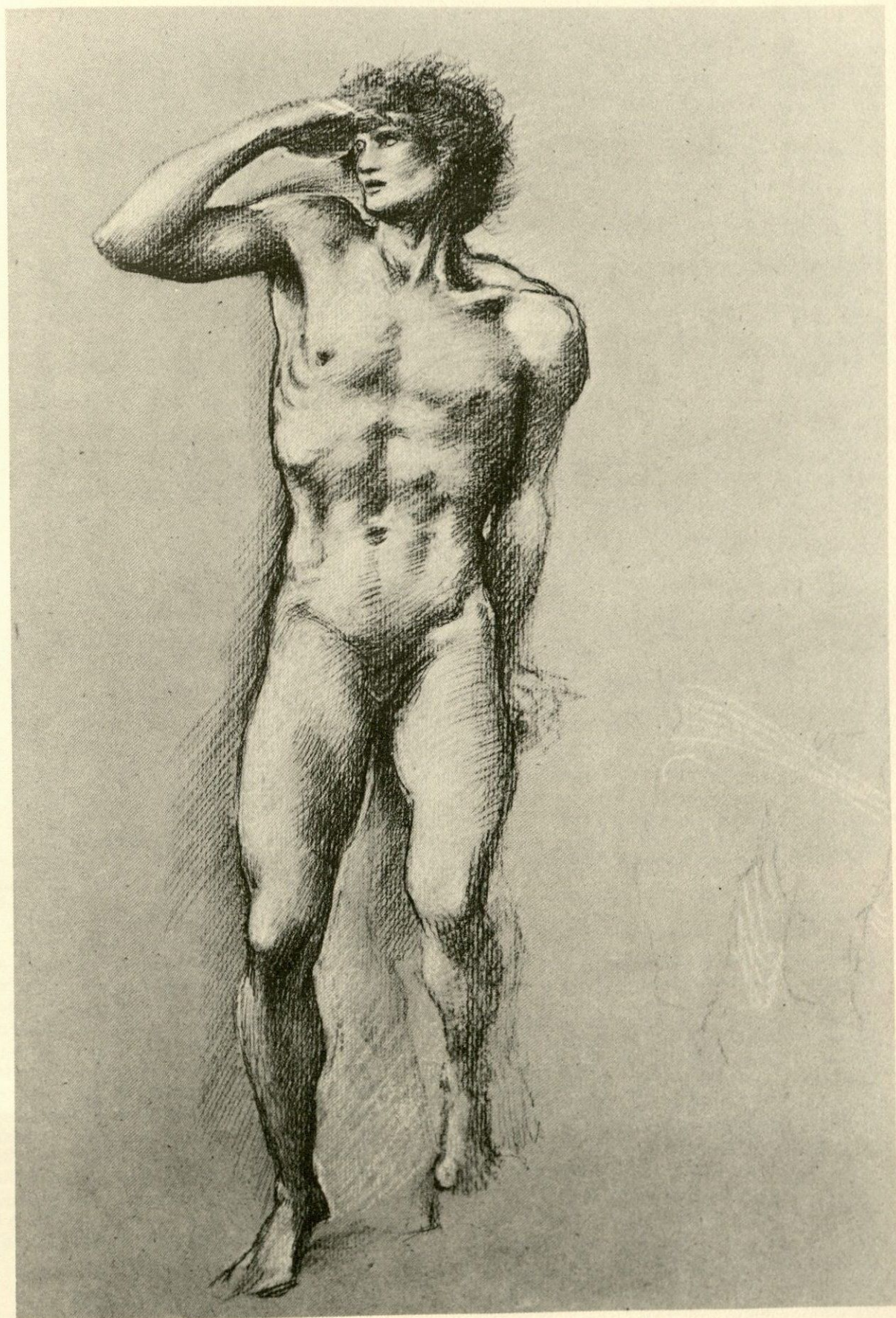
DAVID DANIELS, NEW YORK

R.S.S.



40a.









WILLIAM BLAKE RICHMOND  
(London 1842 – Hammersmith 1921)

#### 41 *Study of a Nude*

Gold point on grey prepared paper. 254 x 190 mm.  
(10 x 7 1/2 in.). Inscribed lower left: *Aug. 3, 1875.*

A pupil of Sir Frederick Leighton, Blake Richmond trained formally at the Royal Academy where he obtained two gold medals in 1857. On the advice of John Ruskin he traveled to Rome (1865-1869) where he studied classical antiquity and the Renaissance masters. Michelangelo especially impressed him and throughout his career he revealed an eclectic outlook. From 1878 to 1883 he served as Slade Professor at Oxford (cf. *Paintings and Drawings by Victorian Artists in England*, Ottawa, 1965).

This drawing exhibits Blake Richmond's break with the Pre-Raphaelite style which early shaped his art. His monumentality and insistence on sculptural modeling contrasts pointedly with the incorporeal

characteristics of the Pre-Raphaelites. The heavy and exaggerated musculature of the abdominal region probably derives from his knowledge of ancient art and is a hallmark of his style.

The gold point technique and closely packed cross-hatched modeling shows affinities with Legros. At the same time, Blake Richmond is not able to disassociate himself entirely from the influences of Leighton, Rossetti and Blake: these are reflected in the generalized square-chinned face and softly curled pageboy hair style. Some weakness of execution is evident in the hands: the fingers of the right hand are not only out of proportion but are poorly defined, while the left hand appears too mannered to be functional. There is also confusion in the area of the left leg and the plane of the rock. While Blake Richmond undoubtedly did nude studies for oil paintings, the gold point might suggest a drawing complete in itself. This pensive youth may be cast in the role of Narcissus or of Prometheus unbound.

PROVENANCE: New York art market.

MR. AND MRS. JULIUS S. HELD



THOMAS MATHEW ROOKE  
(Marylebone 1842 – England 1942)

## 42 *Two Standing Male Figures*

Pencil. 428 x 254 mm. (17 x 10 in.). Inscribed on left: *lower and smaller*.

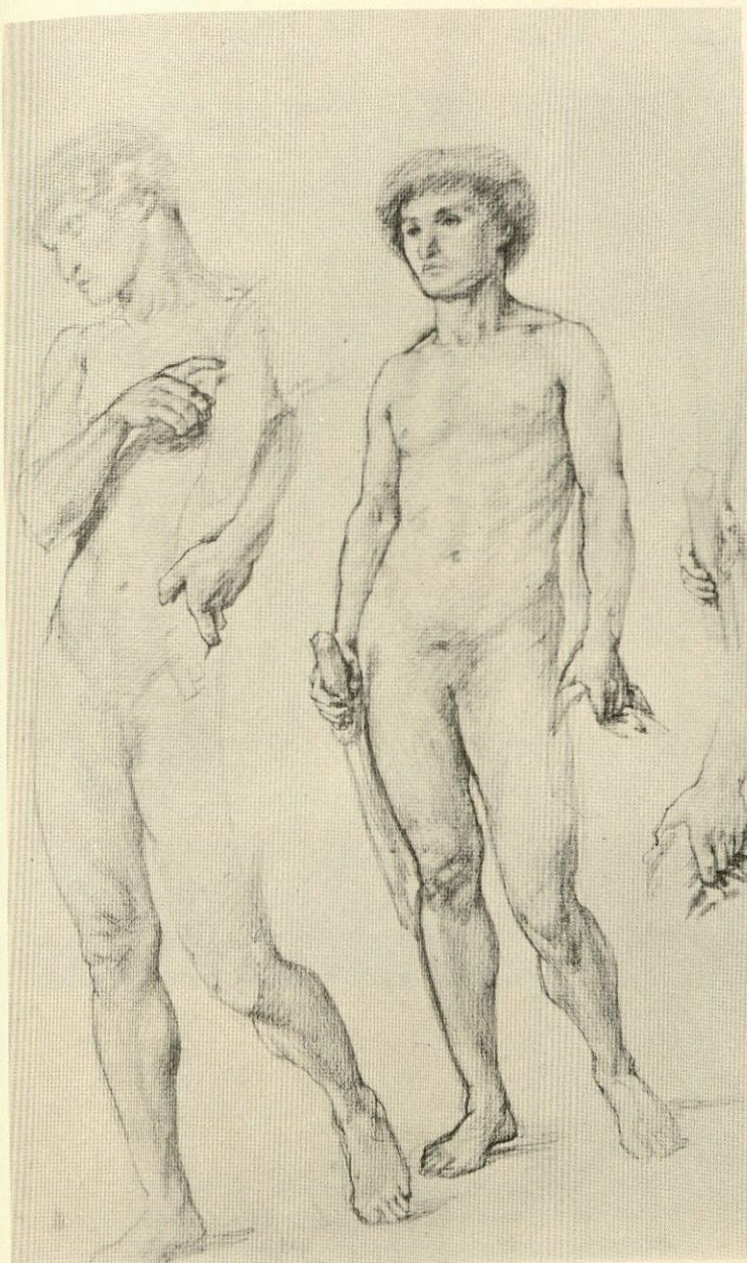
Much of Thomas Mathew Rooke's reputation rests on the fact that he was Edward Burne-Jones' intimate studio assistant (1869-1884). Indeed, Rooke's emulation of his master's style was so successful that it is often difficult to tell their work apart. Rooke began his study of art at the South Kensington art school, an institution which was devoted primarily to the encouragement of the applied arts. Because of his rare gifts, he was subsequently permitted to enter the Royal Academy. Later, Rooke took Ruskin's advice (like Blake Richmond) and traveled to Italy in 1884 where his study of Italian masters helped him develop a personal style. His draughtsmanship is marked by minute observation perhaps encouraged by Ruskin's commissions to render Gothic monuments.

This example of his early drawing style reflects Burne-Jones' figural approach (cat. 39,40). These figures were quickly executed but exhibit an assurance born from his collaboration with the master. The hands of the figures required strengthening and correction, and were redrawn in the right margin where Rooke refined the details to his satisfaction. The note "*lower and smaller*", written near the elbow of the figure on the left, refers to Rooke's conscious effort to correct a defective anatomical relationship. While crosshatching was pervasively used, Rooke exploits it in an original way; the broad strokes create a rhythmic sweep around the configuration of the body. Rooke seems to differ from Burne-Jones in his heavier outline and in his need to define the bodily extremities more carefully.

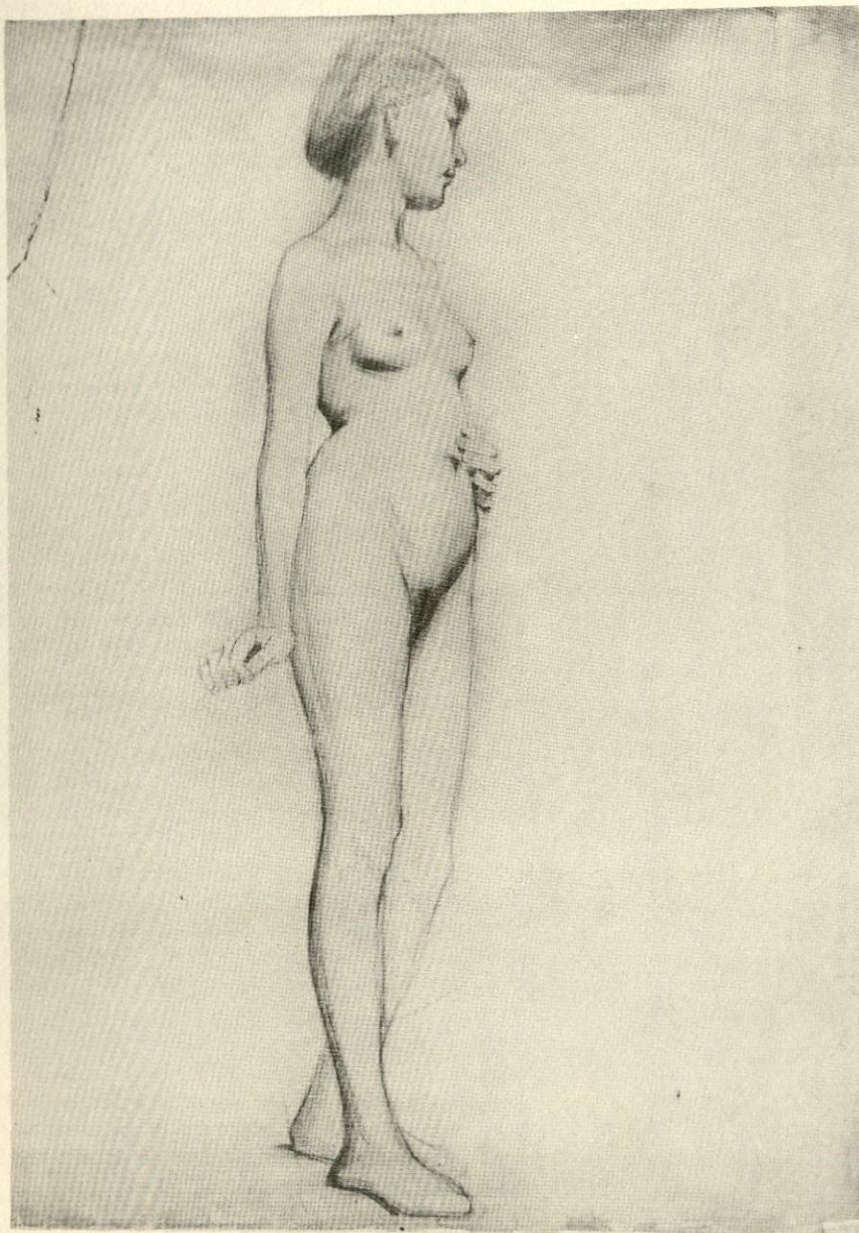
PROVENANCE: London art market.

DAVID DANIELS, NEW YORK

R.S.S.







43.

**43** THOMAS HOVENDEN  
(Dunmanway, Ireland 1840 –  
Norristown, Pennsylvania 1895)

*Female Nude Standing*

Black chalk. 600 x 387 mm. (24 x 15 1/2 in.).

Thomas Hovenden, born in Ireland, was a student at the School of Fine Arts in Cork prior to travelling to New York in 1863 to study at the National Academy. This student drawing either dates from his apprenticeship at the latter institution or his training in the atelier of Cabanel in 1874.

The artist views the model from a low-vantage point, similar to Sargent (cat. 54) and MacMonnies (cat. 52, 53), and this gives a somewhat jaunty appearance to the young model. Hovenden charts the figure by successive contours, finally establishing a heavy outline which barely conceals the earlier attempts. He evidently stained the area of the figure with a reddish tone to color, rather than model, the flesh. While the upper portion of the figure is rendered with sophistication, the legs do not balance the figure and are awkward in execution. Curious is the left hand gripping the side of the body which reveals all five fingers.





44.

Hovenden's fame rests partly on his portrait commissions, and in this life study he anticipates his later interest in bodily elegance and pleasing physiognomy.

PROVENANCE: New York art market.

BIBLIOGRAPHY: *Kennedy Quarterly*, Vol. 3, No. 1, April 1962, p. 11, fig. 17.

MR. AND MRS. JULIUS S. HELD

R.S.S.

AUSTIN OSMAN SPARE  
(Snowhill 1888 – London 1956)

## 44 *Crouching Woman*

Colored chalk. 419 x 575 mm. (16 3/4 x 23 in.).

Inscribed lower left: *E. O. Spare*.

Little has been published on this academically trained artist. Spare studied at the Royal College of Art, and exhibited his first work (a book plate) at the Royal Academy exhibition in 1904, when aged sixteen. As is evident from this drawing, Spare's early style is closely atune to the more conservative trends of 20th-century art, which demonstrates the survival of the academic approach in the modern period. The highly finished charcoal drawing cannot be correctly considered a study, but is rather a completed work of art. His rich use of color not only enhances the beauty of the drawing but adds a decorative quality. The crouching pose of the model viewed from above reflects pleasure in a woman's body, an attitude also evident in his book, *Padlocks and Girdles of Chastity*, (New York, 1932).

PROVENANCE: Private collection, London.

DETROIT PRIVATE COLLECTION

R.S.S.





45.



HENRY FEW SMITH  
(Philadelphia 1821 – Philadelphia 1846)

## 45 *Julie*

Pencil, heightened with white, on greenish grey paper.  
578 x 375 mm. (23 x 15 in.). Inscribed lower right:  
*Julie.*

Born in Philadelphia, Henry FewSmith early abandoned a lucrative business career to establish himself as a portrait painter. His first teacher was John Neagle (1796-1865). The attraction of Europe enticed Henry to embark in 1842 for study at the Düsseldorf Academy. It was at the German academy that he studied under the guidance of Friedrich Wilhelm Schadow (1788-1862) and Karl Ferdinand Sohn (1805-67). He formed a close friendship with a fellow student, Emmanuel Leutze (1816-68), who later became famous for his *Washington Crossing the Delaware*. After three years of Düsseldorf training, FewSmith traveled to Munich and then to Paris where he entered Gleyre's studio for a few months before going to Rome. His unexpected death occurred only a few months after his return to America in 1846 (cf. M. B. Cramer, "Henry FewSmith, Philadelphia Artist, 1821-1846," *The Pennsylvania Magazine of History and Biography*, 65, 1941, pp. 31-55).

The drawing typifies the type of training American artists received at the Düsseldorf Academy: anatomically correct life study, attention to precise detail and a sensitivity to portraiture. FewSmith's penciled image gently renders a rather wistful portrait of a full-figured female. In a relaxed pose, head tilting slightly, Julie gazes into space. FewSmith captures the relaxation of the body and expresses a contemplative mood recalling in some ways Prud'hon. The textural rendering of the flesh is generally well-handled, but at times the precious crosshatching lapses into tedium. Although the model is not depicted as an ideal nude, there is a air of nobility about the total image.

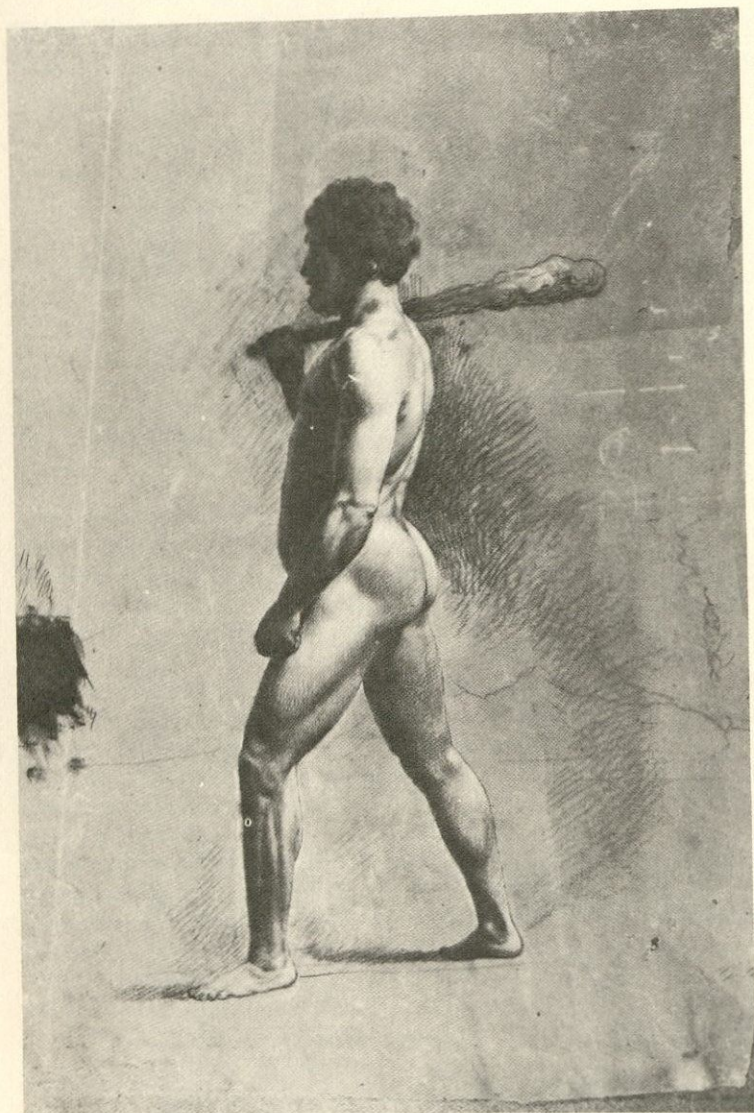
PROVENANCE: Alice Browning Doughten, grand-niece of the artist.

BIBLIOGRAPHY: D. M. Sokol, "Henry FewSmith and the Düsseldorf Academy," *Antiques*, CIV, November 1973, pp. 867-71, fig. 3.

CHARLES J. HOFFMAN, NEW JERSEY

M.T.





THOMAS COLE  
(Lancashire 1801 – Catskill, N.Y. 1848)

## 46 *Standing Male Nude\**

Black chalk, heightened with white. 593 x 427 mm.  
(23 1/2 x 17 in.).

Cole, early considered one of America's outstanding landscape painters, ultimately came to symbolize the ideal of the independent American artist. But while mainly self-taught, he had some training as an engraver, and spent a short period sketching from casts at the Pennsylvania Academy during the winter of 1824-5. Cole's life-long habit of making outdoor sketches of landscape details, and his continuous execution of figure studies to help improve his handling of the human form, is exemplified in the collection of 557 drawings and some 18 sketchbooks purchased by the Detroit Institute of Arts from Florence Cole Vincent.

The drawing exemplifies Cole's typical depiction of the human figure in profile. It exhibits an almost primitive sense of physical force. The model's facial strength (reminiscent generally of Roman portraiture and related to Vanderlyn's *Marius*, particularly the version engraved by Schoff in 1842), is eminently suited to the sturdy, muscular legs that stabilize the figure's pose. The figure style is indicative of his stay in Florence during the early 1830's when he and his neighbor, Horatio Greenough, sketched from antique statues (cf. E. Parry, "Thomas Cole and the Problem of Figure Painting," *American Art Journal*, IV, Spring 1972; D. Huntington, *Art and the Excited Spirit*, University of Michigan Museum of Art, 1972).

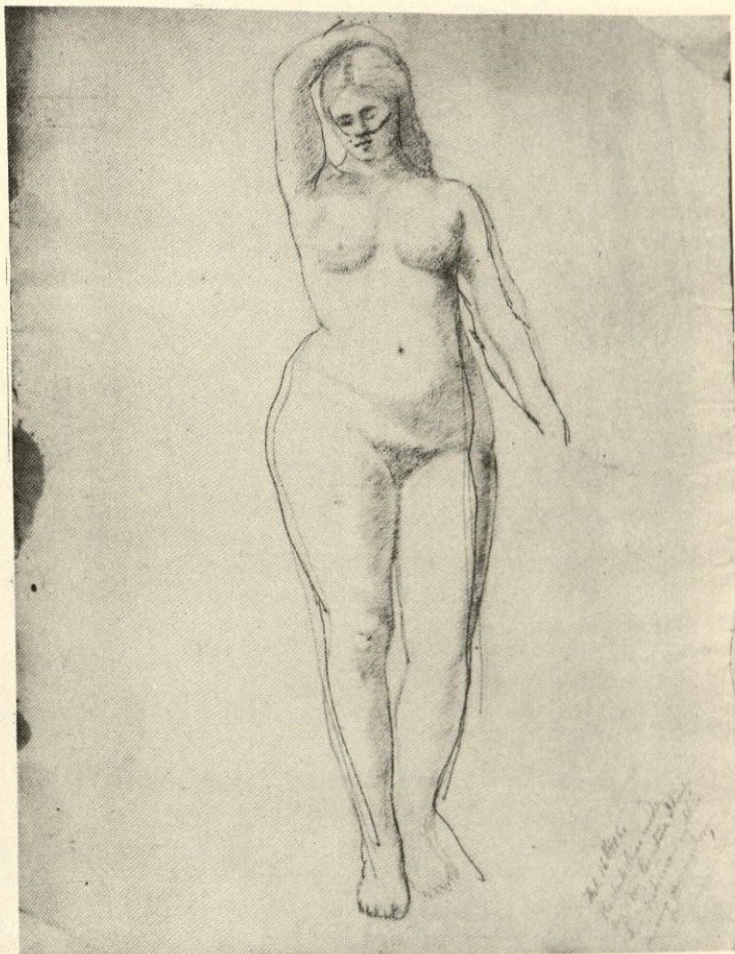
Cole's drawing is characteristic of his interest in the development of a "correct" human form to accompany his excellent landscape settings. Although a relatively untrained artist, Cole nevertheless was capable of drawing a figure with keen attention to precise anatomy, and his sense of physical strength complements the study character of his inanimate objects like the "blasted tree" (cf. L. L. Noble. *The Life and Works of Thomas Cole*, Cambridge, 1964).

THE DETROIT INSTITUTE OF ARTS (William H. Murphy Fund, 39.479)

*\*not in Williamstown exhibition*

B.M.





EDWARD VIRGINIUS VALENTINE  
(Richmond 1838 – Richmond 1930)

47.

## 47 *Standing Female Nude (recto)*

Pencil and conte crayon. 600 x 459 mm. (24 x 18 3/8 in.). Inscribed in pencil, lower right corner: *Feb. 16, 1860. The dark lines made by Mr. Couture. I have his criticism on this in my journal.* Verso: *Standing Female Nude.*

In 1859 Valentine journeyed to Paris where he entered the studio of Couture and studied briefly with the sculptor Francois Jouffroy. He left for Italy at the end of 1860, and after studying sculpture for a time in Florence went onto Berlin, where he worked under August Kiss. When Valentine returned to his native Richmond, he established himself as one of the most popular sculptors in the South. This rare drawing exhibits the corrections of his master, Couture. Widely known as the teacher of Manet, Puvis de Chavannes, and Feuerbach, Couture was a brilliant teacher. Valentine's scrupulous diary attests to Couture's sharp insights and his lively sense of humor. Couture once told him to "render my drawing so beautiful that I will want to sleep with it." The entry of February 16, 1860, cited by Valentine in the drawing, records Couture as saying:

Feb. 16, 1860 – Today Mr. Couture called me "sculptor". He spoke to me about my drawing. His criticism was chiefly on the simplicity and balancing of lines, — he said the arms of my figure looked like sticks of wood. He took the crayon and showed me how to make the lines (*My Recollections*, Vol. I).

Couture, like Ingres, loathed a pinched, cramped drawing, and emphasized a freely expanding network of curves. Couture corrects the stiff, wooden rendering with a smooth flowing outline, and amends faulty relationships and proportions. His adjustments give a greater continuity to the forms and his idealized contour exaggerates the thrust of the hip in conformation with classical standards.

BIBLIOGRAPHY: A. Boime, *The Academy and French Painting in the Nineteenth Century*. London, 1971, pp. 33, 193, n. 46, fig. 13.

VALENTINE MUSEUM, RICHMOND, VIRGINIA

A.B.



THOMAS EAKINS  
(Philadelphia 1844 — Philadelphia 1916)

## 48 *Masked Woman Seated*

Charcoal, on brown paper. 604 x 355 mm. (24 x 18 in.).

Eakins' masked model reflects American puritanical ethics: the identity of female models who posed in art schools was a closely guarded secret. The life class at the Pennsylvania Academy of Fine Arts, the first art school in this country, was sponsored by pupils and artists desiring to advance their knowledge of drawing beyond the copying of casts.

Avoiding fine details, Eakins concerned himself with an honest description of a corpulent female, drawing the pendulous breasts, coarse legs and flat, bunioned feet. He boldly obscures anatomical details with broad charcoal shading reminiscent of a painting technique. The modeling of the body is somewhat arbitrary, and at times confused, but it nevertheless projects a striking realism. A certain weakness of drawing is found in the hand which grasps the stand, as well as in the left ankle and foot.

Eakins heightens the sense of mystery produced by the model's mask through his tenebrous style of drawing. This dark manner of drawing anticipates his photographic style of later years — dramatically-lit nudes set against a dark background — as well as his life-long devotion to Rembrandtesque effects. This drawing is dated prior to his study with Gérôme at the Ecole des Beaux-Arts.

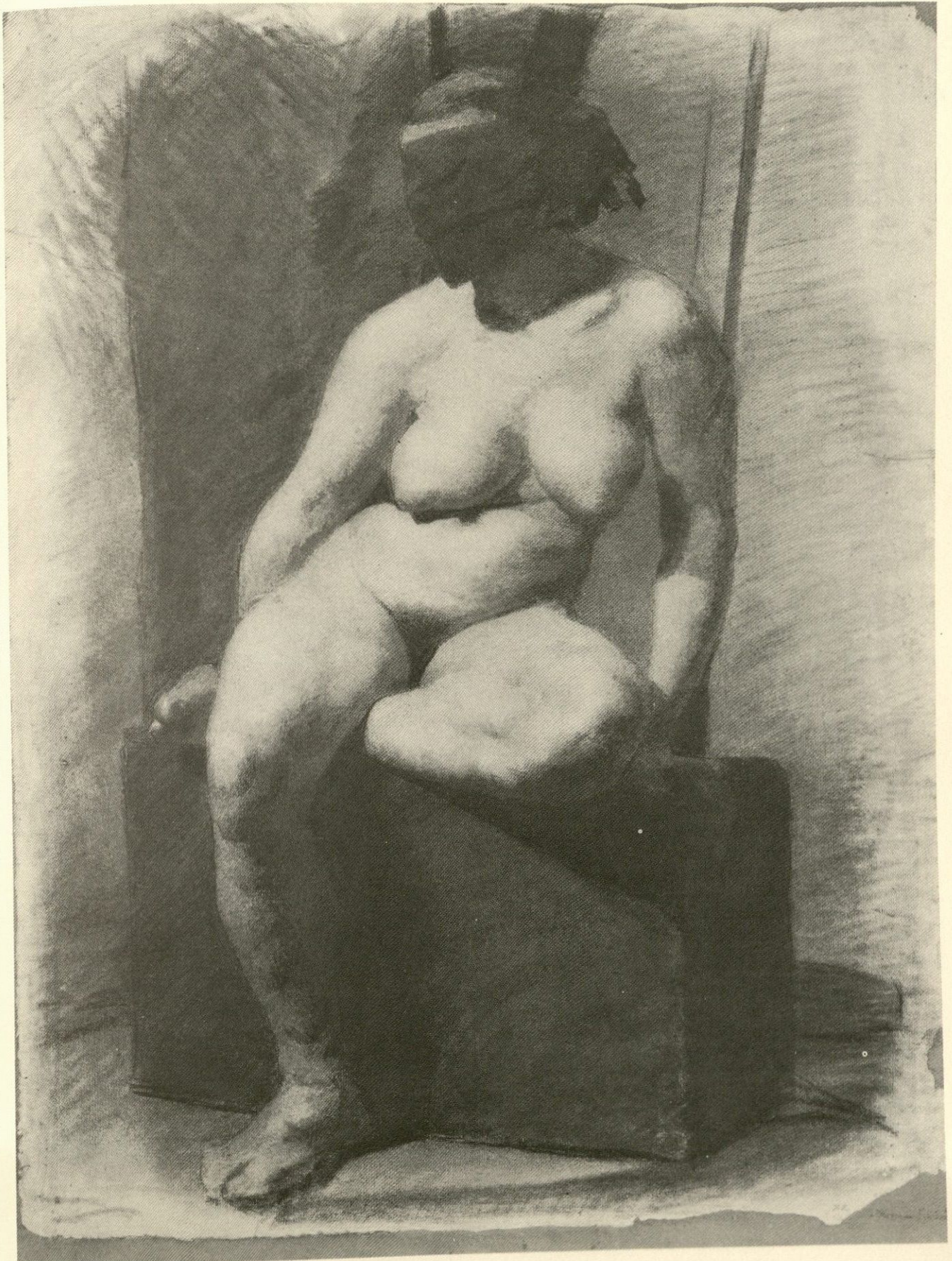
BIBLIOGRAPHY: L. Goodrich, *Thomas Eakins, His Life and Work*, New York, 1933; R. Kaupelis, *Learning to Draw*, New York, 1970, p. 73; W. H. Gerdts, *The Muse in American Art*, New York, 1974.

EXHIBITIONS: *Homer-Eakins-Cassatt*, Philadelphia Museum of Art, 1953; *Story of Medicine in Art*, Milwaukee Art Institute, 1953.

THE PHILADELPHIA MUSEUM OF ART (Gift of Mrs. Thomas Eakins and Mrs. Mary A. Williams, 29-184-49)

R.S.S.







THOMAS EAKINS  
(Philadelphia 1844 – Philadelphia 1916)

49 *Boy Leaning Against a Couch*

Charcoal, on brown paper. 604 x 355 mm. (24 x 18 in.).

Eakins again sets a dramatically illuminated figure against a dark, undefined background. Eakins, either because of inexperience or of a desire to quickly execute the drawing, grossly simplified the figure of the young boy. He modeled the body with a soft sfumato which flatters the figure. An almost whimsical arabesque of light illuminates the subject and glosses over anatomical details. As in the previous drawing, the lower legs appear lumpy and badly defined, and this weakness of drawing supports an early dating. It predates his study with Gérôme, Bonnat and Dumont. But even at this early stage in his career, Eakins is able to infuse his drawing with a wonderful sense of liveliness and spontaneity. After his academic study in France, Eakins expanded the techniques used in his preliminary studies to include oils.

Eakins started his drawing with a free outline sketch indicated by several superficial and extemporaneous marks barely visible beneath the dark background shading. Firmer strokes were gradually added and then heightened by soft, flat charcoal strokes. The background and the couch were probably the last details added, demonstrated by the background shading which intercepts the hand and face. Eakins' frank approach to the subject and the coarse treatment in these early drawings anticipate the kind of realism that would shock Philadelphia society in later years.

EXHIBITIONS: *The Thomas Eakins Centennial*, circulating exhibition, 1944-50; *Homer-Eakins-Cassatt*, Philadelphia Museum of Art, 1953.

THE PHILADELPHIA MUSEUM OF ART (Gift of Mrs. Thomas Eakins and Mrs. Mary A. Williams, 29-184-45)

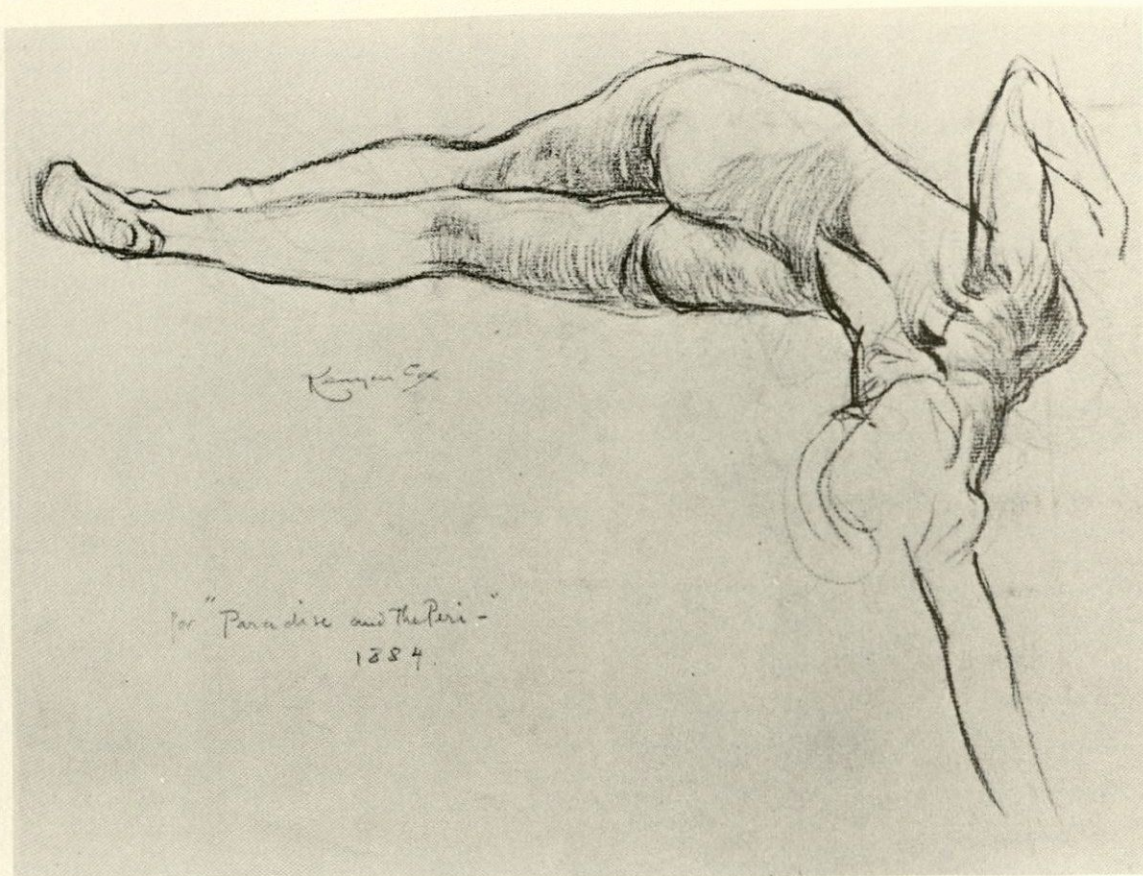
R.S.S.





49.





50.

KENYON COX  
(Warren, Ohio 1866 – New York 1919)

## 50 Study for Figure: *Paradise and The Peri*

Charcoal. 253 x 338 mm. (10 x 13 5/8 in.). Signed and inscribed lower left: *Kenyon Cox. for "Paradise and the Peri" 1884.*

In 1911, after many years as an accomplished artist and critic, Cox published his major statement on the importance of the classical tradition for the visual arts of the twentieth century. His book, *The Classic Point of View*, is a theoretical defense against the onslaught of artistic deterioration that he felt was the eventual consequence of European "modernism". Immediately following the Armory Show, held in New York in 1913, Cox described the new modernism as "incomprehensibility combined with the symptoms of paresis", and as "dangerous anarchistic thought".

These two drawings dated 1884 relate to his illustrations for a *Gift Book* for the poet Thomas Moore, entitled *Lalla Rookah* (Boston, 1885). (David Sellin kindly advised us of this information given him by Richard Murray, who is completing a comprehensive monograph on Cox.) These studies exemplify Cox's

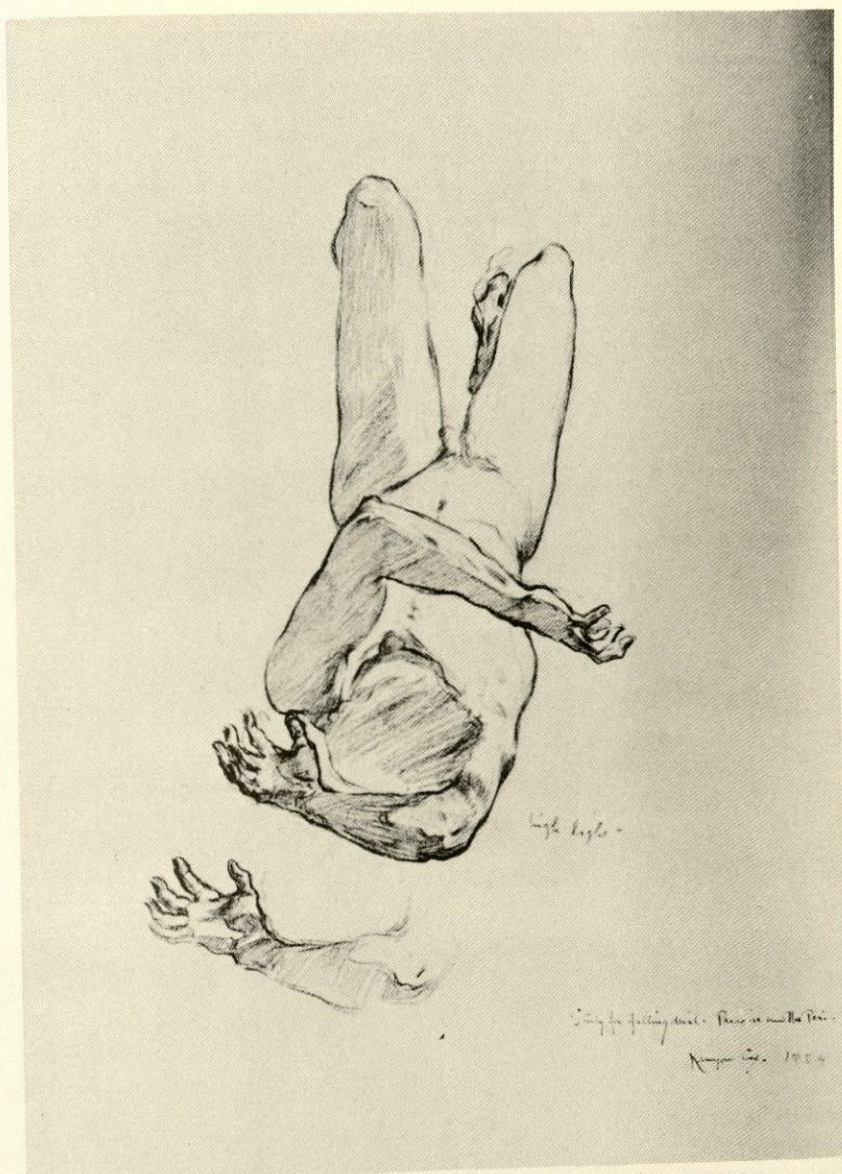
idealized approach to art and are as much a testament against the revolutionary vision of modernism as the vehement criticism he wrote for the periodicals of his time. In particular, they display his taste for precise organization of internal relationships in the depiction of the human figure. Curiously, however, these examples are more spontaneous in the handling of line and shadow than the drawings by his contemporary, MacMonnies. The figures are conceived of as components of a larger pictorial scheme which is geared to suit a classical orientation. Samuel Isham, a critical ally of Cox, said that in his nudes there is "a conscious striving for the qualities which may be properly called academic . . . (a) rendering of form in accord with the old traditions". Cox was seen as "almost the only man to paint the nude as it is understood in Europe", and his studies were of the "same general type as the Etudes of the Salons . . . done well and learnedly".

PROVENANCE: Dan Fellows Platt (L. 750a).

PRINCETON UNIVERSITY (The Art Museum, 48-10), NEW JERSEY

B.M.





51.

KENYON COX

51 *Study for Falling Devil:  
Paradise and The Peri*

Charcoal. 537 x 385 mm. (21 1/2 x 15 7/16 in.).  
Signed and inscribed lower right: *Study for falling  
devil - Paradise and the Peri. Kenyon Cox. 1884.*  
Inscribed lower center: *high lights.*

PROVENANCE: Dan Fellows Platt (L. 750a).

PRINCETON UNIVERSITY (The Art Museum,  
48-9), NEW JERSEY



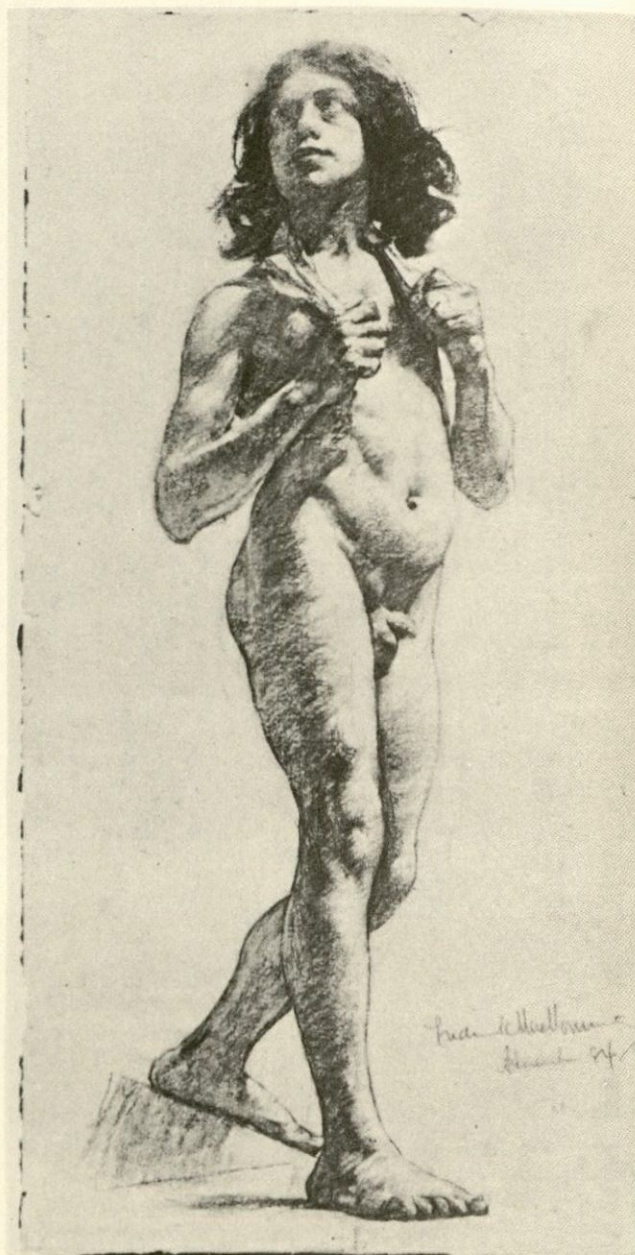
FREDERICK MACMONNIES  
(Brooklyn 1863 – 1937)

## 52 *Standing Youth With Scarf*

Charcoal. 590 x 302 mm. (22 1/2 x 12 in.). Inscribed lower right: *Frederick MacMonnies, [Alexandre?] '84.*

At the age of eighteen, MacMonnies gained a position in the studio of Saint-Gaudens, the leading member of an influential triumvirate (including Daniel Chester French and Olin Warner) which dominated the field of American sculpture at the end of the nineteenth century. MacMonnies' initial duties were that of an apprentice who carried out the menial tasks necessary to the operation of a large workshop. His gifts were early recognized by Saint-Gaudens and his progress as an independent artist developed rapidly. In addition to his training under Saint-Gaudens, he attended drawing classes at the National Academy of Design and the Art Students League.

For MacMonnies there was a persistent and private conflict of interest between painting and sculpture that continued throughout his career. His ambivalent attitude toward choice of media is evident in his initial decision to study painting during his trip to Paris in 1884. He considered studying with John Singer Sargent and Paul Baudry in Paris, but chose instead to enter the sculpture class of Jean Alexandre Falguière at the Ecole des Beaux Arts. Falguière, himself practiced both painting and sculpture, and his somewhat radical orientation appealed to MacMonnies. The inscription below MacMonnies' signature



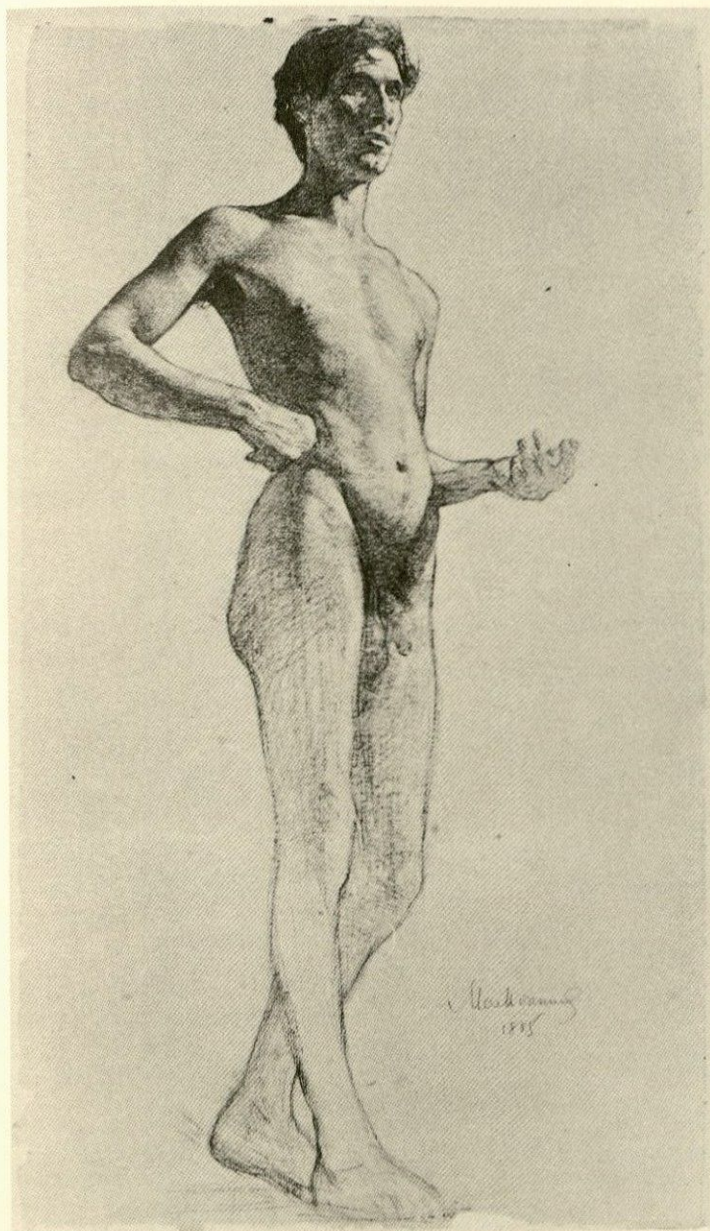
may be read as either "March" or "Alexandre", perhaps the first name of his teacher or the model.

The bold rendering is especially compatible with the bravado of a young model. The treatment of the hair and sensitive depiction of the model's physiognomy demonstrate the enthusiasm of the artist for his subject. The underlying concept that generates the form of MacMonnies' figure is not hindered by Neo-Classical constraints that plagued other artists. Not fortuitously, Falguière advocated a slenderized form to emphasize physical grace, a type which characterizes MacMonnies' mature products.

PRINCETON UNIVERSITY (The Art Museum,  
39-121), NEW JERSEY

B.M.





## 53 *Standing Male Nude*

Charcoal. 616 x 358 mm. (24 7/8 x 14 3/8 in.).  
Inscribed lower right: *MacMonnies 1885*.

The foreshortened figure, rich modeling and firm outline all demonstrate a sculptural mastery of form. MacMonnies' drawing technique may be described by the terms Professor Wayne Craven used to characterize the artist's sculpture: "daring, decorative, inventive, exciting . . . and therefore . . . typical of his artistic generation" (*Sculpture in America*, New York, 1968. pp. 420-428). The massive proportions of the Neo-Classical figure have been exchanged for a much more sensitive and individualized rendering of

the human body, incorporating a keen investigation of physical gesture to communicate an expression of emotional life.

MacMonnies was forced to leave Paris sometime in 1884 (or early 1885) because of a threatening epidemic of cholera, and he travelled to Munich where he spent most of his short time there painting and sketching. And it was during this period of shifting physical location and artistic direction that he executed the drawing. In it, emphasis is placed on the upper half of the figure, but the view does not deny a coherent and complete human presence.

MacMonnies' consistent attention to drawing probably served to unify his artistic work. His fascination with the human figure and his emphasis on the subtle manipulation of gesture to accentuate meaning provide a common ground for understanding much of his work. In 1905, Samuel Isham remarked that MacMonnies "had latterly deserted sculpture for the sister art", and assuming the artist's attempts at painting in the 1900's were something new for him, he noted that MacMonnies "has produced work so amazing in its boldness and breadth that it seems incredible that it should be the work of a beginner" (*History of American Painting*, N.Y., 1905, p. 404).

PRINCETON UNIVERSITY (The Art Museum,  
39-120), NEW JERSEY

B.M.



JOHN SINGER SARGENT  
(Florence 1856 – London 1925)

54 *Standing Male Figure*

Charcoal. 630 x 483 mm. (25 3/8 x 19 3/8 in.).

A pupil of the audacious French painter, Carolus-Duran, Sargent usually avoided the false dicotomy between painting and drawing, preferring the oil sketch to capture form in broad planes of color. Predictably, his drawing has both accuracy and the improvised quality of his brushwork. The present work depicts Sargent's favorite black model, Tom McKeller, and is probably a study for the murals in the Boston Public Library, which were commissioned in 1890 and completed in 1921.

Like Hovenden and MacMonnies, Sargent depicts the model from a low vantage point, hence the elongation of the legs. Sargent exaggerates the curvature of the spine aligning it with the tilted head and adding a note of emphasis to the central axis. Whatever liberties Sargent takes with proportions are firmly backed by a thorough knowledge of bodily possibilities. While the contrived pose of the model presents the artist with difficult problems compounded by the angle of vision, it is an extraordinary example of the artist's bold draughtsmanship.

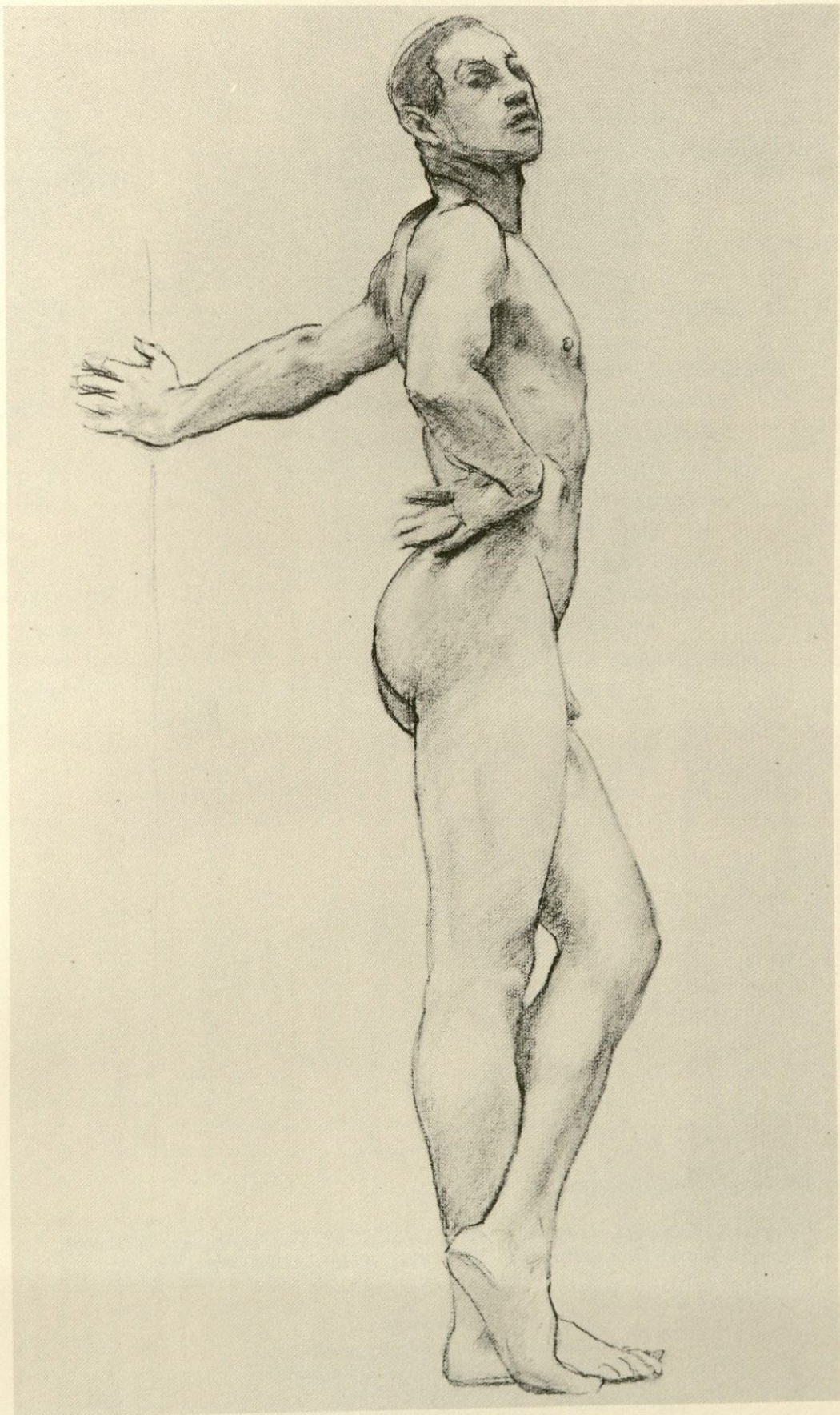
The drawing issues from a rough outline sketch which is clarified prior to the addition of modeling, as exemplified in the lines around the head, face and neck. Sargent's modeling is flat and decorative, and is used to emphasize the outline drawing rather than to pick out the musculature. The crisp, dark contour imparts to the drawing an elegance and suavity appropriate to what we know of Sargent's personality.

BIBLIOGRAPHY: *Pennsylvania Museum Bulletin*, XXV, March 1930, p. 33.

THE PHILADELPHIA MUSEUM OF ART (Gift of Mrs. Emily Sargent and Mrs. Francis Ormond, 29-182-12)

R.S.S.







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