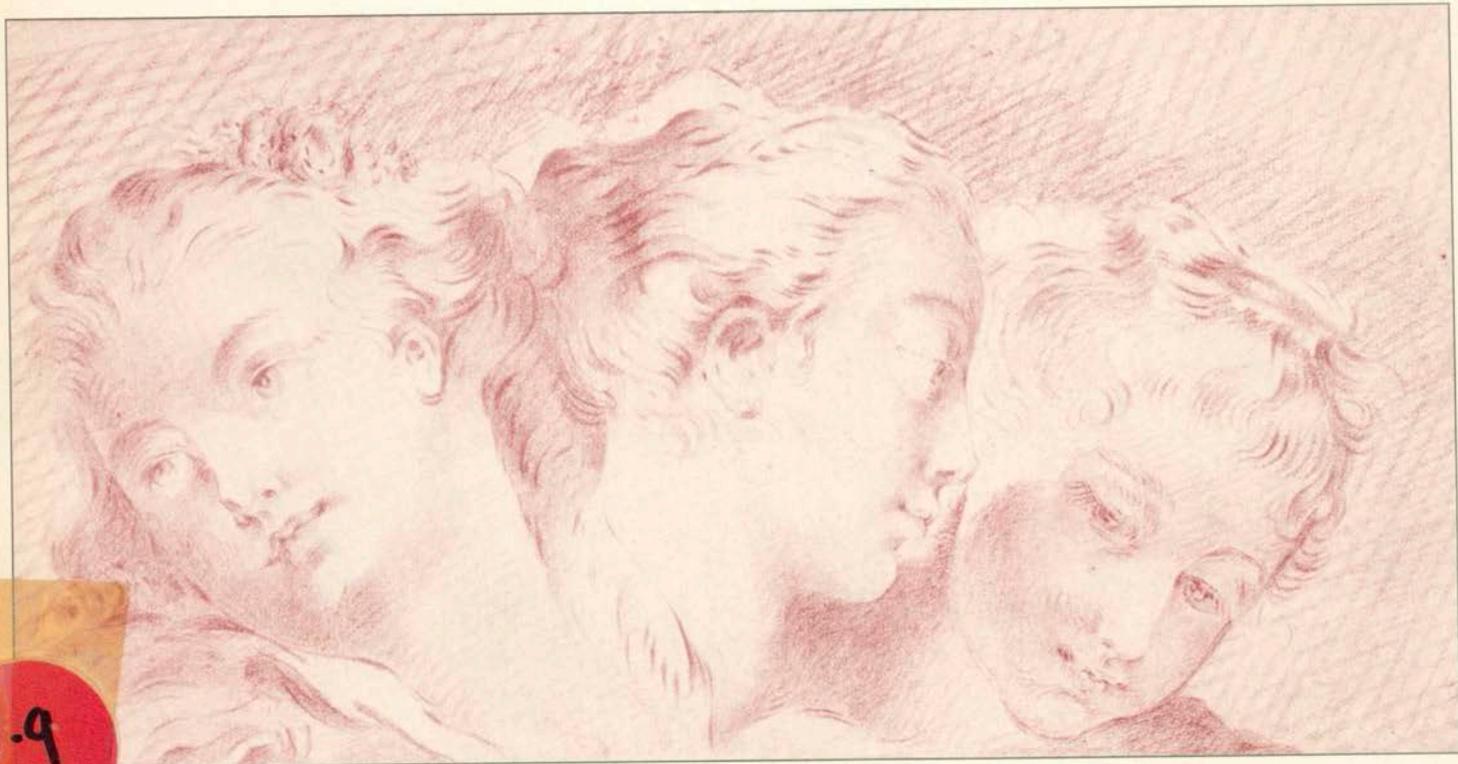


1973 36

# MASTER DRAWINGS



741.9

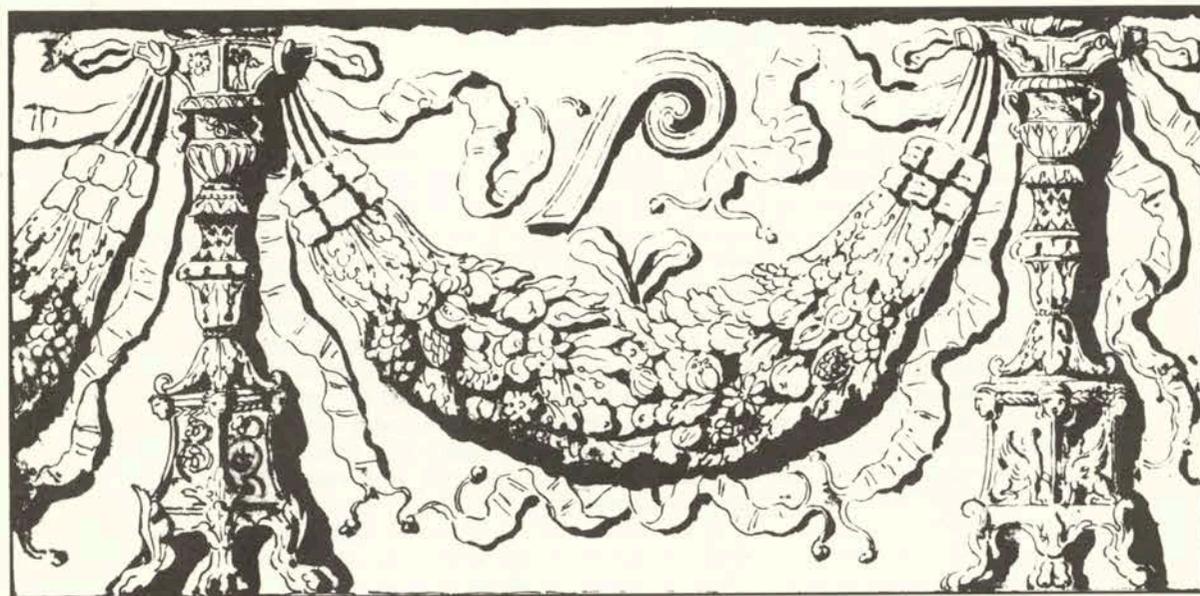
MASTER DRAWINGS

741.9  
copy 3

# MASTER DRAWINGS

FROM THE  
LYMAN ALLYN MUSEUM

NEW LONDON, CONNECTICUT, U.S.A.



ORGANISED BY THE GOVETT-BREWSTER ART GALLERY, NEW PLYMOUTH, WITH THE SUPPORT OF THE QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND.

## NEW ZEALAND TOUR

Govett-Brewster Art Gallery, New Plymouth—10 April – 6 May 1973

Manawatu Art Gallery, Palmerston North—20 May – 10 June 1973

Robert McDougall Art Gallery, Christchurch—20 June – 16 July 1973

Dunedin Public Art Gallery—28 July – 19 August 1973

Dowse Art Gallery, Lower Hutt—31 August – 23 September 1973

Waikato Art Gallery, Hamilton—3 October – 29 October 1973

Auckland City Art Gallery—7 November – 31 December 1973

Cover: Francois Boucher, The Three Graces. Catalogue No. 7

Title page: Unknown, Design for Architectural Ornament Showing Candelabra With Fruit Swag. Catalogue No. 11.



**FOREWORD**

To my knowledge, this is the first time that original work by such important artists as Nicholas Poussin, J. B. Chardin, Francois Boucher, Jean Honoré Fragonard, J.B.D. Ingres, Eugene Delacroix, Edgar Degas, Auguste Renoir to name but a few have been put on national tour in New Zealand.

To be able to see, at first hand, original work by the masters is a rare treat. A number of the works, though tagged drawings, come closer to paintings and some are very much finished works in themselves.

It is very doubtful that the pastels of Degas or Sisley were done as studies and much more likely as self sufficient works. Others are more preparatory in nature. In fact the full gamut is run from fast sketches to finished works thus giving the viewer not only a chance to see French Art develop over a 300 year period but to witness varying stages of production.

Two factors have been instrumental in allowing this exhibition to come to New Zealand: the first is the generosity of the Lyman Allyn Museum of New London, Connecticut, United States of America and its Director, Mr. Edgar deN. Mayhew in permitting these excellent works to be away from their walls for almost a year. The second factor is the much appreciated financial support given by the Queen Elizabeth II Arts Council of New Zealand.

R. H. Ballard, Director  
Govett-Brewster Art Gallery

NZ 741.9

### INTRODUCTION

Giorgio Vasari in 16th century Florence was the first serious collector of drawings both for the purpose of study and their own intrinsic value.

He amassed five volumes of them for, to him, they were historical documents, relics and monumental works of art. We today are inclined to look at them in somewhat the same way, and they are an obvious area for museum collections, in that they serve as an insight to the taste and styles of various periods and various countries, reflecting a sense of freshness and vibrancy which is often lacking in a final rendition as a painting.

There are three main types of drawings. First the rapid and summary sketch—a sort of “pensiero” to give the patron a quick general idea such as the sketch of Napoleon by Ingres (No. 18). The second type are “studi”—individual forms without background—mostly of figures or draperies. Two such examples are the Le Brun MAN HOLDING A FLAG (No. 4) and the

Boucher chalk drawing of the THREE GRACES (No. 7). The third type is a “designo”—often quite finished—which can serve as a working cartoon—such an example is the Poussin VENUS ARMING AENEAS (No. 1)

All of the three above naturally lead to the drawing as a finished work of art—an “objet de vertu” in itself—this may treat of any sort of subject matter, but is often a detailed finished drawing to serve as the medium for a finished portrait. Such examples in this exhibition are the Ingres portrait of Mme. MOITESSIER (No. 17), which is squared for enlargement and the chalk drawing of PHILIP THE FIFTH OF SPAIN (No. 5), which is as detailed as the final painting.

It is a pleasure for the Lyman Allyn Museum to lend this collection for circulation to New Zealand and the first time that they have gone so far afield. We hope that they will give pleasure to the gallery visitors, as each drawing is a sort of facet to the world—a window through which one can see the changing styles, fashions, thoughts and fads of France from the baroque world of Louis XIV to the colorful 20th century expression of Dufy and Utrillo.

Edgar deN. Mayhew, Director.

Lyman Allyn Museum, New London, Connecticut, U.S.A., January 1973

# THE WORKS

Note, imensions are given in inches, height before width

\* denotes reproduction on opposite page

1.

Nicholas Poussin, 1594-1665 \*  
VENUS RMING AENEAS WITH ARMS MADE BY VULCAN  
Sepia and pencil wash, 10" x 14½"  
Past ownership: W. Bates (Lugt 2604)  
Eiibited: Sarasota, Florida, *Ringling Museum of Art*  
*Inaugural Exhibition* Jan. 14-Feb. 12, 1967  
Etene, Oregon - University of Oregon Museum of Art,  
*aster European Drawings.* Feb. 7 - Mar. 21, 1971  
Note: Tv paintings on this subject exist. One is in Rouen dated 1639  
and comparable one in the Art Gallery in Toronto, Canada.

2.

Laurent De LaHyre, 1606-1656  
ALLEGORY OF JUSTICE  
Pen andrey wash with touches of pencil, 13" x 8¾". Signed lower left  
Past ownership: Margaret Mower, New York City  
Exhibited: Johnson City, Tennessee,  
Carroll Ice Museum-*Justice and the Palette*, Mar. 10-April 28, 1968



3.

Eustache Le Sueur, 1617-1655 \*  
DESIGN FOR A CEILING WITH FIGURES OF GREEK MYTHOLOGY  
Brown ink, brown wash heightened with white. 16 $\frac{3}{8}$ " x 20". Inscribed Le Sueur  
Past ownership: Peter Class, London, England  
Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971



4.

Charles LeBrun, 1619 - 1690 \*  
MAN HOLDING A FLAG  
Black chalk on buff paper. 11 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ "  
Past ownership: Prince Lichtenstein  
Exhited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971  
Note: This is a sketch for a lost LeBrun painting.



5.

Hyacinthe Rigaud, 1659-1743 \*  
PHILIP THE FIFTH OF SPAIN (1700)  
Black and white chalk. 23½" x 16¼"  
Exhibit: Eugene, Oregon - University of Oregon Museum of Art,  
*aster European Drawings*. Feb. 7 - Mar. 21, 1971  
Not The final portrait from this study is now in the Louvre



6.

Jean Baptiste Chardin, 1699-1779 \*

HEAD OF A BEARDED MAN

Red conté crayon. 11 $\frac{3}{4}$ " x 15 $\frac{3}{4}$ "

Exhibited: Sarasota, Florida, *Ringling Museum of Art Inaugural Exhibition*  
Jan. 14 - Feb. 12, 1967

7.

Francois Boucher, 1703 - 1770

THE THREE GRACES

Red chalk. 6 $\frac{3}{4}$ " x 12 $\frac{1}{2}$ "

Past ownership: Peter Claas, London, England  
Exhibited: Sarasota, Florida, *Ringling Museum of Art*  
*Inaugural Exhibition*. Jan. 14 - Feb. 12, 1967  
Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971  
Reproduced on cover.

8.

School of Francois Boucher, 1703 - 1770

SEATED NUDE

Pastel and chalk on blue paper. 12" x 9 $\frac{3}{4}$ "

Past ownership: Dr. and Mrs. Edward Gipstein, New London, Connecticut  
Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971

9.

Michel-Ange Challe, 1718 - 1799

CLASSICAL COURTYARD WITH FIGURES

Pen, watercolor, heightened with white. 18 $\frac{1}{2}$ " x 23"

Exhibited: Schenectady, New York. Union College. Feb. 2 - Mar. 1, 1960  
Philadelphia, Pennsylvania, University Museum, Dec. 3 1960 - Mar. 1, 1961 and  
Detroit, Michigan Institute of Arts, March 1 - June 7, 1961. *Ruins of Rome*

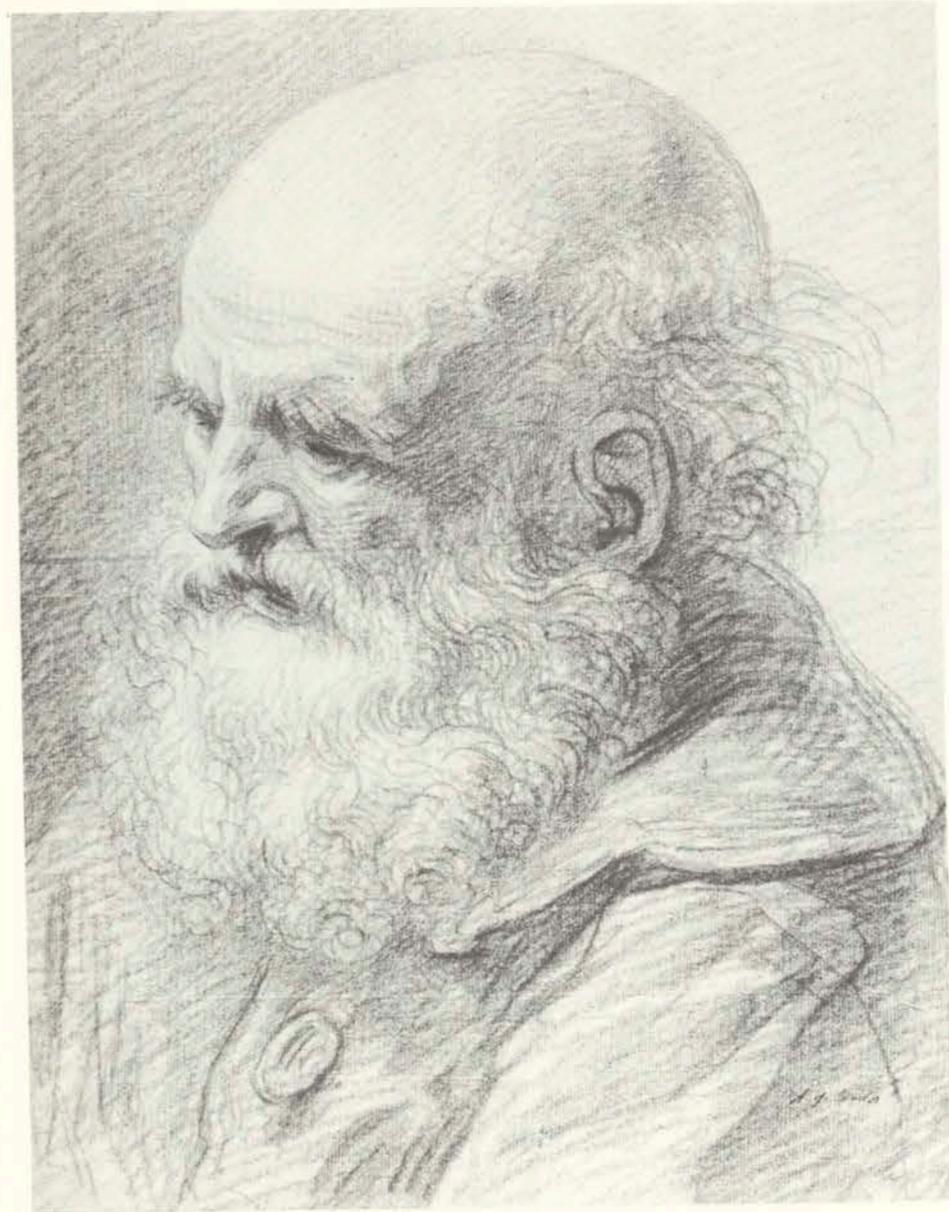
10.

School of Hubert Robert, 1733 - 1808

COURTYARD WITH CIRCULAR TEMPLE

Black chalk. 8  $\frac{5}{7}$ " x 12 $\frac{1}{4}$ "

Past ownership: Francis Steegmuller, New York



11.  
Unknown artist, c. 1775  
DESIGN FOR ARCHITECTURAL ORNAMENT  
SHOWING CANDELABRA WITH FRUIT SWAG  
Pen, ink and bistre wash.  $6\frac{3}{4}$ " x  $14\frac{1}{4}$ "  
Reproduced on Title Page

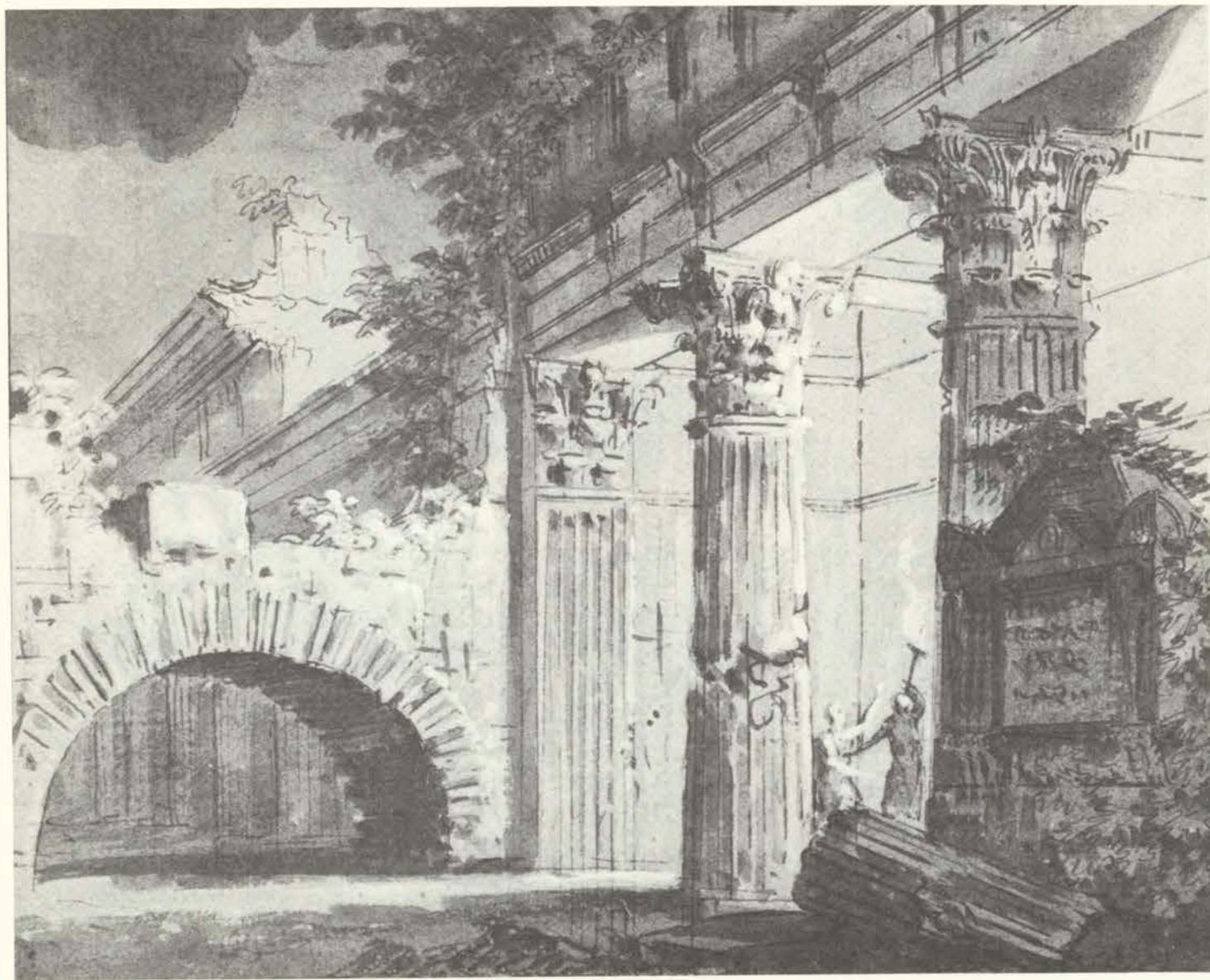
12.  
Augustin Saint Aubin, 1737 - 1807 \*  
PROFILE PORTRAIT OF A MAN  
Charcoal and pencil.  $3\frac{5}{8}$ " x  $2\frac{7}{8}$ "  
Exhibited Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971

13.  
Louis Gauffier, 1761 - 1801  
ROMAN AQUEDUCT AT NEPI  
Ink ad sepia wash.  $9\frac{1}{4}$ " x  $15\frac{1}{4}$ ". Signed Nepi 1789, lower right



14.

Jean Honoré Fragonard, 1732 - 1806 \*  
FIGURES IN AN ARCHITECTURAL RUIN  
Ink, sepia wash heightened with white. 6¼" x 8"

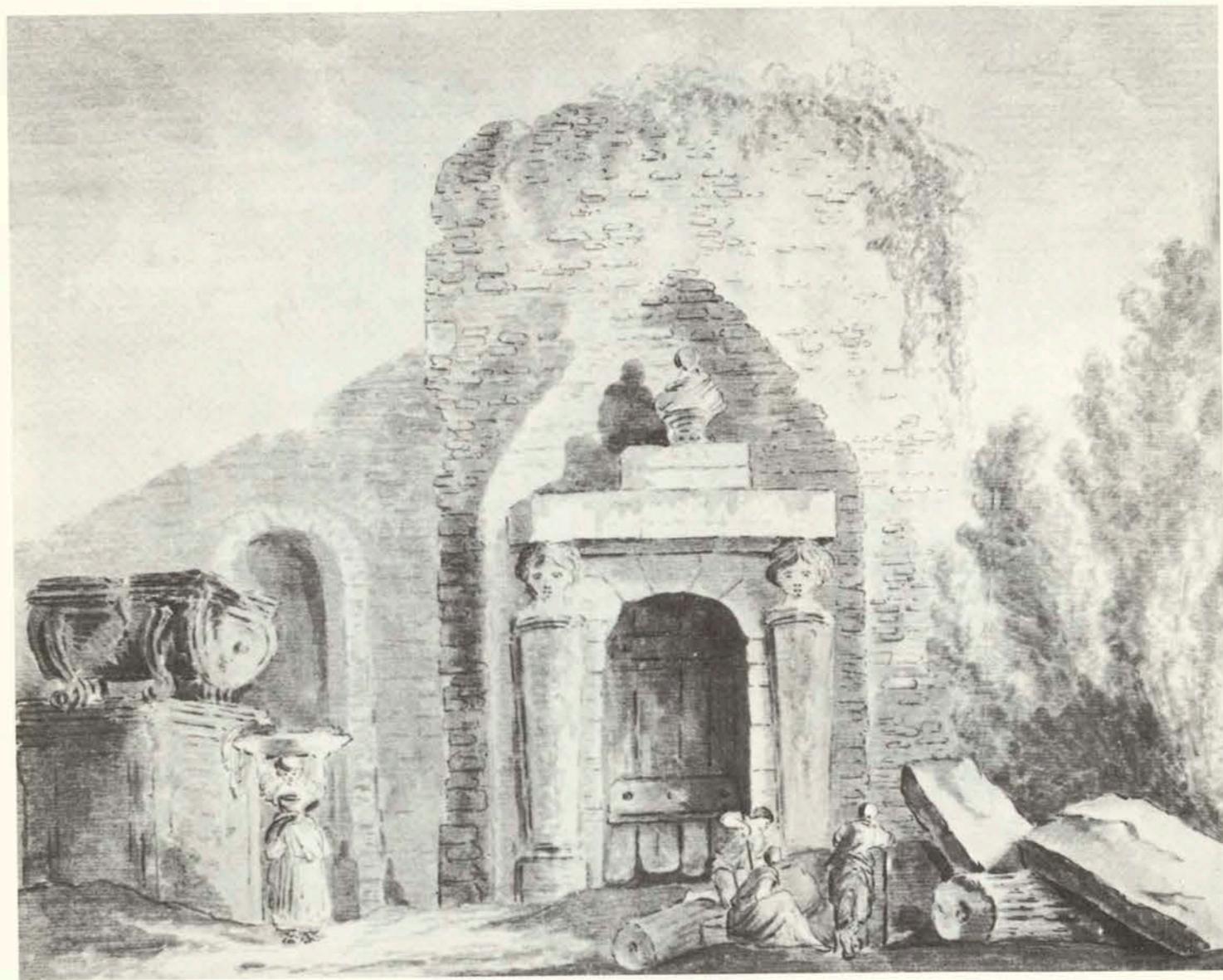


15.

Charles-Louis Clérissseau, 1722 – 1820 \*  
ROMAN RUINS  
Red chalk, ink and sepia wash. 11" x 13½"

16.

Jean Fouquet, active 1781 – 98  
PROFILE PORTRAIT OF A MAN  
Charcoal and white chalk. 18" x 14"  
Jean Fouquet specialized in portraits and used a machine called  
a jiono trace. He apparently used this apparatus until 1808.



17.

Jean Baptiste Dominique Ingres, 1780 - 1867 \*  
PORTRAIT OF MADAME MOITESSIER, c. 1851  
Pencil, squared for enlargement. 12½" x 9¼"  
Past ownership: Fernand Guille, artist's nephew. M. E. Sylvias, Paris.  
Piee Geismar, Paris. Jerome Stonborough, New York  
Exhibitions Minneapolis. University of Minnesota, University Gallery  
and New York Solomon R. Guggenheim Museum. Mar. - June 1962.  
*The 19th Century, 125 Master Drawings, No. 65.* Cambridge, Massachusetts,  
Fogg Art Museum, *Ingres Centennial Exhibition*, Feb. 12 - Apr. 9, 1967.  
Illustrated Plate 96  
Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings.* Feb. 7 - Mar. 21, 1971  
Note: Turquoise stamp of the Ingres sale at the lower right. (Lugt 1477).  
Stamp of the Geismar Collection at lower left (Lugt Supplement No. 2078b).

18.

Jean Auguste Dominique Ingres, 1780 - 1867 \*  
PORTRAIT OF NAPOLEON AS FIRST CONSUL  
Pen on paper. 5" x 4"  
Exhibite Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings.* Feb. 7 - Mar. 21, 1971  
Note: Study for finished portrait of Napoleon presented  
to him by the citizens of Liege, 1803



19.

Eugene Delacroix, 1798 - 1863 \*

STUDY FOR THE EXECUTION OF DOGE MARINO FALIERO

Watercolor. 9 $\frac{1}{8}$ " x 6 $\frac{3}{8}$ ". Signed and dated 1826 at right

Exhibited: Cambridge, Massachusetts, The Fogg Art Museum. Sept. 55 - Feb. 56

Paris, Louvre *Centenary of the Death of Delacroix*. May - Sept. 63

Edinburgh Festival, Arts Council of Great Britain. June - Dec. 64

Bloomington, Indiana. University of Indiana. *Exhibition of French Art*

June 19 - Aug. 11, 1968

Eugene, Oregon - University of Oregon Museum of Art.

*Master European Drawings*. Feb. 7 - Mar. 21, 1971

Note: this is a study for the painting dated 1826 now in the Wallace Collection, London. Faliero, elected Doge in 1354, was executed for joining a conspiracy to overthrow the Republic. The theme is taken from Shakespeare's tragedy, *Marino Faliero*, act V, scene 4. Illustrated (No. 92) in the Louvre catalogue.

20.

Auguste Joron, active 1830's

IMAGINARY LANDSCAPE (FOR AN ENGRAVING)

Black pen and grey wash. 6" x 11 $\frac{1}{2}$ "

Exhibited: Eugene, Oregon - University of Oregon Museum of Art.

*Master European Drawings*. Feb. 7 - Mar. 21, 1971



21.

Alexandre De Camps, 1803 - 1860 \*  
STUDY OF SOLDIER—AFRICAN COLONIAL  
Watercolor, 10¼" x 8½". Signed lower left  
Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971

22.

Alexandre De Camps, 1803 - 1860  
LANDSCAPE WITH LAUNDRESSES  
Watercolor, 8¾" x 11¼" Signed lower left



23.

Constantine Guys, 1805 - 1892 \*  
WOMAN WITH A HOOPED SKIRT  
Ink wash, 7¼" x 5½"

Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971

24.

Unknown artist, mid 19th century  
MOUNTAIN LANDSCAPE WITH CASTLE  
Watercolor, 17" x 11". Signed illegibly lower right  
Past ownership: Frederick W. Sheffield, New Haven



25.

Theodore Rousseau, 1812 - 1867 \*  
BARBIZON LANDSCAPE

Pencil. 11½" x 15½". Signed T.H.R., lower right

Past ownership: A. A. Healy, New York. Nelson C. White, Waterford, Connecticut

Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings*. Feb. 7 - Mar. 21, 1971



26.

Jean Francois Millet, 1814 - 1875 \*

a. THE ROAD TO VAUVILLE AND THE CHURCH AT BEAUMONT

Pen and ink.  $4\frac{3}{4}$ " x  $6\frac{3}{4}$ ". Stamped with initials of the vente

b. FRENCH LANDSCAPE

Pen and ink touched with color.  $2\frac{3}{4}$ " x  $4\frac{1}{4}$ ". Stamped with initials of the vente

Past ownership: Joseph McCrindle, New York

Exhibited: Eugene, Oregon - University of Oregon Museum of Art,

*Master European Drawings.* Feb. 7 - Mar. 21, 1971

27.

Victor Hugo, 1802 - 1885

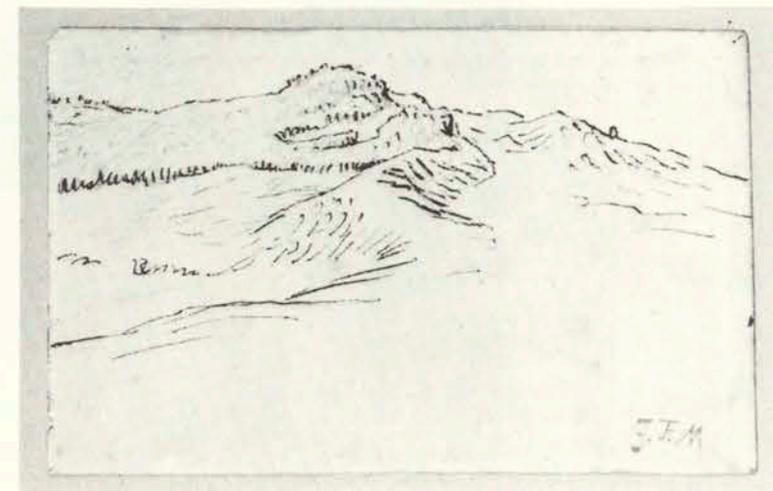
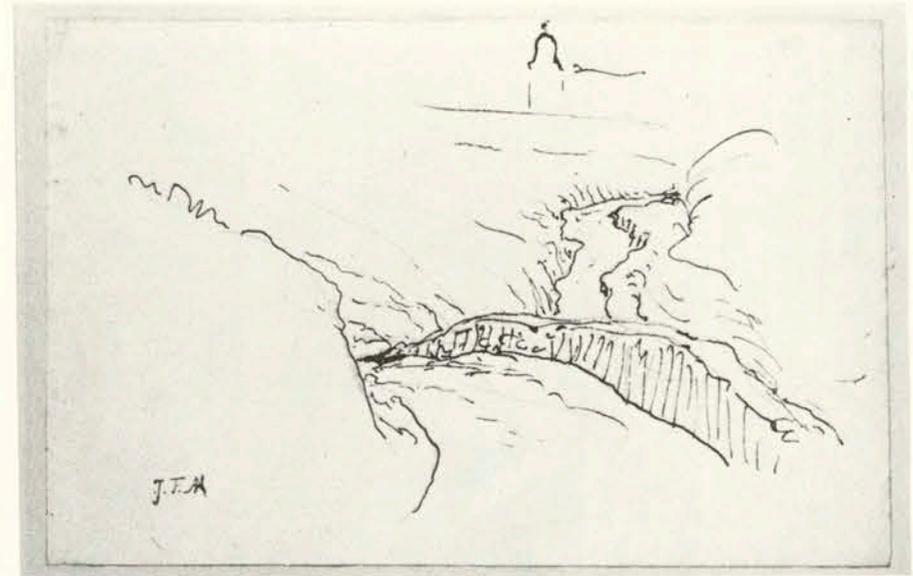
LANDSCAPE

Pen and ink. 8" x  $5\frac{1}{2}$ "

Past ownership: Francis Steegmuller, New York

Exhibited: Eugene, Oregon - University of Oregon Museum of Art,

*Master European Drawings.* Feb. 7 - Mar. 21, 1971



28.

Eugene Boudin, 1824 - 1898 \*  
TWO WOMEN ON THE BEACH AT DEAUVILLE  
Watercolor. 6" x 7½". Signed lower right  
Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings.* Feb. 7 - Mar. 21, 1971

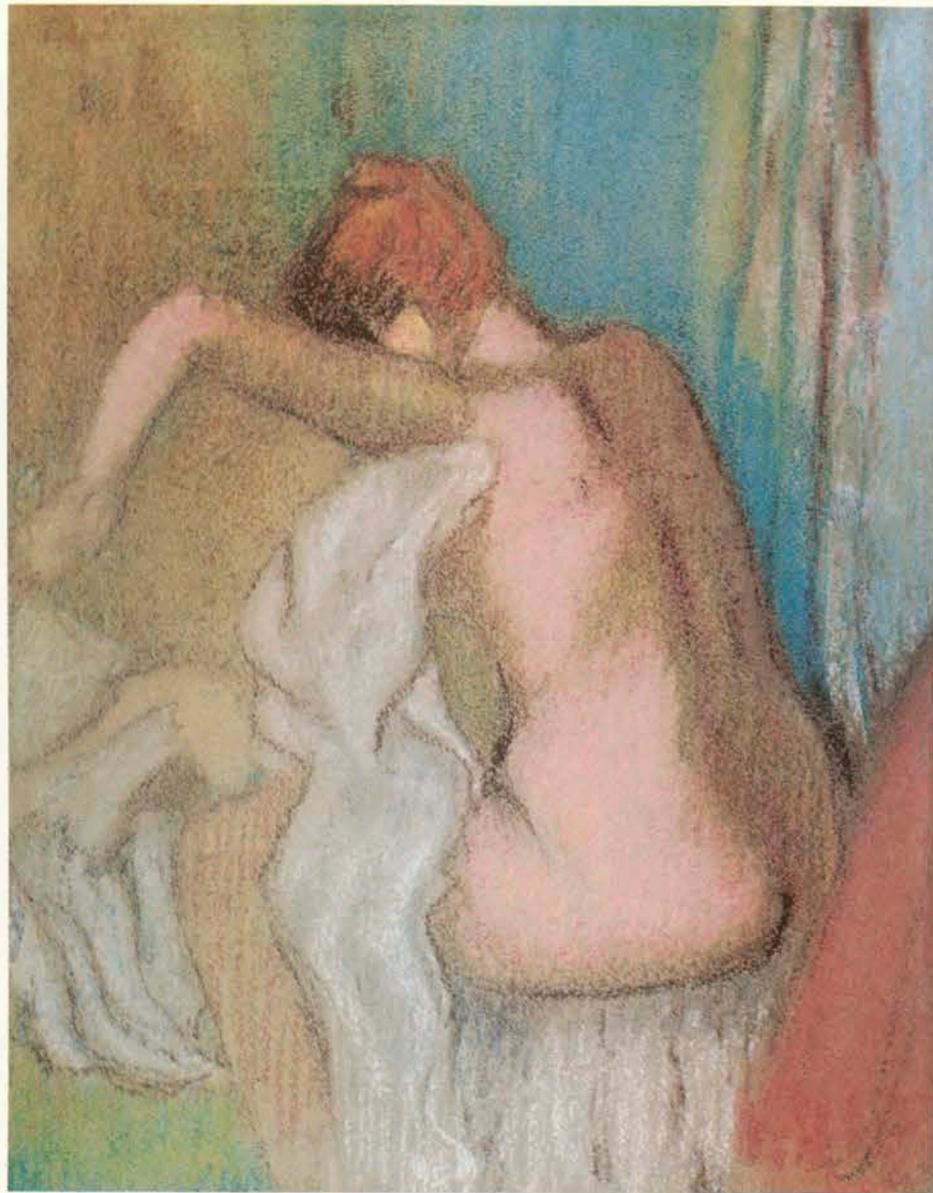


29.

Edgar Degas, 1834 - 1917 \*

WOMAN BATHING

Pastel. 16" x 12½". Signed lower right



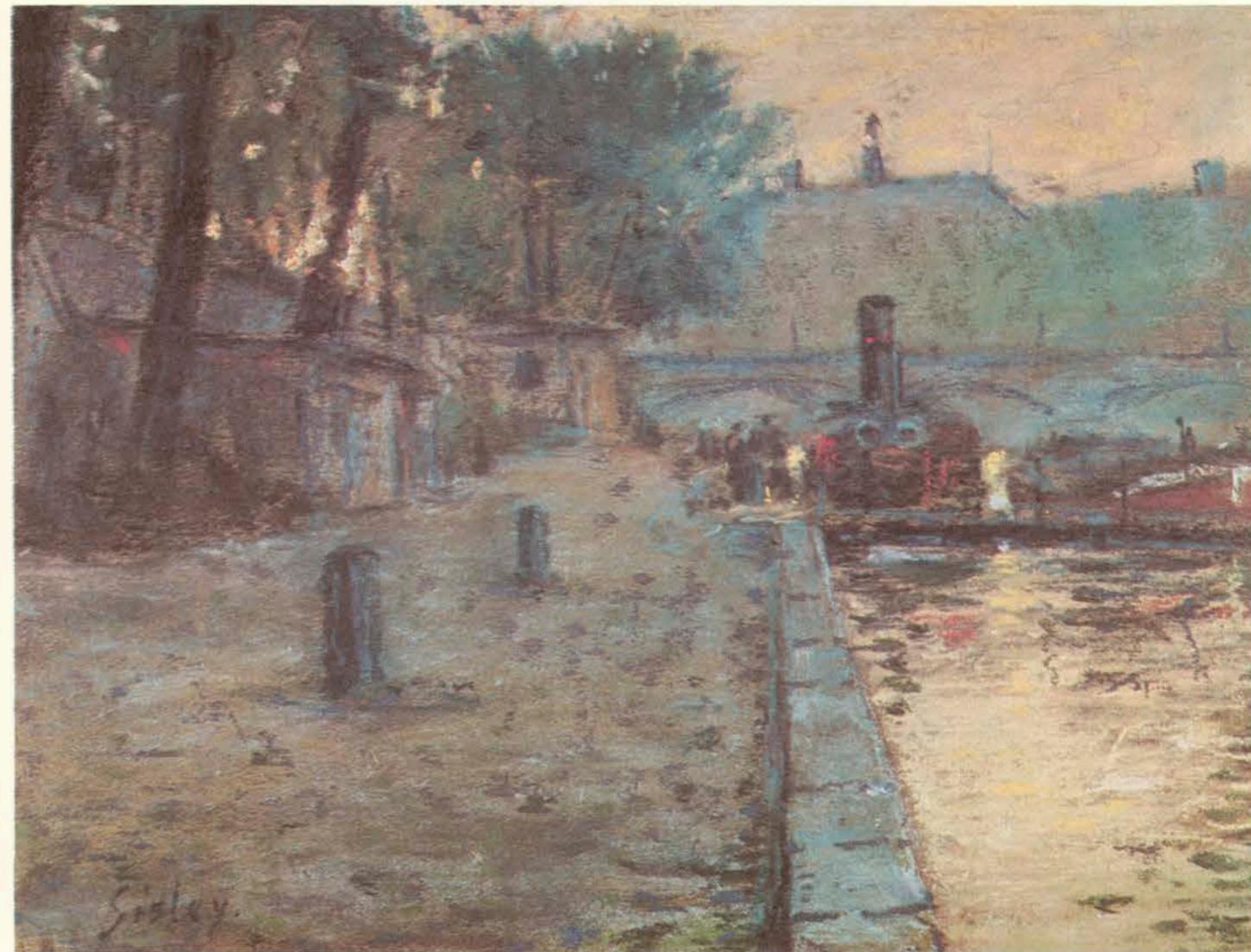
30.

Alfred Sisley, 1838 - 1899 \*  
VIEW ALONG THE SEINE

Pastel, 11" x 14½". Signed lower left

Exhibited: Minneapolis. University of Minnesota, University Gallery and  
New York Solomon R. Guggenheim Museum. Mar. - June 1962.

*The 19th Century, 125 Master Drawings*  
Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings.* Feb. 7 - Mar. 21, 1971



31.

Auguste Renoir, 1841 - 1919 \*  
RUE DE BONIFACIO  
Watercolor,  $7\frac{7}{8}$ " x  $5\frac{1}{8}$ " Signed Renoir, lower left

32.

Auguste Renoir, 1841 - 1919  
TOULACARRO, MAISON DES FRERES, CORSES  
Watercolor,  $5\frac{1}{2}$ " x  $5\frac{1}{4}$ ". Signed R, lower right and Renoir on reverse



33.

Paul Cézanne, 1839 - 1906 \*  
PORTRAIT OF MARIE CEZANNE  
(sister of the artist) c. 1885

Pencil. 5½" x 3¾"

Past ownership: Dr. and Mrs. Werner Muensterberger, New York  
Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings.* Feb. 7 - Mar. 21, 1971



34.

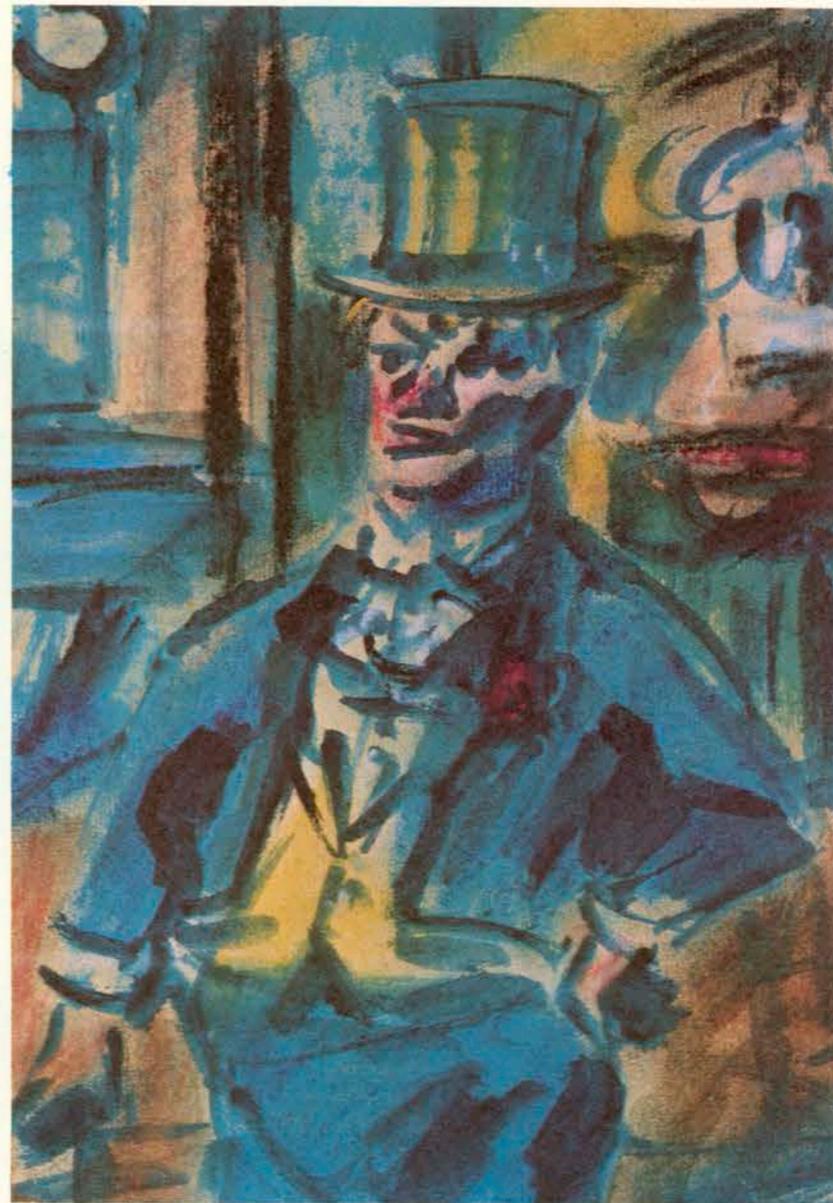
Paul Serusier, 1865 - 1927 \*  
LANDSCAPE IN BRITTANY  
(This is probably at Pont Aven)  
Pencil and pastel. 9½" x 12½"

Past ownership: Armand Seguin, Paris. Edward Pawlin, New York  
Exhibited: Eugene, Oregon - University of Oregon Museum of Art,  
*Master European Drawings.* Feb. 7 - Mar. 21, 1971



35.

Georges Rouaúlt, 1871 - 1958 \*  
MAN IN TOP HAT  
Watercolor. 7½" x 5½"



36.

Maurice de Vlaminck, 1876 - 1958 \*  
VILLAGE STREET  
Gouache and watercolor. 14½" x 19½". Signed lower left



37.

Raoul Dufy, 1877 - 1953  
CIRCUS SCENE  
Gouache. 13 $\frac{3}{8}$ " x 18"

38.

Raoul Dufy, 1877 - 1953 \*  
FARM LANDSCAPE  
Watercolor. 16 $\frac{3}{4}$ " x 22 $\frac{1}{2}$ "

39.

Maurice Utrillo, 1883 - 1955  
LOTS FOR SALE  
Gouache. 13" x 16". Signed Utrillo, 1923, lower right

40.

Bernard Boutet de Monvel, 1884 -  
TWO SEATED NUDES  
Pencil. 11" x 19". Inscribed "Pour E. Trumbull le plus charment et  
le plus hospital-ier des amis"  
Past ownership. Edward Trumbull



BIBLIOGRAPHY

- Blunt, Anthony  
ART AND ARCHITECTURE IN FRANCE: 1500-1700  
(Pelican History of Art, 4)  
Baltimore and Harmondsworth, 1953
- Chatelet, Albert  
FRENCH PAINTING: FROM LE NAIN TO FRAGONARD  
(Translated by James Emmons)  
Geneva, 1964
- Cogniat, Raymond  
THE CENTURY OF THE IMPRESSIONISTS. New York
- Friedlander, Walter  
DAVID TO DELACROIX. (Translated by Robert Goldwater).  
Cambridge, Mass. and London, 1952
- THE DRAWINGS OF NICHOLAS POUSSIN. London, 1939-53
- Huisman, Philippe  
FRENCH WATERCOLOURS OF THE 18th CENTURY. London, 1969  
FRENCH WATERCOLOURS OF THE 19th CENTURY. London, 1969
- Hutter, Heribert  
DRAWING HISTORY AND TECHNIQUE. London, 1966
- Kšnerová, Gabriela and Spielmann, Petr  
MODERN FRENCH DRAWINGS IN CZECHOSLOVAKIA. London, 1969
- Rewald, John  
THE HISTORY OF IMPRESSIONISM. New York, 1946
- Saisselin, Remy  
TASTE IN EIGHTEENTH CENTURY FRANCE. Syracuse, New York, 1965
- Serullaz, Maurice  
DRAWINGS IN THE LOUVRE: THE FRENCH DRAWINGS. London, 1968
- Thuillier, Jacques and Châtelet, Albert  
FRENCH PAINTING: FROM FOUQUET TO POUSSIN.  
(Translated by Stuart Gilbert)  
Geneva, 1963

Published by the Govett-Brewster Art Gallery, Queen Street, New Plymouth  
April 1973 under the auspices of the New Plymouth City Council;  
1500 copies printed.

© 1973 The Govett-Brewster Art Gallery. All rights reserved.

Designed by R. H. Ballard. Photographs by the Lyman Allyn Museum  
Type set in 10pt Times Roman, titles in Healey and printed offset litho by  
Masterprint Press. Colour plates by Sun Litho.

