

Mes Chers Amis
Drawings in the Collections
of 19th-Century French Artists

During the 19th century, artists surrounded themselves with the works of their peers, out of friendship, admiration or loyalty. Among these, drawings held a special place, as the quintessential form of intimate expression. The sheets they collected reveal their tastes, their financial means and their networks. The exhibition presents a selection that highlights the variety of these relationships. These works on paper, kept in artists' portfolios, hung in their studios or drawing rooms, sometimes in the privacy of their bedrooms, tell a story not only of the collections but also of the social and emotional bonds between these *dear friends*.

The exhibition opens with a selection of drawings conceived as souvenirs: exchanged portraits that bear witness to a friendship or a collaboration. It seeks to explore the specific theme of loyalty: that of students towards a master, of a master towards his pupils, as well as the bonds uniting studio companions or adherents of a movement. The works on display, acquired or collected by artists, signify their membership of a group. As leading mid-century figures, Ingres and Delacroix exerted an unrivalled fascination over their peers. Drawings by their hands, collected by painters, sculptors, architects, printmakers and musicians, occupy a prominent place in this exhibition. It concludes with a selective overview of a few artists' collections that contained a large number of drawings by their contemporaries, such as those of Turpin de Crissé, David d'Angers and Jean Gigoux, later followed by Léon Bonnat and Edgar Degas. Through these mementoes, the collectors featured here offer us their artistic eye.

Souvenirs

Portraits, self-portraits, family portraits, and sheets with dedications or offered as gifts bear witness to personal and professional relationships between artists. Some drawings arise from friendships formed in the studio, at the École des Beaux-Arts, at the Villa Medici or within artistic social circles. Others serve as a memento of a collaboration or an expression of admiration.

Collection of Émile Signol (1804–1892)

1. Paul Flandrin (1811–1902)

Portrait of Émile Signol, 1835

Graphite

Paris, Beaux-Arts de Paris

During his stay in Rome, Paul Flandrin drew his closest colleagues in profile, among whom his brother Hippolyte, and his friends Ambroise Thomas, Ernest Boulanger and Émile Signol. The formula remains consistent: a seated model, a slatted chair, a white background, and sharp, economical lines in graphite. Signol's bust, wrapped in a loose-fitting coat with a large collar, draws all attention to the face; the side view reveals a strong and clear-cut profile, reminiscent of portrait medallions and the Italian Primitives. Signol never parted with this sheet, which the artist's widow donated to the Beaux-Arts in Paris after his death, in memory of the "intense years of happiness" of her husband's Roman period.

Collection of Ambroise Thomas (1811–1896)

2. Hippolyte Flandrin (1809–1864)

and Paul Flandrin (1811–1902)

Mutual Double Portrait, 1835

Graphite

Paris, Musée du Louvre

This double effigy is a singular work within 19th-century portrait drawings. It is, in fact, not a double self-portrait, but rather the two Flandrin brothers drawn by one another. Dedicated “to their friend Thomas”, the work was intended for the composer Ambroise Thomas and commemorates a friendship forged at the Villa Medici, where the musician and Hippolyte were *pensionnaires*. Paul depicted his brother in profile; Paul is shown facing the viewer by Hippolyte, who hands him a drawing portfolio, a symbol of his talent. Having produced this mutual tribute to their talents as draughtsmen, the two brothers presented this portrait to the musician before his departure from Rome. The work is thus the result of a relationship between three young men, united by fraternal and artistic bonds.

Collection of Paul (1815–1884)
and Raymond Balze (1818–1909)

3. Hippolyte Flandrin (1809–1864)

Portrait of Raymond Balze, 1840

Graphite

Paris, Fondation Custodia, Frits Lugt Collection

The presence in the collection of the Balze brothers of caricatures by Paul Flandrin, as well as two drawings by Hippolyte, bears witness to an artistic bond forged through years of living together in Rome, in the Villa Medici. The Flandrin and Balze brothers shared deep affinities: all students of Ingres, they took part in Rome in the campaign to copy the Vatican Loggias, before the Balze brothers went on to copy the Raphael Rooms. The making of this portrait lies at the intersection of these two projects, drawn during Raymond’s visit to Paris in the summer of 1840.

Collection of Hippolyte Flandrin (1809–1864)

4. Jean-Auguste-Dominique Ingres (1780–1867)

Portrait of Hippolyte Flandrin, 1855

Graphite

Lyon, Musée des Beaux-Arts

Hippolyte Flandrin joined Ingres's studio in 1829 and became the first of his students to win the Grand Prix. They enjoyed an exceptional working relationship in Rome between 1835 and 1838, and resumed their friendship upon Ingres's return to France. They notably collaborated on the Château de Dampierre. Ingres kept a number of works by his pupil, including the first portrait Hippolyte had painted of him, which exemplifies the mutual respect established in the studio. Ingres drew this effigy of Hippolyte in 1855, during the Paris Exhibition: this portrait with its deep gaze is one of the rare he dedicated to a student, described as a "friend and great artist".

Collection of Charles Cicéri (1782–1868)

5. Fortuné Delarue (1782–1857)

The Cicéri Family, 1829

Pen and grey ink, watercolour and gouache, over graphite

Paris, Fondation Custodia, Frits Lugt Collection

The mastery of technique, the delicate colouring and misty wash of the drawing accurately convey a hazy atmosphere. The family group, placed on a promontory overlooking the immensity of the landscape, offers a striking spectacle. It has been assumed that the watercolourist Delarue was once engaged to one of the Cicéri daughters. The union never took place. Charles Cicéri, a successful painter and decorator, kept this sheet as a souvenir. Fortuné Delarue, for his part, died nearly thirty years later, unmarried and without any particular renown. All that remains of his work now is this sheet, which is of the very highest quality.

Collection of Pierre Edmond Hédouin (1820–1889)

6. Gustave Doré (1832–1883)

Portrait of the Daughter of the Printmaker Hédouin, circa 1877

Graphite and watercolour on card

Pontoise, Musée d'Art et d'Histoire Pissarro – Pontoise

A brilliant illustrator, painter, sculptor, draughtsman and printmaker, Gustave Doré also produced some remarkable watercolours. He kept most of these sheets in his studio as precious reference materials, though he gave a few as gifts to friends. In this watercolour, signed and dedicated to his friend Edmond Hédouin, we recognise the printmaker's daughter. Doré focused on the snow-capped mountains, their bluish tones harmonising with the young woman's attire. The airy feathers of her hat rival the lightness of her blonde hair.

Collection of Rosalie Riesener Pillaut (1843–1913)

7. Berthe Morisot (1841–1895)

Portrait of Rosalie Riesener Pillaut, circa 1868

Graphite and watercolour

Paris, Musée d'Orsay

The painter Léon Riesener inherited his property in Champrosay following the death of Eugène Delacroix, his first cousin, in August 1863. When he put up for rent his former holiday home, by a stroke of luck, it was the Morisot family who moved in. The two families quickly became close, and the young Berthe, then aged 23, became friends with Rosalie, Riesener's eldest daughter, who she depicted here. Presumably given to her model, this drawing escaped the destruction by Berthe Morisot of her early works. Under her brush, the watercolour sketches surrounding the subject accentuate the depth and act as a pre-Impressionist *marge symphonique*. Rosalie was also an artist and had studied under her father. Having become Rosalie Pillaut after her marriage in 1866, she largely gave up her artistic activities.

Collection of Hippolyte Destailleur (1822–1893)

8. Théodore Chassériau (1819–1856)

Portrait of Philippe Comairas Sleeping, 1833 or 1834

Red chalk

Paris, Musée Carnavalet – Histoire de Paris

A number of Ingres's students competed for the Prix de Rome, an academic ambition and financial gateway to Italy. Among these are the three artists brought together by this sheet: its author Théodore Chassériau, the model Philippe Comairas (1803–1875) and Alphonse Pierre Hennet de Goutel (1815–1887), the author of the inscription at the bottom of the sheet: "sketch executed by our colleague Chasseriau / in Mr Ingres's studio. 1833 or 1834 Alph. Hennet / after Comayras sleeping". It is easy to imagine the mischief that presided over the creation of this portrait with its soft features, undoubtedly made without the knowledge of its model, who was renowned for his laziness: "his detachment from work had become proverbial among his friends"! This portrait then joined the encyclopaedic collection of the architect Hippolyte Destailleur who was in the habit of compiling his drawings into factitious volumes.

Collection of Henri Fantin-Latour (1836–1904)

9. James Abbott McNeill Whistler (1834–1903)

Fantin-Latour Drawing, 1859

Black chalk and graphite

Paris, Musée d'Orsay

During the winter of 1859, which was particularly harsh, Henri Fantin-Latour worked from his bed, where his friend Whistler sketched him in his room on Rue Férou. He added the inscription that reads at the top: "Fantin in bed – pursuing / his studies under difficulties – 14° of cold. / 20 Dec. 1859. Whistler." The two artists had met the previous year at the Louvre and quickly

became close friends. After their first submissions were rejected by the Salon of 1859, they exhibited at François Bonvin's gallery and, together with Alphonse Legros, founded the "Société des Trois", a pact of artistic mutual support. Whistler appears in several of Fantin's major works, notably in *Hommage to Delacroix* and *Le Toast!* Their friendship, however, began to fade from the mid-1860s onwards and did not survive into the 1870s.

Collection of Victor Loutrel (1821–1908)

10. Auguste Raffet (1804–1860)

Presumed Portrait of Victor Loutrel, circa 1840

Black crayon, red chalk, heightened with white chalk

Rouen, Musée des Beaux-Arts

The features of this young man with a Van Dyck beard reflect the realism, sensitivity and elegance characteristic of the art of Auguste Raffet, one of the artists most highly regarded by his peers in the 19th century. The bold and dynamic execution is distinguished by the subtlety of light effects and free-flowing undulation of the strands of hair beneath the bonnet. This is probably a portrait of the painter and printmaker Victor Loutrel, who illustrated numerous books with images after modern artists. He is best known today for his taste for collecting and his largesse towards museums. This fine portrait was certainly presented to him by Raffet himself during one of their collaborations in the 1840s.

Collection of Léo Coulon (1830–1897)

11. Jean-Baptiste Carpeaux (1827–1875)

Self-Portrait, 1860

Graphite

Dijon, Musée des Beaux-Arts

Carpeaux depicts himself in three-quarter profile, a wide-brimmed hat casting its shadow over the upper part of his face, yet still allowing the brilliance of a piercing gaze to shine through. The entire drawing is an exercise in chiaroscuro, and attests to a confident mastery of tonal values. It is constructed through a system of fine hatching, executed with a sure hand, as one would expect from a sculptor skilled in drawing. The artist presented this portrait to his friend Lieutenant Léo Coulon, whose artistic vocation had taken shape through his contact with the *pensionnaires* of the French Academy whom he had met in Rome. On his return to France, he exhibited at the Salon, and his friendship with Carpeaux endured beyond their Roman sojourn.

Collection of Léo Coulon (1830–1897)

12. Jean-Baptiste Carpeaux (1827–1875)

Ugolino, circa 1860

Pen and brown ink

Paris, Prat Collection

This sheet, dedicated to Léo Coulon in 1860, depicts Ugolino della Gherardesca, the tyrant of Pisa who was condemned by his political enemy, Archbishop Ubaldini, to starve to death, locked in a tower with his children and grandchildren whom he would eventually devour. Michelangelo's influence is striking, both in the power of the modelling and in the graphic treatment of the work with its crosshatching. During his stay in Rome, Carpeaux had produced numerous copies after the great Renaissance master, as evidenced by the drawing of the Prophet Jeremiah in the Sistine Chapel also acquired by Coulon. Other sheets from the lieutenant and landscape painter's collection bear witness to an active friendship, nourished by their shared practice of drawing and by their excursions into the countryside.

Collection of Louis Boulanger (1806–1867)

13. Victor Hugo (1802–1885)

Landscape with a Gothic Tower, 1837

Pen and brown ink, brown wash

Dijon, Musée des Beaux-Arts

This drawing is part of a series of composed landscapes produced between 1837 and 1840, which invite contemplation and a sense of travel. Here, Victor Hugo juxtaposed motifs gleaned during his travels, drawing inspiration, presumably, from the silhouette of the Chartres Cathedral in the background, and the Tour Saint-Jacques in Paris in the centre of the sheet. The drawing belonged to Louis Boulanger, who became one of the leading figures of the Romantic young guard. In addition to portraits and mutual references, the works of Hugo and Boulanger share a common ambition: the blending painting and literature in the service of the new ideas championed by Romanticism. The sheet subsequently passed into the collection of Paul Meurice, another of Hugo's close associates, and was later acquired by the Musée des Beaux-Arts in Dijon, where Boulanger had served as curator between 1860 and 1867.

Collection of Count Émilien de Nieuwerkerke (1811–1892)

14. Lancelot Théodore Turpin de Crissé (1782–1859)

View of Capri, 1854 (?)

Graphite, pen and brown ink, brown wash

Paris, Fondation Custodia, Frits Lugt Collection

Undoubtedly executed as a work in its own right, this large drawing has been carefully composed: the horizon line over the sea divides it into two exactly equal parts. The pen strokes form a dense grid of hatching spaced with meticulous regularity, the variations in thickness and the density of the ink

contributing just as much as the wash to defining the planes. The work must have been inspired by a sketch made on the spot thirty years earlier.

It bears a dedication to the Count of Niewerkerke who – just like Turpin during the Restoration – pursued an artistic career during the Second Empire whilst holding prominent posts within the administration of the Beaux-Arts. The drawing may have been offered to mark his admission to the Académie des Beaux-Arts, where Turpin had been a member since 1816.

Collection of Adeline (1810–1889)

and Victor Baltard (1805–1874)

15. Pierre Jules Jollivet (1803–1871)

The Massacre of the Innocents, 1845

Graphite

Paris, Bruno Ferté Collection

This drawing is a reproduction of Jules Jollivet's *The Massacre of the Innocents*, exhibited at the Salon of 1845. While the picture was praised for its composition and the variety of expressions, some reviews criticised the figures for their lack of naturalism. Presented to Adeline Baltard, wife of the architect Victor Baltard, the drawing bears witness to the family and professional ties that bound the two men. From 1841 onwards, Baltard commissioned Jollivet to design important decorative schemes for Parisian churches. This dedication was part of a common practice in the 19th century of offering drawings to artists' wives.

Collection of Eugène Fromentin (1820–1876)

16. Gustave Moreau (1826–1898)

Athenians Being Delivered to the Minotaur, circa 1854

Pen and brown ink, brown wash, heightened with white gouache

Paris, Prat Collection

A preparatory study for the painting presented at the 1855 Paris Exposition, this sheet features several variations compared with the finished painting. Offered in May 1858 to Eugène Fromentin, it bears witness to the friendship between the two artists. They belonged to the same generation, and probably met after Fromentin's return from his third and final trip to Algeria in October 1853. From 1855 onwards, Moreau put Fromentin up in his studio and acted as a true mentor to him. Their correspondence reveals genuine intimacy. The two painters also exchanged several works. However, this friendship, which had lasted for nearly a quarter of a century, began to fray after the publication of *Maîtres d'Autrefois* (1876), with the scathing remarks by Fromentin on Rembrandt provoking a complete break with Moreau.

Collection of Pierre-Jules Mène (1810–1879)

17. Henry Bonaventure Monnier (1799–1877)

Foyer of the Comédie-Française (or *Portraits of Actors*), 1872

Graphite and watercolour

Paris, Musée du Louvre

This brightly coloured watercolour depicting actors gathered in a theatre foyer perfectly illustrates the style of the draughtsman and writer Henry Monnier, creator of the character Monsieur Prudhomme. On several occasions he depicted groups of stage company members, paying close attention to their facial expressions, postures and clothing, with a keen sense of scene and situation. He was also an actor, though, much like his vast artistic and literary output, this activity did not receive the recognition he had hoped for. The animal sculptor Pierre-Jules Mène must have been one of his greatest admirers and a loyal friend, as he owned nearly 280 drawings by Monnier, often accompanied by dedications.

Collection of Hector Leroux (1829–1900)

18. Léon Bonnat (1833–1922)

Tiger Skin, after 1860

Pen and brown ink, watercolour

Paris, Beaux-Arts de Paris

Léon Bonnat and Louis Hector Leroux were both members of the *Caldarrosti* (roasted chestnuts), a society founded on the initiative of the 1861 Prix de Rome winners. Offering both friendly and professional support, the bonds between these colleagues were also expressed by the exchange or gift of artworks. This is the case of this tiger's pelt lined with red velvet, drawn by Bonnat and destined for the *album amicorum* of his colleague and friend. The motif was not unfamiliar to the latter, given that the draughtsman took the liberty of incorporating a detail from one of Leroux's own paintings, *An Improviser at Sallust's* (Verdun, Musée de la Prinerie), exhibited at the Salon of 1866.

Collection of Hector Lefuel (1810–1880)

19. Alexandre Cabanel (1823–1889)

The Triumph of Flora, circa 1873

Pen and brown ink, watercolour and gouache

Paris, Musée d'Orsay

In this sheet, we can recognise the decorative scheme adorning the oval ceiling of the current study room of the Musée du Louvre's Département des Arts Graphiques. Originally adorning the grand staircase of the Pavillon de Flore, the decoration was preserved when an intermediate floor was inserted into the space in the 1960s. From 1854, Lefuel had become chief architect of the new Louvre and was responsible for the reconstruction of the Pavillon de Flore. It was on his initiative that Cabanel was chosen to paint the decoration. A year before securing this prestigious commission, Cabanel had painted a *Portrait of*

Mademoiselle Lefuel, now lost. The spontaneity of the watercolour tests visible at the bottom of the sheet contrast with the highly polished appearance of the composition, likely intended to be presented framed and mounted in a passe-partout which would hide the margins.

Collection of Raymond Verdun (1873–1954)

20. Henri Harpignies (1819–1916)

Studio of the Artist, 1909

Black chalk, brown ink and watercolour

Paris, Fondation Custodia, Frits Lugt Collection

Well acquainted with wide open spaces and plein air painting, Henri Harpignies presents us here with an intimate and familiar view with an unusually closed perspective. As indicated by the annotation at the bottom of the composition, the sheet depicts a “corner of [his] studio”. The artist seems to have had an excellent relationship with his students, foremost among whom was the artist and collector Étienne Moreau-Nélaton, who bequeathed a collection of his master’s works to the Musée du Louvre. The sheet in the Frits Lugt Collection belonged to the landscape painter Raymond Verdun. The catalogue for the Salon of 1907 mentions him as a “pupil of Henri Harpignies”

Loyalties

The various forms of social interaction between artists pursuing similar artistic paths gave rise to relationships characterised by loyalty. Always a sign of admiration, sheets purchased or received as gifts served as a lasting reminder of these artistic bonds.

Pierre Guérin: A Master and His Pupils

In the 19th century, artists' studio collections were generally sold at auction following the artist's death. Pierre Guérin (1774–1833) chose a different path, giving priority to his pupils. His paintings and drawings were divided amongst Cogniet, Alaux, Bodinier, Orsel, Périn, Monvoisin, Scheffer, Dupont and Potier. Each of them, in turn and in the order named, was to choose the item or lot that suited them best.

Collection of Guillaume Bodinier (1795–1872)

21. Pierre Guérin (1774–1833)

Clytemnestra Hesitating to Strike Agamemnon in His Sleep, between 1813 and 1817

Graphite

Angers, Musée des Beaux-Arts

When Bodinier entered Guérin's studio in 1816, *Clytemnestra*, in progress since at least 1813, was still being worked on, and the pupil had the opportunity to catch a glimpse of it. The painting captures the moment when Clytemnestra, driven by Aegisthus, is still hesitating to murder her husband Agamemnon. The numerous preparatory studies that have survived, including the three sheets shown here (nos. 21–23), reveal the painter's exploration of the expressions, postures, costumes and attributes of the figures. In this sheet, Aegisthus parts the curtain while Clytemnestra still holds the *bipenne*, a

double-headed axe, which was ultimately replaced in the painting with a dagger.

Collection of Guillaume Bodinier (1795–1872)

22. Pierre Guérin (1774–1833)

Study for the Head of Clytemnestra, between 1813 and 1817

Black chalk and stumping

Angers, Musée des Beaux-Arts

Following the death of Pierre Guérin, the works from his studio were divided amongst nine of his pupils. They took turns to make their choice, and Guillaume Bodinier was third in line. He chose the complete set of preparatory drawings for *Clytemnestra*, a work completed in 1817, one year after he joined Guérin's studio. In this large sheet, Clytemnestra's face betrays a mixture of hesitation and a desire for revenge. Urged on by her lover Aegisthus, she is about to kill her husband Agamemnon, who sacrificed their daughter Iphigenia before setting off for Troy. The contrasting treatment of the face and the hair reveals a didactic intention, perhaps with a view to publish a drawing method.

Collection of Guillaume Bodinier (1795–1872)

23. Pierre Guérin (1774–1833)

Study of a Curtain for Clytemnestra, between 1813 and 1817

Black and white chalk on brown paper

Angers, Musée des Beaux-Arts

A closer look at this study of a curtain reveals, on the left-hand side of the composition, the unsettling silhouette of Clytemnestra. The art of ellipsis, masterfully employed by the artist, must have captivated Bodinier. The latter was named in Guérin's last will and testament on account of a friendship forged during their years living in Rome. Along with Léon Cogniet, Bodinier

was appointed co-executor of the will, as both had, in Guérin's own words, "genuine affection" for him.

Collection of Raymond Monvoisin (1790–1870)

24. Pierre Guérin (1774–1833)

The Sorrow of Andromache (?), also known as *Jealousy*, and *Study of Hippolytus for Phaedra and Hippolytus*, circa 1800-1801

Black chalk, pen and black ink, grey wash, heightened with white

Paris, Musée du Louvre

Sixth in the order of inheritance among Pierre Guérin's students, Raymond Monvoisin joined his studio in 1816. Despite winning a second *Grand Prix* in 1820, he never won the *Premier Prix*, but was able to spend time at the French Academy in Rome thanks to a bursary secured for him by Guérin. When the studio collection was divided up in 1833, Monvoisin selected several paintings and drawings relating to his training. In 1858, he donated fifteen drawings by Guérin to the Musée du Louvre, including this sheet. Bringing together three subjects across its two sides, it is more than a mere study sheet due to its careful composition. The main scene, long associated with *Jealousy*, is more likely linked to the theme of *Andromaque*.

Pierre-François Lehoux's Obsession

Lehoux (1803–1889) was still a teenager when he joined Géricault's studio in 1818-1819. He remained very close to the artist until the latter's untimely death in 1824. He subsequently pursued a discreet career as an Orientalist painter but cherished the memory of his years of close association with the master, of whom he was able to acquire a number of important works, which were later bequeathed to the Louvre and the museums of Rouen and Lille.

Collection of Pierre-François Lehoux (1803–1889)

25. Théodore Géricault (1791–1824)

Louis XVIII Reviewing the Troops at the Champ-de-Mars

Pen and brown ink, brown and grey wash, watercolour, over a sketch in graphite

Paris, Musée du Louvre

This drawing from the collection of Lehoux who, as a young man, had been Géricault's assistant, is linked to a painting project that was ultimately abandoned. Géricault had thrown his lot in with Louis XVIII following Napoleon's fall in 1814 and had personally taken part in the parade depicted here, wearing the prestigious uniform of the Grey Musketeers of the Maison du Roi. It took place on the Champ-de-Mars during the Hundred Days. The draughtsman has introduced a sense of movement into the manoeuvre of the platoon of generals and aides-de-camp on horseback, to the point of evoking the tumultuousness of a charge. The artist must have enlisted the help of a technical draughtsman who constructed the perspective retrospectively, drawing the façade and steps of the École Militaire with a ruler and applying the grey washes.

Collection of Pierre-François Lehoux (1803–1889)

26. Théodore Géricault (1791–1824)

Assassins Carry the Body of Fualdès Towards the Aveyron, 1818

Graphite, black chalk, brown wash, heightened with white gouache on chamois paper

Lille, Palais des Beaux-Arts

At the time he was beginning work on *The Raft of the Medusa*, Géricault devoted a series of drawings to the murder of Fualdès, the most sensational criminal case of the Restoration. He depicted, in the classical style, the events surrounding the murder in Rodez of this former imperial prosecutor, who had

been dismissed by the new regime. All the sheets in the series emphasise the athletic power of the male anatomy, the protagonists generally being depicted nude or semi-nude. The masterful sheet acquired by Lehoux is the only one that combines the effects of wash with bold strokes of gouache that stand out against the colour of the paper. It was produced at the time when the very young Lehoux began to associate with Géricault, whose assistant and pupil he became.

Collection of Pierre-François Lehoux (1803–1889)

27. Théodore Géricault (1791–1824)

Hanging Scene in London, 1820

Graphite, point of the brush and brown ink, brown wash

Rouen, Musée des Beaux-Arts

This large sheet is one of the few drawings by Géricault to have been specifically mentioned in the catalogue of his posthumous sale, where it is described as “an execution of criminals in London”. It was probably inspired by the execution of Arthur Thistlewood and his accomplices, who were hanged in May 1820, while the artist was in London exhibiting *The Raft of the Medusa*. The drawing possesses a singular emotional intensity. The close-up perspective, the stiff, frontal poses of the three prisoners, the bewildered expression of the man on the left, all combine to make this depiction of that fateful moment unique. By depicting the prisoners in various stages of preparation for their execution, the artist also suggests the dramatic sequence of gestures that precedes their death.

Collection of Pierre-François Lehoux (1803–1889)

28. Théodore Géricault (1791–1824)

The Artist's Left Hand, 1823

Black chalk, red chalk and watercolour

Paris, Musée du Louvre

Géricault's health deteriorated significantly from 1821 onwards. In 1822, the painter suffered several falls from horses which hastened his demise. From February 1823 onwards, a spinal injury forced him to remain bedridden for most of the time. He died in January 1824 at thirty-two years of age. During the final months of his life, confined to his bed, he made several drawings of his left hand. This sheet belonged to the painter Lehoux, who had been his assistant since 1818 and was by his side during his long agony. The inscription states that Géricault began by tracing his hand, resting flat on the sheet, in pencil, before going back over this initial outline, introducing a slight flexion of the fingers. Poignant testimony to the artist's final creative output, the drawing emphasises the physical, carnal presence of the subject through the use of colour.

The Friends of Léon Cogniet

Léon Cogniet (1794–1880), a student of Pierre Guérin, forged strong friendships in his master's studio and later during his stay in Rome. His collection bears witness to his ties with his contemporaries: he kept works by his master, his fellow students and his artist friends, as well as souvenirs given to him by his pupils. The Musée d'Orléans has acquired a large part of this collection, which reflects his affective memories.

Hors catalogue

1861 Catalogue of Léon Cogniet (1794–1880)

Orléans, Musée des Beaux-Arts

This notebook contains a description of the "Paintings, sketches and copies contained in the studio of Monsieur Léon Cogniet" followed by the "Paintings in Monsieur Cogniet's salon". We do not know who wrote it or for what purpose, but the list of works presented in the salon offers valuable insights into the artist's taste.

Hors catalogue

Letter from Léon Cogniet (1794–1880)

Paris, Fondation Custodia, Frits Lugt Collection

In this letter, which was probably addressed to Paul Huet (1803–1869), Cogniet asks the recipient to kindly acquire a few works on his behalf at the sale of the painter Charles Nicolas Lemercier (1797–1859). It illustrates a fairly common practice, whereby one would ask a colleague to bid on one's behalf. Cogniet's interest here lies in three or four painted studies of the Roman campagna and appears to stem from a desire to preserve memories of the impressions he experienced whilst viewing the landscape during his years in Italy.

Collection of Léon Cogniet (1794–1880)

29. François Marius Granet (1775–1849)

Ruins of the Claudian Aqueduct, 1817

Graphite, pen and brown ink, brown wash

Paris, Beaux-Arts de Paris

The dedication and year at the bottom of the drawing, “Granet to / Léon / 1817”, indicate that the sheet was given to the artist Léon Cogniet, who had recently been awarded the Prix de Rome for history painting. By visiting Castel Gandolfo on the shores of Lake Albano in 1817, Granet was able to admire the ruins of Claudius' aqueduct. Did he undertake this journey in the company of Cogniet? The bonds the two artists forged in Rome lasted well after their respective returns to France. Granet mentioned Léon Cogniet in his will. He bequeathed him two drawings, and, above all, entrusted him along with three others with the delicate task of selecting two hundred sheets from his bequest to the city of Aix-en-Provence to be sent to the Musée du Louvre.

Collection of Léon Cogniet (1794–1880)

30. Jean Alaux (1786–1864)

The Sculptor Seurre the Elder on a Mule, 1819

Graphite and brown wash

Orléans, Musée des Beaux-Arts

The sculptor Gabriel Seurre was awarded the Prix de Rome in 1818. Alongside Jean Alaux, Léon Cogniet and Michallon, he was a member of the *Cipolésienne* Society (*La Cipolla*),

a group lampooning Masonic lodges, founded on the initiative of several students from the French Academy in Rome. Most of them were also members of another humorous organisation, the “*Grands Malheurs*” (Great Misfortunes), created a little earlier, in which they shared the artistic experiences, anecdotes and financial worries encountered during their stay in Rome. In this fluid wash drawing with its immediate character, similar to his extensive production of Italian scenes from everyday life, Jean Alaux chose to depict Seurre struggling to ride a mule. Their good friend Cogniet must have been delighted to preserve this souvenir of what was probably a joint outing.

Collection of Léon Cogniet (1794–1880)

31. Achille-Etna Michallon (1796–1822)

On the Road to Scheidegg, 1821

Graphite

Paris, Fondation Custodia, Frits Lugt Collection

Son of the sculptor Claude Michallon, Achille-Etna Michallon trained with Bertin and de Valenciennes before becoming, in 1817, the first winner of the Prix de Rome for historical landscape. As a *pensionnaire* at the Villa Medici, he formed a close friendship with Léon Cogniet; their correspondence reveals a shared admiration for the beauties of nature and a common approach to

landscape painting. Following Michallon's untimely death, Cogniet collected many of his friend's works. *On the Road to Scheidegg* was produced during the artist's return journey through the Swiss Alps. The drawing is a rare testimony of this crossing and illustrates the purpose of line studies, intended to capture the topography of a site and to inform future compositions.

Collection of Léon Cogniet (1794–1880)

32. Xavier Sigalon (1787–1837)

Couple Embracing

Brown wash over a sketch in graphite

Orléans, Musée des Beaux-Arts

We are left wondering about the subject of this drawing, as the artist gives no clues to formally identify the subject. Could it be Heloise and Abelard, the two lovers of the Quai des Fleurs in 12th-century Paris? This is one of the artist's few known drawings and certainly one of his most beautiful wash drawings. The artist plays with light, sculptural volumes and formal rationalism. We do not know how Léon Cogniet acquired this drawing. There seem to be many links between these two painters: Guérin's studio, their sense of belonging to the highly modern school that made its mark at the Salon of 1824, as well as their shared taste for light effects.

Artists at the 1853 Studio Sale of Alexandre Gabriel Decamps

Artists' studio sales were often places of encounters, memories and, at times, support. In April 1853, Alexandre Gabriel Decamps (1803–1860), who was in great moral and financial distress, sold off the contents of his studio at public auction. A great many artists came to purchase his paintings, sketches and drawings, as well as items from his personal collections, in order to help a highly regarded colleague.

Hors catalogue

Minutes of the sale of Alexandre Gabriel Decamps,

21-23 April 1853, M^e Ridel, auctioneer

Paris, Archives de Paris

The minutes of the Decamps sale record the names of the buyers and the purchase prices of the various lots. They attest to the presence of numerous artists at their colleague's sale, who had come to acquire works, driven by a combination of friendly support and a desire to preserve a memento of the master. The list includes the names of his close friends and admirers, notably those of Alexandre Bida, Georges Brillouin, Narcisse Diaz, Joseph Fau, Joseph Marie Foussereau, Jean Gigoux, Ernest Hébert, Édouard Imer, Charles Landelle, Félix Hippolyte Lanouë, Henri Lehmann, Philippe Rousseau, Frédérique O'Connell, Charles de Tournemine and Félix Ziem.

Collection of Jean Gigoux (1806–1894)

33. Alexandre Gabriel Decamps (1803–1860)

Figure in a Hooded Cloak, circa 1840

Charcoal and white gouache on brown paper

Besançon, Musée des Beaux-Arts et d'Archéologie

Set against a landscape beneath a troubled sky, this figure clad in seemingly monastic robes stands out as a mysterious presence. Executed in charcoal, this study demonstrates Descamps's vigour and expressive originality, as well as his great mastery of the medium. He simplifies forms through marked contrasts between light and shadow. Gigoux had been drawn to the original style of this artist, highly celebrated in his day, whose desire for recognition as a history painter remained unfulfilled. This lack of recognition was probably one of the reasons for Descamps's deep discouragement in 1853, which led him to part with some of his works in a studio sale in which this sheet was likely included.

Théodore, Jean-François, Camille... and the others

The leading figures of the mid-century French landscape painting – Théodore Rousseau, Jean-François Millet, Camille Corot, Narcisse Diaz and Jules Dupré – set about collecting works by their close colleagues. Through donations, exchanges and purchases from the artists or their representatives, or through acquisition at auctions, they assembled small collections comprising entirely of works that reflected their artistic vision. Camille Corot, known for his great generosity, opened this circle to most young landscape painters.

Collection of Théodore Rousseau (1812–1867)

34. Jean-François Millet (1814–1875)

House with a Well at Gruchy, circa 1863

Black crayon and pastel, heightened with white

Montpellier, Musée Fabre

This drawing depicts a former outbuilding of Millet's birthplace, known as the house with the well, with its distinctive pepperpot roof. At Théodore Rousseau's sale (1868), it was sold to Théophile Silvestre, the author of *Histoire des artistes vivants français et étrangers, études d'après nature*. Four years later, Silvestre transferred it to the collector Alfred Bruyas, promising him a few lines about the drawing. He stated that he had visited the site with Millet, who had wept upon seeing it again. Silvestre kept his word, and on 17 December 1872, "in haste", sent Bruyas a long letter describing the "drawing by J. F. Millet, no. 556 in the catalogue of Théodore Rousseau's sale and consequently selected by Th. Rousseau himself".

Collection of Henri Joseph Harpignies (1819–1916)

35. Camille Corot (1796–1875)

Travellers in a Mountainous Landscape near Rome

Graphite

Paris, Fondation Custodia, Frits Lugt Collection

This typical depiction of the Lazio landscape is traditionally attributed to Camille Corot's early years in Italy. It immediately demonstrates the rigour of his classical training: broad masses of shadow contrast with areas of full light through a measured and harmonious succession of planes. The use of graphite, which allows for quick and spontaneous work, gives the sheet the energy of a sketch made from nature. Acquired by Harpignies, it is one of many examples of his connection with Corot, who had encouraged his early career by purchasing watercolours by his hand at a price far exceeding their value. Among the other works preserved by Harpignies is a photograph of Corot accompanied by this maxim: "In an artist's career, one needs awareness, self-confidence and perseverance."

Collection of Camille Corot (1796–1875)

36. Honoré Daumier (1808–1879)

The Print Collector, circa 1860

Oil on canvas

Paris, Petit Palais – Musée des Beaux-Arts de la Ville de Paris

In 1874, upon learning of the serious financial difficulties faced by Honoré Daumier, Camille Corot, through the intermediary of Charles François Daubigny, took the necessary steps to purchase the house his friend occupied in Valmondois. Though the deed of sale for the house does not mention Corot, his assistance is mentioned as early as 1874 in a letter by Doctor Gachet. In gratitude, Daumier presented him with a painting, *Les Avocats*, which he hung above his bed until his death. Their friendship was symbolically extended by Daumier's wish to be buried alongside Corot at the Père-Lachaise Cemetery. Long confused with other versions of the theme of *The Print Collector*, this painting is now identified with certainty thanks to the stamp of the Corot collection visible on the verso.

37. Eugène Boudin (1824–1898)

Letter to Maître Boussaton, dated 3 May 1875

Paris, Fondation Custodia, Frits Lugt Collection

As soon as the catalogue for the Corot sale due to take place on 26 May 1875 and the following days at the Hôtel Drouot in Paris was published, Eugène Boudin wrote to the auctioneer, Maître Boussaton, to inform him of his wish to recover two small pastel studies which he had given to Corot in exchange for a study by the master which he had never received. The pastels were returned to their creator. Later, they were acquired by painter Paul Helleu (1859–1927), most likely at Eugène Boudin's posthumous sale in 1899, and the two pastels were subsequently offered for sale with his own collection in 1928.

Collection of Camille Corot (1796–1875)

38. François Louis Français (1814–1897)

View of Papigno, 1846

Graphite

Paris, Fondation Custodia, Frits Lugt Collection

There are numerous accounts of the friendship and mutual esteem between Camille Corot and Louis Français since their first encounter in 1835. In 1846, Français set off for Italy, no doubt encouraged by “his guide” Corot. In Rome and its surroundings, he painted out of doors in the very spots where Corot had set up his easel twenty years earlier. It was undoubtedly to pay tribute to Corot that Français dedicated to his friend this drawing depicting Papigno, a village in Umbria near Terni, where his elder had stayed from July to September 1826, during his first visit to Italy. The village, perched on the hillside, reveals itself to the viewer, who is invited to adopt the perspective of a traveller who, rounding a bend in the road, finally discovers his destination.

Collection of Camille Corot (1796–1875)

39. Charles François Daubigny (1817–1878)

Landscape in a Storm, circa 1860

Black crayon

New York, The Metropolitan Museum of Art

The son of landscape painter Edme François Daubigny (1789–1843), Charles devoted the bulk of his work to depicting nature and “nature alone, that is enough”. His landscapes are characterised by his remarkable ability to convey a sense of atmosphere. Daubigny paid close attention to light, contrasts, the fleeting effects of the different times of day, and the changing seasons. This drawing bears the mark from Corot’s 1875 posthumous sale. Corot and Daubigny were close friends, and as the latter wished to be buried alongside his elder, their graves are next to one another in the Père-Lachaise Cemetery, alongside that of Daumier.

Collection of Narcisse Diaz (1807–1876)

40. Théodore Rousseau (1812–1867)

Flat Landscape, circa 1845-1850

Pen and brown ink

Dijon, Musée des Beaux-Arts

Narcisse Diaz’s posthumous sale of January 1877 included twelve sheets by Théodore Rousseau, making him the artist best represented in his personal collection in terms of drawings. Diaz had, however, owned many more and had notably acquired numerous lots among the master’s most emblematic works at his estate sale in 1868. Among them was this drawing, which is surprisingly modern in its dynamism and composition. One notes the prominence given to the sky, with the horizon interrupted by a cluster of trees on the left and the outlines of bushes on the right. Here, we find all of the artist’s poetic sincerity and attentiveness to the surrounding natural world.

Collection of Jules Dupré (1811–1889)

41. Théodore Rousseau (1812–1867)

Clusters of Trees Along a Riverbank, circa 1860-1863

Graphite, pen and brown ink, watercolour

Paris, Musée du Louvre

Here, Théodore Rousseau presents a perfectly balanced composition depicting a sunlit river landscape. A stream winds between two banks with uneven slopes, from which two clusters of trees rise, standing out against a sky veiled by clouds, in a diffuse light. This fluid line drawing perfectly illustrates the artist's style of the 1860s. At that time, the two artists were no longer in close contact. In 1849, a fit of jealousy had strained a friendship that dated back to the 1830s. This did not, however, prevent Jules Dupré from preserving and continuing to collect works by his former companion.

Collection of Jules Dupré (1811–1889)

42. Honoré Daumier (1808–1879)

The Connoisseur, circa 1860-1865

Black chalk, pen and black ink, wash, watercolour, lithographic crayon and gouache

New York, The Metropolitan Museum of Art

A connoisseur sits comfortably, an indispensable portfolio of prints at his feet. He seems lost in contemplation of a replica of the *Venus de Milo*. All the gazes seem to converge on the statuette. Though Daumier usually depicted a shared moment in his studies of collections, here, his crayon reveals the collector's solitude in a silent face-to-face encounter, heightened by the light effects. While Daumier's work triumphed in chronicling human comedy, his artistic friendships were largely established among landscape painters. Jules Dupré, a member of Daumier's "natural adoptive family", kept this sheet until his death.

Charles Tillot, a Witness to Social Life in Barbizon

Charles Tillot (1825–1906), a pupil of Rousseau and neighbour of Millet in Barbizon, built a collection of works by his landscape-painter friends over the years and, like many artists, was able to increase the value of his discerning acquisitions as time went by.

Collection of Charles Tillot (1825–1906)

43. Jean-François Millet (1814–1875)

Landscape, Vichy, circa 1866-1867

Pen and brown ink, over a trace in graphite, blue, black and green chalk
New York, The Metropolitan Museum of Art

Millet stayed in Vichy during the summers of 1866, 1867 and 1868, accompanying his wife who had come there for thermal water cures. The landscapes resulting from these journeys convey a sense of tranquillity and an interest in vegetation. Sketched out of doors in pen and brown ink, they were subsequently heightened with wash or chalk. Overall, these sheets are characterised by the simplicity and variety of their line. This particular drawing appears to depict the banks of a dried-up stream, the foreground remaining almost empty, animated only by hints of the terrain's contours. Charles Tillot probably acquired this drawing at Millet's posthumous sale in 1875.

Collection of Charles Tillot (1825–1906)

44. Antoine Louis Barye (1795–1875)

Sleeping Elephant

Watercolour

New York, The Metropolitan Museum of Art

Barye observed African and Asian elephants at the Menagerie in the Jardin des Plantes, which he visited regularly in the company of Eugène Delacroix. For his animal watercolours, his method involved making sketches from life, which were then transferred to tracing paper and subsequently onto thicker paper, before a landscape was added to the composition. This process explains the repetition of certain poses in various settings. These compositions are set within landscapes very much in the Barbizon style. Indeed, it was in this village in the Forest of Fontainebleau, where he met Millet, Diaz, Corot and Rousseau, that Barye conducted his experiments in plein air painting from the 1840s onwards.

The Philosopher-Painter Paul Chenavard

Paul Chenavard (1807–1895) spent time in Italy, where he copied the Renaissance masters with great passion. An advocate of intellectual art and monumental painting, he is best known for his ambitious decorative project for the Panthéon, *Palingenesia Universelle*, which remained unfinished after 1851. Closely connected to Parisian artistic circles, he enjoyed a deep friendship with Delacroix, and owned several of his drawings. His collection, part of which is held in Lyon, bears witness to the bonds he forged with his contemporaries.

Collection of Louis François (1814–1897)

45. Paul Chenavard (1807–1895)

Study for a Figure from the Martyrdom of Saint Polycarp, circa 1840

Black chalk, red chalk, grey wash, India ink and white highlights on brown paper

Pontoise, Musée d'Art et d'Histoire Pissarro – Pontoise

Following the failure of his first submission to the Salon in 1835, Chenavard did not exhibit there again until 1841 with his *Martyrdom of Saint Polycarp*, intended for the Church of Saint Polycarp in Lyon. This preparatory drawing for a foreground figure was given to his friend, the landscape painter Louis

Français, as indicated by the dedication. The two artists first met in 1834 at the Divan Le Peletier, a famous literary and artistic café, and subsequently maintained a long-standing friendship, which also included the painter Louis Matout. Their correspondence bears witness to their mutual esteem and their artistic exchanges. They frequented Berthe de Rayssac's salon together in the 1860s, enlisted together in the War of 1870, before reuniting in Nice and its surroundings.

Collection of Paul Chenavard (1807–1895)

46. Louis Français (1814–1897)

Landscape, 1855

Black chalk, pen and brown ink, watercolour, heightened with white gouache
Lyon, Musée des Beaux-Arts

This drawing pays tribute to the beauty of the Vosges landscapes, which inspired Français's vocation as a landscape artist. It captures the light and freshness characteristic of his compositions, which skilfully blend a realistic depiction with the poetic charm of the setting. Here, he renders the bursts of greenery in the valley beneath the bluish mountains, the richness of the vegetation and the clarity of the water's silvery reflections. Louis Français playfully dedicated this landscape to his friend Chenavard by adding a note before his own signature that reads "the edge of the Empire". Chenavard was among his most loyal companions.

Collection of Paul Chenavard (1807–1895)

47. Ernest Meissonier (1815–1891)

Self-Portrait, 1881

Watercolour, brown wash and white gouache
Lyon, Musée des Beaux-Arts

Ernest Meissonier's patriarchal beard spreads smoothly across the lower half of this sheet, dated 1881. The artist was 66 years old at the time. Paul Chenavard, in the same year that he received this drawing, donated it to the City of Lyon, where Meissonier, like him, was born. Several prints were made after this drawing, including the dedication "My dear Chenavard, may this sketch / forever bear witness to our long-standing and warm friendship / EMeissonier / 1881". In 1883, Meissonier also painted a portrait of the painter-philosopher, dedicated "to [his] friend Paul Chenavard", who donated it to the City of Lyon the following year.

Le Beau Mélingue

The circle of friends of Étienne Mélingue (1807–1875), a sculptor and actor, and of his wife Théodorine, an actress and floral painter, consisted mainly of Romantic artists. Paul Gavarni, Charles Giraud, Henry Monnier, Narcisse Diaz and Auguste Raffet were also among the couple's closest friends, who would gather in their *salon museum* on Rue Levert, in Belleville

Collection of Étienne Mélingue (1807–1875)

48. Auguste Raffet (1804–1860)

Presumed Portrait of Jean Mélingue as a Soldier of the First Republic, 1838

Graphite and watercolour

Paris, Musée du Louvre

One can presumably recognise the portrait of Jean Mélingue, the sculptor's father who had opposed his ambition to become an actor, in this drawing depicting a soldier of the First Republic. Standing valiantly in front of other soldiers, his musket with bayonet resting on the ground, he wears a bicorne hat with a red plume, a grey coat with red lapels, a waistcoat, breeches and white gaiters. Prised for his descriptive accuracy and his evocative power, Raffet excelled at depicting soldiers in watercolour. Auguste Raffet was no

doubt pleased to paint this portrait for his friend Étienne Mélingue, as he was a regular visitor to the house on Rue Levert.

Collection of Étienne Mélingue (1807–1875)

49. Paul Gavarni (1804–1866)

Portrait of an Actor (Mélingue?)

Watercolour, black crayon, red chalk, heightened with gouache

Paris, Musée du Louvre

Gavarni arrived in London at the end of December 1847, and sketched British society, its distinctive features, its trades, its industries, its taverns, its theatres and its attractions. There he met Mélingue, whom he had known since the early 1840s, and sketched several portraits of the actor, who we might perhaps recognise here. Mélingue's ability to play several roles at once and the expressiveness of his features may explain why the resemblance is not immediately apparent here. Known for his penchant for "taking the spotlight", Gavarni depicts him here in Shakespeare's tragedy *Coriolanus*, draped in a curtain, just as the First Citizen utters his opening words: "Before we proceed any further, hear me speak".

Collection of Théodorine Mélingue (1813–1886)

50. Album Amicorum of Théodorine Mélingue

Oblong album in midnight blue shagreen leather comprising 75 drawings and a flyleaf with a chromolithograph by Maison Susse Frères, opened at Jean-Jacques Feuchère (1807–1852)

Satan

Graphite, brush and brown wash

Paris, private collection

Mademoiselle Théodorine, an actress, met the handsome Mélingue, her future husband, at the Théâtre de l'Ambigu. They went from one role to the next,

enjoying success after success. Disputes with Mademoiselle Maxime and later with Mademoiselle Rachel proved too much for her artistic career. She turned her hand to painting flowers and landscapes. The *album amicorum* bearing her initials reveals the affection of the couple's circle of friends. The subjects depicted are linked to the world of the theatre and most often evoke the roles played by Étienne Mélingue. Among the contributing artists, Jean-Jacques Feuchère, a renowned sculptor and talented goldsmith, is the most prominently featured with 14 drawings. This depiction of Satan, presented to the Mélingues and based on the plaster model exhibited at the Salon of 1834, stands out for its movement and inventiveness, qualities which were sure to appeal to this Romantic circle.

Ingres and Delacroix

Leading artists of the 19th century, Jean-Auguste-Dominique Ingres (1780–1867) and Eugène Delacroix (1798–1863) represent two distinct artistic approaches. Whilst their perspectives on their own drawings were very different, both recognised their role in cementing bonds of friendship and expressing admiration or gratitude.

Ingres and His Collectors

Drawing was the cornerstone of Ingres's artistic theories. However, he attached only relative importance to his own drawings. He regarded them first and foremost as a means of learning, observing and creating. Nevertheless, many of his studies, sketches and portraits found a second purpose: keeping the flame of friendship alive. By giving these drawings to his close associates, Ingres built up a circle friends and admirers who played a major part in promoting his work as a draughtsman.

Collection of Anne-Louis Girodet-Trioson (1767–1824)

51. Jean-Auguste-Dominique Ingres (1780–1867)

Communion in Rome, 1806

Graphite and brown wash

Paris, Prat Collection

Girodet and Ingres, both pupils of David, occupied studios in the former Capuchin convent in the early years of the century. Thirteen years his senior, Girodet supported Ingres from the very start, and the latter's correspondence repeatedly reveals his deference. Girodet's esteem undoubtedly explains the prominent place given to this sheet and the following drawing in his home: both drawings hung in the artist's bedroom, whereas the bulk of his collection was kept in portfolios.

Collection of Anne-Louis Girodet-Trioson (1767–1824)

52. Jean-Auguste-Dominique Ingres (1780–1867)

Antiochus and Stratonice, 1806

Graphite, brown and grey wash

Paris, Musée du Louvre

This episode, recounted by several ancient sources, notably by Plutarch in *his Life of Demetrius*, features Antiochus, the son of Seleucus I Nicator, King of Syria and founder of the Seleucid Empire. For no apparent reason, the young man was wasting away. His secret passion for Stratonice, his father's wife, was discovered by the physician Erasistratus. The physician realised that the cause of the illness consuming the prince was this forbidden love, as evidenced by the rapid beating of Antiochus's heart, which quickened at the sight of the young woman. Like the previous drawing, the sheet adorned Girodet's bedroom.

Collection of Henri Lehmann (1814–1882)

53. Jean-Auguste-Dominique Ingres (1780–1867)

Studies of Hanging Arms

Graphite

Paris, Musée du Louvre

This study for *Antiochus and Stratonice*, from the collection of Henri Lehmann, is one of the many preparatory drawings in which Ingres sought to capture the wasting away of the young Antiochus. As a pupil and close collaborator of the master, Lehmann reported that Ingres had produced “two hundred sketches” and repainted the patient's arm “fifty times” before he was satisfied with it. The interest of this drawing lies in the fact that it shows not only the left arm, but both of the young man's lifeless arms, as he lies turned onto his left side, abandoned to their own weight. Ingres ultimately abandoned this approach,

concealing the left arm beneath the sheet and giving Antiochus the more expressive posture of a man hiding his face behind his folded arm.

Collection of Jacques Édouard Gatteaux (1788–1881)

54. Jean-Auguste-Dominique Ingres (1780–1867)

The Gatteaux Family, 1850

Graphite over fragments of crayon-manner engravings, collaged on paper

Private collection, by courtesy of the Mireille Mosler Gallery, New York

This portrait of the Gatteaux family was conceived as a conversation piece. No such sitting session ever took place. Ingres developed the composition by assembling tracings based on portraits engraved by Claude Marie François Dien (1787–1865), set against a bourgeois salon backdrop. The three figures are harmoniously arranged: the three-quarter poses of the father and son echo one another on either side of Mrs Gatteaux, depicted head-on in a balanced and symmetrical composition. The full-length figure of Paméla de Gardanne complete the ensemble. The collage was entirely reworked in graphite in order to conceal these artifices and give the drawing the quality of an original work.

Collection of Jacques Édouard Gatteaux (1788–1881)

55. Jean-Auguste-Dominique Ingres (1780–1867)

Studies of a Reclining Male Figure, 1811–1812

Graphite

New York, The Metropolitan Museum of Art

This preparatory study for *Romulus's Victory Over Acron* is among the most important drawings from Ingres's early years. It forms part of the artist's first series of systematic nude figure studies produced for a history painting. Dedicated to the figure of Acron, it stands out for its format, its meticulous execution, and the pursuit of *la belle forme* that would henceforth characterise his practice. This study combines two alternative postures of the upper limbs,

including the one ultimately adopted, with the left arm folded across the torso. It is because they are the expression of a particularly rigorous demand for perfection that these sheets acquired the status of collection drawings.

Collection of Pierre Auguste Pichon (1805–1900)

56. Jean-Auguste-Dominique Ingres (1780–1867)

Study of a Lictor, circa 1833–1834

Black crayon and red chalk; squared for transfer in graphite

Paris, Prat Collection

Unknown until 2023, this large study for *The Martyrdom of Saint Symphorian* is one of the most important drawings by Ingres to have been rediscovered in recent years. Long attributed to Pierre Auguste Pichon, a pupil who joined Ingres's studio in 1834 and became one of the master's closest collaborators, the sheet represents a crucial link in the development of one of the principal figures of the painting. This study of a lictor depicts three alternative positions for the right arm: outstretched horizontally, folded across the chest and pointing towards the ground, as it appears in the final composition. Exemplary of the powerful realism that Ingres experimented with through the study of the live model, this sheet bears witness to the ambition and sophistication of his graphic research.

Collection of François Édouard Picot (1786–1868)

57. Jean-Auguste-Dominique Ingres (1780–1867)

Portrait of François Édouard Picot, 1817

Graphite heightened with white gouache

Paris, Fondation Custodia, Frits Lugt Collection

This sheet from the Frits Lugt Collection is one of the twenty-two drawn portraits by Ingres recorded for the year 1817. It depicts François Édouard Picot, a painter whom Ingres met in Rome, winner of the second Prix de Rome

in 1813 and a future renowned teacher in Paris. Far from being a commissioned portrait, this drawing belongs to a series of effigies of friends and compatriots living in the Villa Medici. Less elaborate than some of the other portraits from this period, it is distinguished by the rapid and sketchy rendering of the costume, as well as the white gouache highlights applied to the shirt collar and tie. As the only evidence of their association, this portrait reveals the mutual esteem between the two artists.

Collection of Auguste Boucher-Desnoyers (1779–1857)

58. Jean-Auguste-Dominique Ingres (1780–1867)

Portrait of Auguste Boucher-Desnoyers, 1825

Graphite

London, Katrin Bellinger Collection

Having remained in the sitter's family for generations until its rediscovery in 1993, this portrait of Auguste Desnoyers constitutes a major addition to the catalogue of drawn portraits by Ingres. The greatest engraver of his generation, Desnoyers met Ingres in 1800 and both men shared a profound reverence for Raphael. The drawing depicts him at work, busy copying Raphael's *Saint Catherine of Alexandria*, a rare choice for Ingres, which emphasises the formal nature of his portrait. Created in 1825, a landmark year for both artists, the portrait bears witness to their mutual esteem.

Collection of Luigi Calamatta (1801–1869)

59. Jean-Auguste-Dominique Ingres (1780–1867)

Portrait of Luigi Calamatta Engraving, 1828

Graphite

Paris, Musée de la Vie romantique

“Ingres and Calamatta were made for one another. [...] There was a pre-existing harmony between them”, wrote Charles Blanc, who was himself a

pupil of Calamatta. A distinguished burinist, talented printmaker and renowned draughtsman, Luigi Calamatta engraved eighteen of Ingres's works. A copy of the sheet from the *Musée de la Vie Romantique*, attributed to Calamatta, was in the collection of their mutual friend Charles Marcotte, who also owned portraits of his daughter Marie by both Ingres and Calamatta. One painting, twenty drawings and "various sketches" by Ingres are described in the catalogue of Calamatta's posthumous sale.

Collection of Jean-Auguste-Dominique Ingres (1780–1867)

60. Luigi Calamatta (1801–1869)

Antiochus and Stratonice, 1828

Graphite, pen and brown ink, grey and brown wash, heightened with white
Saint-Cloud, Département des Hauts-de-Seine, Musée du Grand Siècle,
Pierre Rosenberg Donation

In a pared-down setting, four figures re-enact the drama – familiar from Ingres's brush – of Antiochus's forbidden love for Stratonice (see no. 52). An old inscription on the reverse of the frame attributes the drawing to Luigi Calamatta, who is said to have executed it in 1828 as a gift for Ingres. Nevertheless, the composition of the drawing is quite different from that of the painting now preserved at Chantilly: Stratonice is on the right, as in the preparatory studies drawn by Ingres, and not on the left as in the known painted versions. Whilst this drawing might have been linked to a painted version by Ingres that has since been lost, it appears to be more of a personal interpretation by Calamatta, reflecting Ingres's interest in this subject. Together with the portrait given to Calamatta in the same year (no. 59), it may have formed part of an exchange of drawings between the two artists.

Remembering Delacroix

Eugène Delacroix was one of the artists most admired by his peers. For his part, he kept only a few works belonging to his close friends, but proved generous towards them, as evidenced by the gifts he made during his lifetime and the bequests from which several of them benefited. His posthumous sale attracted a great many artists, many of whom left with works by the master.

Collection of Eugène Delacroix (1798–1863)

61. Louis Boulanger (1806–1867)

Phantoms, circa 1829

Watercolour

Paris / Guernsey, Maisons de Victor Hugo

Inspired by *Les Fantômes*, published in Victor Hugo's collection of poems *Les Orientales*, Louis Boulanger's drawing depicts a macabre dance performed by a young Spanish woman, who died in the prime of her life the day after a ball, still dressed in her festive attire. "A grinning spectre" leads her into a dance from beyond the grave, of which the sheet offers a striking vision. This work is rooted in the Iberian imagery so dear to Romanticism, fuelled by Boulanger and Delacroix's admiration for the Spanish painters, particularly Velázquez and Goya.

Collection of Eugène Delacroix (1798–1863)

62. Ernest Meissonier (1815–1891)

An Episode from the Civil War (The Barricade), 1848

Black crayon, watercolour and gouache

Paris, Musée d'Orsay

Sold for 3,000 francs at Delacroix's posthumous sale, Meissonier's *An Episode from the Civil War* was the most expensive drawing in the sale. The watercolour remained famous until the end of the 19th century. Meissonier reported that

Delacroix had been “so struck” by the work in his studio that he gave it to him that very evening as a token of friendship. In his journal, Delacroix spoke of his interest in the “horrible truth” of the scene, perhaps echoing his own *28 July 1830. Liberty Leading the People*, which he had initially titled *A Barricade*. In 1860, Delacroix had supported Meissonier’s election to the Institut, recognising in him an “original talent”.

Collection of Laurent-Charles Maréchal (1801–1887),
known as Maréchal de Metz

63. Eugène Delacroix (1798–1863)

Study for The Death of Sardanapalus, 1826-1827

Graphite, red chalk, black crayon, white chalk and pastel on chamois paper
Paris, Musée du Louvre

In his last will and testament, Delacroix bequeathed to Laurent-Charles Maréchal “several pastel studies for Sardanapalus”. At least three have been identified, including this one, which remained together and were purchased in 1948 by the Société des Amis du Louvre. They had been excluded from Delacroix’s posthumous studio sale, which included a set of twelve sheets, drawings and sketches for the celebrated painting presented at the Salon of 1827. Maréchal was a remarkable pastellist and a pioneer in the revival of this technique, which was still widely scorned during the first third of the 19th century. By bequeathing his studies for *Sardanapalus* specifically to him, Delacroix demonstrated the care he took in selecting gifts according to the personality of each recipient.

Collection of Léon Riesener (1808–1878)

64. Eugène Delacroix (1798–1863)

Portrait of Frédéric Chopin, possibly 1848

Black crayon and white chalk

Paris, Musée du Louvre

This moving portrait of Chopin remained in the family of Léon Riesener, Delacroix's cousin, before it was donated to the Louvre in 1960. The likeness of the sitter here is very similar to that of the musician in the double portrait painted by the artist in 1838, which depicts him with George Sand, his mistress. The canvas was cut up, and the fragment depicting Chopin is now preserved in the Louvre. Rather than a preparatory study for the painting, which can be dated to around 1838, this drawing was probably executed by Delacroix after the painting ten years later, "shortly before the death of his friend, whose features he had wished to preserve for himself", as Adolphe Moreau suggests. The painter felt immense admiration for Chopin's musical genius and sensitivity as a pianist. He also had a deep affection for the man, whose health deteriorated severely during the year 1848.

Collection of Adrien Dauzats (1804–1868)

65. Eugène Delacroix (1798–1863)

Hesiod and the Muse

Graphite, black crayon, watercolour and gouache on chamois paper
Paris, Musée du Louvre

This fine watercolour heightened with gouache is a study with an alternative design for one of the pendentives of the dome of the Palais-Bourbon library, depicting *La Poésie*. It was chosen by Adrien Dauzats from among the drawings that Eugène Delacroix bequeathed to his close colleagues, who were asked to catalogue his work after his death. A friend of the painter, Dauzats was one of those entrusted with this task, alongside Burty, Pérignon, Carrier, Baron Schwiter, Andrieu and Dutilleux, each of whom was invited to choose "one important drawing". This sheet was identified as early as 1885 by his biographer Alfred Robaut among those excluded from the posthumous sale. A great admirer of Delacroix, Dauzats also acquired numerous paintings, sketches, watercolours and pastels at the studio sale.

Collection of Adrien Dauzats (1804–1868)

66. Eugène Delacroix (1798–1863)

Sketch for the Sultan of Morocco Moulay Abd-Er-Rahman, 1832-1833

Oil on canvas

Dijon, Musée des Beaux-Arts

Dauzats acquired this lively and spontaneous sketch at the Delacroix's studio sale. It is a preparatory study for the painting exhibited at the Salon of 1845 (Toulouse, Musée des Augustins). True to the diplomatic episode witnessed by the artist during his trip to Morocco in 1832, it depicts Count Charles de Mornay being introduced to Moulay Abd-Er-Rahman. In the final version, this detail of the scene was omitted, and the painter focused on the portrait of the sultan and his guard leaving the Palace of Meknes.

Collection of George Sand (1804–1876)

67. Eugène Delacroix (1798–1863)

The Final Scene of Lélia, 1839-1841

Black chalk and pastel

Paris, Musée de la Vie Romantique

This pastel formed part of a collection of works that George Sand presumably received as a gift from Delacroix, as a token of their loyal and enduring friendship. Produced no later than December 1841, it depicts a scene from the end of the novel *Lélia* published by the writer: the heroine, leaning over the body of her lover Sténio, assures him that they will be united forever in the afterlife. In a letter, George Sand expressed the pleasure she took in contemplating this work, which she kept with her at Nohant. In 1873, she still mentioned “the beautiful pastel of *Lélia*” amongst the works that remained in her possession, even though she had to part with most of her works by Delacroix.

Collection of Pierre Andrieu (1821–1892)

68. Eugène Delacroix (1798–1863)

The Lover at the Piano, circa 1840 (?)

Brown ink wash

Paris, Prat Collection

The Lover at the Piano comes from the collection of Pierre Andrieu, Delacroix's principal assistant in the creation of monumental decoration projects, who was later entrusted with cataloguing the drawings from the painter's studio following his death. In this capacity, he was able to select a sheet of considerable importance. He also received a collection of sketches by bequest and acquired numerous drawings at the posthumous sale. The somewhat puzzling title was given by Alfred Robaut, who published a sketch of the work. The identity of the young woman, described in the Chéramy sale as "*La Malibran*", remains uncertain and has given rise to several hypotheses, none of which can be accepted with certainty.

Collection of Paul Huet (1803–1869)

69. Eugène Delacroix (1798–1863)

The Two Foscari, 1847

Graphite

New York, The Metropolitan Museum of Art

The subject of this drawing is taken from a play by Lord Byron, *The Two Foscari: An Historical Tragedy* (1821). Set in 15th-century Venice, the scene depicts Doge Foscari witnessing the reading of his son's sentence for alleged collusion with the enemies of the Republic. Huet acquired it at Delacroix's posthumous sale. Despite being one of the artist's oldest friends, Paul Huet was not named amongst those whom the artist entrusted with cataloguing his drawings after his death. He was, however, specifically mentioned in the will as one of the individual beneficiaries. Delacroix bequeathed to him all his

lithographs by Charlet (1792–1845), in memory of their shared interest in the artist and their mutual admiration for his talents as a lithographer, an art they practised following in his footsteps.

Collection of Jean Gigoux (1806–1894)

70. Eugène Delacroix (1798–1863)

Marc Antony's Speech Over Caesar's Body

Graphite, brush and grey-brown wash

Besançon, Musée d'Art et d'Archéologie

This sheet illustrating the episode of *Mark Antony's Speech Over Caesar's Body*, taken from William Shakespeare's tragedy (Act III, Scene 2), should be linked to the unrealised designs for one of the pendentives in the library of the Palais-Bourbon. It is certainly one of the most remarkable works purchased by Gigoux at the Delacroix sale. The drawing stands out for the fluidity and freedom of its linework and wash. With just a few strokes, the artist manages to suggest a range of emotions in the barely sketched faces. The movement of the crowd surrounding the rostrum on which Mark Antony stands, with Caesar's body below, conveys the volatility of the listeners' opinions. This undulating quality lends the whole work a profoundly lyrical dimension.

Collection of Paul Cézanne (1839–1906)

71. Eugène Delacroix (1798–1863)

Bouquet of Flowers, circa 1849-1850

Black crayon, watercolour, gouache, pastel on two joined sheets of grey-blue paper

Paris, Musée du Louvre

In his last will and testament, Delacroix specifically designated this *Bouquet* as one of only two drawings that were to be included in his posthumous sale, a sign of the importance he attached to it. Described at the time as a

watercolour, it is in fact executed using a mixed technique. It combines the relative opacity of the medium with striking luminosity and depth, in a dazzling composition where nature and artifice merge. Delacroix kept this work with him until his death before submitting it to public opinion. Later acquired by Paul Cézanne, the *Bouquet* hung in his bedroom, where it was kept framed, usually turned round so that it faced the wall to protect it from fading in the light.

Portraits of Collectors

Lancelot Théodore Turpin de Crissé

Born into a long-established family with deep roots in Anjou, Count Lancelot Théodore Turpin de Crissé (1782–1859) was a painter of landscapes and monuments. As chamberlain to Empress Joséphine, he shared her passion for the arts and built up a significant collection in which drawings and prints featured prominently. The bulk of this collection was bequeathed to the Musée des Beaux-Arts in Angers.

Collection of Turpin de Crissé (1782–1859)

72. Jean-Auguste-Dominique Ingres (1780–1867)

Countess Adèle Turpin de Crissé, circa 1818

Graphite

New York, The Metropolitan Museum of Art

Countess Turpin de Crissé is depicted seated, in a dressing gown, in a portrait conceived by Ingres as a pendant to that of her husband. Facing one another, the two subjects complement each other, and the contrast in their poses helps to bring the composition to life. The work must have been drawn in Rome, where she first visited with her husband during a trip in 1818. Born Adèle de Lesparda, she married her first cousin in 1813 and was seven years his junior. Their marriage, though childless, was a happy one. Whilst the bulk of the collections assembled by her husband were transferred to the Musée des Beaux-Arts in Angers, she retained the two portraits by Ingres, which remained in her family's possession until the interwar period.

Collection of Turpin de Crissé (1782–1859)

73. Jean-Auguste-Dominique Ingres (1780–1867)

Count Lancelot Théodore Turpin de Crissé, circa 1818

Graphite

New York, The Metropolitan Museum of Art

Ingres captures Turpin de Crissé's slender elegance and the ease of a man of the world whom his contemporaries described as kind, modest and upright. Whilst his wife is seated, he is depicted standing, dressed in an overcoat, with his hat and gloves in his hand. Nothing here identifies him as an artist or an art connoisseur. The portrait probably dates from 1818, when he returned to Italy for the second time, this time accompanied by his wife. Following an initial stay in Italy in 1807-1808, he had become chamberlain to Empress Joséphine and then Inspector-General of the Beaux-Arts during the Restoration. A great admirer of Ingres, he supported the artist through a difficult period, acquiring his works and subsequently entrusting him with the most prestigious commissions for the monumental *Album du Sacre* of Charles X.

Hors catalogue

Antoine Etex (1808–1888)

Count Lancelot Théodore Turpin de Crissé

Bronze

Angers, Musée des Beaux-Arts

Turpin de Crissé held several official posts, and in his capacity as Inspector-General of the Beaux-Arts, he endeavoured to allocate public commissions with a fairness that was widely recognised. These various duties earned him a number of gifts from artists. To encourage Étex, a promising young sculptor, Turpin de Crissé commissioned him to create a marble group. The artist thanked him by modelling his portrait.

Collection of Turpin de Crissé (1782–1859)

74. Anne-Louis Girodet-Trioson (1767–1824)

Study for The Funeral of Atala, circa 1807

Black chalk, pen and brown and black ink, grey wash, heightened with white, on blue paper

Angers, Musée des Beaux-Arts

This sheet is preparatory to a painting on the same subject, which was highly acclaimed at the Salon of 1808. It recounts an episode in the ill-fated love affair between Chactas, a young Native American boy from the Natchez tribe, and Atala, a Native American girl raised in the Christian faith who made a vow of chastity to her mother. The young lovers' doomed romance ends with Atala's suicide, thus resolving a deadly dilemma: renounce her love for Chactas or break her vow. In 1817, Turpin commissioned a portrait of his wife from Girodet. A painting by Turpin in the Girodet collection may have been offered in advance in exchange for this hoped-for portrait, which was probably never completed. This drawing, sent to Turpin by Girodet's heir, may have been given as compensation for this broken promise

Collection of Turpin de Crissé (1782–1859)

75. Théodore Ballu (1817–1885)

View of the Erechtheion in Athens

Watercolour

Angers, Musée des Beaux-Arts

Turpin de Crissé, who was passionate about Greek art, probably discovered this work at the Salon of 1846. Winner of the Prix de Rome for architecture in 1840, Ballu was the first *pensionnaire* of the Villa Medici to be granted permission to undertake a study trip to Greece in 1844. The Erechtheion on the Acropolis in Athens, which had been severely damaged during the War of Independence a few years earlier, was restored shortly after the architect's

visit. The half-ruined architrave was completed; two of the caryatids were repaired and then put back in place, whilst a cast replaced a statue taken to London by Lord Elgin in 1803. These restoration works had been completed by the time Ballu signed this watercolour. They are not visible here, as the artist composed his view from sketches made two years earlier.

Pierre-Jean David, known as David d'Angers

Winner of the Prix de Rome for sculpture in 1811, David d'Angers (1788–1856) enjoyed a distinguished career as a sculptor, creating numerous busts and medallions of prominent figures of his time. The Musée des Beaux-Arts d'Angers preserves a significant portion of his personal collection. It is notable in particular for its exceptional collection of German drawings, notably by Caspar David Friedrich, a collection unrivalled in mid-19th century France.

Collection of David d'Angers (1788–1856)

76. Achille-Etna Michallon (1796–1822)

The Oak and the Reed, 1816

Graphite, black chalk, stumping, red chalk, heightened with white gouache
Paris, Musée du Louvre

Michallon, a young artist of precocious talent, offers us a poetic and striking interpretation of La Fontaine's famous fable, originally told by Aesop. Blasted by the force of a hurricane wind – the North's "[...] fiercest child,/ Dark, jagged, pitiless, and wild" – the reed bends but does not break, unlike the oak, whose broken trunk the artist shows us. The gouache highlights, applied generously to the main motifs, emphasise the parallels between the two protagonists of the episode. At the left, a man dressed in 18th-century fashion looks on. The distorted sense of proportion between this figure and the nature he is contemplating gives pride of place to the landscape, hitherto the poor relation in the hierarchy of genres.

Collection of David d'Angers (1788–1856)

77. François Marius Granet (1775–1849)

Monk Painting the Portrait of a Religious Figure, 1829

Pen and brown ink, brown wash

Angers, Musée des Beaux-Arts

A monk, holding his palette, works on a canvas placed on an easel. He observes a religious figure dignifiedly seated in a high-backed armchair, around which four monks are bustling about. As usual, Granet sets the scene in an interior and sculpts his composition in wash with skilful use of light and shadow, a technique that prompted Jean Alaux to make the scathing comment: “It’s contraband Rembrandt”! This drawing was given by the painter from Aix to his friend David d’Angers in 1829, according to an old inscription, probably written by Granet himself. Perhaps the artist intended it as a New Year’s gift, as he was in the habit of doing.

Collection of David d'Angers (1788–1856)

78. Achille Devéria (1800–1857)

Portrait of Eugène Devéria, circa 1827

Charcoal heightened with white chalk

Angers, Musée des Beaux-Arts

Eugène Devéria (1805–1865) used this vigorous portrait, executed by his elder brother Achille, to incorporate his self-portrait into his monumental *Birth of Henri IV*, a masterstroke by a young artist aged twenty-two that caused a sensation at the Salon of 1827. The dynamism of the expression and the model’s upward gaze, just as it was to be in the painting, suggest that the drawing was executed with this specific intention in mind. This portrait by Achille Devéria of his younger brother must have subsequently been given to the sculptor David d’Angers, who in turn drew inspiration from it to create a

portrait medallion of Eugène. Around the same time, the sculptor also modelled portrait medallions of Achille and their sister Laure.

Hors catalogue

Pierre Jean David d'Angers (1788–1856)

Portrait of Achille Devéria

Bronze

Angers, Musée des Beaux-Arts

David d'Angers immortalised the features of the figures he admired: between 1815 and 1855, he produced more than 530 medallion profiles, most of which were created without having been commissioned.

Collection of David d'Angers (1788–1856)

79. Caspar David Friedrich (1774–1840)

Owl on a Tree, circa 1834

Oil on canvas

Private collection

In his notes, David d'Angers recorded the discovery of this small painting, acquired during his trip to Dresden in 1834: “[Friedrich] brought us several of his works: a delightful painting depicting a leafless tree, an owl on a branch, and the moon peeking through the branches. No ground plane; it has a truly dreamlike quality.” The sculptor also wrote: “I have heard it said that Friedrich was not painterly enough, that one could see his drawings and paintings were executed with too much simplicity, and that it was for this reason that he always depicted sombre scenes and moonlit landscapes. It is for this very reason that I admire him all the more. He simply tells us of sublime things. He knows how to put your soul in a state in which you can understand them.”

Collection of David d'Angers (1788–1856)

80. Caspar David Friedrich (1774–1840)

Ruins of the Gate to the Monastery of the Holy Cross near Meissen, circa 1824

Watercolour over a sketch in graphite

Angers, Musée des Beaux-Arts

The sculptor David d'Angers made several trips to Germany. His encounter in Dresden in 1834 with Caspar David Friedrich, the great master of German Romanticism, provided him with one of the greatest aesthetic revelations of his life. During that trip and later, following the painter's death, he managed to assemble a small collection of works by Friedrich that was unrivalled in France, part of which has been acquired by the Musée d'Angers. The ruins of medieval monasteries abandoned during the Reformation had fascinated the German artist from the very start of his career. Friedrich visited Meissen in 1824, no doubt drawn there by his friend, the painter Friedrich Georg Kersting.

Julien Boilly

Julien, known as Jules Boilly (1796–1874), made his career as a portraitist and genre painter, without achieving great success. His notoriety rested more on his collections of drawings by the Old Masters and autographs. Curious about his contemporaries, he was a discerning collector. His collection of letters and the fifty or so drawings he assembled feature all the literary and artistic luminaries of his time.

Collection of Julien Boilly (1796–1874)

81. Antoine-Jean Gros (1771–1835)

Study for Napoleon Pardoning the Cairo Rebels

Black chalk, pen and brown ink, heightened with reed pen and brown ink wash
Paris, Prat Collection

This drawing is the only known work by Gros devoted to the revolt in Cairo. It bears traces of a project that was soon abandoned in favour of another subject: *Napoleon Visiting the Plague Victims in Jaffa*. On one side, Napoleon on horseback grants his pardon to rebels who are imploring for mercy at his feet. On the other side, which is more fully realised and presented here, a group of twelve Egyptians is drawn in pen and brown ink over a sketch in black chalk. Emotions are rendered energetically through frantic postures and intensely focused gazes; a black man, his torso bound, confronts the viewer head-on. This drawing is one of the earliest examples of Gros's talent for dramatic compositions of Oriental inspiration.

Collection of Jules Boilly (1794–1876)

82. Théodore Géricault (1791–1824)

Study for The Raft of the Medusa, circa 1818-1819

Pen and brown ink

Lille, Palais des Beaux-Arts

The numerous preparatory studies for *The Raft of the Medusa* bear witness to the care with which Géricault prepared this iconic work of the nascent Romantic movement, exhibited at the Salon of 1819. Through his drawings, he explored the expressive possibilities of various scenes from the greatest maritime disaster of the period, before finally settling on the moment when the survivors catch sight of the ship that is to rescue them. The drawing from the Boilly collection depicts the chosen episode, but Géricault ultimately reversed the orientation of his composition. Highly sought-after from the 19th century onwards, his studies for this painting were collected by numerous artists, including Sir Thomas Lawrence, Ary Scheffer, Jean Gigoux and Léon Bonnat.

Collection of Jules Boilly (1794–1876)

83. Alexandre Abel de Pujol (1795–1861)

The Death of Saint Roch, circa 1820

Graphite, heightened with white chalk

Lille, Palais des Beaux-Arts

One of the most important commissions entrusted to Abel de Pujol was the decoration of the Chapel of Saint-Roch in the Church of Saint-Sulpice, completed in 1822. This sheet depicts the deceased saint, lying with his hands crossed over his chest. It is a finished study for *The Death of Saint Roch in a Prison in Montpellier*, which adorns one of the chapel's two wall panels. It can be assumed that Abel de Pujol selected this study from his cartoons to present it to his "good friend" Louis Léopold Boilly in 1827. It then passed into the collections of his son Julien, known as Jules Boilly, who had inherited his father's passion for collecting and who was no doubt drawn to the sober, classical beauty of this sheet.

Jean Gigoux

Like his colleague and elder Thomas Lawrence, whom he admired, the Romantic painter Jean Gigoux (1806–1894) took an encyclopaedic approach to collecting. Alongside drawings by the Old Masters, he assembled a very substantial collection of contemporary works, the result of his artistic networks and shrewd dealings at auction houses and with art dealers.

Collection of Jean Gigoux (1806–1894)

84. François Marius Granet (1775–1849)

The Good Vicar, 1847

Pen and brown ink, brown wash

Besançon, Musée des Beaux-Arts et d'Archéologie

The annotation at the top centre of the sheet, “the good vicar / 1847”, stands out somewhat against the composition’s relatively martial appearance. It may be a reference to *The Vicar of Tours*, one of the episodes in Honoré de Balzac’s *Scenes from Provincial Life*. The novella, published under this title in 1843, recounts the vicissitudes of Abbé Birrotteau, a character with modest ambitions. His clumsy behaviour leads him to suffer torments caused by the envy and mediocrity of those around him. Throughout his life, Gigoux made a point of collecting works by Granet. He recalled: “one day when I went to see him, [Granet] offered me the drawing he had just made, telling me: ‘Whenever you come to see me, you may take one of your choice’”.

Collection of Jean Gigoux (1806–1894)

85. François Marius Granet (1775–1849)

Painter Before his Easel

Graphite, pen and brown ink, brown wash, watercolour, heightened with white gouache

Besançon, Musée des Beaux-Arts et d’Archéologie

By candlelight, a man discovers the features of a Virgin in Majesty adorning a life-size canvas mounted on an easel. The three monks visible on the right-hand side of the composition seem out of place in the scene. Granet juxtaposes two iconographies which are familiar to him: a scene from a convent and a scene from a studio. The representation of artists was a recurring theme in the painter’s oeuvre, which was inspired in particular by the lives of the numerous masters active in Italy in the 17th century.

Collection of Jean Gigoux (1806–1894)

86. Eugène Delacroix (1798–1863)

Winged Horse (or Hippogriff)

Brush and brown ink, watercolour

Besançon, Musée des Beaux-Arts et d’Archéologie

This study demonstrates Delacroix's remarkable ease in inventing fantastical beings. The bold foreshortening of the animal, as if lunging towards its prey, lends the drawing a striking dynamism. The subtle variations in the wash, ranging from the blue-grey and pinkish hues of the sky to the beige touches that define the winged horse's body, reveal Delacroix's interest in light effects. One can fully appreciate Gigoux's attraction to this drawing, which epitomises the painter's most unfettered imagination. At Delacroix's posthumous sale, the artist acquired nearly two hundred sheets by his elder. The two men knew each other well and held each other in high regard. Gigoux regarded Delacroix as a master and devoted many pages to him in his *Causeries*.

Hector Giacomelli

Hector Giacomelli (1822–1904), a draughtsman renowned for his depictions of birds, was also a passionate collector. From the age of fifteen, he collected exclusively drawings and prints by his contemporaries, building up one of the most remarkable collections of 19th-century prints. He had a particular fondness for Auguste Raffet (1804–1860), whose catalogue raisonné he published, but he also formed lasting and deep friendships with numerous artists and writers.

Collection of Hector Giacomelli (1822–1904)

87. Gustave Doré (1832–1883)

Study for Le Tapis Vert, 1862

Graphite, pen and brown ink, brush, black and grey wash, heightened with white gouache

Poitiers, Musée Sainte-Croix

Le Tapis vert (Tallahassee, Museum of Fine Arts), Gustave Doré's large-scale composition exhibited at Salon of 1867, aroused curiosity, though its realism sparked a flood of disparaging comments. Everyone sought to recognise prominent figures from the *high life* in Bade. In this large preparatory sheet, one can see the draughtsman's ease in setting the scene, the arrangement of the figures around the gaming table, the swift depiction of the crowd, and the interplay of the croupiers' rakes. The amusing dedication in the bottom right-hand corner, "to his friend Giacomelli / note from a *décafé* [a man ruined by gambling]", bears witness to the friendship that bound the two artists, forged when they met at Alfred Mame's publishing house, and followed by their remarkable collaboration on the great illustrated *Bible*.

Collection of Hector Giacomelli (1822–1904)

88. Honoré Daumier (1808–1879)

Three Connoisseurs Examining Raffet's The Nocturnal Review,
circa 1862-1865

Black chalk, red chalk, pen and black ink, watercolour, heightened with white gouache

Paris, Musée d'Orsay

This drawing depicts three connoisseurs looking upon prints stored in portfolios. The name of Auguste Raffet appears on the cover of the half-open cardboard folder, and the object of the three men's consideration is revealed to be *The Nocturnal Review*, the artist's most famous lithograph. Probably executed for Hector Giacomelli, the sheet's first owner and a great admirer of Raffet, the drawing draws inspiration from the scenes of art connoisseurs so dear to Daumier. The motif of collectors bent over a portfolio of prints, carefully examining their finds, is rendered with tender insight, a far cry from the caricaturist's usual satirical verve. Presented at the 1878 Daumier exhibition, the drawing eloquently testifies to Giacomelli's passion for prints.

Hors catalogue

Hector Giacomelli in His Studio

Photograph

Private collection

“Giacco”, as his friends nicknamed him, is captured reading in his final studio in Clermont-Ferrand, where he settled in 1889. The diversity of the works adorning the walls – on which none of his own compositions can be recognised – presents a varied panorama of the artists with whom he associated.

Hors catalogue

Portrait of Charles Jacque

Photograph

Private collection

Charles Jacque (1813–1894) gifted his portrait, signed and eloquently dedicated: “to [his] best friend Giacomelli”. This friendship was reflected in his collection through a body of work comprising 12 paintings, 26 drawings and 950 prints by the artist.

Léon Bonnat

Léon Bonnat (1833–1922) was one of the greatest artist-collectors of his time. He assembled a collection in which Old Masters and 19th-century artists formed an indivisible whole. His choices, guided as much by friendship as by admiration – he had a particular fondness for Ingres, of whom he owned several major drawings –, reflect his vision of art history. Through his donations to Bayonne and the Louvre, he turned his collection into a veritable manifesto on the art of drawing.

89. Léon Bonnat (1833–1922)

Manuscript notes by Bonnat on his collections

Notebook comprising 16 folios. Red full leather binding, gilding
Paris, Musée d'Orsay

This collection of notes constitutes a unique record of Léon Bonnat's purchases between 1880 and 1899. Grouped under the title *Drawings, Works of Art, Paintings, Bronzes*, these pages include lists detailing dates of acquisition, prices, and occasionally the provenance. More than just an account book, it is a summarising memorandum, enriched with later annotations, repetitions and occasionally terse remarks. Drawings feature prominently and bear witness to the attention Bonnat paid to provenance and the art market, both in France and abroad. Despite their fragmentary nature, these documents remain the principal source of information on the formation of his collection and were preserved thanks to the vigilance of Antonin Personnaz.

Collection of Léon Bonnat (1833–1922)

90. Jean-Auguste-Dominique Ingres (1780–1867)

Portrait of Niccolò Paganini, 1819

Graphite

Paris, Musée du Louvre

Although the *Portrait of Paganini* is one of Ingres's most famous and most widely published drawings, the circumstances in which it was executed remain unknown. Executed in Rome, where the painter met the violinist, it depicts Niccolò Paganini in a surprisingly serene and static pose that contrasts with the virtuosity and passionate nature for which he was renowned. Long preserved by the painter Achille Bénouville (1815–1891), who regarded it as the centrepiece of his collection, the drawing was subsequently acquired by Léon Bonnat and took pride of place in his studio. In 1917, Bonnat decided

to part with this jewel of his collection for a charity auction in aid of those affected by the war. The work fetched the highest hammer price of the sale.

Collection of Léon Bonnat (1833–1922)

91. Jean-François Millet (1814–1875)

The Lamp

Black chalk

Paris, Musée d'Orsay

Bonnat's notes (no. 89) indicate that, in 1890, he purchased two compilations of sketches by Millet for 4,000 francs, from which this and the following study (no. 92) were taken. They contained fragments of varying sizes cut out from loose sheet drawings or sketchbooks at an unknown date and under unknown circumstances. They span the artist's entire career, isolating figures, details and scenes – in some cases, the cut-outs follow the framing lines with which Millet delineated his compositional plans. This disparate and uneven relic from the artist's studio collection includes both working tracings and admirable drawings such as this one, depicting a woman in a doorframe, holding a lamp. Here, Millet skilfully explores the interplay of light and contrasts.

Collection of Léon Bonnat (1833–1922)

92. Jean-François Millet (1814–1875)

Women by the River, circa 1857

Black chalk

Paris, Musée d'Orsay

Like the previous drawing (no. 91), this sheet comes from two compilations of Millet's sketches acquired by Léon Bonnat in 1890. This body of work now constitutes a unique and valuable collection that allows us to appreciate the artist's extraordinary inventiveness. The draughtsman's virtuosity,

characterised by intense, energetic and expressive lines, is evident in his initial sketches and studies from life. The Barbizon painter presents us with a vision of his subject that is both realistic and poetic. The theme of women by the water's edge, which Millet explored on several occasions between 1857–1858, testifies to the artist's attention to the simple gestures of everyday life and to the dignity of rural life.

Edgar Degas

Edgar Degas's (1834–1917) collection of drawings reflects both his artistic affinities and his approach to drawing. Assembled mainly between the 1870s and 1905, it comprises primarily of works by his contemporaries, but also by Ingres and Delacroix, his two great models. More than mere collector's items, these sheets served as study aids for Degas, who compared them with his own copies in order to understand the masters' techniques.

Collection of Edgar Degas (1834–1917)

93. Eugène Delacroix (1798–1863)

Interior in Morocco: The Green Door

Graphite and watercolour

Paris, Musée du Louvre

On a staircase adorned with colourful ceramic tiles, a green carved wooden door is dramatised by the light striking it at an angle through a serrated arch. Surrounded by whitewashed walls that serve as its backdrop, it is the focal point of this architectural study. Sketched quickly in graphite before watercolour being applied, this drawing highlights the great economy of means with which Delacroix transposed Moorish architecture and its colours on to the page, using negative space to create effects of light and shadow. Degas seems to have been captivated by Delacroix's ability to capture the essence of his subject in just a few lines and touches of watercolour.

Collection of Edgar Degas (1834–1917)

94. Eugène Delacroix (1798–1863)

Flowerbed with Pink Hydrangeas, Blueish Squills and Red Anemones, 1849

Graphite and watercolour

Paris, Musée du Louvre

In contrast to Delacroix's spontaneous drawings seeking to capture the architecture and scenes of everyday life in North Africa, this watercolour of a flowerbed demonstrates, through its meticulous craftsmanship, another side to the artist's skillset. He drew every leaf, every stem, and every petal of this flourishing botanical microcosm with great precision in graphite. Notes regarding the various colour gradations the leaves take on in the light suggest that the drawing was not watercoloured on the spot, but at a later time, with very little of the paper remaining blank after the sheet was coloured in.

Collection of Edgar Degas (1834–1917)

95. Eugène Delacroix (1798–1863)

The Lion Hunt, 1849

Pastel and charcoal

New York, The Metropolitan Museum of Art

Delacroix, along with Ingres, was among the artists best represented in Degas's collection, a testament to his profound admiration for the two greatest artists of the first half of the 19th century. This pastel, one of the artist's most accomplished, is the result of Delacroix's souvenirs from his journey to North Africa seventeen years earlier, in 1832, during which he had built up a repertoire of notes and motifs from which to draw on. Degas, who from the 1890s onwards would use this technique almost exclusively, undoubtedly admired the combination of line and colour in this rare work by one of his idols.

Hors catalogue

Edgar Degas (1834–1917)

Inventory record for *The Lion Hunt*, 1849

Paris, Musée d'Orsay

In his manuscript inventory drawn up around 1904, Degas meticulously recorded the dimensions and techniques of his acquisitions, their purchase price, the circumstances and key figures involved in the sales at which they were acquired, and sometimes even his aesthetic response to them. This was the case with this pastel by Delacroix, acquired in 1898, which Degas catalogued as *Arab, crawling with his rifle, in the mountains, with a lion on the right*: “Durand-Ruel told me that this was the only good piece in the sale, that he would have bought it himself, and that it was not at all expensive at 1,000 francs. Seeing it at home and being able to examine it properly (for I had barely seen it at the sale), I was somewhat surprised to find it so beautiful and pleased to discover that I had not been mistaken”

Collection of Edgar Degas (1834–1917)

96. Édouard Manet (1832–1883)

Portrait of Madame Édouard Manet on a Blue Sofa, 1874

Pastel on brown paper, laid down on canvas

Paris, Musée d'Orsay

Executed in 1874, this *Portrait of Madame Édouard Manet on a Blue Sofa* is the first pastel Manet ever produced, and holds a special place within his oeuvre. Suzanne Leenhoff, his wife, is depicted here in the small drawing room on Rue de Saint-Petersbourg, in an intimate, light-filled scene. Manet makes full use of the powdery texture of the soft pastel to render the French blue velvet of the sofa. The restrained palette, enlivened only by the vivid blue, the neutral background and the uncluttered interior recall certain pastels by Liotard, while the pose adopted by Suzanne evokes that of Victorine Meurent in *Olympia*.

Hors catalogue

Edgar Degas (1834–1917)

Inventory record for *Portrait of Madame Manet*

Paris, Musée d'Orsay

The art critic Arsène Alexandre indicated Edgar Degas seemed “as restless as a young man experiencing his first love” when he acquired this pastel representing Madame Manet on a blue sofa in the small *salon* on Rue de Saint-Pétersbourg. It was among Degas’s favourite works, and hung in one of his drawing rooms, next to *Girl Arranging Her Hair* by Mary Cassatt (Washington, National Gallery of Art).

Mes Chers Amis
Drawings in the Collections
of 19th-Century French Artists

PRACTICAL INFORMATION

17 October 2026 – 17 January 2027

Frits Lugt Collection, Fondation Custodia
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75007 Paris
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Opening hours

For the duration of the exhibition: every day except Monday, from 12 to 6 pm

Admission charges

full: 15 €

reduced: 10 €

Access by public transport

metro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)

bus: 63, 73, 83, 84, 94, Assemblée Nationale

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