

THE EVEILLARD GIFT



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The Frick Collection, New York
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THE EVEILLARD GIFT AT THE FRICK COLLECTION

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The promised gift to the Frick of twenty-six works of art from the Eveillard collection is transformative for the museum's holdings of works on paper. As a teenager, Henry Clay Frick (1848–1919), the founder of the institution, was said to have displayed prints and sketches in his room, and he later purchased a small number of drawings and prints. While he never collected works on paper in a systematic manner, one area of focus was etchings and drawings by Rembrandt (1606–1669); he had three drawings by the artist (or attributed at the time to him) (fig. 1), all acquired in 1913, and eleven prints, purchased between 1915 and 1919. Three drawings by Thomas Gainsborough (1727–1788) (fig. 2) were also purchased in 1913. Another artist Frick collected in depth was James McNeill Whistler (1834–1903). By the time Frick died, he had collected twenty Whistlers: five paintings, twelve etchings—the so-called *First Venice Set*—and three pastels (fig. 3). As per Frick's personal taste, all the works on paper he collected were landscapes or portraits. Among them were also two eighteenth-century British pastel portraits, by Francis Cotes (1726–1770) and by Daniel Gardner (ca. 1750–1805).

After the Frick opened to the public in 1935, its collection of works on paper grew rather haphazardly, with directors and curators occasionally purchasing drawings to augment the collection. The acquisitions fell broadly into two categories, the first being drawings by artists already

represented at the Frick through paintings: Titian (1488–1576), Claude Lorrain (1604–1682), Francisco de Goya y Lucientes (1746–1828), and Jean-Baptiste-Camille Corot (1796–1875). One of the sheets—the *Study for the Portrait of the Comtesse d'Haussonville* by Jean-Auguste-Dominique Ingres (1780–1867)—is a preparatory drawing for one of the most iconic works in the collection (fig. 4). The second group was of drawings by artists not otherwise represented at the museum, but whose scope was consistent with the parameters of the collection, such as Albrecht Altdorfer (ca. 1480–1538) and Peter Paul Rubens (1577–1640). The *Studies of Men Hanging* by Pisanello (fig. 5), a preparatory drawing for the painter's fresco of *St. George and the Princess*, commissioned by the Pellegrini family for the church of Santa Anastasia in Verona, is an unlikely addition to the collection at the Frick, which is known primarily for its peaceful works of art. It is, however, probably the most important work on paper in the museum and the only drawing by Pisanello in the United States.

An important addition to the Frick's works on paper came with the bequest of Charles Ryskamp (1928–2010), who was director from 1987 to 1997 and before that director of the Morgan Library. Ryskamp collected drawings—especially by English Romantic artists and those from the central European and Scandinavian schools—and bequeathed ten of them to the Frick, including works by



FIG. 1

Rembrandt Harmensz. van Rijn (1606–1669)
Landscape with Cottage, Trees, and Stream, ca. 1650
 Pen with brown ink, brown and gray wash applied
 by brush on paper, 6⁵/₁₆ × 9¹/₁₆ in. (160 × 230 mm)
 The Frick Collection, New York

FIG. 2

Thomas Gainsborough (1727–1788)
Study of a Woman Facing Right, Possibly Ann Ford
(later Mrs. Philip Thicknesse), ca. 1760
 Black chalk (with evidence of chalk dipped in oil) and
 pencil on buff laid paper, 14¹/₈ × 10³/₈ in. (359 × 264 mm)
 The Frick Collection, New York

Giambattista Tiepolo (1696–1770), George Stubbs (1724–1806), Henry Fuseli (1741–1825), William Blake (1757–1827), Eugène Delacroix (1798–1863) (fig. 6), Théodore Rousseau (1812–1867), and Edgar Degas (1834–1917). More pastels were subsequently purchased by the museum or bequeathed to it. In 1996, with funds bequeathed in memory of Suzanne and Denise Falk, the Frick purchased two pastel portraits by Jean-Baptiste Greuze (1725–1805) of Nicolas-Pierre-Baptiste Anselme and his wife. In 2020, as part of the Alexis Gregory bequest, two stunning pastel portraits by Rosalba Carriera (1673–1757) (fig. 7)—among the masterpieces by the artist in public American collections—entered the collection.

15 Élisabeth-Louise Vigée Le Brun (Paris 1755–1842 Paris)
Head of a Woman, 1784

Pastel on blue (faded) paper, 12 × 9⁷/₈ in. (305 × 248 mm)
Signed, in black chalk, at bottom right: *L.^{se} LeBrun / 1784*

PROVENANCE

Private collection, Île de France, France; their sale, Hôtel Drouot (Pescheteau-Badin), Paris, December 18, 2015 (lot 134); where purchased by Galerie De Bayser, Paris; from whom purchased by Jean-Marie and Elizabeth Eveillard, New York, 2016.

LITERATURE

Jeffares 2006; online edition [<http://www.pastellists.com/Articles/VigeeLeBrun.pdf>], no. J.76.461; Prat 2017, 251.

EXHIBITIONS

Galerie De Bayser, Salon du Dessin, Paris, 2016 (without a catalogue).

A celebrated French portrait painter active as an artist for seven decades, Vigée Le Brun started creating works of art in her teens and by the mid-1770s was established on the artistic scene in Paris. She became well known for her portraits of both adults and children and in the 1780s became one of Queen Marie-Antoinette's (1755–1793) favorite painters, producing many iconic images of the queen and those in her circle. With the art dealer Jean-Baptiste-Pierre Le Brun (1748–1813), whom she married on January 11, 1776, Vigée Le Brun had a partnership that was renowned in *ancien régime* Paris. She witnessed great political and social change during her lifetime. Because of her close association with Marie-Antoinette, Vigée Le Brun was forced to leave France at the start of the French Revolution. In October 1789, she moved to Italy, later establishing herself at different times in Austria, Bohemia, Germany, and Russia. In 1801, she returned to France, where she was primarily based for the rest of her life, though she would spend significant amounts of time in London and Switzerland.

As a young woman, Vigée Le Brun trained with her father, Louis Vigée (1715–1767), an established pastellist, and pastels were her primary medium of choice up until the mid-1780s, when she began to work in oil. However, she never fully abandoned the technique her father had taught her. During her travels to Switzerland (1807–8), for example, she produced a number of exquisite small landscapes in pastels. According to Neil Jeffares, “there seems little doubt that her primary instincts as an artist remained, throughout her career, those of a pastellist, valuing the medium for its immediacy either for finished work or to capture ideas to be realised in oil paint.”¹

On May 31, 1783, after many difficulties, Vigée Le Brun was finally admitted—together with her rival, Adélaïde Labille-Guiard (1749–1803)—to the Académie Royale de Peinture et de Sculpture in Paris. Traditionally, every artist had to submit a reception piece (*morceau de réception*) to the academy for approval, and Vigée Le Brun delivered *Peace Bringing Back Abundance* (*La Paix ramenant l'Abondance*) (fig. 45), a large allegorical oil painting she had executed in 1780.² Exhibited at the Salon in August 1783, the painting was likely intended to refer to France's involvement in the American War of Independence. A year earlier, in 1779, Vigée Le Brun had created another allegorical painting, in pastel, *Innocence Taking Refuge in the Arms of Justice*



FIG. 45
Élisabeth-Louise Vigée Le Brun (1755–1842)
Peace Bringing Back Abundance, 1780
Oil on canvas, 40³/₈ × 52¹/₈ in. (103 × 133 cm)
Musée du Louvre, Paris



(Musée des Beaux-Arts, Angers). In preparation for *Peace Bringing Back Abundance*, the artist sketched the heads of the two main allegorical figures (figs. 46, 47), most likely based on live models.³

In the 1780s, Vigée Le Brun created a number of similar heads in pastel that, like these sketches, are preparatory for allegorical and mythological paintings. For example, a head of Juno (fig. 48), recently on the market, is preparatory for her *Juno Borrowing the Belt of Venus* of 1781 (private collection), also shown at the Salon of 1783.⁴ Others may relate to paintings never executed or now lost. The so-called *Self-Portrait* of 1782 (the location of which is at present unknown), depicting a young blond woman crowned with a laurel wreath, is most likely one of these works.⁵ Rather than a self-portrait, this head seems to be an allegorical figure, consistent with other pastel heads by the artist and oil paintings showing mythological or allegorical scenes. The present work, representing a dark-haired young woman with a red ribbon in her hair and with her head dramatically tilted to the right and looking down, is consistent with these other preparatory heads. Signed and dated 1784, it belonged to a French private collection and was not recognized as a Vigée Le Brun pastel until it first appeared on the market, in 2015. Louis-Antoine Prat proposed that the head is linked to the pastel head of Peace preparatory for *Peace Bringing Back Abundance*.⁶ While the positions of the heads—their tilts and downturned poses—are similar, the features of the two women, as well as their hairstyles,

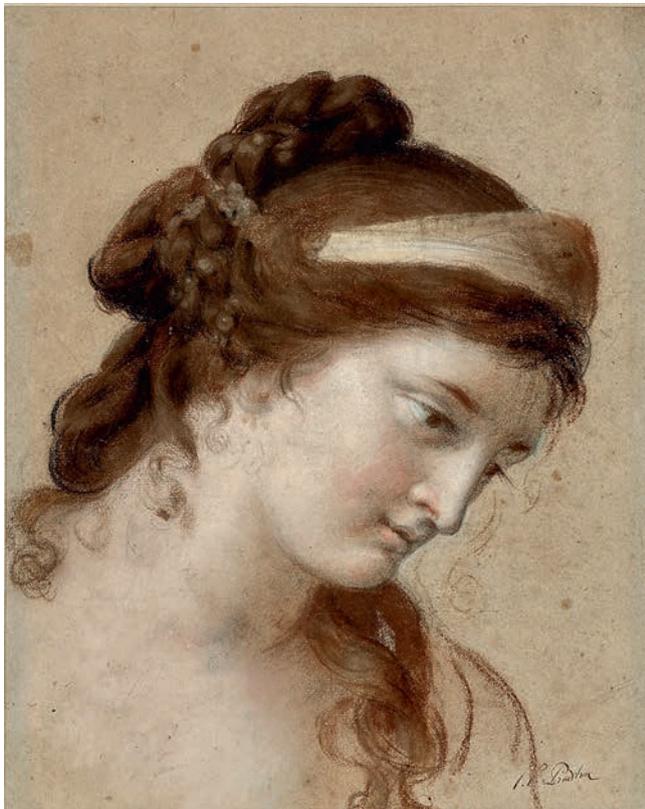
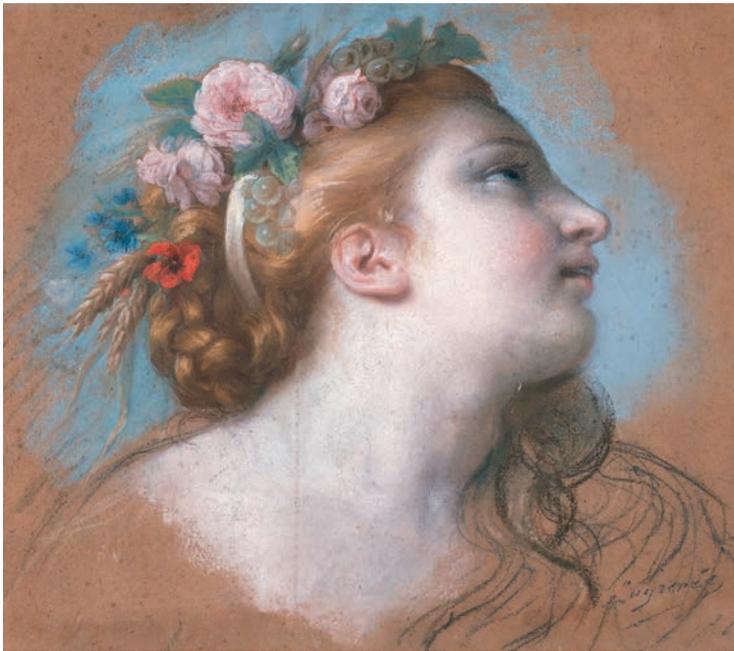


FIG. 46
 Élisabeth-Louise Vigée Le Brun (1755–1842)
Abundance, 1780
 Pastel on paper, 17 $\frac{3}{4}$ × 18 $\frac{7}{8}$ in. (450 × 480 mm)
 Private collection

FIG. 47
 Élisabeth-Louise Vigée Le Brun (1755–1842)
Peace, 1780
 Pastel on paper, 14 $\frac{1}{2}$ × 18 $\frac{7}{16}$ in. (368 × 468 mm)
 Musée de l'École Nationale Supérieure des
 Beaux-Arts, Paris

FIG. 48
 Élisabeth-Louise Vigée Le Brun (1755–1842)
Junio, ca. 1781
 Pastel on paper, 16 $\frac{1}{8}$ × 13 in. (410 × 330 mm)
 Private collection



FIG. 49
 Élisabeth-Louise Vigée Le Brun (1755–1842)
Allegorical Head, 1782
 Pastel on paper, 11 $\frac{3}{8}$ × 9 $\frac{7}{16}$ in. (295 × 240 mm)
 Private collection

are dissimilar. The study of Peace, clearly related to the academy painting, must date to about 1780, and certainly before 1783, when the painting was exhibited at the Salon. The Eveillard pastel is dated a year later. While the later head is likely somewhat inspired by the previous one for Peace, it must have related to another project. At the Salon of 1783, Vigée Le Brun also showed another mythological painting from 1780, *Venus Binding the Wings of Cupid*, which is now lost but known through a print after it. The head of Venus in this painting also seems similar to that of Peace and the one in the Eveillard pastel. A further, comparable head of a blond woman, with a blue ribbon in her hair (fig. 49), dated 1782, is of the same size as the Eveillard pastel.⁷ This head first appeared on the market in 1999.

Vigée Le Brun exhibited at the Salons of 1785, 1787, and 1789, before her long exile. All the paintings shown at these exhibitions were portraits, and Vigée Le Brun seems not to have shown mythological or allegorical paintings again. The Eveillard head, together with the other one in a private collection, seem to have been painted between 1782 and 1784 with the plan to use them as models for allegorical figures in oil paintings—either lost or never executed.

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1 Jeffares 2006; online edition [<http://www.pastellists.com/Articles/VigeeLeBrun.pdf>]. This and other online sources for this catalogue entry were accessed October 17, 2021.

2 For the painting and the pastel sketches, see J. Baillio in Paris 2015–16, 132–33, nos. 32–34; J. Baillio in New York and Ottawa 2016, 74–75, nos. 8–9.

3 Jeffares 2006; online edition [<http://www.pastellists.com/Articles/VigeeLeBrun.pdf>], nos. J.76.443 and J.76.445.

4 Jeffares 2006; online edition [<http://www.pastellists.com/Articles/VigeeLeBrun.pdf>], no. J.76.448.

5 Jeffares 2006; online edition [<http://www.pastellists.com/Articles/VigeeLeBrun.pdf>], no. J.76.101.

6 Prat 2017, 251.

7 Jeffares 2006; online edition [<http://www.pastellists.com/Articles/VigeeLeBrun.pdf>], no. J.76.452.

Francisco de Goya y Lucientes
(Fuendetodos 1746–1828 Bordeaux)
Tambourine Player, ca. 1812–20

Brush and brown wash on cream laid paper, 8¹/₁₆ × 5⁵/₈ in. (205 × 141 mm)

Inscribed, on recto, at top center: 17

Inscribed, on recto, at top right: 88

Mark, on recto, at bottom left, of Émile-Louis-Dominique Calando (Lugt 837)

PROVENANCE

By descent to the artist's son, Francisco Javier Goya y Bayeu (1784–1854), by 1828; by descent to his son, Mariano Goya y Goicoechea, by 1854; from whom purchased by Federico de Madrazo y Kuntz (1815–1894) and his brother-in-law, Román Garretta y Huerta, by ca. 1855–60; Paul Lebas, Paris; his sale, Hôtel Drouot, Paris, April 3, 1877 (?); Étienne-Edmond Martin, Baron de Beurnonville (1825–1906), Paris; his sale, Hôtel Drouot, Paris, February 16–19, 1885 (lot 49); where purchased by Émile-Louis-Dominique Calando (1840–1898), Paris (Lugt 837); his estate sale, Hôtel Drouot, Paris, December 11–12, 1899 (lot 70); where purchased by his son, Émile-Pierre Calando (1872–1953), Paris, until ca. 1947; purchased by “Catroux”; Jacques Dubourg (1897–1981), Paris; by descent through his family; their sale, Sotheby's, London, July 3, 2013 (lot 85); W. M. Brady & Co., London; from whom purchased by Jean-Marie and Elizabeth Eveillard, New York, 2013.

LITERATURE

Paris 1961–62, 58, no. 175; Gassier and Wilson 1971, 295, 376, no. 1504; Gassier 1973, 493, no. F.88 [349]; Basel 2021, 321, 391.

EXHIBITIONS

Paris 1961–62, no. 175; Basel 2021 (unnumbered).

In 1794–95, Goya began to make drawings in small sketchbooks, or albums, that often functioned as a kind of visual journal.¹ In 1958, Eleanor A. Sayre assigned alphabetical letters (A through H) in roughly chronological order to the eight of these that he left behind.² Between 1812 and 1820, Goya compiled Album F. Also known as the “Sepia Album” or the “Images of Spain Album,” Album F—a partially used notebook—originally included at least 106 drawings, almost 100 of which survive today.³ Each drawing was numbered by Goya himself. The largest groups of drawings from Album F are now at the Museo del Prado and at the Biblioteca Nacional de España in Madrid and at the Metropolitan Museum of Art in New York. During these years, the prolonged Peninsular War (1808–14) took place, and Goya made a number of paintings, drawings, and prints directly related to the war and to the world that he saw being transformed around him.⁴

The dating of Album F is difficult to establish. The years 1817–18 and 1815–20 have been proposed, but it is more likely that Goya began to work on it about 1812 and completed it in 1820.⁵ Some of the drawings overlap in theme with the *Disasters of War* prints on which Goya worked between 1810 and 1815. In general, the Album F drawings are homogeneous stylistically: drawn with brush and ink and wash, they represent individuals or groups of figures, placed against the blank sheet of paper, usually with little special definition to provide a background. While Goya included captions and descriptions with most of the drawings in his albums, only four drawings in Album F are accompanied by such inscriptions. As the scholar Pierre Gassier noted, “all at once, with this album in sepia wash, his voice falls silent and the pictures alone remain, expressing, purely in terms of line and wash, the complex world of the artist's innermost thoughts.”⁶

While the style of the drawings in Album F is consistent, the subjects are wide-ranging. Some groups are based on similar themes: six drawings toward the beginning of the album show duels set in earlier historical times, and the last ten drawings are of scenes of hunting, a favorite pursuit of Goya's. The rest of the album shows religious subject matter and “depictions of mules; interiors;

17 -

88



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FIG. 59
Francisco de Goya y Lucientes (1746–1828)
A Woman Attacking a Sleeping Man, ca. 1812–20
Brush, brown ink washes, traces of black chalk,
on laid paper, 8 $\frac{1}{16}$ × 5 $\frac{5}{8}$ in. (205 × 143 mm)
The Metropolitan Museum of Art, New York



FIG. 60
Francisco de Goya y Lucientes (1746–1828)
A Country Dance, ca. 1812–20
Brush, brown ink washes, traces of black chalk,
on laid paper, 8 $\frac{1}{8}$ × 5 $\frac{5}{8}$ in. (206 × 143 mm)
The Metropolitan Museum of Art, New York

crowds; excess, violence, torture, and prisons.⁷⁷ It is unlikely that Goya had an overall theme in mind for Album F. Moreover, while most of the drawings seem to represent common characters and events in Goya's world, the images are not all necessarily linked to Spain.

The Eveillard sheet (no. 88 from Album F) shows a single male figure precariously balanced on his left foot. He is a reveler, dancing and singing. With his right hand, he lifts a tambourine, and in each hand he holds a castanet. He is simply dressed, with a white shirt showing under an open jacket and a hat on his head. He floats over the white page, alone with his shadow, delineated on the ground. In the 1899 sale catalogue of the collection of Émile-Louis-Dominique Calando (1840–1898), the scene is viewed as representing a town crier (*Le Crieur*). More typically, the man is described as a tambourine player; an anonymous inscription on the reverse of the sheet to which the drawing is attached titles the composition *Le Tambourin* (The Tambourine). It has been suggested that the man is performing a Basque country dance, but, again, his pose is too generic to determine if this is the case.⁸ Interestingly, the drawing follows a series of scenes in Album F devoted to violence in the streets, concluding with the disturbing drawing no. 87—*A Woman Attacking a Sleeping Man* (fig. 59)—which shows a man who is resting in a field being attacked by a woman holding a hatchet over his head. The sudden and unexpected passage from a number of violent scenes to the cheerfulness of the *Tambourine Player* is one of many such shifts in Album F. The drawing following the *Tambourine Player*—no. 89, *A Country Dance* (fig. 60)—is clearly related in subject matter to the Eveillard sheet. As drawing no. 90 is missing, it is unclear if Goya focused on the topic of country dances over only two drawings or over three. Beginning with drawing no. 91, Goya moves again in a different thematic direction.

Previously, the only Goya drawing at the Frick was sheet 29 from Album F (fig. 61), acquired in 1936 from the sale of the London collection of Henry Oppenheimer.⁹ Drawn in part over a text, swiftly obliterated with brown ink, it depicts a group of anglers—some standing, some seated—fishing or preparing their fishing rods by a body of water. Another drawing from Album F, the *Three Men Digging* (fig. 62), is directly related in composition to one of Goya's four paintings at the Frick, *The Forge*, which is usually dated between 1815 and 1820.



FIG. 61
Francisco de Goya y Lucientes (1746–1828)
The Anglers, ca. 1812–20
Brush and brown wash on laid paper,
7¾ × 5⅝ in. (197 × 135 mm)
The Frick Collection, New York



FIG. 62
Francisco de Goya y Lucientes (1746–1828)
Three Men Digging, ca. 1812–20
Brush with brown and gray-brown wash
on laid paper, 8⅛ × 5⅝ in. (206 × 143 mm)
The Metropolitan Museum of Art, New York

After Goya's death, the eight albums were inherited by his son, Javier—who consolidated them into three larger albums—and then by the artist's grandson, Mariano. By the mid-nineteenth century, the artist and dealer Federico de Madrazo y Kuntz (1815–1894), together with his brother-in-law Román Garretta y Huerta, had acquired all three albums from Mariano and proceeded to disassemble and disperse them. He also re-numbered the drawings. The number 17 in black ink at the top of the *Tambourine Player* is a Madrazo number, and the drawing was part of the last of his three re-assembled albums. It was also Madrazo who pasted the drawings on pink paper. Later in the nineteenth century, the *Tambourine Player* was one of at least thirty-five drawings by Goya in the collection of Émile-Louis-Dominique Calando in Paris. ♦ x s

1 For Goya's albums, see Gassier 1973, London 2001, Madrid 2019, and New York 2021.

2 M. McDonald in New York 2021, 14–16.

3 For Album F, see Sayre 1958; Gassier and Wilson 1971, 234–36, 238–39; Gassier 1973, 385–88; E. A. Sayre in Madrid, Boston, and New York 1988–89, cxx–cxxi; J. Wilson-Bareau in London 2001, 17–18, 91–92; Madrid

2019, 185–97; New York 2021, 168–69, 176–203; and M. McDonald in Basel 2021, 309–14.

4 For Goya and the Peninsular War, see Madrid 2008.

5 For an 1817–18 date, see E. A. Sayre in Madrid, Boston, and New York 1988–89, cxx; for an 1815–20 date, see Gassier 1973,

386; for an 1812–20 date, see J. Wilson-Bareau in London 2001, 18, 91.

6 Gassier 1973, 385.

7 M. McDonald in New York 2021, 169.

8 Gassier 1973, 493.

9 For the drawing, see B. F. Davidson in Focarino 2003, 91–95.