

Art Bulletin of Nationalmuseum, Stockholm, is published with generous support from the Friends of the Nationalmuseum.

Nationalmuseum collaborates with Svenska Dagbladet, Bank of America Merrill Lynch, Grand Hôtel Stockholm, The Wineagency and the Friends of the Nationalmuseum.

Cover Illustration

Daniel Seghers (1590–1661) and Erasmus Quellinus the Younger (1607–1678), Flower Garland with the Standing Virgin and Child, c. 1645–50. Oil on copper, 85.5 x 61.5 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7505.

Publisher

Susanna Pettersson, Director General.

Editors

Ludvig Florén, Magnus Olausson and Martin Olin.

Editorial Committee

Ludvig Florén, Carina Fryklund, Eva-Lena Karlsson, Ingrid Lindell, Magnus Olausson, Martin Olin, Daniel Prytz and Cilla Robach.

Photographers

Nationalmuseum Photographic Studio/Linn Ahlgren, Erik Cornelius, Anna Danielsson, Viktor Fordell, Cecilia Heisser and Hans Thorwid.

Picture Editors

Rikard Nordström and Marina Strouzer-Rodov.

Photo Credits

A Flower Garland by Daniel Seghers

© Herzog Anton Ulrich-Museum, Braunschweig, B.P. Keiser. (Fig. 2, p. 10)

A Drawing of David with the Head of Goliath Attributed to Simon Vouet

- \circledcirc Mairie de Bordeaux, Musée des Beaux-Arts, L . Gauthier, F. Deval. (Fig. 2, p. 16)
- © The Trustees of the British Museum (Fig. 3, p. 16)

- © Copyright Musei di Strada Nuova, Genova (Fig. 4, p. 17)
- © National Gallery of Art, Washington D.C. Open Access image download (Fig. 5, p. 17)

Henri Toutin's Portrait of Anne of Austria. A New Acquisition from the Infancy of Enamel Portraiture

- © Rijksmuseum, Amsterdam/Public Domain (Fig. 2, p. 20)
- © Christies, 2018 (Fig. 3, p. 20)
- © The Royal Armoury, Helena Bonnevier/ CC-BY-SA (Fig. 5, p. 21)

Four 18th-Century French Draughtsmen

© The Metropolitan Museum of Art, New York, NY/Public Domain (Fig. 7, p. 35)

François-André Vincent and Johan Tobias Sergel. On a New Acquisition – *Alcibiades Being Taught by Socrates*, 1777

- © The Metropolitan Museum of Art, New York, NY/Public Domain (Fig. 2, p. 38)
- © Musée Fabre de Montpellier Méditerranée Métropole, Frédéric Jaulmes (Fig. 10, p. 44) In the Artist's Studio. Auguste-Xavier Leprince and the Studio Interior as an Artistic Strategy
- © 2014 Tadsen Photography (Fig. 1, p. 53)
- © Photo RMN, Adrien Didierjean (Fig. 2, p. 54)
- © bpk / Bayerische Staatsgemäldesammlungen (Fig. 3, p. 55)
- © RMN Grand Palais, Tony Querrec (Fig. 5, p. 57)
- © RMN Grand Palais, Michel Urtado (Fig. 6, p. 57)

Italian Subjects from the Golden Age of Artistic Travel

- © Los Angeles County Museum of Art, Los Angeles, CA/Public Domain (Fig. 2, p. 60)
- @ Nasjonal museet, Oslo/CC-BY-NC (Figs. 3 and 5, pp. 60 and 62)

Akseli Gallen-Kallela's Nude Studies

- ${\small \textcircled{o}}$ Finnish National Gallery, Helsinki, Yehia Eweis (Fig. 2, p. 78)
- © Gallen-Kallela Museum, Espoo (Fig. 3, p. 79)
- © Studio Tomi Aho, Tomi Aho (Figs. 4 and 6, pp. 80 and 81)
- © Finnish National Gallery, Helsinki, Hannu Pakarinen (Fig. 5, p. 80)

Martin van Meytens's Portrait of Johann Michael von Grosser: The Business of Nobility

- © Österreichisches Staatsarchiv 2020 (Fig. 2, p. 92)
- © Robert Wellington, Canberra (Fig. 5, p. 95)
- © Wien Museum, Vienna, Peter Kainz (Fig. 7, p. 97)

Graphic Design

BIGG

Layout

Agneta Bervokk

Translation and Language Editing

Clare Barnes and Martin Naylor

Publishing

Ludvig Florén, Magnus Olausson, and Martin Olin (Editors) and Ingrid Lindell (Publications Manager) *Art Bulletin of Nationalmuseum* is published annually and contains articles on the history and theory of art relating to the collections of the Nationalmuseum.

Nationalmuseum Box 16176 SE–103 24 Stockholm, Sweden www.nationalmuseum.se

© Nationalmuseum, the authors and the owners of the reproduced works

ISSN 2001-9238



Four 18th-Century French Draughtsmen

Magnus Olausson, Director of Collections Martin Olin, Director of Research Daniel Prytz, Curator, 18th-Century Painting, Drawings and Prints



Fig. 1 Jean–Baptiste Oudry (1686–1755), View of the Garden in Arcueil, Facing North with the Orangery Terrace and the Peak of the Forest Park or So-Called "Talus Cone", 1744–47. Black chalk, white heightening on blue paper, 303 x 518 mm. Purchase: Wiros Fund. Nationalmuseum, NMH 55/2019.

For a long time, the Nationalmuseum's holding of 18th-century French drawings bore the stamp of Carl Gustaf Tessin (1695–1770). Tessin's keen eye and close connections with many of the artists of his day were undoubtedly instrumental in

lending the collection its distinctive character and strength. This is amply documented when it comes to the works of Chardin, Boucher and Oudry. The last of these was among those who were perhaps closest to Tessin, and whom he personally

held in the greatest esteem. He described Oudry as the most kind-hearted and honest of all men, one whose advice you could always rely on because he said what he thought.²



Fig. 2 Jean-Baptiste Oudry (1686–1755), View of the Bosquet in the Garden of Arcueil with Promenade and Garden Shed, 1744–47. Black chalk, stumping, white heightening on paper, 295 x 450 mm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMH 46/2018.

As a collector of works by Jean-Baptiste Oudry (1686–1755), Tessin's focus was exclusively on animal subjects, but this artist in fact had many more strings to his bow. He started out as a portrait painter, but soon came to specialise in what he became most famous for, still lifes. It is as a drawer of landscapes, however, that Oudry perhaps surprises us most. Until very recently, the Nationalmuseum had no examples of the artist's studies from the garden and park of Arcueil, to the south of Paris. His drawings from the estate depict a geometrically laid out garden, combined

with elements of more untamed parkland in a state of picturesque decay. In them, the artist records both immediate visual impressions and artistically more worked-up scenes. He is even said to have used a *camera obscura* for a time as a tool in creating his views.

It was in 1740 that Oudry began making excursions to scenic Arcueil. The estate was famous for its beautiful garden and park, set against the backdrop of a monumental aqueduct. Today, most of this has disappeared or changed beyond recognition. The garden, which attracted

artists such as Oudry, François Boucher (1703–1770) and Charles-Joseph Natoire (1700–1777), was laid out for the prince de Guise between 1720 and 1730 by the architect Jean-Michel Chevotet (1698–1772). Among the latter's fellow students at the French Academy of Architecture, incidentally, was the Swede Carl Hårleman (1700–1753), and like him, Chevotet specialised in garden design. He transformed Arcueil into an intimate formal garden in a Rococo spirit, with geometrical features such as parterres, pools and trelliswork. Differences in level on the site created

movement and vistas.⁵ They also made it necessary to build numerous walls, terraces and flights of stairs, contributing to the special and complex character of the garden. In addition, there was an irregular and more informal area with an element of the picturesque.

It is hardly surprising, therefore, that Oudry was fascinated by Arcueil. He rented a house on the very edge of the estate, which gave him many opportunities to draw a variety of views. Most of them are believed to date from the years 1744-47.6 Many have an immediacy about them, making clear that they were drawn outdoors, on the spot. Others seem more carefully elaborated. More than fifty are known, two of which have now been acquired by the Nationalmuseum. Of these, the view to the north, showing the orangery terrace and the forest park rising up beyond it, is one of Oudry's very finest drawings from Arcueil (Fig. 1).7 The artist has worked on beige paper (probably originally blue) with black and white chalk, softened with a stump (an artist's tool of tightly rolled paper or chamois leather). He then used a brush to add highlights in white gouache, creating fine contrasts between sunlit passages and other areas of the drawing that are in shadow. The figures are considered to be by another hand, perhaps Victoire Chenu or Jacques-Philippe Le Bas (1707-1783), who later (in 1776) engraved and published this view with the title Ancienne et première vue d'Arcueil.8

While the view from the orangery terrace clearly has the character of a finished drawing, or what Carl Gustaf Tessin called *la manière très finie*, Oudry's other drawing seems to convey his immediate visual impressions. Executed in chalk with faint highlights in white on greyish-blue paper, it shows a more informal part of the garden, a bosquet area with a walk. In the background a garden shed can be seen, with a somewhat dilapidated fence (Fig. 2). Here, Oudry has depicted a pastoral scene that seems quite far removed

from the more elegant setting of the first drawing and thus appears to anticipate the parks of the late 18th century.

As already suggested, French drawings from the first half of the 18th century were well represented in Carl Gustaf Tessin's collection. When Per Bjurström embarked on a project to supplement the holding of drawings from France, the aim was for the later part of the century also to be strongly represented at the Nationalmuseum.10 From around 1970, therefore, the Museum acquired a series of works by draughtsmen born in the 1720s and 1730s, including Gabriel de Saint-Aubin (1724–1780), Jean-Honoré Fragonard (1732-1806), Hubert Robert (1733-1808) and Louis-Jean-Jacques Durameau (1733-1796). In the early 1980s, it was the turn of Jean Baptiste Le Prince (1734-1781). Le Prince came from Metz, was for a time a student of François Boucher, and travelled in 1757 to Russia. Following his return to France in 1763, he became famous in particular for his Russian and oriental subjects. In 1981 the Nationalmuseum bought the painting The Cabak, a Tavern outside Moscow, and in 1983 and 1985 two study drawings for that work were acquired.11 The studies are genre scenes with several figures, one showing a fight and the other a group of itinerant musicians. Both are drawn with point of brush and ink over sketched chalk lines, and subsequently washed. Their execution recalls that of the drawing of a Young Woman in Oriental Costume, added to the collections in 2019, the difference being that here Le Prince has used watercolours - yellow, red and blue - with highlights and flesh passages in white (Fig. 3).12 The standing model has her left hand on her hip. Her extended right arm is unfinished; behind it, another figure can be made out, thinly sketched in black chalk. It appears to be a young man, sitting or kneeling with his face looking up towards the female model, a part of the composition which the artist seems to have abandoned early on.

Lines of black chalk visible through the right sleeve of the coat suggest that Le Prince began by sketching his model undressed. He then drew the outlines and patterns of the costume with point of brush, often with the short, accentuated strokes characteristic of his style. The folds of the underskirt were subsequently executed with broader brushstrokes in a yellowish brown, highlighted in white. The face and neck have a ground of opaque white, with a delicate pale red tone on the cheek. The light countenance contrasts effectively with the background, which has been given an atmospheric grey wash, perhaps to achieve precisely that effect. The oval shape of the face, with features marked by short strokes of brown ink, like the arrangement of the hair, reflects a Western ideal of beauty around 1770, and there can be no doubt that the drawing was done in France, where there was considerable interest in exotic subjects at this time. From Russia, Le Prince had brought study drawings, costumes and ethnographic material of various kinds that would assist him in his work. While still a student of Boucher, he had understood the importance of prints as a means of reaching a wider market.13 Le Prince sometimes used professional printmakers, but he also made his own etchings. He developed a special aquatint technique with a finegrained ground as a medium for reproducing washed drawings and paintings (a method he mainly used for landscapes). In 1764, Le Prince enjoyed success with a series of six etchings of costumes from Russia, titled Suite de divers habillements des peuples du Nord (Fig. 4). The models are shown outdoors, in a natural setting, sometimes accompanied by children; below the images there is a descriptive title or a short explanation of the dress shown. Several similar series of subjects from Russia, central Asia and north-eastern Europe would follow. In 1767, Diderot attacked Le Prince for his interest in costume and called on him to resign from



 $Fig. 3 \ Jean-Baptiste \ Le \ Prince \ (1734-1781), Young \ Woman \ in \ Oriental \ Costume, 1760s. \ Pencil, watercolour, white heightening on paper, 310 x 196 mm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMH 54/2019.$

the Academy of Painting (to which he had been admitted in 1765) and become an assistant in a fancy-goods shop or a tailor at the opera. ¹⁴ This did not prevent the artist's images having an impact, including as models for porcelain figures.

In the drawing acquired by the Nationalmuseum, Jean-Baptiste Le Prince has left the Russian sphere and depicts the costume of an Ottoman woman, as the inscription "femme Turque" on the reverse makes clear. Interest in Turkish dress and settings was a constantly recurring phenomenon in 18th-century France. The fashion for having one's portrait painted à la turque was widespread, giving rise to many variants, from theatrical portraits in more or less "Turkish" costume to more realistic representations in interiors, like Jean-Étienne Liotard's painting of Marie Adélaïde of France in Turkish dress, reading on a divan (1753, Galleria degli Uffizi, Florence). Was Le Prince, in the Nationalmuseum drawing, perhaps exploring the possibility of expanding his repertoire to include costume studies from the Ottoman Empire, with a view to turning them into prints for commercial distribution? One possible indication of such an intention is his clear recording of the different layers of the outfit: first, the striped trousers, over them an underskirt (?) and the yellow wrap-around dress held in place by the blue sash, and on top, the long, short-sleeved coat.

Like Jean-Baptiste Le Prince, Nicolas-Bernard Lépicié (1735–1784) used to be meagrely represented in the National-museum's collection. One characteristic of Lépicié's drawings is their very meticulous and detailed execution, which is closely matched by his painting technique. This congruence of technique between different media may perhaps also explain to some extent the high degree of finish often seen in his drawings. It is as if, time and again, he could not help himself making completed works, *dessins finis*, of what were perhaps originally only meant to be preparatory drawings. ¹⁵ Because of this, finished

drawings by Lépicié have on occasion, even when they directly relate to specific paintings, been described as "reused" in the paintings, rather than as studies in preparation for them.¹⁶

Although the drawing recently acquired by the Nationalmuseum does not seem to bear a direct relationship to any specific painting and is not signed, it nevertheless exhibits the same type of high finish (Fig. 5).¹⁷ This is evident, for example, in the extensive use of coloured chalks, *dessin à trois couleurs*, to create volume and depth. The young woman is certainly of a recurring type in Lépicié's oeuvre, primarily found in genre drawings of a warm and quite intimate character, for instance depicting maids and peasant women at work and at rest.¹⁸

However, it is posited here that this drawing could, rather, be placed in a similar but distinct group, featuring young mothers tending their infants. The young woman's face is for example quite reminiscent of that of the mother in The Peaceable Marriage, exhibited at the Salon in 1777.19 One could even go so far as to claim that the model for the woman in both works could be the same, although the colour of her hair seems light brown, rather than brown, in the drawing. She, or a very similar young woman, also appears in several other works by Lépicié on the subject, such as Mother Feeding Her Child (1774, Frick Art Museum, Pittsburgh).20 Although the bosom of the woman in the drawing is not nearly as visible as that of the breastfeeding mother in The Peaceable Marriage, her right nipple is nevertheless clearly exposed, rendered by the artist with chalk of a pinkish red hue.

During the second half of the 18th century, the depiction of smiling women with their bosom semi-exposed or exposed had become something of an ideal in French art, underlining the importance and joy of motherhood, and perhaps especially its nurturing aspects, and how the very essence of femininity was defined by it.²¹ In portrait busts where the actual infant was

not present, the exposed bosom together with the pronounced smile could retain both maternal and sensual implications, as Ronit Milano has suggested.22 It was not uncommon therefore for women to be depicted in this manner, even though they were not actually engaged in an activity specifically related to motherhood. Although quite revealing depictions of women, with an exposed shoulder or shoulders and décolletage with at least the suggestion of a nipple, recur in Lépicié's works with other genre subjects, such as Woman Reading (1769, Cleveland Museum of Art) and Le Lever de Fanchon (1773, Musée de l'hôtel Sandelin, Saint-Omer), there is a placidness to the woman in the present drawing which perhaps could be more closely linked to his works on the subject of young nurturing mothers.23 The maternal ideal was also wholly in line with both Lépicié's own humanistic interests and the overall concerns of the Enlightenment, with its emphasis on the child and the importance of a loving and well-nurtured childhood.24

Whether the drawing should be viewed as a study for a painting of a young mother, or simply as a detailed depiction of a young woman representing both a sensual and a maternal ideal, the warm intimacy that she radiates is very pronounced. Her countenance has a pervasive contented air, and in her eyes there is both a contemplative look and the glint of a smile. The drawing is an excellent example of how, seemingly effortlessly, Lépicié could capture the female ideal of his time.

Another recent acquisition of the Nationalmuseum that exhibits a similar intimacy is François-André Vincent's (1746–1816) Study of a Seated Woman in Profile, Probably Marie-Gabrielle Capet (Fig. 6). Just like Lépicié's drawing, Vincent's study is characterised by a high degree of finish. In a technique similar to Lépicié's, Vincent builds strongly defined volume through the use of coloured chalks, expertly capturing the nuances of his model's flesh, the gleam of her earring and



Fig. 4 Jean-Baptiste Le Prince (1734–1781), Femmes du Peuple. Sheet Six from "Suite de divers habillements des peuples du Nord". Etching on paper, 224 x 176 mm. Nationalmuseum, NMG 38/1954

the folds of her clothing. The drawing is a prime example of why Vincent, in 1768, had won the *Prix de l'Étude des Têtes et de l'Expression*, and later became curator of drawings to Louis XVI and professor of drawing at the École Polytechnique.²⁵

Marie-Gabrielle Capet (1761-1818) was the student of Vincent's wife, the successful portrait painter Adélaïde Labille-Guiard (1749-1803). She also lived together with Vincent and Labille-Guiard, evidence of her close relationship to both these artists. In fact, after Labille-Guiard died in 1803, Capet stayed on and cared for Vincent. Capet referred to Vincent as "my father" and was the sole beneficiary of his will after he died in 1816.26 Some of the foremost works by Labille-Guiard and Capet, as well as by Vincent, also document the relationship between the three artists: for example, two intimate portraits by Labille-Guiard of Vincent and Capet at work; Labille-Guiard's

famous Self-Portrait with Two Pupils (1785, Metropolitan Museum of Art, New York), where Capet is one of the students; and perhaps Capet's most famous painting, the posthumous tribute to her teacher's work, The Atelier of Madame Vincent (1808, Neue Pinakothek, Munich). In the last of these works, Labille-Guiard is surrounded by her husband and Capet in a similar arrangement to that in which she had earlier portrayed herself together with her pupils Capet and Marie-Marguerite Carreaux de Rosemond (1765–1788).²⁷

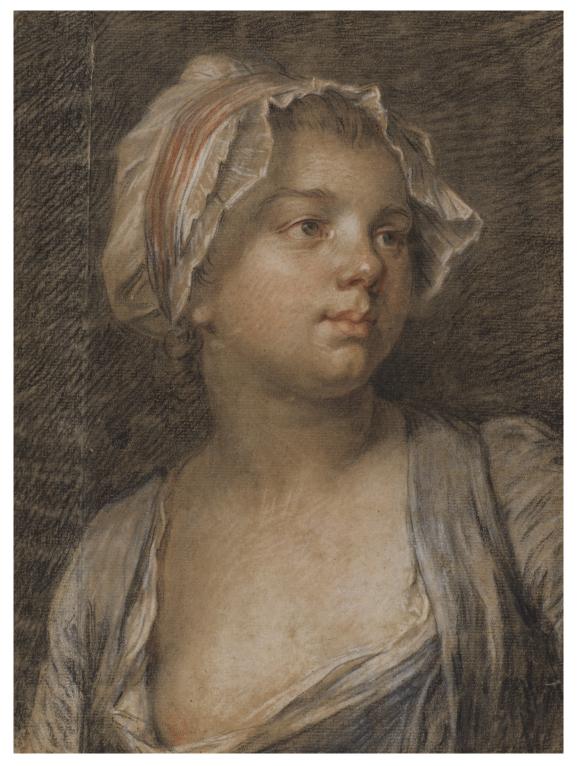
The Nationalmuseum drawing further underlines the special bond that existed between the three artists. In the collections of the Metropolitan Museum of Art, New York, there is a drawing of a woman signed by Labille-Guiard which, both in style and conception and in terms of the resemblance of the sitter, is extraordinarily close to the present work (Fig. 87). Both Joseph Baillio and Perrin Stein have suggested that the drawing in New York does indeed depict Capet, a view that is now universally accepted.28 In fact, that drawing is so close to the present work that they must have been made at the same time. Both drawings are executed from approximately the same perspective, showing the seated woman from behind and in profile, wearing the same clothing and the same earring. The woman in the two drawings also closely resembles other drawn portraits by Vincent which we know for certain are of Capet.29 It seems very unlikely, therefore, that Vincent's drawing should depict any other model than Capet. Labille-Guiard's biographer, Anne-Marie Passez, has also suggested that she and her husband would draw portraits together of the same sitter.30 That they would give each other professional help and advice is also shown in Capet's aforementioned studio portrait of Labille-Guiard, where the latter is actually working on the preparatory drawing for her portrait of Joseph-Marie Vien (1716-1809) and Vincent is shown pointing at and commenting on it.

Before the existence of the present work was known, Perrin Stein commented that, given the sparsity of known drawings by Labille-Guiard and the closeness in execution of her drawing of Capet to Vincent's style and technique, one could be tempted to attribute that work to the latter artist, had it not been for her signature.31 However, as she also points out, Labille-Guiard's craftsmanship was well on a par with her husband's, and the fact that a drawing so typical of Vincent's style could have been authored by Labille-Guiard and bear her signature may simply bear witness to the extent to which these artists could influence each other.³² Furthermore, in the Metropolitan Museum of Art there is a study by Labille-Guiard of her pupils Capet and Carreaux de Rosemond for her self-portrait, which in both technique and likeness of the sitter also bears a close resemblance to the two drawings of Capet in profile.33

In the Nationalmuseum drawing, as in the corresponding drawing in the Metropolitan Museum of Art, Capet's warm smile and exposed shoulder capture the prevailing feminine ideal of the time and, as she was depicted in the same technique and the same informal manner by both Labille-Guiard and Vincent, it also bears witness to the shared and confiding intimacy of this exceptional artists' household, which was so central to French 18th-century painting. The five drawings that have recently been acquired all show that it is both possible and important to fill the gaps in a historical collection. Both Oudry and Vincent had Swedish contacts and were therefore already represented in the Museum's collection, but the choice of works represented the taste of Carl Gustaf Tessin and Johan Tobias Sergel (1740-1814), respectively. The new acquisitions reflect other sides of these artists' oeuvre. The virtuoso examples of work by Le Prince and Lépicié do further justice to the vibrant art of drawing in 18th-century France.

Notes:

- 1. Cf. Per Bjurström, French Drawings: Eighteenth Century, vol. II, Stockholm 1982, pp. XXV-XXVI. 2. Riksarkivet, Ericsbergsarkivet, Fredrik Sparres samling, vol. 10, Memorandum attached to a letter from Tessin to Fredrik Sparre, dated 20 June 1752: "Le peintre Oudry, qui demeure aux Tuileries est le plus honnête homme de la terre. Il est en état de vous indiquer les meileurs Artistes et de vous mettre au fait des Manufacture. Voiés le assiduement: sa probité est reconnue et il est de mes amis, et j'ai la vanité de croire que mon nom vous servira de passeport." See also Magnus Olausson, "Jean-Baptiste Oudry, Nature morte de chasse avec le basset Pehr", in Un Suédois à Paris au XVIIIe siècle: La collection Tessin (exh. cat.), Xavier Salmon (ed.), Musée du Louvre, Paris 2016, p. 88. 3. Bjurström 1982, nos. 1079-1084.
- 4. Cf. draft letter from Carl Hårleman to
 Jean-Michel Chevotet, n.d. [c. 1721], concerning
 measurements from the Royal Chapel at Versailles:
 "Je supple très humblement mon ami Chevotet ...
 de vouloir me faire la grace de prendre au juste les
 mesures de ce profil particulièrement la distance
 du socle B au chambranle A ...", cited in Ulla
 Ehrensvärd, Vasasamlingen: Arkitekturritningar
 från 1600–1800-talen, Stockholm 1984, p. 38.
 5. Chevotet may have worked together with fellow
 architects Pierre Contant d'Ivry and Jean-Baptiste
 Chaussard (Chevotet's brother-in-law); see Marie-
- Chaussard (Chevotet's brother-in-law); see Marie-Geneviève Lagardère and Gérard Vergison-Rozier, "Promenade historique dans les jardins d'Arcueil", in À l'ombre des frondaisons d'Arcueil: Dessiner un jardin du XVIIIe siècle, Xavier Salmon (ed.), Musée du Louvre, Paris 2016, pp. 43 ff.
- 6. Ibid., p. 133.
- **7.** Purchased at Artcurial, Paris, Maîtres anciens et du XIXe siècle, 27 March 2019, lot 245.
- **8.** À l'ombre des frondaisons d'Arcueil: Dessiner un jardin du XVIIIe siècle, Xavier Salmon (ed.), Musée du Louvre, Paris 2016, p. 120.
- **9.** NMH 46/2018, purchased at Karl & Faber, Munich, *Old Masters*, 4 May 2018.
- ${\bf 10.}$ Per Bjurström, Kännare, Nationalmusei årsbok, 51, 2005, pp. 16, 118–134.
- 11. Pontus Grate, French Paintings II: Eighteenth Century, Nationalmuseum, Stockholm 1994, no. 174 (NM 6727); Per Bjurström, French Drawings: Nineteenth Century, Nationalmuseum, Stockholm 1986, nos. 1825 (NMH 163/1983, A Fight) and 1826 (NMH 2/1985, Itinerant Musicians).
- 12. Purchased at Christie's, Paris, 27 March 2019, lot 95. In the 19th century this drawing was part of the collection of the Sackville (later Sackville-West) family at Knole in Kent, later belonging to a trust fund associated with the estate.
- **13.** Rena M. Hoisington, "Etching as a vehicle for innovation: Four exceptional peintres-graveurs", in *Artists and Amateurs: Etching in 18th-Century*



 $Fig. 5\ Nicolas\ Bernard\ L\'epici\'e\ (1735-1784), Young\ Woman\ with\ Bonnet,\ 1770s.\ Pencil,\ red\ chalk,\ white\ heightening\ and\ stump\ on\ beige\ paper,\ 397\ x\ 299\ mm.\ Purchase:\ Hedda\ and\ N.\ D.\ Qvist\ Fund.\ Nationalmuseum,\ NMH\ 53/2019.$



 $Fig. 6\ François-Andr\'e\ Vincent\ (1746-1816), Study\ of\ a\ Seated\ Woman\ in\ Profile,\ Probably\ Marie-Gabrielle\ Capet,\ c.\ 1789.\ Black\ and\ red\ chalk\ with\ white\ heightening,\ 515\ x\ 400\ mm.\ Purchase:\ Hedda\ and\ N.\ D.\ Qvist\ Fund.\ National museum,\ NMH\ 4/2020.$

France (exh. cat.), Perrin Stein (ed.), Metropolitan Museum of Art, New York 2013, pp. 77–86.

14. Rosalind P. Blakesley, "Jean-Baptiste Le Prince", in Print Quarterly, XXII, 2005:3, pp. 340–341.

15. See for example Daniel Prytz, "Consummate Preparatory Studies and Finished Works of Art – 18th-Century French Drawings", in *Art Bulletin* of *Nationalmuseum Stockholm*, vols. 24–25, 2020, pp. 37–44. Ph. Gaston-Dreyfus, *Catalogue raisonné* de l'Oeuvre peint et dessiné de Nicolas-Bernard Lépicié (1735–1784), Paris 1923.

16. See for example the description of the drawing of a bearded man sold at Christie's, New York, 25 January 2005, lot 139, of which there is also a later version, *Bildnis eines sitzenden alten Mannes*, c. 1774, in the Städel Museum, Frankfurt am Main, inv. no. 1208, https://sammlung.staedelmuseum. de/en/work/bildnis-eines-sitzenden-altenmannes (accessed 25 May 2020). These highly finished drawings directly relate to a painting sold at Sotheby's, London, 16 July 1980, part of lot 25, and again at Christie's, London, 9 December 2019, lot 185.

17. Nicolas Bernard Lépicié (Paris 1735–1784), Buste de jeune fille portant un bonnet, Christie's, Paris, sale 16827, 27 March 2019, Dessins Anciens et du XIXème incluant des oeuvres de la collection Jean Bonna, lot 103, provenant de la collection Jean Bonna, David Lachenmann, Zurich. N. Strasser, Dessins Français du XVIe au XVIIIe siècle: Collection Jean Bonna, Geneva 2016, no. 86.

18. Gaston-Dreyfus 1923.

19. Nicolas-Bernard Lépicié (Paris 1735–1784), L'Union paisible, Christie's, Old Master & British Pictures (Evening Sale), London, 2 December 2008, sale 7632, lot 24. Gaston-Dreyfus 1923, no. 187 (as location unknown). Emile Dacier, Catalogues de Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin, Paris 1909–21, IV, p. 43. Salon, Paris 1777, no. 13, "L'Union paisible. Tableau ovale de 22 pouces de large, sur 18 pouces de haut".

20. Nicolas-Bernard Lépicié, Mother Feeding Her

Child ("Le Devoir Maternee" or "La Bouille"), 1774, Frick Art Museum, Pittsburgh, inv. no. 1972.7.

21. Ronit Milano, The Portrait Bust and French Cultural Politics in the Eighteenth Century, Brill's Studies on Art, Art History and Intellectual History, vol. 242, no. 8, Leiden and Boston 2015, especially ch. 2: "Decent Exposure: Bosoms, Smiles and Maternal Delight in Female Portraits", pp. 59–91. Amanda Kristin Strasik, Reconceiving Childhood: Women and Children in French Art, 1750–1814, thesis, University of Iowa, Iowa City 2016. Carol Duncan, "Happy Mothers and Other New Ideas in

1973, pp. 570–583. **22.** Milano 2015.

23. Nicolas-Bernard Lépicié, *Woman Reading,* 1769, Severance and Greta Millikin Collection, Cleveland

French Art", in Art Bulletin, vol. 55, no. 4, December



Fig. 7 Adélaïde Labille-Guiard (1749–1803), Study of a Seated Woman Seen from Behind (Marie-Gabrielle Capet), 1789. Red, black, and white chalk on toned laid paper, 520×480 mm. Gift of Mrs. Charles Wrightsman, 2008. Metropolitan Museum of Art, New York, 2008.538.1.

Museum of Art, inv. no. 1964.288. Although the woman in the Nationalmuseum drawing is quite close to the one found in Le Lever de Fanchon, the feeling expressed by the former - even though her eyes are turned upwards - is actually closer for example to Brustbild einer niederblickenden Frau mit Kopftuch, Städel Museum, Frankfurt am Main, inv. no. 1277, https://sammlung.staedelmuseum.de/ en/work/brustbild-einer-niederblickenden-fraumit-kopftuch (accessed 25 May 2020). See also Duncan 1973 for her description of the ideal maternal woman, "pretty, modest and blushing", and how this fits the woman in the present drawing. 24. See note 7 and the lot essay for the sale of Nicolas-Bernard Lépicié, L'Union paisible, Christie's, Old Master & British Pictures (Evening Sale), London, 2 December 2008, sale 7632, lot 24. 25. François-André Vincent (1746-1816), Étude de femme de profil, Artcurial, Paris, Old Master & XIXth Century Art, 4 February 2020, lot 245. Perrin Stein, "Adélaïde Labille-Guiard, Study of a Seated Woman Seen from Behind (Marie-Gabrielle Capet)", in The Wrightsman Pictures, Everett Fahy (ed.), New York 2005, pp. 265-267, cat. no. 72. For the group of head studies of young women - "Les grandes Têtes féminines" - to which the present work certainly belongs, see: Jean-Pierre Cuzin, Vincent entre Fragonard et David, 2013, pp. 110-112, 444-445, cat. nos. 412D-427D. 26. Stein 2005. Séverine Sofio, "Gabrielle Capet's Collective Self-Portrait: Women and Artistic Legacy in Post-Revolutionary France", in Journal 18, issue 8 Self/Portrait (fall 2019), http://www. journal18.org/4397 (accessed 25 May 2020). For Labille-Guiard and Capet, see for example Laura Auricchio, Adélaïde Labille-Guiard: Artist in the Age of Revolution, Los Angeles 2009, and Arnauld Doria, Gabrielle Capet, Paris 1934.

27. Sofio 2019.

28. Stein 2005. Joseph Baillio, *The Winds of Revolution* (exh. cat.), Wildenstein, New York 1989, p. 40, no. 31. Cuzin 2013, p. 258.

29. See for example François-André Vincent,
Portrait of Marie-Gabrielle Capet, 1790, Chicago
Art Institute, inv. no. 2013.1041. Suzanne Folds
McCullagh (ed.), Drawings in Dialogue: Old Master
Through Modern, The Harry B. and Bessie K. Braude
Memorial Collection (exh. cat.), Art Institute of
Chicago, Chicago 2006, p. 88, cat. 57 (ill.).
François-André Vincent, Portrait of MarieGabrielle Capet, Iris and B. Gerald Cantor Center
for Visual Arts, Stanford University, Palo Alto, inv.
no. 1982.137. Stein 2005, p. 266, fig. 1. Cuzin 2013,
pp. 444, 446, cat. nos. 412D, 425D.

30. Stein 2005, n. 5. Anne-Marie Passez, *Adélaïde Labille-Guiard, 1749–1803: Biographie et Catalogue Raisonné de son oeuvre,* Paris 1973, p. 51.

31. Stein 2005.

32. Ibid.

33. Ibid. Perrin Stein and Mary Tavener Holmes,

"A trois crayons study of Marie-Gabrielle Capet and Marie-Marguerite Carreaux de Rosemond for Adélaïde Labille-Guiard's Self-Portrait with Two Pupils (1785)", in *Eighteenth-Century French Drawings in New York Collections* (exh. cat.), Metropolitan Museum of Art, New York 1999, pp. 189–190, no. 82.