

Liberty to the
Imagination
*Drawings from the
Eveillard Gift*

JUNE 7 TO OCTOBER 6, 2024

LARGE PRINT LABELS

The
Morgan
Library &
Museum

**Giovanni Francesco Barbieri, called Guercino (Italian,
1591–1666)**

Portrait of a Man Wearing a Burnoose, ca. 1630–35

Pen and brown ink

Promised gift of Elizabeth and Jean-Marie Eveillard

This drawing is a significant addition to the Morgan's rich holdings of work by Guercino, who rarely produced portraits. Moreover, of his several thousand surviving drawings, this sheet is among the very few to depict a non-European sitter, here a man dressed in the burnoose of North Africa with a turban and a chin veil beneath his hood. Guercino may have made this study in the 1630s while in Modena at the Este court, which had long-established diplomatic relations with the Ottoman Empire. While the sitter has not been identified, he may have been an Ottoman ambassador.

**Antonio d'Enrico, called Tanzio da Varallo (Italian,
ca. 1575–ca. 1635)**

***St. John the Baptist*, ca. 1620**

**Red chalk and white opaque watercolor on pink
prepared paper**

Promised gift of Elizabeth and Jean-Marie Eveillard

A native of the northern Italian region of Piedmont, Tanzio da Varallo was influenced by the elegant mannerism typical of his contemporaries in nearby Milan. He also spent time in Rome and Naples, however, and his style thus reflected the naturalism of Caravaggio and his followers. In this striking example, Tanzio employed his signature combination of red chalk and pink prepared paper. The youth holding a shell is a model for the young St. John the Baptist, a favorite theme to which Tanzio—like Caravaggio—returned many times.



Tanzio da Varallo, *St. John the Baptist*, ca. 1620. Private collection. Photo: © NPL - DeA Picture Library / Bridgeman Images.

Peter Paul Rubens (Flemish, 1577–1640)

***Studies for the “Arrest of Samson,”* ca. 1609–11**

Pen and brown ink and brown and gray wash

Promised gift of Elizabeth and Jean-Marie Eveillard

In a burst of energy, Rubens here imagined several ways to depict the story of Samson and Delilah. In the Hebrew Bible, the Philistine Delilah tricks the Israelite Samson into revealing that the secret of his strength lies in his long locks of hair, which she shears in betrayal, leading to his capture. This sheet likely reflects early ideas for the celebrated *Samson and Delilah* Rubens painted for his important patron Nicolaas Rockox (now at the National Gallery, London). At top, the Philistines pursue Samson; two ideas for his capture are at center; below, Samson lies asleep in Delilah’s lap.

Rembrandt Harmensz van Rijn (Dutch, 1606–1669)
Study for “Judas Returning the Thirty Pieces of Silver,”
ca. 1628–29

Pen and brown ink and gray wash over black chalk
Promised gift of Elizabeth and Jean-Marie Eveillard

Rembrandt made this sheet, one of his few surviving compositional studies, for what is now considered his first masterpiece, *Judas Returning the Thirty Pieces of Silver*. The painting illustrates a passage from the New Testament book of Matthew in which a distraught Judas casts before the elders and priests of the Temple the silver they had paid him for betraying Christ. Even in this quick sketch, Rembrandt displays his remarkable ability to convey emotion through the poses of his figures—most notably here with the wretched Judas, who kneels at right as the circle of elders gaze down upon him in surprise.



Rembrandt, *Judas Returning the Thirty Pieces of Silver*, 1629.
Private collection. Photo: courtesy the National Gallery,
London, 2016.

Simon Vouet (French, 1590–1649)

***Study of a Bearded Man*, ca. 1640**

Black chalk on light brown paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Vouet brought the Italian Baroque to his native France, and his commitment to naturalism is particularly evident in his head studies. Around 1640 Louis XIII commissioned Vouet to design six tapestries for the Louvre palace with subjects drawn from the Old Testament. This sheet relates to *The Daughter of Jephthah* from that series.

Jephthah, in exchange for a battlefield triumph, vowed to sacrifice the first person to greet him upon his return and is anguished to see his only child welcome him home. The presence of another family in the scene—comprised of the older man studied here, his wife, their daughter, and her infant—underscores the tragedy of Jephthah's daughter, whose death brings an end to their family line.



The Daughter of Jephthah, tapestry designed by Simon Vouet, woven in the Louvre workshop, begun before 1643 (detail). Mobilier National, Paris, on deposit at Châteaux de Versailles et de Trianon. Photo: © RMN-Grand Palais / Art Resource, NY.

Charles Mellin (French, 1597–1649)

***The Presentation in the Temple*, ca. 1643**

Pen and brown ink and wash over black chalk

Promised gift of Elizabeth and Jean-Marie Eveillard

Born in France, Mellin found success in Italy—first in Rome, where he trained, and later in Naples, where one of his most prestigious commissions was for a large altarpiece of the *Presentation in the Temple* for the church of Santissima Annunziata. The painting was lost when the church burned in 1757, but several preparatory drawings survive, including the present work. Here, Mary presents the Christ Child to the high priest in a purification ceremony at the Jewish Temple in Jerusalem. The style of the drawing is so close to that of Mellin's fellow Frenchman Nicolas Poussin that it was long believed to be by that artist.

Jacob Jordaens (Flemish, 1593–1678)

***Draped Woman Seen from Behind*, ca. 1651–52**

Black, white, and red chalk and gray wash on brown paper

Promised gift of Elizabeth and Jean-Marie Eveillard

After Rubens died and Van Dyck left for England, Jordaens became the most important painter in Flanders and received prominent royal commissions, perhaps most notably for a set of paintings to decorate the Huis ten Bosch near The Hague. Originally planned as a country estate for Frederick Henry, Prince of Orange, the palace was reconceived after the prince's death in 1647 as a memorial to him. One of the principal scenes is the immense *Triumph of Frederick Henry*, measuring over 23 by 24 feet, which includes in the foreground a group who represents the people of the Netherlands welcoming Frederick Henry after his military and naval victories. This elegant study is for one of the three prominent women in the group.



Jacob Jordaens, *Triumph of Frederick Henry, Prince of Orange*, 1652 (detail). Huis ten Bosch, The Hague. Photo: State of the Netherlands / Royal Collections, The Hague, Oranjezaal, Huis ten Bosch.

Pierre Subleyras (French, 1699–1749)

***A Reclining Man*, 1746**

Black and white chalk on green-gray prepared paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Subleyras worked in Rome during what has been called the Catholic Enlightenment, a period in which sainthood came to depend more on pastoral acts than on miraculous events. One of the new saints, canonized by Pope Benedict XIV in 1746, was Camillo de Lellis, the sixteenth-century founder of the Camillian order. To celebrate the canonization, Subleyras painted the events of December 22 and 23, 1598, when Camillo and his followers saved patients at the Roman Hospital of Santo Spirito from the Tiber River's rising floodwaters by carrying them to higher floors. The honest, direct naturalism of this figure study for one of the invalids gets to the very heart of Subleyras's quietly powerful art.



Pierre Subleyras, *St. Camillo de Lellis Rescuing the Sick in the Hospital of Santo Spirito during the Flood of the Tiber in 1598*, 1746. Museo di Roma, Rome. Photo: © Roma-Sovrintendenza Capitolina, Museo di Roma.

Charles de La Fosse (French, 1636–1716)

A Kneeling Man, Supplicating, and a Man Gesturing to the Right, 1680s

Black, red, and white chalk

Promised gift of Elizabeth and Jean-Marie Eveillard

La Fosse was one of the most in-demand painters in Paris around the turn of the eighteenth century, especially for large decorative projects. In his drawings, the artist combined the academic study of the body and drapery with a lightness of touch, using a combination of red, black, and white chalks to achieve volume and dynamism. He was noted for his ability to convey expression with the entire body, not just the face and hands—aspects of his genius readily apparent here. While these studies have not been connected with a specific project, the fact that both figures are seen from below suggests that they relate to a scene intended for a ceiling or placement high on a wall.

Antoine Watteau (French, 1684–1721)

Studies of Two Heads and an Arm, 1718–19

Black, red, and white chalk and graphite on buff paper

Promised gift of Elizabeth and Jean-Marie Eveillard

The scale and condition of this sheet—a superb example of Watteau’s mature *trois crayons* technique—are especially remarkable. Here he studied the play of light across the face of the young model, presented from two angles. The sheet calls to mind connoisseur Antoine-Nicolas Dezallier d’Argenville’s assessment of Watteau’s drawings: “The freedom of his hand, the lightness of his touch, his delicacy in rendering profiles and his taste in arranging hair . . . the intelligence that prevails throughout: all of this announces the name of Watteau to our art lovers.”

Jean-Baptiste Greuze (French, 1725–1805)

A Kitchen Cook, Reading, 1759

**Black, white, and red chalk, with smudging,
on light brown paper**

Promised gift of Elizabeth and Jean-Marie Eveillard

This monumental and virtuoso sheet was described by the engraver Jean Georges Wille, who received it as a gift from Greuze, although it was otherwise unknown to scholars until recently. A young kitchen cook, having just returned from the market, consults her recipe book or account ledger. Seemingly a charming genre scene, the drawing presents a sympathetic view of the domestic servant. Wille's memoirs, however, reveal that he regarded this cook as a potential thief, whose envy of her employers likely posed a danger to their financial well-being. In aristocratic and bourgeois homes, the isolation of the kitchen often nurtured anxieties about what happened there, giving rise to concerns about swindling staff and illicit affairs.

Théodore Géricault (French, 1791–1824)

***Three Men Unloading a Horse-Drawn Cart*, ca. 1820–21**

Watercolor over black chalk on light brown paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Following the controversy in 1819 surrounding his now-iconic painting *The Raft of the Medusa*, Géricault departed Paris for London in April 1820, where despite his ill health he created watercolors for sale to replenish his depleted finances. In London he was drawn to quotidian subjects such as the city's tradesmen, which also allowed him to explore one of his favorite motifs, the relationship between man and horse, a theme at the heart of both urban labor and elite leisure. Here, the water wagon has paused while the man at left fills his bucket from a pump, seemingly in conflict with the younger man at right also seeking access to the spigot.

John Constable (British, 1776–1837)

***Warwick Castle from the Kenilworth Road*, ca. 1831–32**

Watercolor, opaque watercolor, and black ink over black chalk with scratching

Promised gift of Elizabeth and Jean-Marie Eveillard

Although best known for his oil paintings, Constable increasingly used watercolor in his final decade, in part to compensate for his declining health; the medium was also suitable for capturing the atmospheric skies that are central to his late work. After layering veils of color, he created highlights by scratching through the watercolor to the white paper. During this period Constable began to devise new compositions from motifs sketched in his notebooks years earlier. This example is based on a drawing made in 1809 and was intended to serve as the model for an engraving, part of a bigger project to publish (and thus publicize and preserve) his work.

Edgar Degas (French, 1834–1917)

Studies of Horses, 1866–68

Graphite on blued white wove paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Degas was long fascinated with horses and riders, taking exceptional care in his portrayal of the animals, as seen here, where velvety graphite defines their musculature and silky coats. Although this sheet coincides with Degas's work on his first monumental horse-racing painting, the riders' belted jackets in the drawing are those of participants in a hunt, not jockeys; the perilous energy of horses and riders crowded together is nonetheless akin to that in many of the racing paintings.

As Degas's horse studies predate Eadweard Muybridge's groundbreaking photographic series *The Horse in Motion* by more than a decade, he relied upon conventional, if inaccurate studies, such as those by the horse painter Alfred de Dreux (1810–1860).

Auguste Renoir (French, 1841–1919)

***Trees at the Edge of a Lake* and *Clouds over a Lake*,
ca. 1890–95**

Watercolor

Promised gifts of Elizabeth and Jean-Marie Eveillard

Renoir began to use watercolor regularly in the mid-1880s but executed only one hundred or so examples before arthritis forced him to abandon the medium. This pair of landscapes likely dates from the first half of the 1890s, when Renoir and his family traveled to several coastal sites in Brittany. Although these watercolors bear some relationship to views seen in other works, they are focused more on effects of light and atmosphere than details of specific places. The circular stain at the lower left of *Trees at the Edge of a Lake* was probably left by a bottle of water, which Renoir must have rested on the edge of the paper: these were informal works, probably only signed years later when he sold the watercolors to the dealer Ambroise Vollard.

Georges Seurat (French, 1859–1891)

***A Man Walking Seen from Behind*, ca. 1884**

Black Conté crayon on Michallet paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Seurat drew the solid volumes of his subjects with layered, scumbled strokes of crayon on rough paper. Although somewhat painstaking in their distinctive execution, these drawings feel almost voyeuristic—cursory views of bodies in public places that capture the anonymity of urban life. In this early example, Seurat conjured the pathos of a figure through the rounded stoop of his back, suggesting age or exhaustion. Clad in worker's clothes, the man was perhaps a laborer at the factories in the industrial area northwest of Paris around Asnières and Courbevoie, where Seurat was based around 1884.

Paul Cézanne (French, 1839–1906)

***View along a Riverbank*, ca. 1890**

Watercolor over graphite

Promised gift of Elizabeth and Jean-Marie Eveillard

Probably depicting a site in Provence, where Cézanne was based from 1890, this sheet is characteristic of the artist's distinctive technique of layering patches of color to create form and shadow. The drawing presents a river or lake seen through trees and foliage, using the paper reserve for the water's sparkling surface, a device he employed in other views executed in the 1890s. A thin streak of yellow evokes the reflection of the setting sun on the water. Pencil lines, yellow and blue washes, and a cleanly defined shadow to the left of the nearest tree trunk suggest the prow of a rowboat set amid the greenery.

Paul Signac (French, 1863–1935)

Study for “The Dining Room,” 1886–87

Pen and black ink and gray wash

Promised gift of Elizabeth and Jean-Marie Eveillard

After 1884 Signac embraced Pointillism, fastidiously using dots of complementary colors to create luminous compositions—although like his fellow Pointillist Seurat, Signac employed monochromatic drawings to examine the fall of light in his scenes. This study is preparatory for *The Dining Room* (1886–87), his first figural work featuring this technique. Despite having his grandfather, mother, and maid serve as models, the artist rejected the intimacy of home life typically found in genre paintings, instead showing the diners as rigidly self-absorbed, akin to the isolated figures in Seurat’s iconic *Sunday on La Grande Jatte*, painted two years earlier.



Paul Signac, *The Dining Room*, Opus 152, 1886–87. Kröller-Müller Museum, Otterlo, Netherlands. Photo: © Collection Kröller-Müller Museum, Otterlo, the Netherlands.

Auguste Rodin (French, 1840–1917)

Sleeping Female Figure, 1890s

Graphite with smudging and erasures

Promised gift of Elizabeth and Jean-Marie Eveillard

Though academically trained, Rodin resisted posing his models in a traditional manner, instructing them instead to walk freely about his studio. This allowed him to draw rapid sketches of models as they stretched, crouched, or slept on the floor. While portraying a reclining nude woman was hardly novel, the vantage from which Rodin depicted his subject here would have seemed radical. Unlike the many artists whose more erotic graphic practices remained a private affair, Rodin frequently exhibited his intimate drawings of female nudes, albeit to mixed reactions. Some critics found the poses lewd and salacious, while others praised them for their extraordinary naturalism.

Lovis Corinth (German, 1858–1925)

***Self-Portrait*, 1925**

Charcoal

Promised gift of Elizabeth and Jean-Marie Eveillard

In Corinth's many self-portraits, he prioritized frank, unidealized depictions of his aging face. He was classically trained in Germany and Paris, but his style changed dramatically in his final decades to the staccato lines and emotional intensity seen here. Some attribute this shift to a stroke that reportedly left him with a tremor in his right hand, though Corinth himself denied it, and his evolution as an artist probably relates more to the rise of German Expressionism. Created just months before his death, this portrait is a poignant summation of Corinth's career, one plagued by illness and disrupted by the German defeat in World War I yet marked by perseverance and unflinching self-examination.

Juan Gris (Spanish, 1887–1927)

***Seated Woman*, 1918**

Graphite on cream paper

Promised gift of Elizabeth and Jean-Marie Eveillard

World War I prompted a shift in Gris's style. Like Picasso, he began to produce portrait drawings that merged Cubism with the classical draftsmanship of artists such as Jean Auguste Dominique Ingres (1780–1867). In this example, Gris depicted his companion Josette Herpin, recognizable by her elongated face and her dress, which she wears in other portraits by Gris. Dated May 1918, the drawing was made in Beaulieu-lès-Loches, a town in the Touraine region where the couple went to escape the German bombardment of Paris that began in March 1918.

Paul Gauguin (French, 1848–1903)

***Portrait of a Tahitian Child (Fare)*, ca. 1891**

Graphite and pen and brown ink

Promised gift of Elizabeth and Jean-Marie Eveillard

Arriving in Papeete, the capital of Tahiti, in June of 1891, Gauguin began making pencil drawings of the island's people, flora, and environment. He used a sketchbook to gather impressions of individuals, later transforming them in his paintings into more generalized, imaginary representatives of the Indigenous population, before the arrival of Western missionaries. On this page he depicted with almost totemic clarity the face of a child, whose name—Fare—he inscribed at upper right. Children were likely more amenable sitters to the newly arrived Frenchman, and Gauguin would use this likeness and other studies from the sketchbook for figures of children in an early canvas painted on the island, *The Meal*.

Eugène Delacroix (French, 1798–1863)

***Portrait of Jenny Le Guillou*, ca. 1835–40**

Brown wash over graphite, on paper brushed and darkened from adhesive

Promised gift of Elizabeth and Jean-Marie Eveillard

Jenny (a nickname for Jeanne-Marie) Le Guillou (1800–1869) was hired by the thirty-seven-year-old Delacroix as his caretaker in 1835, and she remained fiercely loyal to him until his death in 1863. Delacroix found Guillou indispensable. As he recorded on October 2, 1854: “Except for just one being in this world, one who really makes my heart beat, the rest quickly fatigue me and leave no trace after them.” This close-up of Le Guillou’s visage is striking for its innovative use of brown wash to define the contours of her features. The informality of Delacroix’s drawings of his companion speaks to the intimacy of their relationship.

Henri de Toulouse-Lautrec (French, 1864–1901)

Study of Marcelle Lender Performing, 1893

Red chalk over graphite

Promised gift of Elizabeth and Jean-Marie Eveillard

Toulouse-Lautrec is inextricably linked with the vibrant nightlife in the Montmartre neighborhood of fin-de-siècle Paris. This sheet documents one of his “*furias*,” or fixations: Anne-Marie Bastien, who performed under the stage name Marcelle Lender and whom the artist depicted in numerous works between 1893 and 1896. The drawing relates to the 1893 lithograph *At the Variétés: Mademoiselle Lender and Brasseur*, which was published in the November 12, 1893, issue of the short-lived periodical *L'Escarmouche*. The purpose of the angular, broken strokes at the left of the sheet becomes evident when looking at the subsequent lithograph: they form the outline of her costar Albert Brasseur.



Henri de Toulouse-Lautrec, *At the Variétés: Mademoiselle Lender and Brasseur*, 1893. Boston Public Library, Albert H. Wiggin Collection, 1941.

Odilon Redon (French, 1840–1916)

***The Dream*, ca. 1900–1910**

Watercolor over graphite

Promised gift of Elizabeth and Jean-Marie Eveillard

After a long and emotionally challenging period during which Redon created his celebrated *noirs*, monochromatic black drawings with dark and bizarre themes, he emerged in the 1890s rejuvenated. He reimagined his fantastical subjects in brilliant colors using pastel, oil paint, and watercolor, a medium new to his repertoire. Often in Redon's work the direct gaze is a seductive and powerful force, while closed eyes signify a peaceful state. Here, the indeterminate, seemingly fluttering eyes suggest a moment of transition between the processing of external stimuli and the internal world. Redon, who claimed to fear the blank page, filled the entire sheet with floral forms and hints of an imagined landscape of purple and blue peaks.

Édouard Vuillard (French, 1868–1940)

Madame Vuillard Preparing Green Beans, 1898

Pastel on gray paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Vuillard represented his mother, Marie, in over five hundred paintings and countless works on paper. In this domestic scene, redolent of the seventeenth-century Dutch artworks he admired, Vuillard depicts a quiet aspect of their everyday life at the dining-room table of their shared apartment. He highlighted Marie's face and hands with white pastel, and similarly used it to render the light bouncing off the inside of the bowl containing the beans, drawing the eye to the focal point of the composition. There Vuillard also introduced the only notes of color—blue and green—which stand out in the overall subdued palette.

Pierre Bonnard (French, 1867–1947)

***Nude in a Bathtub*, ca. 1924**

Charcoal on beige paper

Promised gift of Elizabeth and Jean-Marie Eveillard

Bonnard's depictions of women bathing hark back to those of Edgar Degas, whose explorations of the nude eschewed conventional poses in favor of voyeuristic glimpses of women washing themselves. Bonnard reveals similar aims in the contorted posture of his bather. There is also a distinct modernity to this work: it shows the bather in a claw-foot tub, which, with the advent of running water, was something of a novelty in bourgeois homes. This sheet is probably a study for *Pink Nude in the Bathtub*, the first in a series of large paintings of women at their toilette that Bonnard executed in the mid-1920s. The bather is Maria Boursin, known as Marthe, Bonnard's companion since 1893, whom he would marry in 1925.



Pierre Bonnard, *Pink Nude in the Bathtub* (*Nu rose à la baignoire*), ca. 1924. Private collection. Photo: Bridgeman Images.