

# Drawings by Hubert Robert in The Metropolitan Museum of Art: Some Restored Attributions

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WHEN THE CATALOGUE of The Metropolitan Museum of Art's collection of fifteenth- to eighteenth-century French drawings was published in 1986,<sup>1</sup> Jacob Bean, Curator of Drawings, explained in the preface that all sheets which could be "plausibly attributed to known artists" were included, while old copies, sheets of dubious authenticity, and anonymous works of little interest were omitted. Applying this criterion, six sheets that had been associated with Hubert Robert (1733–1808) were presumably found lacking. Since 1986 they have remained in the boxes of Robert drawings, their status unresolved. Among this mostly unpublished group are three sheets that today appear to be authentic. They span Robert's career and are varied in technique and style. With the aim of restoring these neglected works to the artist's graphic oeuvre and to their proper place within the Museum's collection, this article will present the three autograph sheets in chronological order, followed by brief discussions of one drawing of doubtful authenticity and two others that can no longer be credibly linked with Robert's name. Basic information on each drawing is given in the Appendix.

The earliest sheet of the group, *Washerwomen in a Ruined Gallery* (Figure 1), came to the Museum as part of the Harry G. Sperling bequest in 1971. The drawing had been sold as the work of Robert in the nineteenth century<sup>2</sup> and the attribution accepted by Jacques Mathey in 1952, according to a handwritten note on the back of an old photograph in the department files. Nonetheless, the highly atypical style of the sheet, with its broad areas of dark wash and abbreviated descriptions of architectural detail in gouache, elicited doubt when it arrived at the Museum, for, indeed, it has little in common with Robert's known graphic manners.<sup>3</sup> A dark, barrel-vaulted gallery rendered in sharply receding perspective is lit by a rustic door thrown open at the left, the effect of strong sunlight entering a vast shadowy interior made all the more dramatic by the

illuminated line of white linen hung to dry. With its shorthand notations of architecture and its reductive contrasts of light and dark, *Washerwomen in a Ruined Gallery* is unmistakably a preparatory compositional sketch, a relative rarity in Robert's oeuvre.

The Metropolitan's study can be related to a painting, *Laundresses in the Ruins*, in the State Hermitage, Saint Petersburg (Figure 2),<sup>4</sup> and to a large drawing in red chalk over a black-chalk underdrawing in the Musée du Louvre, Paris (Figure 3), inscribed *H. Roberti* and bearing a date of 1760, but recognized in 1990 as a copy by Jean-Robert Ango after an untraced version by Robert.<sup>5</sup> In addition to these compositional parallels, a drawing strikingly similar in style appeared on the art market in 1990 (it is now in a New York private collection; Figure 4), which must have been the pendant of the Metropolitan's sheet.<sup>6</sup> The entry in a 1990 Didier Aaron exhibition catalogue pointed to the relationship between their drawing and Robert's painting *Hermit Praying in the Ruins of a Roman Temple* in the J. Paul Getty Museum, Los Angeles (Figure 5).<sup>7</sup> Victor Carlson, in an article on the Getty's painting published before the preparatory study was known, had astutely noticed the close relationship between the laundress and hermit compositions, using the dated red-chalk drawing of laundresses in the Louvre (Figure 3) to propose a similar date for the Getty canvas.<sup>8</sup> Thus, despite its somewhat uncharacteristic technique, *Washerwomen in a Ruined Gallery* can be supported as an autograph work on the basis of its close relationship to Robert's more elaborate treatments of the subject in other media and by the stylistic analogy of the Didier Aaron drawing of the hermit at prayer.<sup>9</sup> What remains constant regardless of medium is Robert's interest in the quotidian use of antique ruins and in the naturalistic depiction of sunlight animating their picturesque forms and surfaces.

Years after Robert's return to France, antique ruins continued to provide inspiration for him both Italy and more generally through the thorough assimilation of Italianate motifs. In *Young Women in a Landscape*

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METROPOLITAN MUSEUM JOURNAL 35

The notes for this article begin on page 190.

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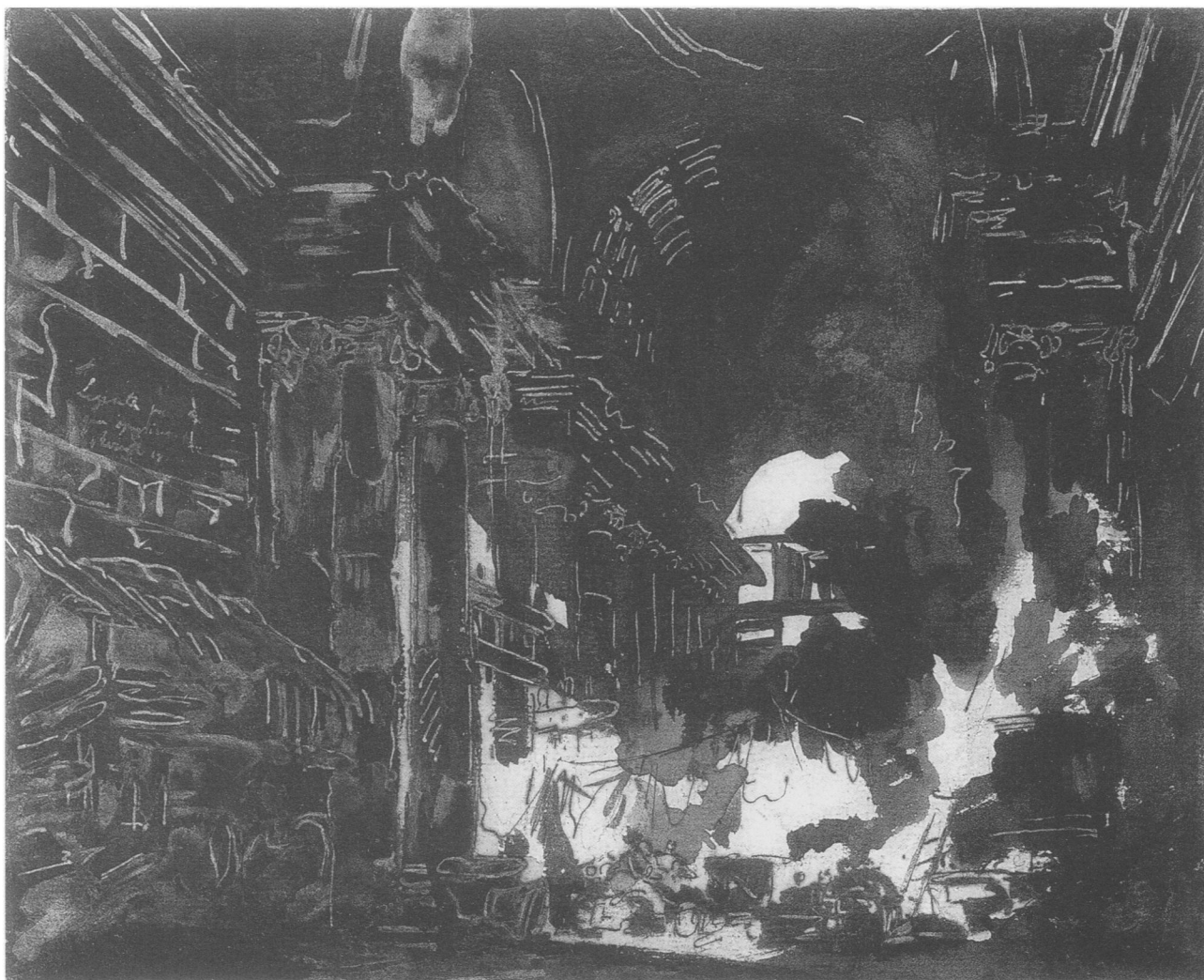


Figure 1. Hubert Robert, *Washerwomen in a Ruined Gallery*, ca. 1760. Pen and brown ink, brush and brown wash, over a graphite underdrawing, heightened with white gouache; 8 $\frac{5}{8}$  x 10 $\frac{7}{8}$  in. (22.1 x 27.6 cm). The Metropolitan Museum of Art, Bequest of Harry G. Sperling, 1971 (1975.131.126).

with *Architectural Fragments* (Figure 6), remnants of antiquity, dwarfed by lush trees and overhanging foliage, take the form of stone blocks and broken pieces of cornices, useful for a weary peasant girl to lean on. Robert has here reworked a red-chalk counterproof, focusing on the sparkling effects of sunlit foliage attainable through a rapid application of fluid wash. Patterns of wet dots and dashes in a range of tones convey a convincing impression of leaves in sun and shadow.

This sheet came to the Museum with a number of other drawings by and attributed to Robert<sup>10</sup> as part of the bequest of Alexandrine Sinsheimer in 1959. Its attribution was questioned, and as a result, the drawing was never published. Nevertheless, it is in a technique—ink and wash over a red-chalk counterproof—that can be associated with Robert's graphic oeuvre, especially in the early 1770s. The practice of making

counterproofs after chalk drawings, either to keep, exchange, or rework, was prevalent among students at the French Academy in Rome during the directorate of Charles-Joseph Natoire, who himself owned and reworked many counterproofs.<sup>11</sup> For Robert, whose method revolved around the recycling and reworking of favored motifs and compositional structures, counterproofing became an ingrained habit, and many counterproofs were worked up with pen and wash and watercolor into salable sheets.

As Anna Zablocki has pointed out, *Young Women in a Landscape* must have been the pendant of *La Fontaine antique* (private collection, Paris; Figure 7), which also depicts female staffage figures set in a landscape of overgrown foliage and crumbling ruins.<sup>12</sup> Not only are the two identical in dimensions and technique (*La Fontaine antique* is also executed over a counterproof), but their mounts are also the same, both bearing the

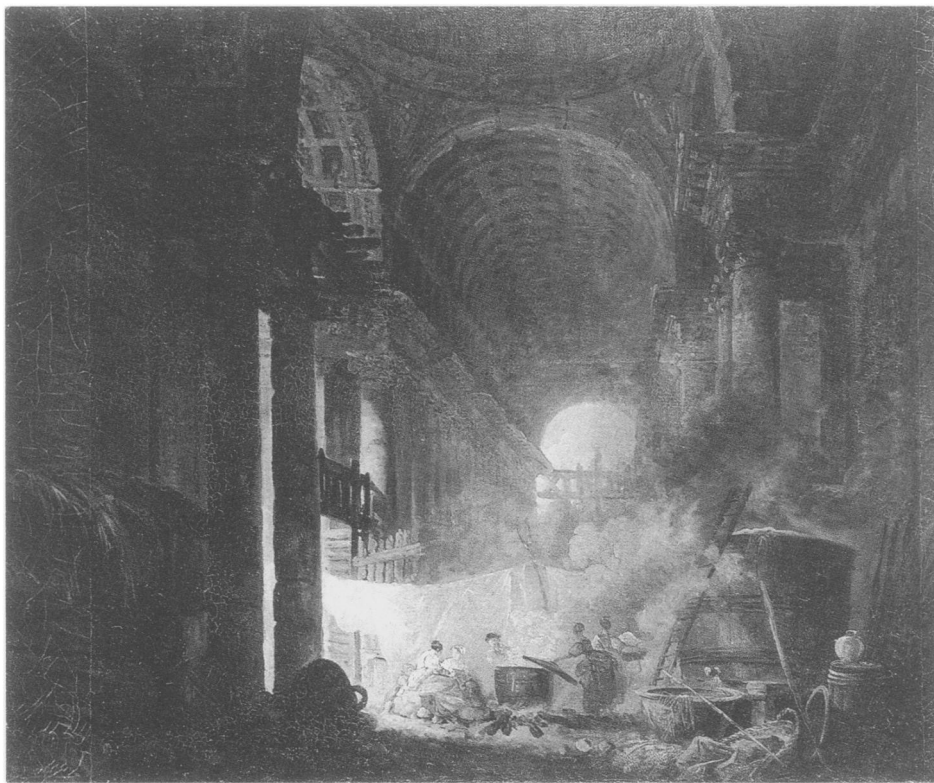


Figure 2. Hubert Robert, *Laundresses in the Ruins*. Oil on canvas, 28 $\frac{3}{8}$  x 34 $\frac{3}{8}$  in. (72 x 88 cm). The State Hermitage, Saint Petersburg (photo: from *J. J. Fragonard e H. Robert a Roma*, exh. cat., Villa Medici, Rome [Rome, 1990], p. 87, color pl. vii)



Figure 3. Jean-Robert Ango, *Washerwomen in a Ruined Gallery*. Red chalk over a black-chalk underdrawing, 20 $\frac{1}{2}$  x 25 $\frac{1}{8}$  in. (52 x 63.8 cm). Département des Arts Graphiques, Musée du Louvre, Paris, RF 14791 (photo: Réunion des Musées Nationaux)

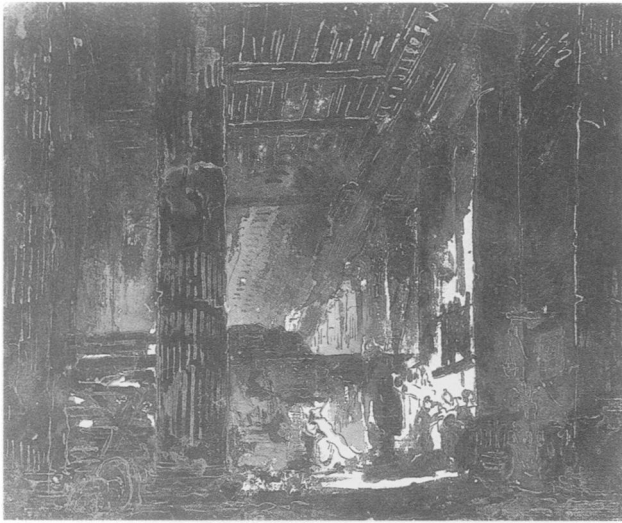


Figure 4. Hubert Robert, *A Hermit Praying in the Ruins of a Roman Temple*. Pen and brown ink, and white gouache over graphite,  $9\frac{1}{8} \times 10\frac{3}{4}$  in. (23.2 x 27.2 cm). Private collection, New York (photo: courtesy Didier Aaron, Inc.)

blind stamp of François Renaud. Mounts on fourteen drawings by Robert in the Veyrenc collection at the Musée de Valence document the association of Robert and Renaud between the years 1769 and 1780.<sup>13</sup> The Metropolitan's sheet presumably dates from 1773, the date inscribed on the pendant.

Numerous sheets dating to about the same time can be pointed to as stylistic parallels. Also over a counterproof, of the same dimensions, and in a mount stamped with Renaud's mark is the *Terrace of an Italian Villa* in the National Museum, Warsaw.<sup>14</sup> A pair of Roman capriccios sold together in the Marius Paulme sale in 1929, *Le Temple antique* and *La Pyramide*, the former dated 1773, are likewise reworked counterproofs of the same format.<sup>15</sup> It is interesting to note that the ex-Paulme drawings are completely Panini-esque in their compositions and staffage, while the New York–Paris pair, executed the same year, relies on a repertoire of figural types derived from François Boucher.<sup>16</sup> Robert's predilection for modeling his figures closely on those of his peers is by now well known,<sup>17</sup> although surely many examples remain still to be documented. Panini and Boucher were frequent sources for Robert, although one also finds borrowings from Jean-Baptiste Le Prince, Pierre Subleyras, and others.<sup>18</sup>

The latest in date among this trio of reattributions, *Farewell to the Prisoners* (Figure 8), was also the first to enter the Museum, coming in 1923 as part of the Anne D. Thomson bequest. Although illustrated in a 1943 Metropolitan Museum publication as by Robert,<sup>19</sup> the drawing subsequently came to be doubted, and the sheet was excluded from the Museum's 1986 catalogue of French drawings. However, a well-researched exhibi-



Figure 5. Hubert Robert, *A Hermit Praying in the Ruins of a Roman Temple*. Oil on canvas,  $23\frac{1}{4} \times 29\frac{1}{2}$  in. (59 x 75 cm). The J. Paul Getty Museum, Los Angeles, 86.PA.605 (photo: The J. Paul Getty Museum)





Figure 6. Hubert Robert, *Young Women in a Landscape with Architectural Fragments*, 1773. Pen and brown ink with brush and brown, gray, and blue washes, over a red-chalk counterproof; 14 $\frac{3}{8}$  x 11 $\frac{3}{8}$  in. (36.5 x 28.8 cm). The Metropolitan Museum of Art, Bequest of Alexandrine Sinsheimer, 1958 (59.23.70)



Figure 7. Hubert Robert, *La Fontaine antique*, 1773. Pen and brown ink, brush and brown and gray washes, heightened with white gouache; 14 $\frac{1}{4}$  x 11 $\frac{1}{8}$  in. (36.3 x 28.2 cm). Private collection, Paris (photo: Galerie Cailleux, Paris)

tion mounted at the Musée de Valence in 1989, *Hubert Robert et la Révolution*, has since shed considerable light on Robert's life during the Revolution.<sup>20</sup> The catalogue reproduces two closely related versions of this composition, *La Visite aux prisonniers*, a red-chalk counterproof in the Musée Carnavalet, Paris (Figure 9),<sup>21</sup> and a painting sold in Paris in 1976 with the title *Les Adieux des enfants de la famille de Noailles à leurs parents condamnés* (Figure 10).<sup>22</sup> Moreover, the loose and rapidly executed black-chalk underdrawing along with the various pentimenti further argue for the autograph status of the Metropolitan's watercolor. The handling of the washes is consistent with Robert's technique, and the signature at lower left corresponds closely to other examples found on sheets dating to 1793–94.<sup>23</sup>

Robert's many depictions of Revolutionary themes and events have long eluded precise interpretation. Undeniably Robert had strong ties to the aristocracy of the ancien régime, through the ties of his family to the duc de Choiseul, through his education, and through his patronage. On the other hand, he was an early recorder of the demolition of the Bastille and other Revolutionary subjects. For reasons that are not fully

understood today, he was imprisoned during the last year of the Terror. During this time he was surprisingly prolific, producing images that depicted many aspects of prison life. Catherine Boulot, writing in 1989 of Robert's images of the Terror, observed that his Revolutionary subjects, although numerous, are neutral in tone, while his images of fellow prisoners can often be characterized as sympathetic.<sup>24</sup>

Such is the case with the Metropolitan's drawing, which shows an imprisoned or condemned man leaning over the railing of a high balcony, reaching futilely for his family below. Menaced by a guard, the agitated group of women and children huddle together. In a pathetic detail, the wife lifts an infant over her head; the baby reaches, arms plaintively apart, for its father. During his year in prison, Robert surely witnessed such scenes, and any sympathy he felt would only have been heightened by the uncertainty of his own plight, and by his longing for his own family.

From the inscription on the counterproof in the Musée Carnavalet, legible in reverse, we know that the building is intended to represent the prison at Saint-Lazare. The identification of the family depicted by



Figure 8. Hubert Robert, *Farewell to the Prisoners*, ca. 1793. Pen and dark gray ink, brush and gray wash with watercolor over black-chalk underdrawing, framing lines in pen and brown ink; 15 1/8 x 10 1/8 in. (38.4 x 26.9 cm). The Metropolitan Museum of Art, Bequest of Anne D. Thomson, 1923 (23.280.6). See also Colorplate 3

Robert as the Noailles family in the traditional title of the related canvas (Figure 10) cannot be verified. Former patrons, the maréchale and vicomtesse de Noailles were imprisoned at Saint-Lazare along with Robert; they were guillotined just two weeks before he was freed. From the research of Jean de Cayeux, we know not only that two of Robert's paintings were in their collection but also that he had designed the *jardin anglais* that surrounded the Hôtel de Noailles in Saint-Germain.<sup>25</sup>

However, neither the Metropolitan's drawing nor the other two versions of the composition correspond to the known facts of the Noailles family, for in Robert's poignant tableau only the husband is in jail and the wife and child are barred from entering, forced to say their last farewells from a distance. Nor does the young age of the protagonists in Robert's var-

ious treatments of the subject correspond to the known ages of the Noailles couple in 1794. More likely, *Farewell to the Prisoners* is not a documentary view in any strict sense—the vantage point, after all, is from outside, not inside, the prison—but a generalized image of the horrors inflicted on families by the imprisonments and executions which had become commonplace during the years of the Terror.

Robert would take the subject one step further, as an allegory, musing on his longed-for freedom in similar compositions in which a young woman emerges from a prison and frees caged birds. A red-chalk drawing of such a scene in the Musée Atger, Montpellier, *La Délivrance des prisonniers* (Figure 11) is inscribed in Latin, CARCERES TANDEM APERTA [...] (In the end, the prisons will open), and H. ROBERT / IN SPEM / LIBERTAT [...] / DELINEAV [...] / IN ST. LA [...] / CARCER [...] /



Figure 9. Hubert Robert, *La Visite aux prisonniers*, 1793 or 1794. Red-chalk counterproof, 14 $\frac{1}{8}$  x 10 $\frac{5}{8}$  in. (36 x 27 cm). Musée Carnavalet, Paris, inv. D. 3535 (photo: Photothèque des Musées de la Ville, Paris)

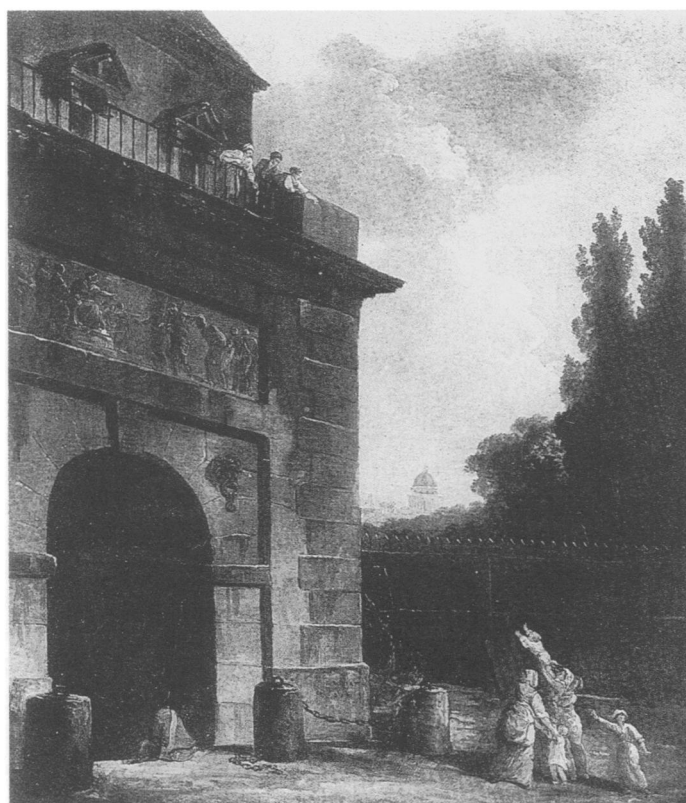


Figure 10. Hubert Robert, *Les Adieux des enfants de la famille de Noailles à leurs parents condamnés*. Oil on canvas, 23 $\frac{5}{8}$  x 19 $\frac{3}{4}$  in. (60 x 50 cm). Present location unknown (photo: sale cat., Palais Galliera, Paris, April 6, 1976, lot 51)

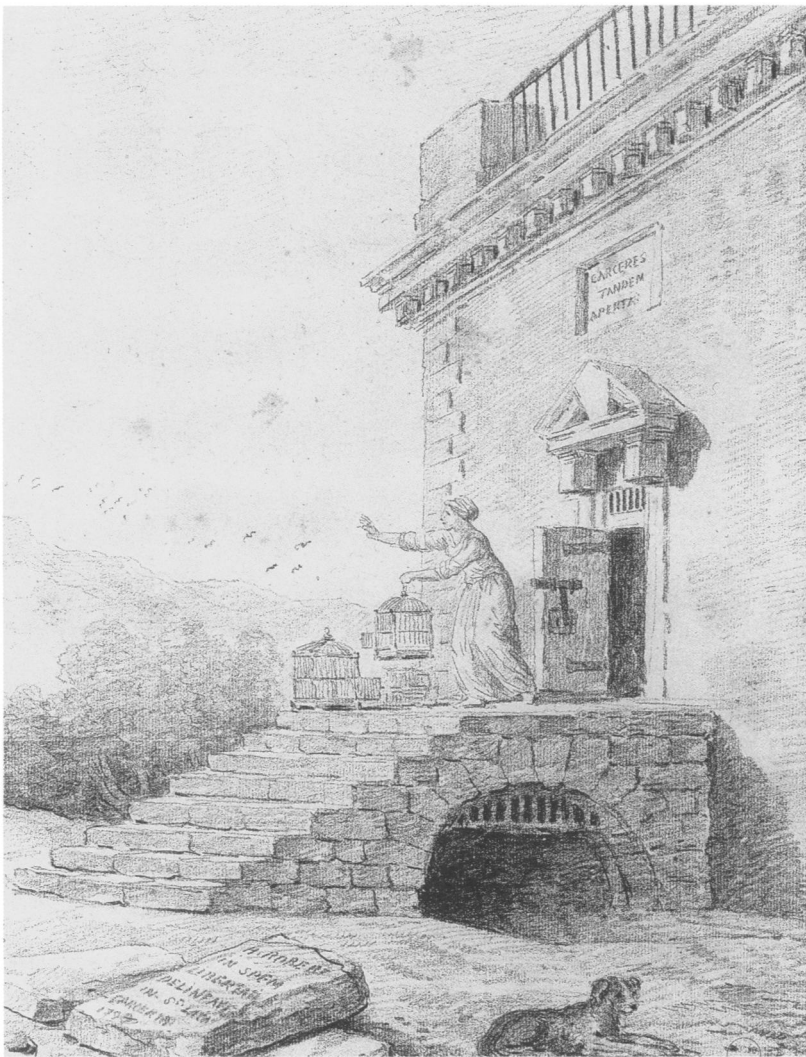


Figure 11. Hubert Robert, *La Délivrance des prisonniers*. Red chalk,  $1\frac{3}{4} \times 10\frac{1}{4}$  in. (34.2 x 25.9 cm). Musée Atger, Montpellier (photo: Musée Atger)

179[?] (Drawn by H. Robert in Saint-Lazare while awaiting his liberation).<sup>26</sup>

Of the three remaining sheets that came to the Museum with attributions to Robert, only one can be linked to known compositions by his hand. *Architectural Capriccio with Roman Monuments and Washerwomen* (Figure 12) can be related to a group drawings and paintings that combine a number of Robert's favorite Roman monuments in an imaginary, but consistent, fashion.<sup>27</sup> The Pantheon, at left, is envisioned flooded by a river that divides foreground from background. Washerwomen work along the near bank in the shadow of one of the *Horse Tamers* of the Quirinal (once considered to be by Praxiteles) and near a column reminiscent of Trajan's Column. Even the barking dog at left is a recognizable motif of the artist.<sup>28</sup> In its compositional manner and presentation of antiquity, *Architectural Capriccio* bears the strong imprint of Panini, whose style Robert emulated while

in Rome and whose influence can be felt in Robert's production decades after his return to Paris.

Although the composition undoubtedly derives from Robert, the execution of the sheet is too inept to support the attribution. Nor does the inscription on the rock at the lower right, *Robert*, appear to be autograph. Overall, there is a weakness in perspective and a lack of confidence in the handling of the wash, especially in the water rising over the columns, that argue against Robert's authorship. Areas of crumbling masonry—in the cornice of the temple and the base of the horse-tamer statue—typically Robert's forte, are here unconvincingly rendered.<sup>29</sup> A poor-quality black-and-white illustration published in a 1924 auction catalogue<sup>30</sup> represents either a close version or the Metropolitan's drawing. Until this can be determined, it is difficult to say whether the Museum's drawing is a pastiche or a copy.

Finally, there are two drawings that came to the Museum with attributions to Robert which were rightly





Figure 12. Copy after Hubert Robert, *Architectural Capriccio with Roman Monuments and Washerwomen*. Pen and black and gray inks, with brush and brown wash and watercolor; 9¼ x 12¼ in. (23.3 x 31.2 cm). The Metropolitan Museum of Art, Bequest of Alexandrine Sinsheimer, 1958 (59.23.69)

doubted by Jacob Bean. Both are reproduced here for the first time in the hope that their publication will give others the chance to suggest authors. The attribution to Robert of *Sacrifice in a Classical Building* (Figure 13) was based on a partially effaced inscription at the lower right corner. While the sheet shares in a general sense Robert's interest in Piranesi's aesthetic of architectural form, neither the handling of ink and wash nor the rendering of form and perspective suggests any convincing parallels in Robert's oeuvre. However, Robert was hardly the only young French artist working in Rome to fall under the sway of Piranesi. Among the names suggested by Anna Zablocki,<sup>31</sup> Marie Joseph Peyre, an architecture student whose period as a pensionnaire overlapped with Robert's Roman period, may merit further research. A more elaborate drawing formerly with Galerie Cailleux in Paris depicts a similar scene of a sacrifice behind a screen of Corinthian columns in an invented classical interior.<sup>32</sup>

Again closer to some of his contemporaries than to Robert himself is a large red-chalk landscape drawing that may, according to the inscription, depict the gardens of the Villa Pamphilj (Figure 14). French pensionnaires of the crown were encouraged under the directorate of Natoire to make sketching expeditions into the Roman Campagna. Due in part to the mastery achieved by Robert and Fragonard, red chalk became the favored medium for such exercises. However, this *Landscape with Umbrella Pines* lacks the dynamic sense of space, the crisp, expressive line,

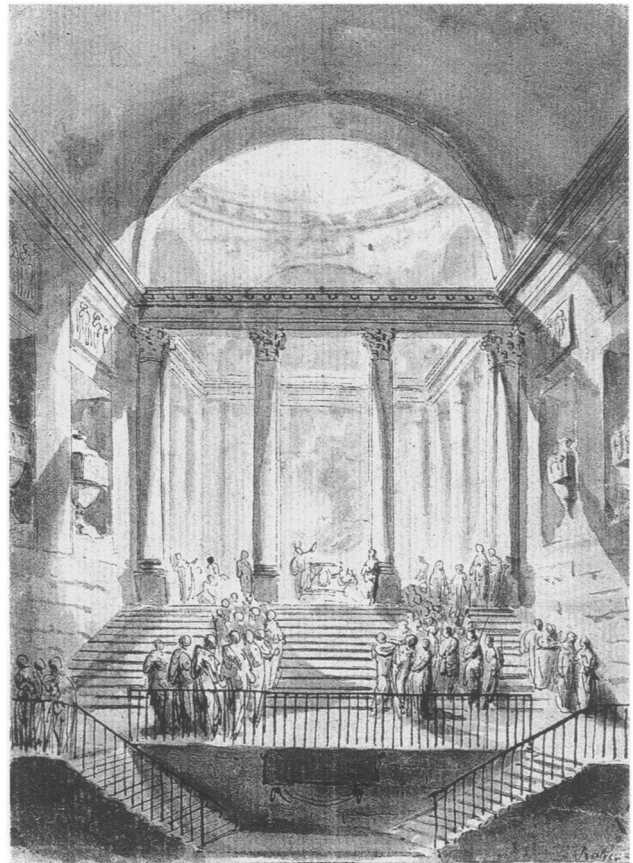


Figure 13. Anonymous, French, 18th-century, *Sacrifice in a Classical Building*. Pen and black ink, brush and brown wash; 5½ x 3¾ in. (13.8 x 9.7 cm). The Metropolitan Museum of Art, Bequest of Rupert L. Joseph, 1959 (60.55.6)



Figure 14. Anonymous, French, 18th century, *Landscape with Umbrella Pines (Gardens of the Villa Pamphili)*. Red chalk, 16¾ x 12¹⁵⁄₁₆ in. (42.6 x 32.9 cm). The Metropolitan Museum of Art, Bequest of Harry G. Sperling, 1971 (1975.131.125)

and the range of mark making associated with Robert's manner at this time. The very cursory treatment of the foreground, the figure, and the animals suggests that the sheet is either unfinished or, perhaps, by an amateur associated with the French community in Rome.<sup>33</sup> If the sheet is by a pensionnaire of the king, the closest stylistic parallels would be to the work of Jacques François Amand (1730–1769) or Jean-Simon Berthélemy (1743–1811).

With the addition of *Washerwomen in a Ruined Gallery*, *Young Women in a Landscape with Architectural Fragments*, and *Farewell to the Prisoners*, the Metropolitan Museum's collection of sheets by Hubert Robert, including those in the Robert Lehman collection, grows to fourteen,

all given or bequeathed between 1923 and 1975.<sup>34</sup> The three new reattributions—a Roman wash sketch, a pastoral landscape from the 1770s, and a Revolutionary subject drawing—complement the Museum's previously published holdings. As a group they span much of the artist's career and show the range of his graphic technique, following his development as an artist from a young man inspired by the antiquarian fever of his times first to record the ruins and monuments of Rome and then to see their metaphoric and poetic possibilities. During the Revolutionary period these skills were put to expressive ends as Robert used both observation and imagination to refashion the Parisian urban landscape into a vehicle for themes of nostalgia, despair, and hope.

APPENDIX: REATTRIBUTION OF  
SIX DRAWINGS BY OR ASSOCIATED  
WITH HUBERT ROBERT IN THE  
METROPOLITAN MUSEUM OF ART

ARTIST: Hubert Robert

FORMER ATTRIBUTION: Attributed to Hubert Robert

TITLE: *Washerwomen in a Ruined Gallery*

MEDIUM: Graphite, pen and brown ink, brush and brown wash, heightened with white gouache

DIMENSIONS: 8 $\frac{5}{8}$  x 10 $\frac{7}{8}$  in. (22.1 x 27.6 cm)

SIGNATURE, INSCRIPTIONS, OR MARKS: Illegible inscription and partial date in white gouache at center left

PROVENANCE: A. Tardieu sale, March 13–14, 1865 (per inscription on back of drawing; the sale catalogue does not describe individual sheets, only lot 99, as “sous ce numéro seront vendus les dessins en porte-feuille”); Harry G. Sperling; bequeathed to the Museum in 1975

BIBLIOGRAPHY: Previously unpublished

PROPOSED DATE: ca. 1760

Bequest of Harry G. Sperling, 1971

1975.131.126

Figure 1

ARTIST: Hubert Robert

FORMER ATTRIBUTION: Hubert Robert?

TITLE: *Young Women in a Landscape with Architectural Fragments*

MEDIUM: Pen and brown ink with brush and brown, gray, and blue washes, over a red-chalk counterproof

DIMENSIONS: 14 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (36.5 x 28.8 cm)

SIGNATURE, INSCRIPTIONS, OR MARKS: Inscribed on mount in pen and brown ink at lower right: *Robert*; blind stamp: *FR* at lower right of drawing and again at lower right of mount (Lugt 1042 and suppl. 1042), mark of François Renaud

PROVENANCE: Alexandrine Sinsheimer; bequeathed to the Museum in 1959

BIBLIOGRAPHY: Previously unpublished

PROPOSED DATE: 1773

Bequest of Alexandrine Sinsheimer, 1958

59.23.70

Figure 6

ARTIST: Hubert Robert

PREVIOUS ATTRIBUTION: Hubert Robert?

TITLE: *Farewell to the Prisoners*

MEDIUM: Pen and dark gray ink, brush and gray wash with watercolor over black chalk underdrawing, framing lines in pen and brown ink

DIMENSIONS: 15 $\frac{1}{8}$  x 10 $\frac{1}{8}$  in. (38.4 x 26.9 cm)

SIGNATURE, INSCRIPTIONS, OR MARKS: Signed in pen and dark gray ink at lower left: *H. Robert*

PROVENANCE: Bequeathed to the Museum by Anne D. Thomson in 1923

BIBLIOGRAPHY: H. B. W[ehle], “The Bequest of Anne D. Thomson,” *MMAB* 19 (March 1924), p. 64; Brett Duvivier, “Intimate Aspects of Hubert Robert,” *International Studio* (February 1928), illus. p. 79; Michael Benisovich, “The French Drawings of the Metropolitan Museum,” *Burlington Magazine* 82, no. 480 (March 1943), p. 73; *European Drawings from the Collections of The Metropolitan Museum of Art, II: Flemish, Dutch, German, Spanish, French, and British Drawings* (New York, 1943), no. 34; Olivier Bernier, *The Eighteenth-Century Woman* (New York, 1981), illus. p. 93

PROPOSED DATE: ca. 1793

Bequest of Anne D. Thomson, 1923

23.280.6

Figure 8

ARTIST: Copy after Hubert Robert

FORMER ATTRIBUTION: Hubert Robert?

TITLE: *Architectural Capriccio with Roman Monuments and Washerwomen*

MEDIUM: Pen and black and gray inks, with brush and brown wash and watercolor

DIMENSIONS: 9 $\frac{1}{4}$  x 12 $\frac{1}{4}$  in. (23.3 x 31.2 cm)

SIGNATURE, INSCRIPTIONS, OR MARKS: Inscribed in pen and brown ink on pediment of building: MA GRIPPA TE . . ., and in pen and brown ink on block at lower left: *Robert*

PROVENANCE: Possibly the sheet sold as part of the A. E[rnst] M[oreau] collection, Hôtel Drouot, Paris, March 31–April 1, 1924, lot 317; possibly the sheet sold as attributed to Hubert Robert, Galerie Georges Petit, Paris, May 28–29, 1931, lot 86, not illus.; Alexandrine Sinsheimer; bequeathed to the Museum in 1959

BIBLIOGRAPHY: Possibly the sheet illustrated in Hubert Burda, *Die Ruinen in den Bildern Hubert Roberts* (Munich, 1967), p. 181, fig. 129

Bequest of Alexandrine Sinsheimer, 1958

59.23.69

Figure 12

ARTIST: Anonymous, French, eighteenth century

PREVIOUS ATTRIBUTION: Attributed to Hubert Robert

TITLE: *Sacrifice in a Classical Building*

MEDIUM: Pen and black ink, brush and brown wash

DIMENSIONS: 5 $\frac{3}{8}$  x 3 $\frac{3}{8}$  in. (13.8 x 9.7 cm)

SIGNATURE, INSCRIPTIONS, OR MARKS: Inscribed

in pen and brown ink at lower right: *Rober[. . .]*  
PROVENANCE: Rupert L. Joseph; bequeathed to the  
Museum in 1959

BIBLIOGRAPHY: Previously unpublished  
Bequest of Rupert L. Joseph, 1959  
60.55.6

Figure 13

ARTIST: Anonymous, French, eighteenth century  
PREVIOUS ATTRIBUTION: Attributed to Hubert  
Robert

TITLE: *Landscape with Umbrella Pines (Gardens of the  
Villa Pamphilj)*

MEDIUM: Red chalk

DIMENSIONS: 16 $\frac{3}{4}$  x 12 $\frac{15}{16}$  in. (42.6 x 32.9 cm)

SIGNATURE, INSCRIPTIONS, OR MARKS: Inscribed  
in black chalk at lower left: *a panfili*

PROVENANCE: Harry G. Sperling; bequeathed to the  
Museum in 1971

BIBLIOGRAPHY: Previously unpublished  
Bequest of Harry G. Sperling, 1971

1975.131.125

Figure 14

## ACKNOWLEDGMENTS

I would like to thank the following people for their advice  
and assistance: Joseph Baillio, Victor Carlson, Christine  
Giviskos, Alastair Laing, Alan Salz, and Marjorie Shelley.  
I would also like to thank Anna Zablocki, whose research  
in the summer of 1999 provided the starting point for  
this article.

## NOTES

1. Jacob Bean with the assistance of Lawrence Turčić, *15th–18th Century French Drawings in The Metropolitan Museum of Art* (New York, 1986).
2. A. Tardieu collection sale, Paris, March 13–14, 1865, lot 99 (?).
3. Victor Carlson, who examined the drawing on May 4, 2000, concurred with Jacob Bean and expressed reservations on the attribution to Robert, seeing the graphic manner as anomalous for his Roman period.
4. Inna S. Nemilova, *The Hermitage Catalogue of Western European Painting*, vol. 10, *French Painting, Eighteenth Century* (Moscow and Florence, 1986), p. 281, no. 204.
5. J. H. Fragonard e H. Robert a Roma, exh. cat., Villa Medici, Rome (Rome, 1990), p. 106, no. 55a.
6. First as “attributed to Hubert Robert” at auction at Christie’s, New York, January 10, 1990, lot 153, then simply as Robert with Didier Aaron Gallery later in 1990.
7. *French Paintings and Drawings, 1700–1865*, exh. cat., Didier Aaron, Paris, London, and New York (Paris and New York, 1990), no. 6.
8. Victor Carlson, “A Roman Masterpiece by Hubert Robert: A Hermit Praying in the Ruins of a Roman Temple,” *The J. Paul Getty Museum Journal* 15 (1987), pp. 120–21.
9. When the sheet was examined through an infrared camera by Marjorie Shelley on October 22, 1999, an elaborate and accomplished graphite underdrawing was revealed that is more consistent with Robert’s typical graphic manner than the dark wash and gouache surface.  
Another sheet in a similar technique depicting a dark interior is illustrated in *Hubert Robert et Saint-Petersbourg, 1733–1808: Les Commandes de la famille Impériale et des princes russes entre 1773 et 1802*, exh. cat., Musée de Valence (Paris, 1999), pp. 136–37, no. 22. I would like to thank Alan Salz for bringing this drawing to my attention.
10. *The Nymphaeum of the Villa di Papa Giulio, Rome* (59.23.71) and *Figures in a Colonnade* (59.23.68) are catalogued in Bean and Turčić, *15th–18th Century French Drawings*, nos. 263 and 267. *Architectural Capriccio with Roman Monuments and Washerwomen* (59.23.69) is discussed below.
11. See Perrin Stein, “Copies and Retouched Drawings by Charles-Joseph Natoire,” *Master Drawings* 38, no. 2 (2000), pp. 167–86.
12. Signed and dated in pen on the stone tablet at lower right: H. ROBERT DELINEA [VIT] / . . . / 1773. The drawing was with Galerie Cailleux, Paris, in 1986. See *Artistes en voyage au XVIIIe siècle*, exh. cat., Galerie Cailleux, Paris and Geneva (Paris, 1986), no. 53.
13. Jean de Cayeux, *Les Hubert Robert de la Collection Veyrenc au Musée de Valence* (Valence, 1985), p. 227.
14. *100 of the Finest Drawings from Polish Collections*, exh. cat., Heim Gallery, London and elsewhere (London, 1980), no. 78, pl. 43.
15. Marius Paulme sale, Galerie Georges Petit, Paris, May 14, 1929, lots 214, 215, pls. 144, 145. *La Pyramide* was sold at Sotheby’s, New York, January 14, 1987, lot 185.
16. In the case of the Metropolitan’s drawing, both of the women in the foreground rely on Boucher prototypes. The standing figure is reminiscent of the girl feeding chickens in Boucher’s painting *Le Repas de la basse-cœur* (Alexandre Ananoff with the collaboration of Daniel Wildenstein, *François Boucher* [Lausanne and Paris, 1976], vol. 2, p. 296, no. 672), although in reverse (as one would expect with the New York drawing made over a counterproof, which reverses the orientation of the original). Alastair Laing points out (letter, November 13, 1999) that the pose also appears in a print, *Jeanette*, by Jean-Henri Eberts after a lost drawing by Boucher (Pierrette Jean-Richard, *L’Oeuvre gravé de François Boucher dans la Collection Edmond Rothschild* [Paris, 1978], pp. 243–44, no. 950).
17. See Jean Cailleux, “Robert a pris modèle sur Boucher,” *Connnaissance des Arts* (October 1959), pp. 100–106; and Joseph Baillio, “Hubert Robert’s Decorations for the Château de Bagatelle,” *MMJ* 27 (1992), pp. 149–82.
18. For borrowings from *Le Prince*, *Subleyras*, and *Hilaire*, see *Hubert Robert et Saint-Petersbourg*, pp. 116–17, no. 12, pp. 140–41, no. 24, and pp. 160–61, no. 35, respectively.
19. *European Drawings from the Collections of The Metropolitan Museum of Art, II: Flemish, Dutch, German, Spanish, French, and British Drawings* (New York, 1943), no. 34.
20. Catherine Boulot, Jean de Cayeux, and Hélène Moulin, *Hubert Robert et la Révolution*, exh. cat., Musée de Valence (Valence, 1989).



21. Ibid., pp. 110–11, no. 33 (dated ANNO II).
22. Ibid., p. 110 (under no. 33; as present location unknown; sold Palais Galliera, Paris, April 6, 1976, lot 51).
23. See for example the signature on *Hubert Robert dans sa cellule à Sainte-Pélagie*, pen and wash with watercolor, 22.7 x 32.7 cm, Musée Carnavalet, Paris, illustrated in *Hubert Robert et la Révolution*, p. 81, no. 20.
24. Ibid., pp. 19–27.
25. Ibid., pp. 14–15, 110; and Jean de Cayeux with the collaboration of Catherine Boulot, *Hubert Robert* (Paris, 1989), pp. 138–40.
26. Christiane and Pierre Nicq, *Petits et grands maîtres du Musée d'Art*, vol. 1, *Cent dessins français des 17<sup>ème</sup> et 18<sup>ème</sup> siècles* (Montpellier, 1996), pp. 88–89, no. 38.
27. An early example would be the *Architectural Capriccio with the Pantheon*, probably dating to 1758, in the State Hermitage, Saint Petersburg. A later and sketchier treatment of the subject, in which the Colosseum and the Arch of Constantine have been added, is in the Musée du Berry, Bourges. A variant in a Paris private collection has the middle ground flooded up to the base of the pillars of the Pantheon and washerwomen at work. See J. H. Fragonard et H. Robert a Roma, p. 57, no. 5, and pp. 210–11, nos. 148 and 148a.
28. See, for example, *Figures among Ruins*, The Metropolitan Museum of Art (67.12), in Bean and Turčić, *15th–18th Century French Drawings*, pp. 236–37, no. 269.
29. Victor Carlson (conversation, May 4, 2000) raises the alternate possibility that the ink drawing may be by Robert and the washes by another (clumsier) hand.
30. Hubert Burda, *Die Ruine in den Bildern Hubert Roberts* (Munich, 1967), p. 95, fig. 129. His photograph was apparently taken from the sale catalogue of the A. E[rnst] M[oreau] collection, Hôtel Drouot, Paris, March 31–April 1, 1924, lot 317, *L'inondation*, watercolor, 22 x 30 cm. Joseph Baillio has pointed out (letter, December 16, 1999) that a drawing very close in dimensions is described as attributed to Robert in the catalogue of a sale, Galerie Georges Petit, Paris, May 28–29, 1931, lot 86, not illus.
31. Conversation, August 1999.
32. *Le Rouge et le noir: Cent dessins français de 1700 à 1850*, exh. cat., Galerie Cailleux, Paris (Paris, 1991), no. 51.
33. The sheet's watermark, a coat of arms with a star over three hills and the initials CB below, while not identified, is close to several marks found on Roman paper. See Edward Heaward, *Watermarks, Mainly of the 17th and 18th Centuries*, vol. 1 of *Monumenta chartae papyraceae historium illustrantia* (Hilversum, 1950), nos. 791–99.
34. To the previous publications on drawings by Robert in the Metropolitan can be added the following notes:  
 The Museum's 1986 catalogue of French drawings (as in note 1) omitted the early provenance for *Figures in a Roman Arcade* (1972.118.228) and *Figures in One of Michelangelo's Niches on the Apse of St. Peter's, Rome* (1972.118.229), which passed from the artist's studio to the collection of his widow who, at her death in 1821, left them to her niece. They were then purchased by G. W. Riggs in 1860, passed to his heirs after his death in 1888; Mlle de L\*\*\* [Levaque, per Isarlo]; her collection sale, Galerie Jean Charpentier, Paris, June 22, 1933, lots 18 (1972.118.229) and 19 (1972.118.228). My thanks to Alan Salz for pointing this out and lending me his copy of the 1933 sale catalogue.  
 The drawing *Three Young Girls by Ruins* in the Robert Lehman Collection (1975.1.696), catalogued in 1999 as "Imitator of Hubert Robert," is more properly a copy after Robert. A painting, *Women Fishing among Ancient Ruins*, allows us to surmise that there must have been a red-chalk drawing of the composition whose counterproof provided the model for the Lehman copyist. By omitting the fishing paraphernalia, the copyist rendered the poses of the women illegible. The painting is illustrated in *Hubert Robert, The Pleasure of Ruins*, exh. cat., Wildenstein, New York (New York, 1988), p. 59, where it is dated ca. 1790.  
 Last, although the possibility was tentatively raised in the entry for *View of the Campidoglio with the Statue of Marcus Aurelius* (1975.1.695), it should be stated more clearly that while it takes as its starting point a counterproof after an early red-chalk drawing by Robert, the ink and watercolor additions are by another hand. The last two drawings mentioned are most recently published in Egbert Haverkamp-Begemann et al., *The Robert Lehman Collection, VII: Fifteenth- to Eighteenth-Century European Drawings* (New York, 1999), pp. 363–64, no. 132, and pp. 365–66, no. 133 (entries by Mary Tavenor Holmes and Donald Posner).