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A Painter as a Draughtsman. Typology and Terminology of Drawings in Academic Didactics and Artistic Practice in France in 17th Century

*C'est ce que les plus grands peintres ont reconnu et recommandé à leurs élèves, leur conseillant d'avoir toujours en main le crayon et les tablettes pour dessiner...*¹

With these words Henri Testelin (1616-1695), a secretary of the Royal Academy of Painting and Sculpture in Paris and its professor, emphasised distinctly the value of drawing in the painter's profession, referring to the authority of the greatest painters who used to advice their students to make drawings constantly. The importance of drawing as a means of improving techniques was stressed in the whole theory of modern art. A solid theoretical basis for academic practice was a high position of drawing, which was regarded as a source of three fields of art: painting, sculpture and architecture, known also as *arti del disegno*². The greater emphasis was also placed on drawing in Paris Academy, in theory and in practice likewise. Its primary role was indisputable – it was acknowledged even by Rubenists who, whilst laying emphasis on the role of colour in painting, could not deny the superiority of *disegno*³.

1 Fragment of a lecture given by Henri Testelin in the Royal Academy of Painting and Sculpture in Paris on 16 February 1675, see Henri Testelin, *Sur l'usage du trait et du dessin (16 février 1675)*, [in:] *Les Conférences de l'Académie royale de peinture et de sculpture au XVII^e siècle*, édition établie par Alain Mérot, École Nationale Supérieure des Beaux-Arts, Paris 1996, p. 309; *Les Conférences au temps d'Henry Testelin, 1648-1681*, édition critique intégrale sous la direction de Jacqueline Lichtenstein et Christian Michel, vol. I/I of *Conférences de l'Académie royale de peinture et de sculpture*, École Nationale Supérieure des Beaux-Arts, Paris 2006, pp. 561-565.

2 The source of this opinion are the words of Michelangelo cited by: Francisco de Hollanda, *O malarstwie starożytnym*, 1548. *Księga II: Dialogi rzymskie*, trans. Lucjan Siemieński, [in:] *Teoretycy, pisarze i artyści o sztuce 1500-1600*, vol. II, *Historia doktryn artystycznych*, PWN, Warszawa 1985, p. 187. Por. Zygmunt Ważbiński, *Disegno w teorii artystycznej XVI wieku: Italia*, [in:] *Disegno – Rysunek u źródeł sztuki nowożytnej*. Materials of Scientific Conference in Toruń 26-27 X 2000, ed. Tadeusz J. Żuchowski, Sebastian Dudzik, Uniwersytet Mikołaja Kopernika w Toruniu, Toruń 2001, p. 88. Such opinions were also stated by Giorgio Vasari, Vincenzo Danti, Romano Alberti, and at the beginning of the 17th century they were supported in theory in the writings of Federigo Zuccaro: *Lettera ai Principi et Signori amatori del disegno, pittura, scultura et architettura, con un lamento della pittura, scritta dal Cavaglier Federico Zuccaro*, Mantova 1605; *L'Idée de' Pittori, Scultori et Architetti, dal Cavaglier Federico Zuccaro*, Torino 1607. Due to the fact that the theory of drawing was formed in Italy, the terms used in this text will be given in Italian first, and then in French.

3 Testelin, *op. cit.*, p. 306.

Drawing was valued particularly highly by the academic theory because it guaranteed the participation of reason in art, catered for its rational character and authorised it as a domain ruled by principles.

Which were the methods used in teaching the drawing in the Academy? Which categories of drawings were made? What function did they have in the particular stages of working on a composition of a planned painting? These questions will guide this discussion.

The Academy placed the greatest emphasis on teaching drawing, which was highest in the hierarchy of means of artistic expression⁴. This phenomenon was reflected, most naturally, in the methodology of practical classes⁵. Initially, the students were copying life drawings prepared previously by a professor (*académies*)⁶ (Fig. 1)⁷. Yet another teaching aid were drawings (or prints made

4 See [André Félibien], *Entretiens sur les vies et les ouvrages des plus excellens peintres anciens et modernes*, vol. I, Chez Sebastien Mabre-Cramoisy, Paris 1685, pp. 505-506; André Fontaine, *Les doctrines d'Art en France: peintres, amateurs, critiques de Poussin à Diderot*, Librairie Renouard – H. Laurens, Paris 1909, p. 64; Władysław Tatarkiewicz, *Historia estetyki*, vol. III, *Filozofia nowożytna*, Ossolineum, Wrocław-Warszawa-Kraków 1967, pp. 458-459; Anita Szczepańska, *Idea postępu w myśli o sztuce (XVI-XVIII w.)*, [in:] Jan Białostocki, Janina Michałkowska, Agnieszka Morawińska et al., *Myśli o sztuce i sztuka XVII i XVIII wieku, Idee i sztuka. Studia z dziejów sztuki i doktryn artystycznych*, ed. Jan Białostocki, PWN, Warszawa 1970, pp. 55, 58-59.

5 To learn more about the process of teaching in the Paris Academy on the basis of the works by Alexandre Ubeleski, see Barbara Nowak, *Aleksander Ubeleski (1649-1718) w Królewskiej Akademii Malarstwa i Rzeźby w Paryżu – edukacja i działalność dydaktyczna*, [in:] *Polskie szkolnictwo artystyczne. Dzieje – teoria – praktyka*. Materials of LIII Scientific Conference of the Association of Art Historians, ed. Maria Poprzęcka, Warszawa 2005, pp. 79-95.

6 Already before joining the Academy, the future painter improved drawing skills in the workshop of his master artist by drawing from casts or approved patterns in the form of life drawings made by the professors of the Royal Academy of Painting and Sculpture in Paris (*académies*). For more about drawing from the professors' *académies*, see Paris, Archives de l'École Nationale Supérieure des Beaux-Arts [hereinafter referred to as AENSBA], sign. no. Ms. 26, p. 22, v.; Jean Leymarie, Geneviève Monnier, Bernice Rose, *Le dessin*, Skira, Genève 1979, p. 31; *L'Académie mise à nu. L'École du modèle à l'Académie royale de peinture et de sculpture*, sous la direction d'Emmanuelle Brugerolles (*Carnets d'études*, 15), École Nationale Supérieure des Beaux-Arts, Paris 2009.

7 Alexandre Ubeleski, *Male Nude Seated, Front View*, June 1702, sanguine heightened with chalk on beige paper, 38,7 x 53,5 cm (15,2 x 21,1 in.), Paris, Collections de l'École Nationale Supérieure des Beaux-Arts, inv. EBA 3213.

thereof) presenting selected parts of body or face, such as ears, eyes, lips, hands, etc.⁸. The students also used to make drawings from plaster casts of antique sculptures or from engravings showing them (Fig. 2)⁹. The didactic tools used at the initial stage of learning in the Academy also included copies of Roman masterpieces, made by students sent on a scholarship to Rome¹⁰. One can imagine the impact that copying drawings, casts and antique sculptures had on the students: it sensitised them to drawing and three-dimensional forms, which was the exact objective of this method of education.

Only after acquiring those skills of copying were the students allowed to make drawings from live models. The life drawing classes constituted the core of the artistic education and, at the same time, the groundwork of the education process, guarded jealously by the Academy members. In fact, the Academy monopolised life drawing¹¹. The skill was being developed during everyday two-hour-long classes. Studying human figure always took place under the supervision of one of the twelve professors, who ensured that the students interpreted it properly, in accordance with the antique ideal of beauty and the masterpieces of the greatest modern masters¹².

8 Frederick de Wit, *Human body: the ears*. Fig. from: *L'Art du Dessin*. Réédition de *Lumen Picturae et Delineationis* publié à Amsterdam vers 1660, Éditions place des Victoires, Paris 2010, p. 21.

9 *Ceres in Hortis Burghesianis*, F[rançois]P[errier] 68. Fig. from: *Segmenta*, 1638, Bibliothèque nationale de France, département Réserve des livres rares, RES-J-1245. The proportions referred to antique sculptures: for a man – the proportions of Laocoön, for a woman – these of Niobe (The Uffizi Gallery in Florence), the model for an old man was the statue of Seneca (National Archaeological Museum of Naples), for a young man – the sculpture of Apollo Belvedere. For more about following the antique art, see Fontaine, *op. cit.*, pp. 63, 66-67; Leymarie, Monnier, Rose, *op. cit.*, p. 36.

10 The holders of Prix de Rome scholarship were obliged to further improve their drawing skills by means of copying antique sculptures and modern works, see Pierre Marcel, *La Peinture française au début du dix-huitième siècle 1690-1721*, Librairie G. Baranger Fils, Paris 1906, p. 93; René Crozet, *La vie artistique en France au XVII^e siècle (1598-1661)*. *Les artistes et la société*, Presses Universitaires de France, Paris 1954, pp. 9-10. A particular emphasis was placed on copying the paintings of Raphael Santi, see Edith A. Standen, *The Sujets de la Fable Gobelins Tapestries*, "The Art Bulletin", vol. XLVI, 1964, p. 156; Zygmunt Ważbiński, *O rozpoznawaniu wartości obrazów. Poglądy siedemnastowiecznych pisarzy i amatorów sztuki*, Uniwersytet Mikołaja Kopernika, Toruń 1975, p. 125. However, the works of other artists worth following, such as Michelangelo, the Carracci brothers, Guido Reni, Domenichino, Pietro da Cortona or Gian Lorenzo Bernini, were not passed over either, see Testelin, *op. cit.*, p. 309; Henry Lapauze, *Histoire de l'Académie de France à Rome*, vol. I (1666-1801), Plon-Nourrit, Paris 1924, pp. 23-24, 31-32, 39, 52; Guillaume Janneau, *La peinture française au XVII^e siècle*, Pierre Cailler, Genève 1965, pp. 225-226.

11 The monopoly on life drawing was granted by the first Article of the Academy statutes of 1663, see Paris, Archives Nationales, sign. no. O¹ 1925/A, *Arrêts*, art. I; Marcel, *op. cit.*, pp. 92-93. Studies of models were forbidden outside the Academy. More on the statutes from 1663-1664 and their usage: Christian Michel, *L'Académie Royale de Peinture et de Sculpture (1648-1793)*. *La naissance de l'École Française*, Librairie Droz, Genève-Paris 2012, pp. 48-54.

12 For the rules of studying live models in the Academy, see [Roger de Piles], *Les Premiers éléments de la Peinture pratique*,

The professor's role was to pose the model, supervise the process of drawing, correct the works of the students, and to assess them. One of his invariable duties was also to draw the model (Fig. 1). This work was not only the proof of his masterly skills, but first of all it served as a pattern to be followed and a didactic aid for the studying. The *académies* drawn by the professors were kept by the Academy and exhibited in its halls¹³.

Female acts constitute a separate aspect of the presented topic: women were not allowed to pose for drawings in the Academy, among others due to the contemporary morality. Therefore, drawings of female models were made in private¹⁴. However, it sometimes happened that the male models working in the Academy posed also for female acts. A proof of such practice is the drawing by Le Brun, which de facto presents a male torso with breasts added to it¹⁵.

The *académies*, which depicted numerous poses and gestures that expressed in a theatrical manner diverse states of mind, were supplemented with the *Expressions de passions* by Charles Le Brun¹⁶. Those drawings presented faces whose mimic conveyed various emotions. Le Brun's drawings were soon disseminated by means of prints, which served as a set of patterns useful for learning drawing¹⁷.

The superior position of drawing was reflected also in the artistic practice. Before commencing to paint a picture the academic painter created a series of drawings. He commenced his work from an

enrichis de figures de proportion mesurées sur l'antique, dessinées & gravées par J.B. Corneille, Peintre de l'Académie Royale, Chez Nicolas Langlois, Paris 1684, pp. 20-22; Marcel, *op. cit.*, pp. 91-95; Fontaine, *op. cit.*, pp. 63-64, 67.

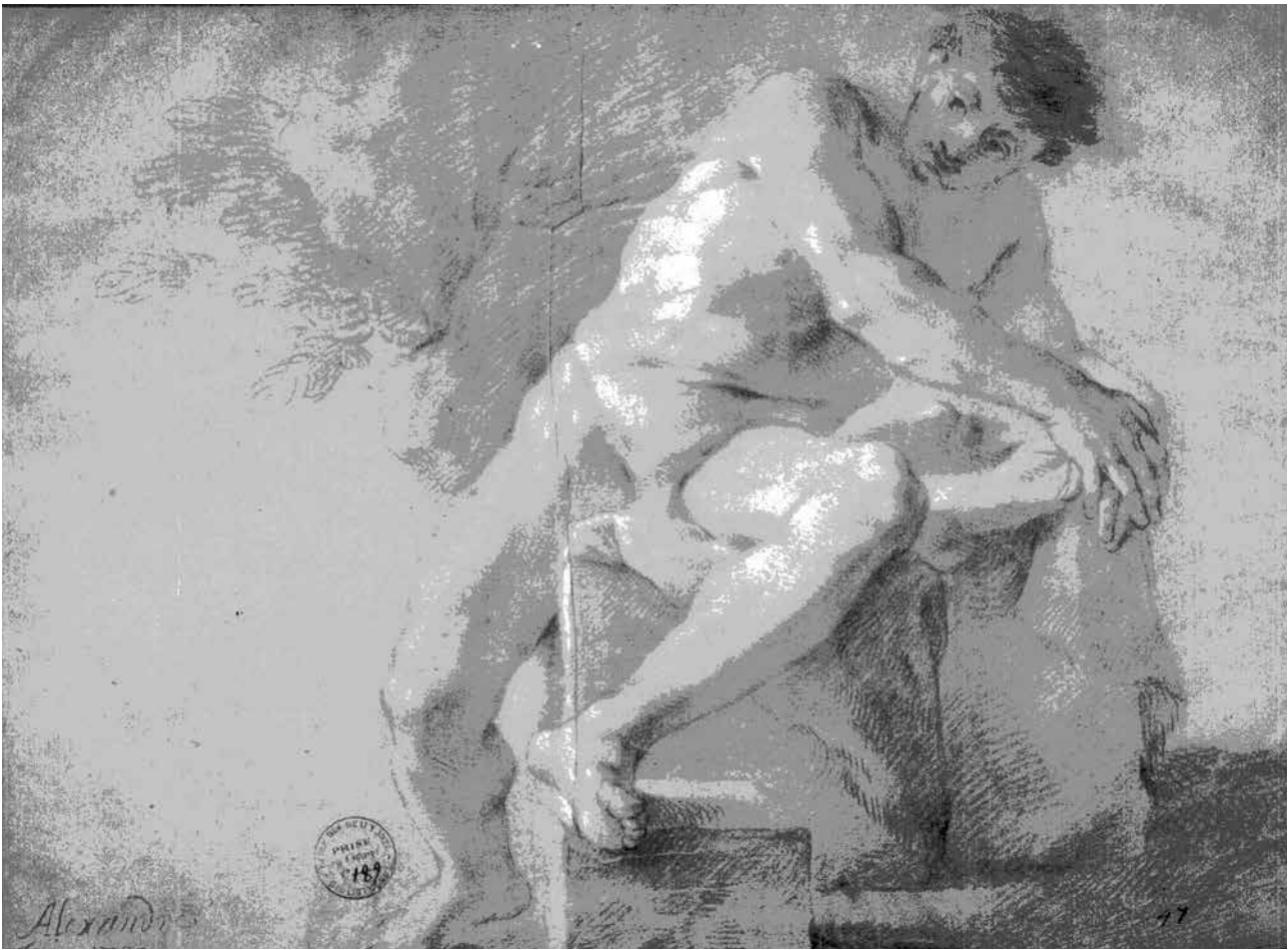
13 See Marcel, *op. cit.*, p. 93, footnote 4. In 1702 the seat of the Academy in the Louvre were filled with admission pieces (*morceau de réception*). Jules Hardouin-Mansart granted the Academy two halls for the purpose of exhibiting the paintings and sculptures by the academicians, see *Procès-verbaux de l'Académie Royale de Peinture et de Sculpture*, publiés pour la Société de l'Histoire de l'Art français par Anatole de Montaiglon, vol. III, J. Baur, Paris 1880, p. 353. Such state of the apartments was described by Nicolas Guérin in 1715: the interiors were decorated with old studies made by the professors, see Marcel, *op. cit.*, p. 94.

14 The regulation of 1st August 1665, see AENSBA, sign. no. Ms. 26, p. 12.

15 See Charles Le Brun, *Femme nue, genou fléchi*, beige paper, sanguine, white highlights, 54,6 × 42,3 cm, Paris, Musée du Louvre, inv. 28970.

16 *Expressions de passions par Ch[arles] Le Brun*, [in:] *Les Conférences...*, pp. 263-283; Charles Le Brun, *L'expression générale, 7 avril 1668*, [in:] *Les Conférences...*, pp. 234-238; *idem*, *L'expression particulière, 6 octobre et 10 novembre 1668*, [in:] *Les Conférences...*, pp. 260-262. The full text of the lectures has not been preserved. It is known from a summary by Henri Testelin and from a manuscript by Claude Nivelon. Both versions have been published again: Jennifer Montagu, *The Expression of the Passions. The Origin and Influence of Charles Le Brun's "Conférence sur l'expression générale et particulière"*, Yale University Press, New Haven, London 1994; Julien Philippe, *L'Expression des Passions*, Éditions Dédale, Paris 1994.

17 Fontaine, *op. cit.*, pp. 68, 70-71, 73.



1. Alexandre Ubeleski, *Male Nude Seated*, June 1702, drawing

introductory compositional sketch (*pensiero*, *schizzo*, *première pensée*¹⁸, *esquisse*¹⁹), which presented the *idea* of the work created in the artist's mind²⁰ (Fig. 3)²¹. The most important purpose of making sketches was to establish the form for the theme of the commissioned painting²². At this stage the artist was obliged to create a preliminary and general composition of the scene, as well as to select the perspective and distance from which it was to be presented. He also had to choose a set of elements for depiction, *i.e.* to decide which figures and in what arrangement were to be placed on the canvas,

18 *Dictionnaire des termes propres à l'architecture, à la sculpture, à la peinture, et aux autres arts qui en dépendent*, [in:] [André Félibien], *Des principes de l'architecture, de la sculpture, de la peinture, et des autres arts qui en dépendent, avec un dictionnaire des termes propres à chacun de ces arts*, Chez Jean-Baptiste Coignard, Paris 1676, p. 686; *Le dictionnaire de l'Académie française, dédié au Roy*, vol. II, Chez Jean-Baptiste Coignard, Paris 1694, p. 214.

19 *Dictionnaire des termes...*, p. 581.

20 About a sketch as an idea of a painting: André Félibien, *Rozmowy o życiu i dziełach najświetniejszych malarzy dawnych i nowych*, [in:] *Poussin i teoria klasycyzmu*, ed. Jan Białostocki, *Teksty źródłowe do dziejów teorii sztuki*, ed. J. Starzyński, vol. II, Zakład Narodowy im. Ossolińskich, Wrocław 1953, pp. 18-20.

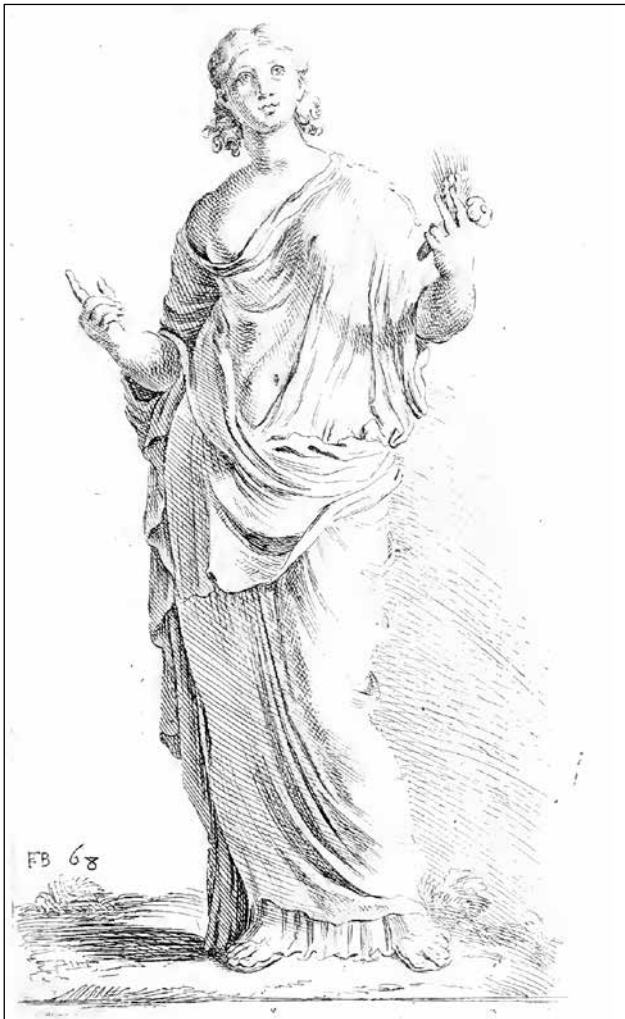
21 Eustache Le Sueur, A sketch to the painting *Farewell to St. Bruno*, black chalk, Paris, Musée du Louvre, Département des Arts graphiques, inv. 30720. Fig. from: Alain Mérot, *Eustache Le Sueur (1616-1655)*, Arthena, Paris 2000, fig. 92. The drawing has an annotation in its upper part: *Première pensée du 6^e. Tableau.*

22 See Leymarie, Monnier, Rose, *op. cit.*, pp. 80, 90-91, 108.

as well as make decisions about the accessories, clothes, scenery, lighting, etc. First of all, however, he had to plan where to place the most important motives of the scene, and, if that was the intention, how to expose them.

While sketching, the artist took into consideration merely the general composition of the whole, without focusing on smaller elements of the scene, which would impair the conceptual work. His mind had to be relieved of details, unnecessary at this stage of creation, so as to focus merely on the most important aspects of the work being planned. Such an approach resulted in using sketchy, indeterminate forms. Additionally, the pace of making the drawing was reflected in the final appearance of the work. Thanks to rapid notation the painter achieved a rough, dynamic effect, which also helped to simplify the forms.

It is only natural that in case of such a type of inventive work, characterised by constant search for ideas on how to present the theme, the painter was looking for – in his opinion – the best formal solution for the planned work. Therefore, he would change the conception of the scene, try various arrangements, and thus needed to have the possibility both to change the primary decisions as well as to return to them. For this purpose an excellent solution was charcoal or black chalk, which enabled quick record of a compositional idea, and, at the same time, made it possible to change



2. François Perrier, *Ceres in Hortis Burghesianis*, 1638, etching and engraving



the concept of the presentation, while simultaneously allowing for keeping the construction legible²³. The lines drawn as first were not erased, but instead the final version was drawn with the strongest line. Such an approach to drawing enriched its linear texture and, consequently, made it more interesting for a researcher because it constitutes a record of the creation of the sketch. Very often the artist would create a few versions of the composition before he opted for one solution. What is more, it often happened that two concepts of the presentation of the theme overlapped on one piece of paper²⁴. For this reason presenting the commissioner the sketch, before commencing the laborious task of drawing studies, could be justified. However, such procedure could be also risky as unfinished and sketchy *première pensée* required a huge amount of imagination from a potential commissioner and a thorough knowledge of artistic matters. It should be assumed that sketches were internal, workshop domain of the artist's creation process which allowed him to make decisions about the further stages of creating the conception of the work.

What is interesting, the preliminary compositional sketch included plans for the lighting of the scene. For this purpose different shades of charcoal or black chalk were used, achieved by drawing with various degrees of pressure. As a soft drawing material, black chalk enabled the artist to bring out the play of light and shade, which was particularly important for the future painting.

Additionally, the lines were "softened" by means of redoubling the outlines of the elements of the composition. Charcoal or black chalk is an ideal means for solving the problems of chiaroscuro and for modelling figures, because with its help one can achieve various degrees of tonality, eliminating simultaneously excess details. The basic technique used for achieving the desired chiaroscuro effect was hatching, whereas the lightest parts of the drawing were marked additionally by chalk.

The "skeleton" of the formal composition of the scene, created in the first stage of work on the future painting, was subsequently filled in with details by means of in-depth studies of the particular fragments of the whole²⁵. The traces of this activity are the studies of

3. Eustache Le Sueur, *A sketch to the painting "Farewell to St. Bruno"*, drawing

23 For more about the particular drawing and painting techniques, see André Béguin, *Dictionnaire technique et critique du dessin*, A. Béguin, Bruxelles 1978, *passim*; François Perego, *Dictionnaire des matériaux du peintre*, Berlin, Paris 2005, *passim*.

24 An example is a sketch by Eustache Le Sueur, *St. Paul in Ephesus*, where we can see two figures sharing only one head: see Barbara Hryszko, *Rola narzędzia w twórczości malarza akademickiego na wybranych przykładach sztuki francuskiej XVII wieku*, [in:] *Narzędzie...*, ed. Aleksandra Giełdoń-Paszek, Akademia Sztuk Pięknych w Katowicach, Katowice 2010, p. 44.

25 See Leymarie, Monnier, Rose, *op. cit.*, pp. 82-84.

the future painting fragments (*studio, étude*)²⁶ (Fig. 4)²⁷. The artist could start studying them only when he knew where each motive would be placed on the canvas.

There were, however, exceptions, *i.e.* dynamic studies of the fragments of the composition, kept in the stylistics²⁸. Those were usually studies of groups of figures. They should be perceived as a part of the invention phase, during which the artist would establish the poses and gestures in order to supplement or modify the preliminary compositional sketch. To make a study, black and white chalk or sanguine and chalk or a technique combining sanguine and black and white chalk (*dessin aux trois crayons*) were usually used²⁹.

The painter had to study carefully all the envisioned motives, taking into consideration the later possible changes with respect to the basic sketch. The role of the studies was to work-out in detail the particular elements of the scene, such as figures, their poses, gestures, facial expression, clothes, accessories, etc. It resulted in a slower pace of work, concentration on every detail, and, what follows, close framing. The focus on details resulted, in turn, in a careless composition of the studies, visible in studying incomplete fragments of the figures, etc.

The work on the precise studies of the elements of the scene allowed the artists not only to prepare for painting them, but was also caused by a more pragmatic reason: the studies could serve as a basis for the preparation of cartoons. This process was simplified by grid scales used for enlarging the studies to the dimensions of the painting³⁰.

In order to be able to use the cartoons for transferring the fragments of the composition in a mechanical manner, the painter had to establish earlier the precise place for them on the primed canvas mostly monumental ones. For this purpose he created a drawing project of the painting (*modello, bozzetto, disegno, modelle, desseïn*)³¹.

26 About a *première pensée* and *étude*: Albert Boime, *The Academy and French Painting in the Nineteenth Century*, Yale University Press, New Haven 1986, pp. 10, 80, 81, 149-150.

27 Nicolas Mignard, A study of Virgin Mary to the painting *The Annunciation*, sanguine heightened with chalk, Paris, Musée du Louvre, Département des Arts graphiques, RF 36847. Fig. from: *Le dessin baroque en Languedoc et en Provence*, Musée Paul Dupuy, Editions Loubatières, Toulouse 1992, p. 25.

28 Eustache Le Sueur, A study to the painting *Jesus Teaching on the Temple Steps*, black chalk, brown wash, squaring in sanguine, Paris, private collection. See Mérot, *op. cit.*, Pl. X.

29 In Charles de La Fosse's *œuvre*, apart from the paintings projects, one can find often studies made in *trois crayons* technique: Jacob Bean, *Four More Drawings by Charles de La Fosse*, "Master Drawings", vol. XXI, no. 1 (Spring, 1983), p. 19; Jo Hedley, *Toward a New Century: Charles de La Fosse as a Draftsman*, "Master Drawings", vol. XXXIX, no. 3 (Autumn, 2001), pp. 223-259, fig. 17, 31-33, 36, 42.

30 See footnote 28.

31 *Dictionnaire des termes...*, p. 658. Since the end of the 14th century a project of a painting commonly served as a basis for a contract between an artist and a commissioner: Jolanta Talbierska, *Pensiero, studi, modello, disegno. Uwagi o niektórych formach*

The *dessein* was the outcome of the preparatory work; it presented a composition ready to be transferred onto the primed canvas (Fig. 5)³². It could also be used for presenting the work to the commissioner so as to allow for the introduction of possible changes. The project could also be used as a basis for the contract between the artist and the commissioner or could precede a print³³. In principle the general conception of the work established at this stage remained unchanged and was reflected later in the painting. In order to facilitate the transfer of the worked-out composition onto the canvas, it was often simplified to a basic outline. The *modello* constituted a synthesis of the preceding detailed arrangements. The reduction of the whole composition to the most important lines resulted naturally in the creation of a schema. The schematic presentation helped to transfer the main outline of the composition onto the canvas and to arrange, *in grosso modo*, the light and dark areas.

The need to simplify the drawing to contour lines and indeterminate patches of colour made the pen and wash technique the most suitable solution at this stage³⁴. This drawing-painting was also called *camaïeu/camayeu* (Fig. 5)³⁵, due to its monochromatic and hued

i koncepcji rysunku oraz jego związkach z grafiką XVI-XVIII w., [in:] *Disegno – Rysunek...*, pp. 104-106.

32 Alexandre Ubeleski, *Christ among the Scholars*, c. 1690, traces of sanguine, pen and brown ink, grey wash, 23.5 x 18.8 cm (9.3 x 7.4 in), Département des Arts graphiques, Musée du Louvre, inv. 33149-recto. Photo: Rafał Hryszko. More examples of *modello*'s in: Barbara Hryszko, *Echa doktryny potrydenckiej w twórczości Aleksandra Ubeleskiego*, [in:] *Sztuka po Trydencie*, ed. Kazimierz Kuczman, Andrzej Witko, vol. I, Studia de Arte Moderna, Wydawnictwo AA, Kraków 2014, pp. 181-183.

33 See Talbierska, *op. cit.*, pp. 104-106; Leymarie, Monnier, Rose, *op. cit.*, pp. 34, 103. Examples of drawings being models for prints: Emmanuelle Brugerolles, Hélène Gasnault, *Louis Richer, "Rouge au soir, blanc au matin, c'est la journée du Pellerin": Le Souper du pèlerin*, [in:] *De Poussin à Fragonard: hommage à Mathias Polakovits*, sous la direction d'Emmanuelle Brugerolles (*Carnets d'études*, 26), Exposition: École Nationale Supérieure des Beaux-Arts, Paris, 19 février-10 mai 2013, Paris 2013, pp. 63-67, cat. 10, ill. 1; Emmanuelle Brugerolles, Marie Nivet, *François Chauveau, Trois princes déposant des couronnes aux pieds de Marie. Alaric combat un ours*, [in:] *De Poussin à Fragonard...*, pp. 42-46, cat. 4, 5, ill. 1, 2.

34 For example, a drawing by François Verdier, project of the painting *Minerve and muses*, beige paper, black chalk, brown ink, pen, wash with brown, white highlights, 21,1 x 30 cm, Paris, Musée du Louvre, inv. 33217-recto.

35 [Pierre Guillebaud, Antoine de Sommerville], *Trésor chronologique et historique, contenant ce qui s'est passé de plus remarquable & curieux dans l'Etat tant sacré que profane, depuis le commencement du monde, jusques à la naissance de Jesus-Christ, le tout divisé en cinq aages, par le Pere Dom Pierre de S. Romuald*, Chez Antoine de Sommerville, Paris 1642, p. 7; [André Félibien], *Des principes...*, pp. 509-510; *Cabinet des singularitez d'architecture, peinture, sculpture et graveure, ou introduction à la Connoissance des plus Beaux Arts, figurés sous les Tableaux, les Statues, & les Estampes*, par Florent Le Comte, vol. II, Chez Lambert Marchant, Bruxelles 1702, p. 4. The term *camaïeu* is used by marquis Charles-François de Calvière (1693-1777) to describe pen and brown or grey ink drawings which were washed and highlighted with white gouache: Odile Cavalier, Marie-Odile Jentel, *L'Empire de Mars et des Muses. La collection du*

character which referred to aesthetics of gems made of agate. Sometimes gouache and black chalk or sanguine were optionally used to figure modelling³⁶. The wash conveyed in a general way the chiaroscuro modelling and the direction of the light source. The painters would also use a technique joining sanguine, black and white chalk (*dessin aux trois crayons*)³⁷, in case of this technique the contours of the worked-out composition would also be strongly accentuated. However, as it was stated above, for this phase of artistic creation the pen and ink technique was more adequate. The pragmatic function of the *modello* is also proved by the grid scale allowing for enlarging the composition to the dimensions of the painting (Fig. 6)³⁸.

Having arranged the outline of the composition on the surface of the future painting, the painter could start transferring its particular fragments with the use of more detailed cartoons (*cartons*)³⁹ in 1:1 scale with respect to the painting⁴⁰. The cartoons were particularly useful while working on large paintings, especially in vaults, because they allowed for keeping proper distances between the elements of the presentation and avoiding disproportions. The ready composition was transferred mechanically onto the canvas by means of tracing the contours of the cartoons placed on the surface of the primed canvas, or by means of pouncing⁴¹.

The contours transferred onto the ground constituted the core of the composition, *i.e.* the underdrawing. Following that, the artist would use grey colour for marking the chiaroscuro corresponding to the wash applied previously onto *dessein*. In this way he created a monochromatic underpainting on the canvas⁴² (*imprimatura*, *ébauche/esbauche*⁴³), which constituted a basis for the elements of the composition such as

marquis de Calvière, lieutenant-general des armées du roi, 1693-1777, Musée Calvet, Avignon – Somogy, Paris 2002, p. 62.

36 For example, a drawing by Sébastien Bourdon, *Moses deriving water out of the rock*, Montpellier, Musée Atger: Jean Penent, *Le frapement du rocher*, [in:] *Le dessin baroque...*, pp. 46-47; Nicolas Milovanovic, *Les grands décors peints de Louis XIV. Esquisses et dessins*, Actes Sud, Versailles 2002, pp. 44-45, 50-51, 56, il. 5-6, 9, 13.

37 For example, the projects of paintings *Charles de La Fosse*: Hedley, *op. cit.*, pp. 223-259, fig. 16, 29.

38 Antoine Coypel, Project of the painting *The apotheosis of Psyche*, beige paper, black chalk, grid scale of sanguine, white highlights, 31,1 × 47,5 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. 25848, http://www.arunwho.com/photos/archives/cat_antoine_coypel.html. Testelin, *op. cit.*, p. 308.

39 *Dictionnaire des termes...*, p. 512.

40 For example, A cartoon by Charles Le Brun, *Two Angels*, black chalk, grey paper, sanguine, white highlights, 98 × 190 cm, Paris, Musée du Louvre, inv. 29889.

41 For examples of pouncing in the Italian Renaissance art, see Leymarie, Monnier, Rose, *op. cit.*, pp. 94-95.

42 Despite of the fact, that the material and the basis, that is oil on canvas, could indicate that they should be incorporated into the painting section, the underpaintings have been discussed in this text due to the strong accept put onto the drawing quality in them. The underpaintings are visible in the infrared reflectography surveys.

43 *Dictionnaire des termes...*, p. 573. About a *ébauche*: Boime, *op. cit.*, pp. 36-37. Between the project of a painting and *ébauche*,

figures, draperies, accessories, etc., studied previously in separation (*études*) and now put together. At this stage the painter could verify once again if all elements of the composition were correct. The application of a range of grey or ochre colours (*chiaroscuro*, *en grisaille*) for the creation of the underpainting (*ébauche*)⁴⁴ allowed for introducing final improvements.

The work on the painting without the use of final colours also enabled the artist to concentrate on bringing out the shapes of bodies, drapery, objects, on giving volume to all forms, as well as to arrange the lights and shades appropriately. The result was an underpainting, constituting a monochromatic version of the painting (*imprimatura*). It should be stressed that chiaroscuro modelling was an integral element of all types of drawings, from the sketch to the underpainting. It allowed for giving shape to the scene by “drawing” on the two-dimensional surface of the canvas. Thus the painting could, as it were, compete with a low relief.

In his professional practice, the 17th century painter created significantly more drawings than paintings. They were a means of achieving the aim of the creative process, *i.e.* a painting. In the initial stages of their creative work, artists followed this direction – from the general through the detailed to a synthesis, that is starting from a general introductory sketch and going through the detailed studies. The result of the preparatory work was a synthetic project of a painting which along with the cartoons allowed artists to move out of the surface of a piece of paper to the surface of a painting where the whole process was repeated. They started from a general contour outline which were filled with the studies elaborated before. The artist could return to the earlier stages, but usually the described order was observed.

The choice of methods and techniques used at the particular stages was not coincidental, but rather resulted from pragmatic reasons: the painter would choose such techniques which helped to fulfil the role of each drawing. A drawing was the result of the work of the artist on the future painting and as such it was not usually presented outside the workshop. The exception was a presentation drawing, which – as the name suggests – was presented to the commissioner in order to discuss the details of the commissioned painting. It was *modelle* which had this function in most cases.

The drawings which survived till today allow for reconstructing the 17th century procedure of preparing paintings. However, their scarcity impairs the complete analysis of the creative process, *e.g.* it is difficult to put

a painted sketch was also made (*esquisse peinte*) whose aim was to study a combination of colours: *ibidem*, pp. 43-44.

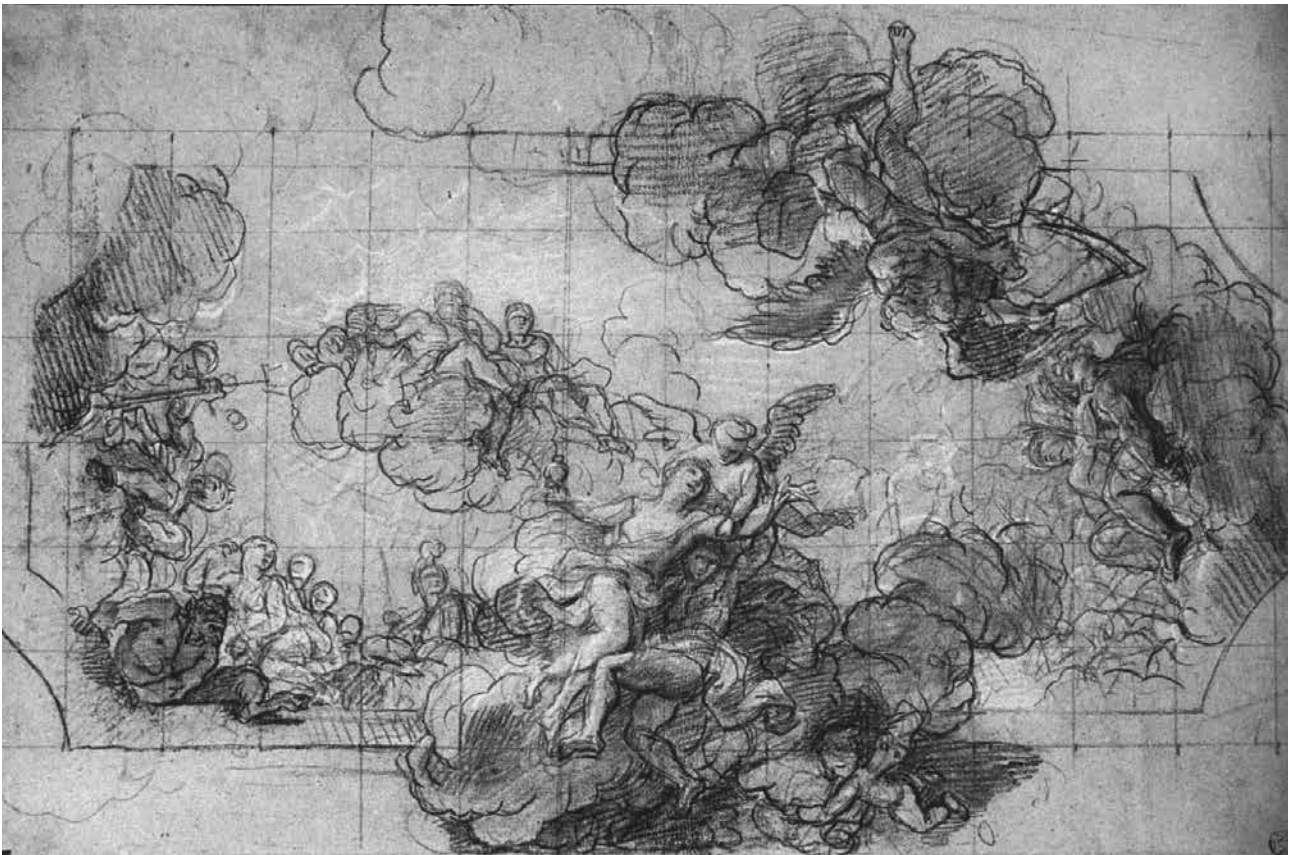
44 For more about *ébauche*, see Boime, *op. cit.*, pp. 36-37. Also, after the completion of the project and prior to the *ébauche* a painted sketch (*esquisse peinte*) used to be created, see *ibidem*, pp. 43-44.



4. Nicolas Mignard, *A study of Virgin Mary to the painting "The Annunciation"*, drawing



5. Alexandre Ubeleski, *Christ among the Scholars*, c. 1690, drawing



6. Antoine Coypel, *Project of the painting "The apotheosis of Psyche"*, drawing

together a complete set of drawings which would fully document the creation of a particular painting. While researching art issues, one should remember that what is left at the disposal are only random fragments of the artistic legacy of the previous ages. However, it does not exempt the researcher from perceiving a particular drawing in the context of the laborious process during which the painter prepared for creating a painting.

Drawing had a significant role in all aspects of the academic theory of art and in the artistic activities of the painters associated with the Royal Academy of Painting and Sculpture in Paris. Within the academic art circles in Paris at the time, drawing was the most important didactic and assessment tool. The dominant role of drawing in the academic artistic activities is proved by the fact that the painters – above all – used to draw. Even though the aim of drawing was the completion of a painting, the main activity of the academic painter was not painting but drawing, which is proved by the completion of a series of drawings (sketches, studies and projects). It is also reflected in the graphic method of painting, perceived as a great value of the finished work: when he finally started painting, the academic painter, used to drawing, would “draw” also with the brush.

Streszczenie

Malarz jako rysownik. Typologia i terminologia rysunków w dydaktyce akademickiej i praktyce artystycznej we Francji w XVII wieku

We wszystkich aspektach akademickiej dydaktyki i twórczości malarzy należących do Królewskiej Akademii Malarstwa i Rzeźby w Paryżu przejawiała się dominująca rola rysunku. Znajdowała ona wyraz w metodyce zajęć praktycznych, które polegały na kopiowaniu rysunków z modelu wykonanych przez profesorów (*académies*) (Fig. 1), odwzorowywaniu rycin prezentujących fragmenty ciała i twarzy oraz rzeźby starożytne (Fig. 2). W centrum akademickiej edukacji znajdowały się lekcje rysunku z modelu, na które Akademia posiadała monopol. Celem takiego systemu nauczania było uwrażliwienie na linię i trójwymiarowość formy.

W kręgu francuskiej sztuki akademickiej najważniejszym narzędziem tworzenia był rysunek. Choć obraz był celem rysunkowych przedsięwzięć, głównym zajęciem malarza–akademika nie było malowanie, lecz rysowanie. Pracę nad malowidłem artysta rozpoczynał od wstępnego szkicu kompozycyjnego, zwykle węglem i czarną kredką (*pensiero, schizzo, première pensée, esquisse*), który odzwierciedlał *ideę* dzieła ukształtowaną w umyśle artysty oraz służył opracowaniu ogólnej kompozycji przyszłego obrazu (Fig. 3). Następnie malarz dokładnie studiował poszczególne elementy kompozycji (*studio, étude*), używając węgla i czarnej kredki bądź sangwiny i czarnej kredki, bądź też techniki *dessin aux trois crayons*. Zwykle studia grup osób były utrzymane w dynamicznej stylistyce, a detale sceny – opracowywano wolno i starannie (Fig. 4). Studia z siatką skali mogły służyć do sporządzania kartonów do mechanicznego przenoszenia monumentalnych kompozycji np. na sklepienia lub plafony. Aby określić miejsce dla poszczególnych elementów sceny, malarz przygotowywał rysunkowy projekt obrazu (*modello, bozzetto, disegno, modelle, dessein*) (Fig. 5, 6), który był pokłosiem pracy przygotowawczej, i jako taki mógł być prezentowany zleceniodawcy. Względy praktyczne, tj. transfer projektu na płótno, wymagały ograniczenia rysunku do zasadniczych linii i sumarycznych plam, co predestynowało do tej fazy tworzenia szczególnie rysunek piórem i tuszem, lawowany pędzlem, określane w ówczesnych źródłach również jako *camaieu* (Fig. 5). Przeniesione na płótno kontury kompozycji oraz światłocien stanowiły monochromatyczną podmalówkę (*imprimatura, ébauche*), w której gama szarości lub ugru ułatwiała wprowadzanie ostatnich poprawek oraz wydobywanie modelunku i plastyczność sceny.

W praktyce zawodowej siedemnastowiecznych francuskich akademików, nad liczbą płócien wyraźnie przeważała liczba rysunków. Z jednej strony były one jedynie środkiem prowadzącym do osiągnięcia celu twórczych działań – malowidła, a z drugiej strony nadrzędna rola *disegno* znajdowała odzwierciedlenie także w „rysunkowym” sposobie malowania, uważanym za wielką zaletę obrazu. Malarz akademicki – przywykły do rysowania, kiedy wreszcie przystąpił do wykonywania obrazu – również pędzlem „rysował”.

- Franciscus Perrier*, 1638; Paris, Bibliothèque nationale de France, Département Réserve des livres rares (RES-J-1245). Source: www.gallica.bnf.fr
3. Eustache Le Sueur, *A sketch to the painting "Farewell to St. Bruno"*, black chalk; the drawing has an annotation in its upper part: *Première pensée du 6e. Tableau*; Paris, Musée du Louvre, Département des Arts graphiques (inv. 30720)
 4. Nicolas Mignard, *A study of Virgin Mary to the painting "The Annunciation"*, sanguine heightened with white chalk; Paris, Musée du Louvre, Département des Arts graphiques (RF 36847)
 5. Alexandre Ubeleski, *Christ among the Scholars*, c. 1690, traces of sanguine, pen and brown ink, grey wash, 235 × 188 mm; Paris, Musée du Louvre, Département des Arts graphiques (inv. 33149-recto). Photo: Rafał Hryszko
 6. Antoine Coypel, *Project of the painting "The apotheosis of Psyche"*, beige paper, black chalk, grid scale in sanguine, highlights in white, 311 × 475 mm; Paris, Musée du Louvre, Département des Arts graphiques (inv. 25848)

Barbara Hryszko, *A Painter as a Draughtsman. Typology and Terminology of Drawings in Academic Didactics and Artistic Practice in France in 17th Century*

1. Alexandre Ubeleski, *Male Nude Seated, Front View*, June 1702, sanguine highlighted with white chalk on beige paper, 387 × 535 mm; Paris, École des Beaux-Arts (inv. EBA 3213)
2. François Perrier, *Ceres in Hortis Burghesianis*, etching and engraving, Fig. 68. from: *Segmenta nobilium signorum e statuarum, quæ temporis dentem invidium euasere Urbis æternæ ruinis erepta, Typis æneis ab se commissa perptuæ uenerationis monumentum.*