

TOUSSAINT DUBREUIL (PARIS 1561-1602) AFTER BUONARROTI MICHELANGELO

A standing male nude

Red chalk
21,3 x 38,3 cm

Provenance:

Toussaint Dubreuil, on reverse monogram, mark written in brown ink, L.743b; monogram « *DRF* » and below « 5 »

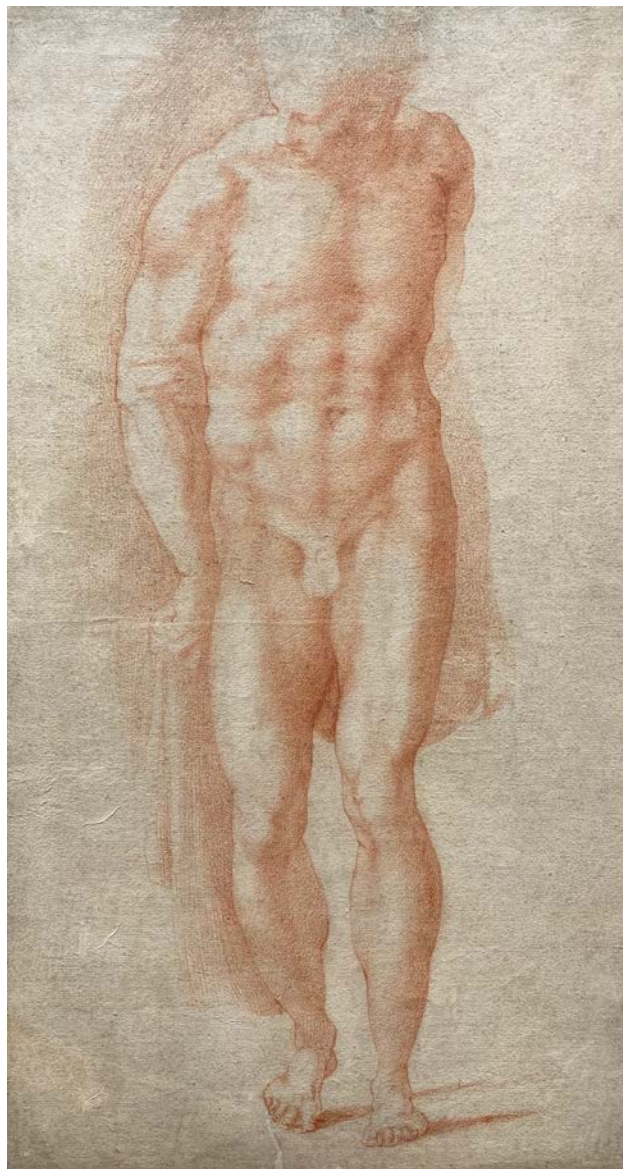
With gallery De Bayser, Paris, May 2006;

Private collection.

Bibliography:

Dominique Cordellier, « *Toussaint Dubreuil comme copiste de Michel-Ange et possesseur de dessins de Michel-Ange ou d'après Michel-Ange* », international conference, Michelangelo als Zeichner, Vienna, Graphische Sammlung Albertina, 19 November 2010 ;

« *Le Maître de Flore, Toussaint Dubreuil et Pierre Brebiette : observations sur quelques interprètes français de la manière de Michel-Ange* », in: Claudia Echinger-Maurach, Achim Gnann, Joachim Poeschke (Hgg.), *Michelangelo als Zeichner*, Munster, 2013, p. 97-115.



As specified by Mr. Dominique Cordellier in the international conference in Vienna in 2010, Dubreuil signed, with his initials, or rather with his monogram, on the verso not only of drawings of his own hand and of his own invention, such as the drawing of a *Narcissus* located in a private collection, but also on the verso of sheets obviously of the invention of Michelangelo.

Two of these drawings are obviously copies after Michelangelo Buonarroti (Caprese 1475-Rome 1564).

The first sheet, where the *Dubreuil* monogram was correctly read for the first time by Paul Joannides, belongs to the Royal Collection Trust (Windsor - RL 0425 ; Popham / Wilde, 1949, n° 452 reproduit par White / Crawley 1994, sous n° 212 p. 133, fig. 20 comme Anonymous Netherlandish late-sixteenth-century artist, after Michelangelo). It is undoubtedly a simplified copy, in black chalk, of a study of a *Dancing Faun* by Buonarroti, red chalk, 27,5 x 17 cm, INV 697, Louvre.



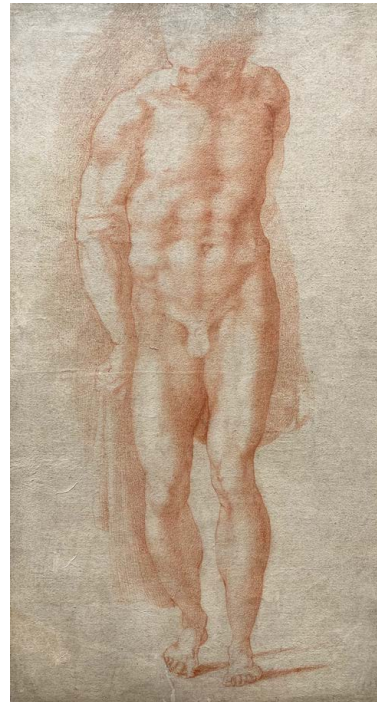
The second is our drawing depicting a study of a *standing male nude*, in red chalk, signed with Dubreuil's monogram on the verso.

According to Dominique Cordellier, our study is to be compared with an inverted detail of a study sheet by Michelangelo, perhaps for the *Farewells of Christ to his mother* (Cambridge, Fitzwilliam Museum, No. 3056), a composition by Michelangelo whose cardboard was in his studio when he died in 1564.

In our study, the left arm freely repeats part of a study from around 1520.



The pose of our standing male nude is comparable to that of another drawing in the Louvre: *Mercury-Apollo and Study of a Man carrying a burden* by Michelangelo, pen and brown ink on black chalk, 40 x 22 cm, INV 688. Our drawing shows the same posture with a drape falling on his shoulders, just sketched, held by his right hand, while his left arm is simply suggested under the fabric in both drawings. The posture of the legs and feet is also identical, the man leans on his left leg and slightly lifts the right foot; the shoulders follow the movement, the right shoulder being slightly forward, the head turned to its right.



We are grateful to Paul Joannides for having supported the attribution to Toussaint Dubreuil on basis of photographs.

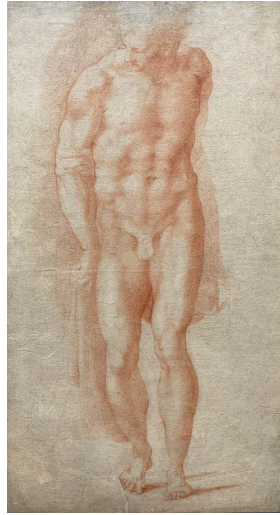
Paul Joannides suspects that our drawing is a copy after Michelangelo by Toussaint Dubreuil: to his eyes, it is a beautiful, fluent and subtle copy. His monogram seems to have been placed on the verso of drawings that he made as well as of ones that he owned.

The technique and the features of the figures of the present drawing are comparable to that of Toussaint Dubreuil's drawings in the museum of Louvre: *Angels in the clouds*, red chalk heightened with white, 37,3 x 31,7 cm, INV 8539.

Analogies with the artist's style can also be found in *The Draped Woman surrounded by putti presenting her the Crown of thorns* after Tibaldi Pellegrino, red chalk, 35,6 x 36,3 cm, INV 8513, Louvre, was previously attributed to Primaticcio and to Ruggiero de Ruggieri. It was reattributed to Toussaint Dubreuil by Dominique Cordellier in 1985.

The author of the Louvre sheet is the hand that drew this study of a standing male nude. The laid paper has great similarities in color, ribbed texture; in the same way the red chalk is comparable just as the handling and the fine hatchings.



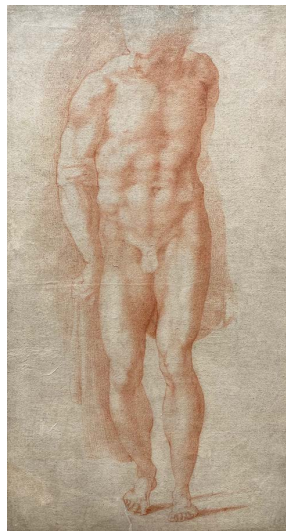


By carefully analyzing the lines of this sheet, there are many similarities in the contour line, in the rendering of the anatomy and in details as the legs and feet.

Comparison with *Study of Apollo*, black chalk and brown ink heightened with white, 41,1 x 22,2 cm, INV 26270, Louvre ; and the *Study of two sitting male nudes*, pen and brown ink, 21,5 x 15, 3 cm, INV 862, Louvre.



Stylistically comparable, the studies of *Three allegorical figures, one carrying a victory wreath and a martyr's palm*, red chalk, stumping, heightened with white, 19,9 x 9,4, 19,9 x 8,4 and 19,9 x 10,5 cm, three on one mount, Christie's London, 10 July 2014, lot 00145. This drawing shows the strong influence exerted on Dubreuil's draughtsmanship by Francesco Primaticcio (1504-1570) and Niccolo dell' Abbate (1509/12-1571), this sheet can be compared stylistically to the Seated woman with putti presenting a crown of thorns in the Louvre (D. Cordellier, Toussaint Dubreuil, exhib. cat., Paris, Louvre, 2010, no. 6).

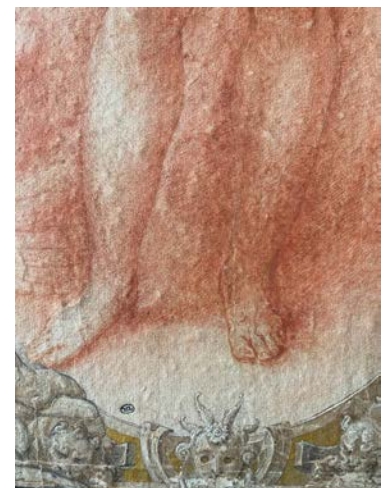


Our sheet thus seems to be closely linked to *The Crucifixion*, black chalk heightened with white on beige paper, signature or inscription in pen and brown ink lower right « Du Breuil » and number in pen and brown ink lower right « 3 », 30,5 x 38 cm, collections : Jabach, Everhard - Desneux - Saint-Morys - De La Noue, INV 26251, Louvre Museum. The style of our sketch is close to the male nudes of the two Thieves on either side of Christ.

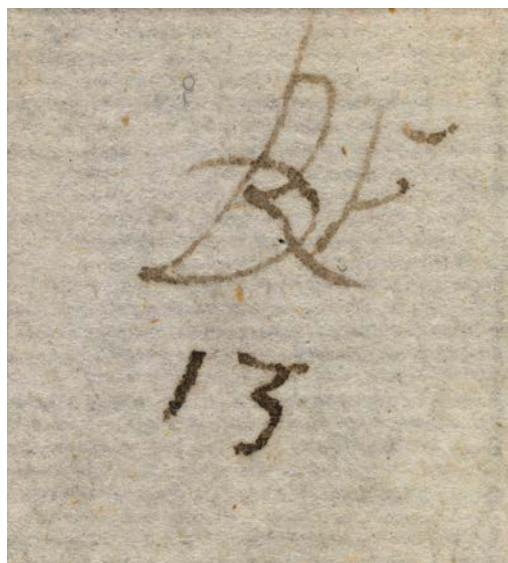


This Dubreuil's draughtsmanship is influenced by the drawings of Michelangelo which were well known in France in the 16th century (Joannides, 1994). Toussaint Dubreuil practiced it very early, as evidenced by the *Saint Christophe* of 1588 in the Louvre: pen and brown ink on beige paper, 47 x 34,8 cm, bears an inscription: « *Ce deseing represente st-xpfle [saint Christofle] Lequle a esté faict / Par Monsieur du Brueil parisien, aagé de 27 [corrigé en : 30] ans Le premier Jour d'avril mvCiiiiXXviii [1588]* ».

The same posture in *contrapposto* is found in a drawing by Toussaint Dubreuil in the collection of the Louvre: *Warrior (Mars?) and his servant*, red chalk, pen and brown ink, brown wash heightened with white and gold, over black chalk, 54,9 x 34,5 cm, bears the inscription "T. DVBRVEIL », collections : Saint-Morys, INV 26289.



Our drawing bears in pen and ink on the verso Toussaint Dubreuil's monogram « DRF » and below « 5 », while the *Dancing Faun* of the Royal Collection Trust bears on the verso the same monogram and below « 13 ».



Although this initial indeed interweaves, among other letters, an R, a U, a D and an E, it is not, as Lugt already suspected, that of the sculptor François Rude (Dijon 1784-Paris 1855). Certainly, it appears on the drawing of a *Christ* formerly attributed to Jacques Prévost, which Philippe de Chennevières reports that it belonged to Rude. F. Lugt's doubts were confirmed by the fact that, as D. Cordellier observed (in cat. Exp. French Masters 1550-1800, 1989), this initials also appear on sheets of the collection of Évrard Jabach entered the king's cabinet in 1671 (Louvre, inv. 838, 8583, 20870). The initials therefore predate Rude's time. It appears on the back of the *study of a Narcissus* by Toussaint Dubreuil (Rome, private collection), where it follows the inscription *Le Narcisse de Mons (ieu) r / Du Breuil* which is drawn with the same pen. We can therefore perceive that it superimposes, in addition to the letters R U D and E, the letters B and L and a subscribed I, which are all found in the name of DUBREUIL (D. Cordellier 1987). This encourages us to recognize the monogram of this artist.

Parisian painter, but without family ties known to this day with the Parisian painters Louis and Jean Dubreuil (documented in Paris, Vallery and Fontainebleau, respectively between 1531 and 1559 and between 1556 and 1560), Toussaint Dubreuil is the son of a Parisian saddler whose first name is unknown. Good rider and excellent lutenist according to his contemporaries, he was the pupil in Paris of Médéric Fréminet, father of the painter Martin Fréminet, and he completed his training in the field of anatomy with a barber. His first wife (deceased before September 18, 1596) was a relative - possibly a daughter - of a Bolognese painter active in Fontainebleau since 1557, Ruggiero de 'Ruggieri (died 1596 or 1597), who in 1570 had inherited from all *ritratti ed altre cose necessarie alla sua professione* (« drawings and other things necessary for his profession ») in the possession of the painter, architect and sculptor Francesco Primaticcio, commissioner and superintendent of the Buildings of the King of France under François II and Charles IX (Michelangelo Gualandi, *Memorie originali italiane risguardanti le Belle Arti*, I, Bologna 1840, pp. 53-59, n ° 13). Indeed Ruggieri owned two boxes of *ritratti* by Michelangelo.

Dubreuil also collaborated with Ruggiero de Ruggieri for the decoration of two rooms in the Pavillon des Poêles at the Château de Fontainebleau. His second wife, Marie Champion († 1626), whom he married on November 28, 1598 in Paris, parish of Saint-Eustache (A. Jal, *Dictionnaire critique de biographie et d'histoire*, Paris 1867, p. 280), was the widow of Jean Marie, silk merchant in Paris (M.-A. Fleury, *Documents du Minutier central concerning painters, sculptors and engravers*

of the seventeenth century (1600-1650), Paris 1969, t. I, pp. 204 -205). Toussaint Dubreuil died in Paris on November 22, 1602.

None of the documents or sources known to date mentions Dubreuil as a collector, expert or dealer in drawings. It is nevertheless certain that his initials do not appear only on drawings by his hand (like his *study of Narcissus* and *Christ* of the National School of Fine Arts which also bears an inscription in the same writing as that visible. on several studies by the artist, Louvre, inv. 26263, 26265, 26266, 26267) or on sheets attributed to him (such as *Études de grotesques*, Paris, École nationale des Beaux-Arts, PM 454, associated with a initials).

It also appears on sheets of engravers or painters active before him at Fontainebleau: a *study of Cupid bending his bow* by Francesco Primaticcio, then passed to Jabach (Louvre, inv. 8583), a drawing after l'antique preparatory to an etching by Léon Davent, then also passed to Jabach (Louvre, inv. 20870), a sheet of *studies of Putti* by Nicolò dell'Abate, then passed to Desneux and La Noüe (Saint Petersburg , Hermitage, OP-16572). In addition, drawings attributed to Michelangelo or copied after him (by Dubreuil himself?).

Also bears this initial on the verso: the *modello for the Tomb of Giuliano dei Medici*, later passed to Jabach (Louvre, Inv. 838, see below), the copy after the *Dancing Faun* of the Louvre (Windsor, RL 0425), and our drawing, copy after a *Study of a male nude* in red chalk (with the gallery De Bayser, Paris, 2006). On both last copies, the initial is followed by a number of darker ink (13 and 5 respectively).



Some of these sheets by Michelangelo, or their models in the case of copies, were undoubtedly part of the master's drawings brought to France by Antonio Mini in 1532 (P. Joannides 2003, p. 126). The existence of drawings by Michelangelo or copied after him is perhaps related to the fact that the painter Claude Vignon, a pupil of Dubreuil's collaborator, Jacob Bunel, was said in the 17th century for having sold in Rome to the sculptor F. Braccianze, drawings by the hand of Dubreuil as originals by Michelangelo (H. Sauval, *Histoire et Recherches des Antiquités de la Ville de Paris* [avant 1676], Paris 1724, II, p. 39) .

We are grateful to Mr. Nicholas Turner for confirming the attribution of our drawing and for writing an expert report (dated 28 April 2011). Catherine Loisel supports the attribution as well.