



Coleridge's Marginalia in Stockdale's Shakespeare of 1784

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The Fogg Art Museum's Collection of Drawings

IN the seventeenth and eighteenth centuries, collections of drawings were, for the most part, the pride and private delight of princes, noblemen, and men of large fortune and influence. In the early nineteenth century came a change. Notable collections were formed not primarily by the powerfully placed, but by men whose chief qualifications consisted of taste, diligence, and sensibility (that word and quality now so sadly out of fashion). It was frequently these latter, generally men of medium rather than large fortune, who had the understanding and vision to see that what they had brought together for their own pleasure could, if kept together, serve a wider purpose. In most cases, it was through their gifts or bequests that eminent collections of drawings became valuable adjuncts to teaching institutions. Thus, the Universities of Montpellier, Cambridge, Uppsala, and Oxford were enriched by their benefactions. A little later in the century the Ecole des Beaux-Arts in Paris was also the recipient of a notable collection.

Yet the first donation of drawings to an institution of learning was an exception, in that it was a royal gift of an inherited collection. In 1805 King Friedrich Wilhelm III of Prussia presented to the library of the University of Erlangen the important collection that had come down in his family. It is one known today to all scholars in the field especially for its holdings from the fifteenth and sixteenth centuries.

It was in 1813 that Xavier Atger (1758-1833), a successful *agent de change* in Paris, made the first of several gifts of drawings to the Faculty of Medicine of the University of Montpellier, in his native town. The famous Atger collection of drawings is now displayed there in a museum that bears his name.

Three years after Atger's first gift to Montpellier, the University of Cambridge acquired its first drawings. They came with the bequest of Richard, Viscount Fitzwilliam, who left to that ancient seat of learning not only his paintings, sculpture, and drawings but also the funds to build the museum that has made the donor's name known

throughout the world. Later accessions have greatly increased the collection in scope and quality.

In 1840 General Carl H. Hård (1768-1840) bequeathed about 4,500 drawings to the Library of the University of Uppsala. Although the majority were by Swedish masters, foreign schools were well represented.

Six years later private subscription finally raised the money to purchase for the University of Oxford an incomparable group of drawings by Michelangelo and Raphael that had belonged to Sir Thomas Lawrence, the portrait painter. Lawrence, who had died in 1830, was probably the greatest collector of drawings who ever lived. In his will he had stipulated that his collection should be offered, at a sum somewhat less than he was known to have paid for it, first to the King and, failing purchase, then to the nation. When the King's advisers and the Trustees of the British Museum both decided that the sum was too high, the collection was sold at auction. The sum asked in 1836 would today scarcely buy more than one notable Michelangelo of the one hundred and fifty offered, or a single one of the hundred Dürers, or equal number of Raphaels, to mention only some of the more famous masters represented. Happily the Raphaels and Michelangclos, reserved and then acquired for Oxford, formed the basis for a collection that has continued to grow and to maintain its high level of distinction.

In 1867 and again in 1876, a French amateur who collected medals and sculpture as well as drawings, A. C. H. His de la Salle (1795-1878), gave an important selection of his drawings to the École des Beaux-Arts in Paris. (He also presented many drawings to the Louvre and to the Bibliothèque Nationale.) His example was soon followed by his friends and friendly rivals in the field. Today the École des Beaux-Arts has a collection of more than 5,000 drawings, the major part, quite naturally, by French artists, although all schools are represented.

If such gifts and bequests attested to the special spirit of the time among cultured European gentlemen, the New World was not without evidence of the same spirit. Thanks to James Bowdoin, of the Harvard class of 1771, an American institution entered the field early in the century. When Bowdoin died in 1811, he left his drawing collection, as well as his paintings, to the college in Brunswick, Maine, that bears his name. Thus to Bowdoin goes the honor of having the most venerable institutional collection of drawings in this country and one established only six years later than the earliest of all, that at

Erlangen. James Bowdoin had made his acquisitions in Europe, where he had served his country as Minister to Spain. Unfortunately, there was neither endowment for its growth nor sufficient knowledge to catalogue it correctly. The early 'experts,' for example, estimated its value at \$7.75, not even recognizing the hand that drew its pre-eminent piece, a beautiful landscape by Brueghel. Only in recent years has this collection been assessed at its true worth or systematically studied.

Robert Gilmor (1774-1848), a Baltimorean of wealth, wit, and charm, a man famous for his hospitality, his enthusiasm, and his knowledge of the arts, was the next American collector of drawings, although but a small part of his activity was directed to that field. Gilmor had paintings and sculpture, a fine library, autographs, and historical documents as well. According to tradition he acquired many of the drawings from exiled French aristocrats. A delightful manuscript, preserved in the Boston Public Library, gives an account of a tour of the eastern states that Gilmor made in the summer of 1797, when he was twenty-three years old.¹ On his way north he stopped at Philadelphia, to which, he writes, he was not a stranger. There he met again his old friend the Vicomte de Noailles. There he also met the daughters of the Comte de Grasse and, later in his stay, the Duc d'Orléans and his brother, who had been visiting the Gilmor family in Baltimore. There would seem, therefore, some foundation for the tradition that his early acquisitions were from *émigrés*. One could wish that the French had brought a finer selection of drawings with them. At least the many drawings that ultimately came to the Fogg are, for the most part, only of secondary importance and interest.

Gilmor was not only a collector. He himself made drawings, not with artistic pretensions but rather as a traveler today would take snapshots. When he reached New England in that early journey, he made sketches of various scenes. These accompany the manuscript referred to above. While they are obviously the work of an amateur of limited experience, they have a sense of light and space. For local residents they also have a particular historical and topographical interest. There is, for example, a delightful *View of Boston from the West End of the Bridge*, made when he went out to visit Mr Craigie in Cambridge, which he describes as 'principally the seat of the University of that name, and of gentlemen's country houses.' Later Gilmor made a trip

¹ Robert Gilmor, 'Memorandums Made in a Tour to the Eastern States in the Year 1797,' *Bulletin of the Boston Public Library*, XI (1892), 72-92 (and 19 plates).

to Europe. There, in 1818, he and his wife sat to Sir Thomas Lawrence for their portraits, which are still in the possession of the Gilmor family. Surely the conversation turned to the collecting of drawings!

Gilmor had wished his collection to be kept together, but financial reverses in his declining years made benefactions impossible, and his works of art were sold and scattered. A significant part of the collection formed by the next American to become interested in the field came from Gilmor's dispersed drawings. John Witt Randall was a member of the Harvard class of 1834. It was his collection, bequeathed in 1892, that formed the first numerous gift of drawings to Harvard. Actually, Randall, for whom Randall Hall was named, had been more of a print collector than a connoisseur of drawings. There were, however, about six hundred drawings given with the prints. In that group, which remained with the Harvard print collection² until 1930, the great names were conspicuous by their absence. This perhaps should not cause surprise, for the opportunity either to know or to acquire drawings by the greatest masters must have been more than rare in the United States during the second half of the nineteenth century. Yet there were good drawings in the Randall Collection. An example is shown in Plate V, *Seascape — A Calm*, by Willem Van de Velde the Elder (1611-1693), a crayon sketch of boats becalmed in shallow water that conveys a sense of the hot, moist atmosphere of a windless summer day.

Harvard's drawing collection did not assume a role of any significance until Paul J. Sachs, of the class of 1900, returned from overseas service in the first World War to become associated with Edward W. Forbes in the Fogg Museum and to teach in the Department of Fine Arts. It was because of Mr Sachs's knowledge, enthusiasm, and generosity that, within a brief span of years, the Fogg contained the most distinguished collection of drawings attached to any American teaching institution. Original drawings by Rembrandt, Rubens, van Dyck, Pollaiuolo, Mantegna, Clouet, Fragonard, Ingres, and Degas were placed on exhibition. During the twenties and thirties, with Mr Sachs actively engaged in a field then almost unknown in America, the Fogg collection rapidly expanded, but always with the emphasis on quality, not quantity. A particularly outstanding drawing, a prize for any

² For an account of the print collection see Ruth S. Magurn, 'The Print Collection of the Fogg Art Museum,' *HARVARD LIBRARY BULLETIN*, XII (1958), 35-46.

collection, was Watteau's exquisite study of six heads of women in sanguine and black chalk, reproduced herewith as Plate VI.

Professor Focillon of the Institut de France once said, 'Le goût des beaux dessins est une des plus hautes élégances de l'esprit.' It was a taste that spread in the United States in the nineteen-thirties and forties largely under the influence of Professor Sachs's teaching. From the beginning every drawing that he possessed was available to any student who wished to study it. So too was any book in his highly specialized and extensive library. His enthusiasm was infectious; his teaching made a deep impact. His students and friends gave him the most sincere flattery: collections of drawings began to be formed in various parts of the country. The curators and museum directors who had received their training at the Fogg began to acquire drawings for their own institutions, or, when they lacked funds for purchase, began to borrow for special exhibitions the drawings they knew and loved. Mr Sachs was as generous in letting his prize possessions travel as he had been in permitting visitors to see them in Cambridge, where a selection was always hung both in his hospitable home, 'Shady Hill,' and in his Fogg office. In recent years he has given outright to the Fogg Museum many of his most famous drawings: the Pollaiuolo *Fighting Nudes*, the Rubens *Study for the Figure of Christ*, the Holbein *Head of a Man* (the so-called Leper), and the van Dyck *Portrait of Carlos Coloma*, to name but a handful. Several Quattrocento drawings presented to him for the Fogg by Mrs Jesse I. Straus are now also part of the permanent collection. The drawings that Mr Sachs still owns are always at the disposal of the Department of Fine Arts or the Curator of Drawings. Although the house 'Shady Hill' no longer exists, the works that once adorned it, especially the superb series of eighteenth- and nineteenth-century French drawings, now help to recreate the 'Shady Hill' atmosphere on other walls. Connoisseurs, curators, and collectors from Europe and America still come to admire and envy the discrimination and enthusiasm of a man whose eminence in the field can be ranked with that of any collector of the past, but whose influence has probably outstripped them all, since it has affected a whole continent.

It was in Paul Sachs's presence in Florence in the spring of 1926 that another Harvard man, Charles Loeser, of the class of 1886, signed the will directing that his Rembrandt should go to the City of Florence, his Cézannes — under specific conditions — to the American Embassy in Paris, and his collection of drawings to Harvard. Mr Loeser died

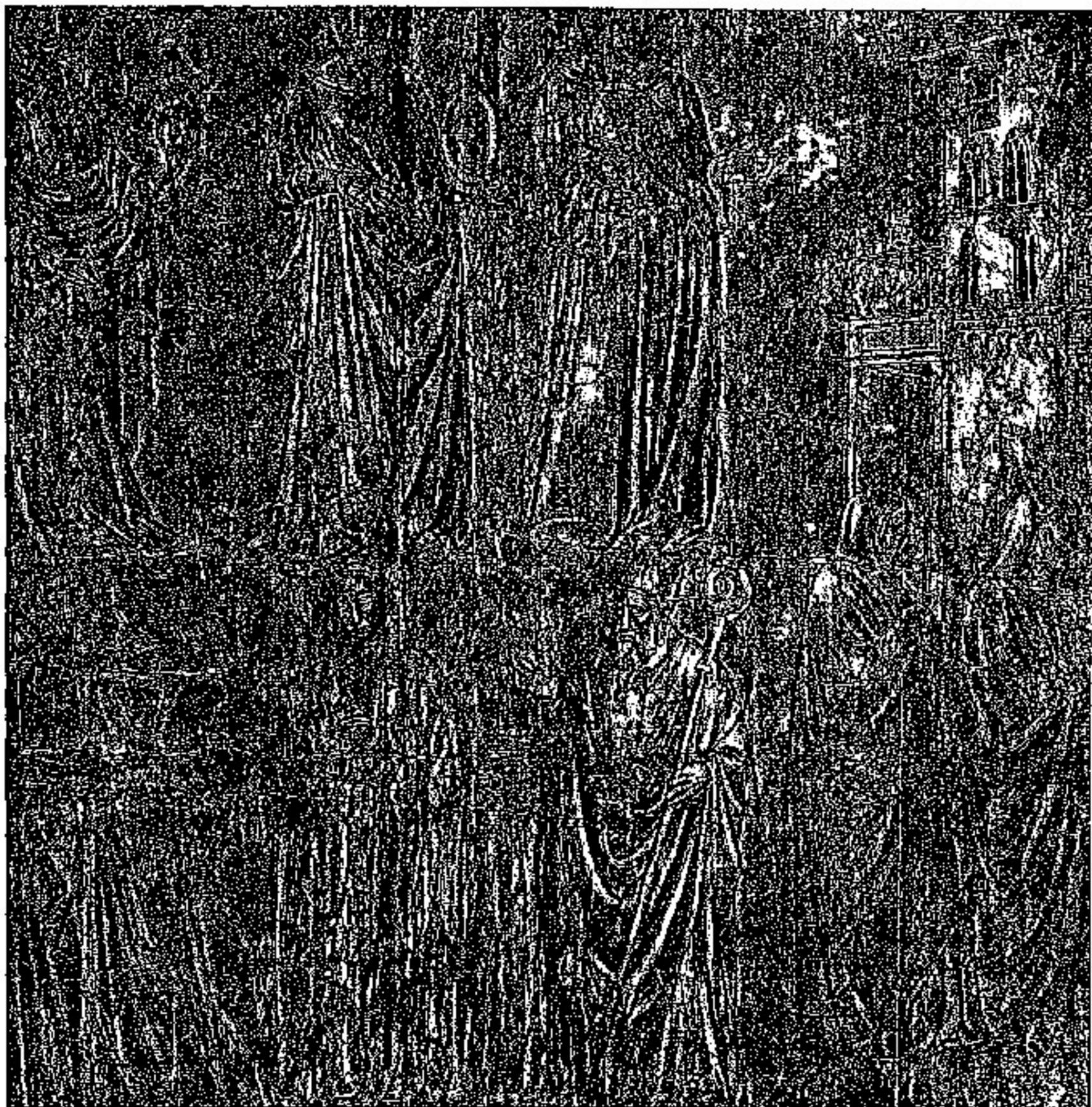


Plate I

9 ³/₈ x 9 in.

School of Giotto, *Figures Related to Frescoes in Assisi*
Purchased from the Alpheus Hyatt Fund



Plate II

10³/₈ x 7¹/₂ in.

Lombard, Fifteenth Century, *Drawings of Imprese*
Bequest of Charles A. Loeser



Plate III

10 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in.

Leu, *Pietà*

Gift of the Honorable and Mrs Robert Woods Bliss

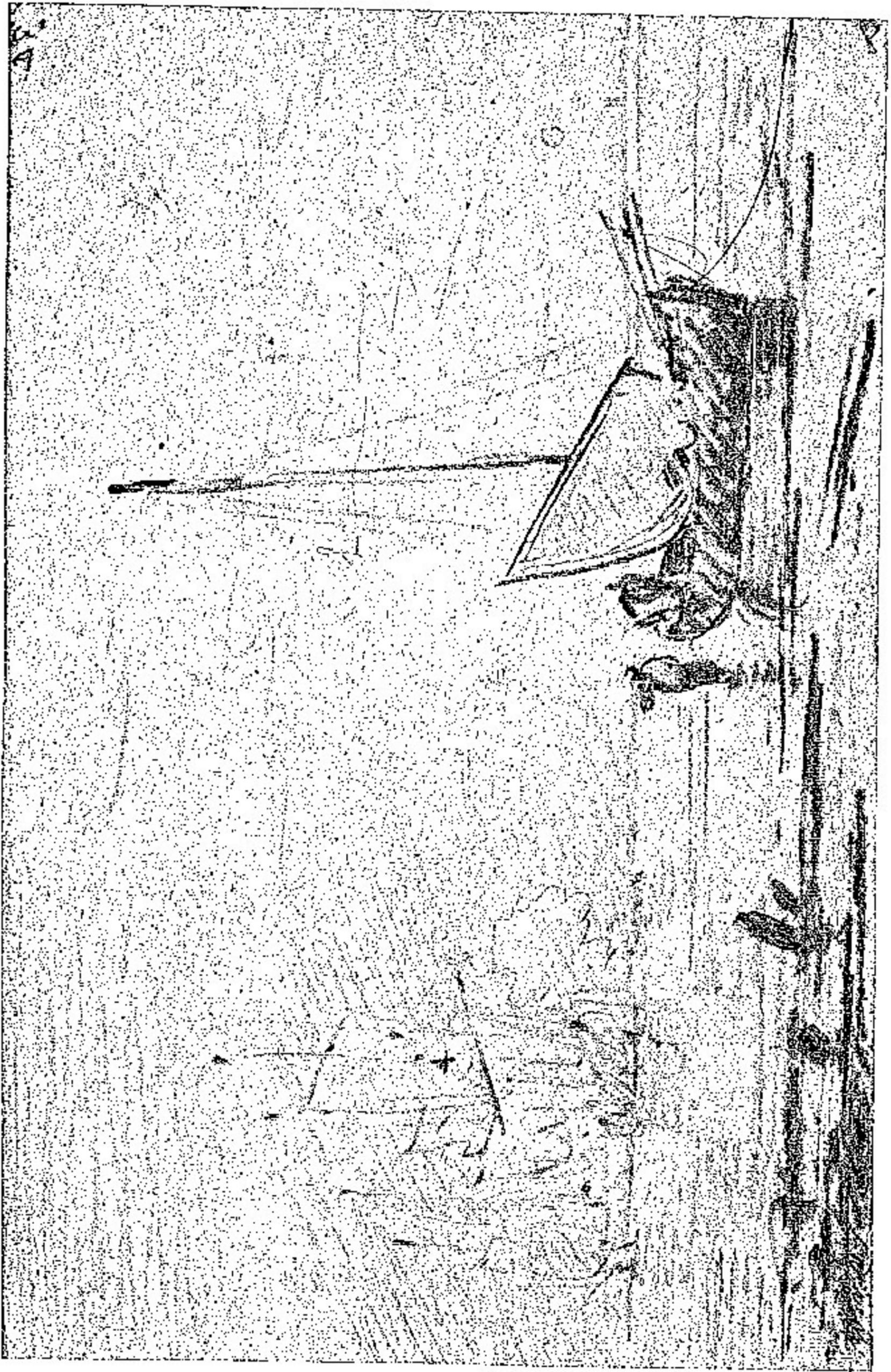


Plate IV

Van de Velde, *Seascape — A Cabin*
Randall Bequest (formerly Robert Gilmor Collection)

7 3/8 x 11 1/8 in.

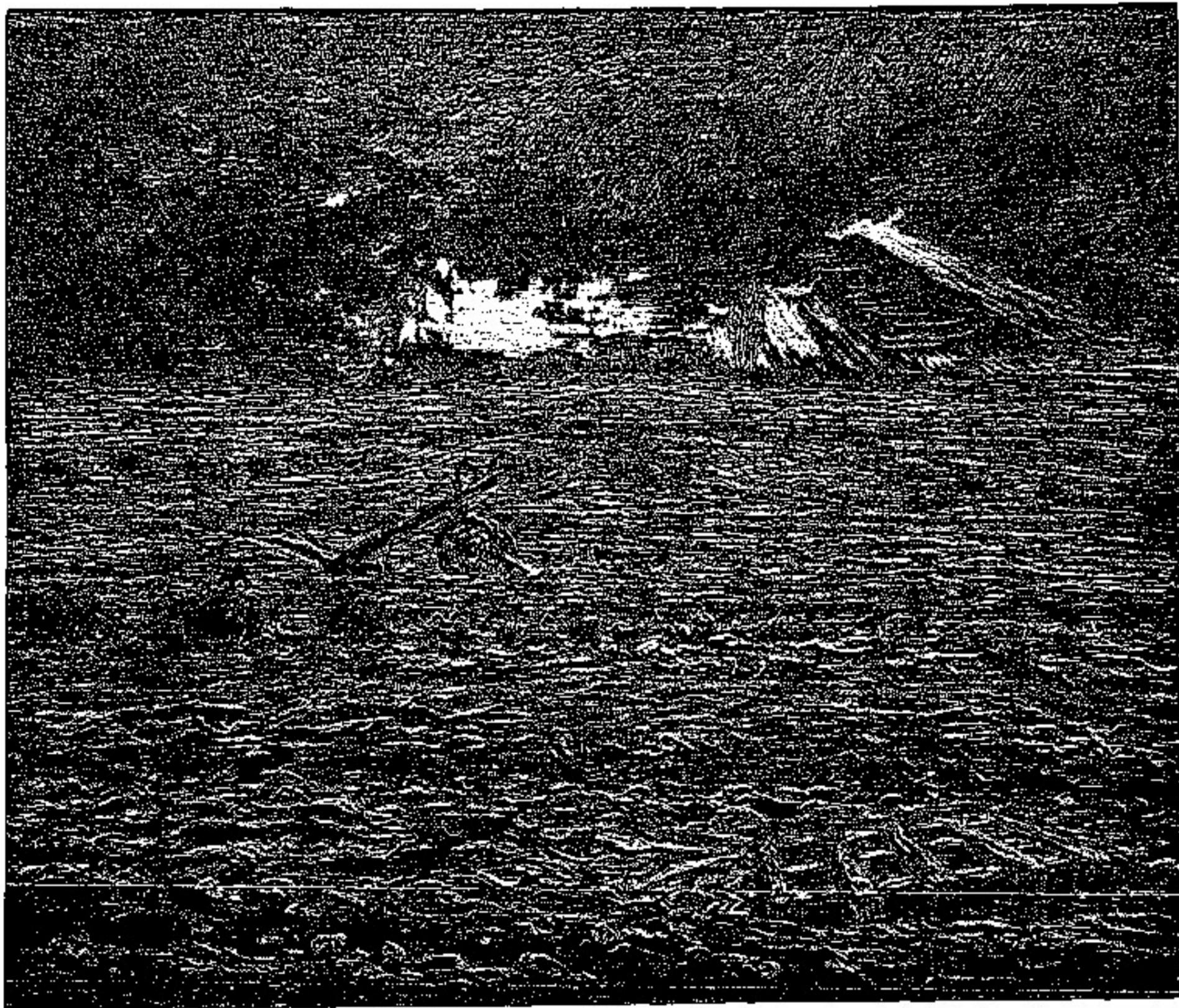


Plate V

Millet, *Winter*

15 x 17 $\frac{3}{4}$ in.

Gift of Mrs Edward W. Forbes



Plate VI

8¾ x 8½ in.

Watteau, Six Studies of Heads
Meta and Paul J. Sachs Collection



Plate VII

Chassériau, *Portrait of Victor Dupré*
Bequest of Grenville L. Winthrop

16½ x 11¼ in.



Henri Matisse
1927

Plate VIII

Matisse, *Mlle Roudenko*
Bequest of Maurice Wertheim

18½ x 12¼ in.

in 1928. He had lived long years in Florence and had traveled much in the north of Europe as well as in Italy, adding to his collection as he made 'finds' in various cities. The two hundred and sixty-two drawings of his bequest reached the Fogg in 1932. His will stipulated that they should be kept in portfolios. They are still in the very ones in which he placed them. On special occasions drawings from the Loeser Collection are removed from these portfolios and temporarily framed. For example, a group of Venetian drawings were framed this winter for the first time, in order that they might be shown by the Museum of Fine Arts in Boston in an exhibition organized to supplement and illustrate W. G. Constable's Lowell Lecture series on 'The Vedute Painters and Draughtsmen of Eighteenth-Century Venice,' given January-March 1958.

The greater part of the drawings in the Loeser Bequest are by Italian masters, ranging from the fifteenth to the eighteenth century. Among the earliest is a sheet of parchment with designs on both sides for those quasi-heraldic private devices, often of secret significance, called 'Imprese,' for which there was an enormous vogue in courtly circles in fifteenth-century Italy. One page of these designs, which were executed in Lombardy early in the century, is shown in Plate II.

Along with the Italian works are a few outstanding Northern drawings. One that would be a notable addition to any collection is a small, poetic *Winter Landscape* drawn with a reed pen by Rembrandt one snowy winter day in the late 1640's when he stood not far from the Amstel. And there is a noble *Landscape* by Brueghel, a somber panorama of the Dolomites that had impressed the Northern artist profoundly as he returned across the Alps from Rome in 1553. There is also a rare specimen of a German Gothic drawing, a *Design for a Fountain*, which is believed to be a craftsman's working sketch for a table fountain of a kind described in mediaeval chronicles but known only in a single surviving example, one now in the Cleveland Museum.

In 1936, when the world-famous collection of drawings brought together by Henry Oppenheimer was sold at auction after his death, Mr Robert Woods Bliss (of the class of 1900) and Mrs Bliss secured ten superb drawings for the Fogg, each of which notably strengthened its drawing collection. Among these were a powerful *Head of a Bearded Man* by Burgkmair, a monumental *Pietà* by the Swiss artist Hans Leu the Younger (ca. 1490-1531) — reproduced in Plate III, and a decorative and sensitive portrait of a young woman of the Sforza

family by Luini, as well as drawings by Perugino, Raphael, and Rubens.

The French School had been represented in the Fogg collection by a few outstanding drawings. In this group were the loans of Mr Sachs and a drawing by Millet entitled *Winter* (reproduced in Plate V), lent by Edward W. Forbes, of the class of 1895, and subsequently given to the Museum by Mrs Forbes. This powerfully expressive drawing of barren fields, inhabited only by scavenging birds, is the preliminary study for a painting in Vienna. It has an added interest, for it so moved Van Gogh that he copied it.

Then, in 1943, more than counterbalancing any previous omissions among the French drawings, came the princely bequest of Grenville L. Winthrop, of the class of 1886. The Winthrop Bequest contained, among its 7,000 items, almost 700 drawings and water colors. The majority of these were by French masters of the nineteenth century. Selection and quality were such that the Fogg holdings in this field were placed at one stroke in the forefront of American collections. For example, there were over thirty drawings by Ingres: portrait drawings from his earliest to his latest years, intimate and touching family portraits, sympathetic portraits of friends, official portraits of pompous men of affairs — and also drawings after the antique, studies for great wall decorations, and finished small water colors. Delacroix was richly represented in eighteen drawings, many of them quite unknown even to specialists. Of Géricault, Daumier, Degas, Lautrec, and Van Gogh there were, on the other hand, drawings known to collectors the world over, such as the *Lion Hunt* by Géricault, *Le bon argument* by Daumier, a study of the jockeys who were to appear in the well-loved painting *At the Race Course* (Museum of Fine Arts) by Degas, and Van Gogh's famous *Peasant of the Camargue*. A group of drawings by Courbet and another by Chassériau were each unique. Not even the Louvre has a comparable selection by these two masters. One of the Chassériaus, shown in Plate VII, is an extraordinarily powerful portrait of Victor Dupré, a landscape painter, younger brother and pupil of the Barbizon artist, Jules Dupré. If not through his own works, Victor will live through this dynamic and yet highly sensitive portrait.

The English drawings in the Winthrop Bequest were nearly as notable: nineteen of William Blake's twenty-one water colors for the Book of Job and twenty-three of the water colors for his Dante; thirty drawings by Aubrey Beardsley, including several original designs for the *Yellow Book*; pages from various Constable sketchbooks; a witty

series of Rowlandson's most ambitious water colors, among them the *Boodle's Club Fête at Ranelagh*; several of Flaxman's preliminary drawings for the illustrations of Pope's translations of Homer; and finally a series of Pre-Raphaelite drawings that included Rossetti's preliminary drawing for *Dante's Salute to Beatrice* and Burne-Jones' water colors of *The Six Days of Creation*. With the many Ruskin drawings that had come to Harvard from Charles Eliot Norton, class of 1846, and from Mr Forbes, and the forty-three Turner drawings and water colors from various gifts and purchases (a group that can be matched only at the British Museum), the Fogg now had an impressive collection of English drawings by any standard.

Until the Winthrop Bequest arrived, the representation of American artists had been scant and haphazard. The bequest brought notable and numerous drawings and water colors by Whistler, Sargent, Pennell, Winslow Homer, and Childe Hassam.

When in 1928 the present Curator, then a research assistant, began to catalogue the drawing collection of the Fogg Museum, there was no Department of Drawings, nor had the Museum's new building, opened a year before, provided for such a department. For a few years the unframed drawings were kept in the Print Room and the Sachs loans that were not on exhibition were housed in the room designated as 'Picture Study.' But it was not long before so many drawings of the first importance had entered the permanent collection that new provisions had to be made. A seminar room became the cataloguer's office. When, after lengthy negotiation, the Loeser Bequest arrived in 1932, it was added to the holdings in that office, which also contained the drawings of the Randall Collection — about a hundred and twenty-five out of six hundred — that were judged to have enough interest to be shown occasionally. These were chiefly by little-known German masters of the late eighteenth and early nineteenth centuries, a school otherwise almost totally unrepresented. Although no directive was given and no official act creating a Department of Drawings is recorded, such a status may be considered to have been reached with the appointment of the cataloguer as Keeper in 1937 (a title that was changed to Curator ten years later).

The arrival of the Winthrop drawings and water colors in the midst of the war necessitated immediate new arrangements, which were planned as temporary but which are still in use. The long room off the balcony of Warburg Hall was made into a Drawing Study Room. The

Sachs and Loeser drawings and the many notable gifts from the late Denman W. Ross, class of 1875, and from Mr Forbes, Mr and Mrs Bliss, Dr Fritz B. Talbot, '00, Arthur Sachs, '01, Philip Hofer, '21, John Nicholas Brown, '22, and Rowland Burdon-Muller, were also placed in this room. A group of miscellaneous drawings, some of it study material, from the late William A. White, class of 1863, Mrs Herbert Straus, James N. Rosenberg, Mr and Mrs Charles Slatkin, and various other donors, has been kept in solander boxes in the Curator's office. The French drawings given to Harvard in 1951 through the bequest of Maurice Wertheim, class of 1906, have up to the present remained with the main Wertheim collection in New York. In this latter group are four line drawings of Mlle Roudenko done by Henri Matisse in July 1939, one of which is shown in Plate VIII. The rhythm, brevity, and vitality of the pen line and the personal angle at which the head is placed on the page are characteristic of one of the outstanding draughtsmen of our century.

All the acquisitions thus far referred to, along with many others, do not make the Fogg collection, now totaling at least 3,500 drawings, the largest in any teaching institution. That honor goes to the extraordinary collection, chiefly of designers' drawings for textiles, furniture, the stage, and various crafts, at the Cooper Union in New York City, which numbers more than 28,000 items! The Cooper Union collection is now being catalogued by its recently appointed curator, Dr Richard P. Wunder, Harvard class of 1946, who was trained for this post at the Fogg.

Visitors from many states and from many countries come to study in the Fogg collection. In the past three years there have been nearly two hundred visitors from over half the states and from thirty-two foreign countries. In recent years, under the Museum Directorship of John Coolidge, the use of the Drawing Study Room has increased enormously. Europeans who first see the collection are often astonished to find so many of the drawings framed. At the Louvre, the Uffizi, or the British Museum, such drawings would be kept in solander boxes or portfolios. The purposes that the Fogg collection serves are not comparable, however, to those of European institutions. The collection is, first of all, at the disposal of the teaching staff of the Harvard Department of Fine Arts, since the Fogg Museum is primarily a teaching institution. Small exhibitions are constantly being mounted for particular courses or even for special problems in various courses: for

example, form as understood in Florence and in Venice, space as interpreted in the sixteenth and the twentieth centuries, portraiture in Flanders or in Germany — and a host of other comparisons and contrasts. For such uses, framed drawings can be moved quickly and closely examined by neophytes without fear of damage. Thus, a series of Rembrandt drawings, illustrating the development of his style from the sixteen-thirties to the late fifties, may be put before a student who can privately study for hours what amounts to a small exhibition arranged for his instruction, and, one hopes, his pleasure and increased understanding.

It is not only the professors and students of the Department of Fine Arts who can make use of the material. Special exhibitions have been sent to the undergraduate Houses. The courses in the Humanities have used the resources of the Drawing Department for illustrating the problems of good and evil. The English Department has come for the Blakes. The French Department has had an exhibition built around French Romanticism of the eighteen-thirties. Stage design and two exhibitions devoted to the ballet have served those interested in the theatre. Choreographers, costume designers, architectural historians, astronomers, astrologers, poets, and musicologists have all come with special requests.

For the historians there are notable original sources, such as two sketchbooks bequeathed by Mr Winthrop: one is the sketchbook in which Jacques Louis David, acting as it were as 'official photographer,' recorded Napoleon's coronation in Notre-Dame and the costumes of his court, and the other is a David sketchbook for the 'Distribution of the Eagles.'

The number of sketchbooks in the Fogg is still small (less than twenty), but it is earnestly hoped that it may increase, since sketchbooks, which have all the freshness of the first idea and generally many quick and direct perceptions of life, often vividly illustrate the development of a work of art from early inspiration through to a finished design. In most of them one can trace the evolution of the creative artist's thought by seeing what he tries and then rejects and what he retains and develops. They are, of course, both highly illuminating and deeply instructive in a teaching institution.

Perhaps others will make a trend of a recent start in this direction: two gifts of sketchbooks, each from the hand of a living artist. Stanley Marcus, class of 1925, gave in 1955 a sketchbook of Georg Grosz's.

In 1955 Jean Charlot generously presented the sketchbook that he had used in preparing all stages of the design for his recently finished fresco at the University of Notre Dame. A third sketchbook, of a somewhat different kind, was presented in 1957 by Mrs Charles Phinney (Marian Harris, Radcliffe class of 1921), who has made a number of important gifts in the past few years. This is a sketchbook by the eighteenth-century Italian artist Carlo Spiridone Mariotti. Not its least appeal lies in the fact that it belonged to Laurence Sterne, who probably acquired it during his visit to Italy in 1765-66.

Requests for loans of drawings are constant. Since the Fogg borrows occasionally, it is only just that it also lend, especially to other universities and colleges. In recent years drawings have been sent to special exhibitions in London, Antwerp, Amsterdam, Copenhagen, Paris, and Venice, and to fifty universities and museums in the United States and Canada. In 1947 the Sachs Collection was shown at the Century Association in New York. In 1951 an exhibition of fifty French drawings from this collection was shown at the Art Institute of Detroit and in 1953 the exhibition was repeated in Richmond, Virginia. The reverse of that medal is that in 1948 the Fogg exhibited fifty drawings from the collection of John S. Newberry, Jr, class of 1933, and in 1951 exhibited forty-seven drawings from the collection of Mr Richard S. Davis (class of 1939) and Mrs Davis.

At the time of writing (February 1958) the Museum is exhibiting some sixty drawings from the collection of Mr Curtis O. Baer of New York. A fully illustrated catalogue of that exhibition has been prepared. It is hoped that the Baer Collection will be the first of a series of private collections of drawings to be shown and thoroughly catalogued in Cambridge.³

Since Mr Winthrop stipulated that nothing in his bequest was ever to be lent beyond the University, there is one great body of material that is continuously available to faculty, students, and visitors.

When considered in relation to today's prices, the single acquisition fund earmarked by the Museum for drawings is almost non-existent (it is somewhat under \$100 a year). Consequently the collection must lean heavily on its friends for growth — and grow it must, not only to meet the ever-increasing demands upon it, but because without growth a collection dies.

³ Appended to this article is a list of the more important publications relating to the permanent collection of the Department of Drawings.

Occasionally an acquisition can be made from the general funds of the Museum. It was with such funds that two drawings of a period from which very few examples survive were added to the collection: the majestic Trecento Italian drawing of the School of Giotto acquired in 1932, depicting figures related to frescoes in the Lower Church of San Francesco, Assisi, reproduced in Plate I; and the small but exquisite pair of heads of the Madonna and the Angel Gabriel, a Northern drawing of about 1390, purchased in 1947.

The wide variety and significance of the French drawings of the nineteenth century have been mentioned. France of the sixteenth century is notably, if sparingly, represented. Within recent years an anonymous donor has, with wonderful generosity, strengthened the representation of the brilliant and witty France of the eighteenth century with a superb selection of drawings. Classic France of the seventeenth century has, however, been but thinly set forth. An important step in remedying this state of affairs was the presentation by Mrs Herbert Straus in the autumn of 1957 of an impressive *Portrait of a Man* by the distinguished engraver Nanteuil. But the great landscape draughtsmen, Claude and Poussin, are still to come in really outstanding examples, although each can be studied in a characteristic drawing or two.

In actuality, the Fogg collection as a whole is perhaps slightly less notable in its selection of landscape drawings than in those devoted to figure and composition. One glaring omission in the landscape field, a water color by Cézanne, was strikingly remedied as recently as December 1957, when Henry P. McIlhenny, class of 1933, presented his well-known *View of Mont St Victoire*.

There is a category in which the Drawing Department collects quietly but with a special enthusiasm: forgeries. When any work of art is desirable, expensive, and marketable, the forger inevitably appears. The Department's maximum sum for a forgery is known — \$5.00. Those who have been singled, hearing of this interest, often present the tangible evidence of the unfortunate experience that has taught them caution. The forgery collection is not exhibited and is shown only to advanced students upon special request. It is highly instructive for future curators and collectors to know the forgers' many tricks. It is also a good test of a good eye.

Collectors and sister institutions lacking the library⁴ and laboratory

⁴On the Fogg Museum Library see E. Louise Lucas, *Guides to the Harvard*

resources of the Fogg often submit requests for attributions or questions concerning authenticity and condition. The Department of Conservation in the Museum works closely with the Curator of Drawings. No drawing leaves the Fogg, even for another Harvard building, unless the Department of Conservation has examined its condition and given it a clean bill of health. Little has been known, in fact all too little is still known, about the diseases of paper, the growth of molds and various fungi, the evils inherent in certain adhesives, the necessity to make provision for changing temperatures and humidities, and numerous similar problems. Such problems can be and are constantly studied in the Fogg's Department of Conservation. Its work on paper is recognized as unique. There is hope that its research can be extended and deepened in the future. The first book in English to give accurate and scholarly information about the tools and drawing techniques of the old masters was published last year by James Watrous of the University of Wisconsin.⁵ Professor Watrous spent many months at the Fogg when gathering his material. More than half the drawings he illustrates are from the Fogg Collection.

Desirable as it would be to do so, it is obviously impossible, with the present budget, to collect in the contemporary field. It can only be hoped that, throughout the country, graduates and well-wishers of Harvard will continue to acquire drawings, especially contemporary drawings of distinction, and that then they will remember the example of those who have preceded them! A selection of fine drawings from what are now contemporary trends is essential for the future balance of the collection as well as for the future curators who will receive their training at the Fogg. The present Directors of the National Gallery at Washington, of the Metropolitan, and of the Museums at Kansas City, Minneapolis, Buffalo, and Boston — to name but a half-dozen institutions now actively collecting drawings — all received some part of their training at the Fogg. The weight of their influence is more than considerable. If the Fogg Museum is to continue to send forth men of such stature, knowledge, and influence, its resources must continue to be as varied, distinguished, and effective as they have been in the recent past.

AGNES MORGAN

Libraries, No. 2: Fine Arts (Cambridge, Mass., 1949), and 'The Fogg Museum Library,' *HARVARD LIBRARY BULLETIN*, IV (1950), 339-350.

⁵ James Watrous, *The Craft of Old-Master Drawings* (Madison, Wis., 1957).

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