

Ceres (Summer)

c. 1717/1718

oil on canvas, oval: 141.6 × 115.7 (55 ³/₄ × 45 ⁹/₁₆)

Samuel H. Kress Collection

Distinguishing Marks and Labels

On reverse of fabric: two round customs stamps in black ink, "Douanes Expositions, Paris." On stretcher: in black ink, "5642"; in black pencil or crayon, "2048," "Cork," "_____ of France," "No. 1"; in white chalk "2048"; paper labels: printed, "James Bourlet and Sons, Ltd., Fine Art Packers, Frame Makers, 17 + 18 Nassau Street, Mortimer Street, W., Phones: MUSEUM 1871 + 7588, B 61271"; NGA label; oval, in black ink, "10065, Watteau"; typed, "WATTEAU", 'Ceres', 451/642d"; printed and written, "VARNISH, applied on Dec., 1955, a special varnish, readily soluble in petroleum hydrocarbons. It is advisable that treatment of the surface coating be done only with the knowledge of persons familiar with this special material. NGA 1413, K488, G53, K2048, Watteau, M. Modestini, Curator. Samuel H. Kress Foundation, New York 19, N.Y."

Technical Notes: The support consists of a medium-weight, plain-weave fabric. There are two horizontal seams running across the painting, one approximately 11 cm from the top edge and the other 9.5 cm from the bottom edge. The painting has been lined, and the tacking margins have been removed. Cusping is present along all four edges, indicating that the painting probably has not been reduced in size. The support was prepared with an off-white or light gray ground. On top of the ground in the areas of the design elements, Watteau applied an underpainting of various tones ranging from peach to dark gray. The paint was applied using a variety of techniques. Watteau built up the forms using thin scumbles over the underpainting, progressing into thick highlights with visible brush-marking. Over this, he applied glazes to form the shadows and Ceres' features and hair.

The painting was seriously damaged both by harsh cleaning and from a complex tear in the center of the canvas, which resulted in rather large areas of paint loss. Both of these conditions happened sometime prior to acquisition. As a result of the tear, the upper half of Ceres' left torso is missing. There are also wide losses associated with three diagonal branches of the tear running to the right of the figure into the clouds, into the head of one of the twins, and through the sickle in the hand of Ceres. The tear has been mended, probably when the painting was lined, and the losses have been inpainted. Additional inpainting exists to compensate for gaps at the edges of the picture, which occurred because the painting is attached to a stretcher that is slightly larger than the original support fabric. The painting was treated in 2001, and discolored varnish and inpaint

were removed. The varnish and inpainting applied at that time have not discolored.

Provenance: Commissioned by Pierre Crozat [1665–1740] for the dining room of his hôtel on rue de Richelieu, Paris; by inheritance to his nephew, Louis François Crozat, marquis du Châtel [1691–1750], Paris; by inheritance to his daughter, Louise Honorine Crozat [1737–1801, married 1750 to the duc de Choiseul], Paris; the hôtel was sold in 1772 and demolished shortly thereafter, before which the painting was removed, probably to the Choiseuls' Château de Chanteloup, Touraine; (estate sale of Etienne François, duc de Choiseul [1719–1785], Paillet, Paris, December 18, 1786, no. 3, with *Winter*). Jean Baptiste Pierre Le Brun [1748–1813], Paris; (his own sale, Le Brun, Paris, April 11–May 8, 1791, 10th day [April 20], no. 204, with *Winter*); Rebes; (sale, Le Brun, Paris, November 15, 1791, no. 95, with *Winter*);¹ Roehn, Paris.² Charles Wertheimer [d. 1911], London; (Charles Sedelmeyer Galleries, Paris), by 1895; sold 1898 to Sir Lionel Phillips, bt. [1855–1936], Tylney Hall, Winchfield;³ (sale, Christie, Manson & Woods, London, April 25, 1913, no. 72); Nicholson. Henri Michel-Lévy [1845–1914], Paris; (his sale, Galerie Georges Petit, Paris, May 12–13, 1919, no. 28); Léon Michel-Lévy [1846–1925], Paris; (his sale, Galerie Georges Petit, June 17–18 [Rosenberg 1984 erroneously says May], 1925, 1st day, no. 160); Batteroze or Betteroze. Charles-Louis Dreyfus [1870–1929], Paris, 1928; (Wildenstein & Co., Inc., Paris, New York, and London), by 1935; purchased 1954 by the Samuel H. Kress Foundation, New York.

Exhibited: National Loan Exhibition, Grafton Galleries, London, 1909–1910, no. 95. *Exposition de l'art français au XVIII^e siècle*, Palais de Charlottenborg, Copenhagen, 1935, no. 262. *Watteau and His Contemporaries*, Wildenstein and Co., Inc., London, 1936, no. 27. *French Painting of the Eighteenth Century*, Wildenstein and Co., Inc., New York, 1948, no. 45. *Masterpieces: A Memorial Exhibition for Adele R. Levy*, Wildenstein and Co., Inc., New York, 1961, no. 20.⁴ *Watteau 1684–1721*, National Gallery of Art, Washington, 1984, no. 35.



Cat. 98. Jean Antoine Watteau, *Ceres (Summer)*

Ceres, the goddess of the harvest, who presides over Summer, is shown as a young blond woman with poppies and cornflowers adorning her hair, wearing a white shift and a voluminous pink drapery. She wields a sickle as she sits on clouds among sheaves of wheat. The figures surrounding Ceres—the blond twins bearing sheaves, the crayfish, and the lion—represent the zodiacal symbols for the summer months (Gemini, Cancer, and Leo).

Ceres, or Summer, originally formed part of a set of four oval paintings representing the Four Seasons, “painted for the dining room of M. Crozat,”⁵ Jean Antoine Watteau’s great patron. It was engraved (fig. 1), along with its companions, for the *Recueil Jullienne* (the compendium of prints after Watteau’s work):⁶ *Spring* (fig. 2) was destroyed by fire in 1966; *Autumn* (fig. 3) has been lost for more than two centuries; *Winter* (fig. 4) has been lost for more than a century.⁷ The *Seasons* most likely served as overdoors for the dining room of Pierre Crozat’s Paris *hôtel* on rue de Richelieu, where Watteau was living from about 1715, and certainly by the likely time of the commission, 1717. Cordélia Hattori has shown that they formed part of a larger decorative scheme in the dining room, consisting of eight or nine paintings by several artists, including an oval painting by Michel Corneille (most likely Michel Corneille the younger, 1642–1708) and a circular painting by Gian’Paolo Panini (1691–1765), which was perhaps the ninth, added at a later date.

The eight paintings are mentioned in an inventory of the house following Crozat’s death in 1740, while nine are mentioned in a description by Louis Petit de Bachaumont, who noted the works by Corneille and Panini.⁸

Crozat (1665–1740) was one of the greatest collectors at the turn of the seventeenth and eighteenth centuries; Louis Torterat Clément de Ris characterized his collection, with paintings alone numbering 400, as “the richest and most varied that a private citizen ever possessed.”⁹ Crozat had begun collecting in 1683 in Toulouse, his birthplace, and continued to collect during the years that he and his brother Antoine served as treasurers in the Languedoc. By the time of their arrival in Paris around 1703 or 1704, both brothers had amassed so many artworks that each felt it necessary to construct a grand *hôtel particulier*. Sylvain Cartaud was the architect of Pierre’s *hôtel*. When the building was completed, around 1707, Crozat commissioned interior decorations from Charles de La Fosse (1636–1716), including a painting of *The Birth of Minerva* for the ceiling of the large gallery of the house.¹⁰

The conceptual and compositional challenges of depicting a large-scale mythological figure in an oval frame were unprecedented for Watteau. The comte de Caylus was only the most strident of a number of critics who felt that “this deficiency in the practice of drawing put it beyond his reach to

Fig. 1. Marie-Jeanne Renard du Bos after Jean Antoine Watteau, *Summer*, in *L'oeuvre d'Antoine Watteau* (volume 1), c. 1740, engraving, Washington, National Gallery of Art, Widener Collection, 1942.9.2092



Fig. 2. Louis Desplaces after Jean Antoine Watteau, *Spring*, in *L'oeuvre d'Antoine Watteau* (volume 1), c. 1740, engraving, Washington, National Gallery of Art, Widener Collection, 1942.9.2092



paint or compose anything heroic or allegorical, much less render large-scale figures. . . . [T]his refined and light touch, which works so well on a small scale, loses all its merit and becomes unbearable when it is used in this larger expanse."¹¹ However, in *Ceres* Watteau adopted a broader handling that befits the painting's function as part of a larger decorative scheme. Unlike cabinet pictures, the *Seasons* were never intended to be viewed at close range. The surface of the painting was somewhat abraded and in places overpainted before it entered the National Gallery of Art's collection, and the general effect of discoloration did not help its appearance, which led to criticism in the past.¹² But removal in 2001 of the old yellowed varnish and numerous repaints — and sensitive inpainting of the damaged areas, as described in the Technical Notes — have restored much of *Ceres*' light-filled palette and brilliancy of touch. Watteau's pale-toned underpainting again plays its key role in the general luminosity and airiness of the overall conception of the cloud-borne goddess.

Hattori has shown that for the representations of the other Seasons, Watteau turned to specific prototypes in the work of various old masters. *Ceres*' head, shoulders, and upper torso derive from a drawing from life of one of Watteau's favorite models: the figure at lower center in a sheet of studies in the Louvre (fig. 5), but reversed as if Watteau employed a counterproof.¹³ No

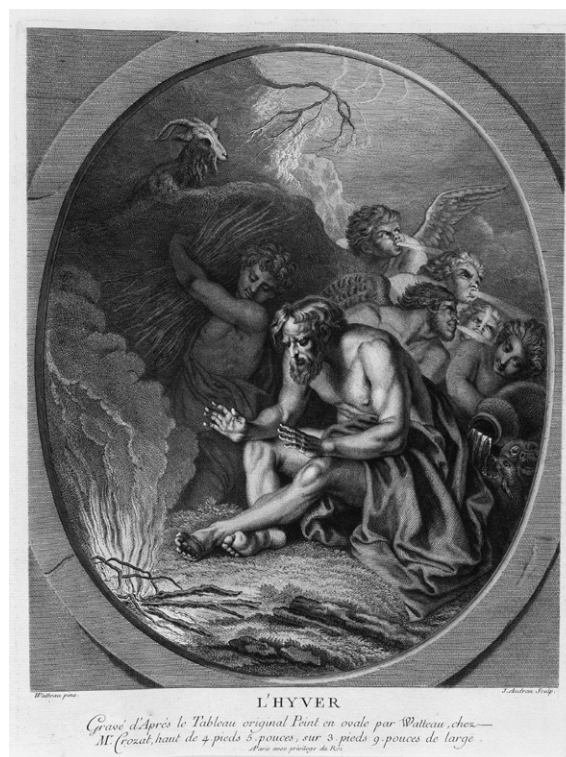
doubt there were other drawings, long since lost, to which Watteau turned for models and ideas; several drawings related to other Seasons survive.¹⁴

Watteau's painterly style here is indebted to the work of Charles de La Fosse (1636–1716), who was the leading Rubensian colorist at the turn of the seventeenth and eighteenth centuries. By Caylus' account, Watteau executed the paintings "after the sketches by M. de la Fosse,"¹⁵ who lived in Crozat's *hôtel* with his wife and niece from 1708 until his death in December 1716.¹⁶ Drawings in an oval format by La Fosse exploring the theme of *Zephyr and Flora* (for example, fig. 6) certainly seem to have been preparatory for a similar decorative scheme: their entwined gestures look forward to Watteau's *Spring* (fig. 2). Moreover, Watteau was to perfect a drawing style in black, white, and red chalk, which La Fosse in turn had adapted from Peter Paul Rubens (1577–1640). Drawings long attributed to Watteau are now given to La Fosse, such as two studies of a man in the British Museum.¹⁷ The lion in *Ceres* is adapted from the lion in La Fosse's painting *God the Father* (Dunkirk, Musée des Beaux-Arts).¹⁸ Watteau had come to La Fosse's notice when he competed for the Prix de Rome in 1712, whereupon the older artist became one of Watteau's first sponsors for membership in the Académie royale de peinture et de sculpture.¹⁹ La Fosse was a friend of Roger de Piles (1635–1709) and took an active part on the side of the Rubénistes,

Fig. 3. Etienne Fessard after Jean Antoine Watteau, *Autumn*, in *L'oeuvre d'Antoine Watteau* (volume 1), c. 1740, engraving, Washington, National Gallery of Art, Widener Collection, 1942.9.2092



Fig. 4. Jean Audran after Jean Antoine Watteau, *Winter*, in *L'oeuvre d'Antoine Watteau* (volume 1), c. 1740, engraving, Washington, National Gallery of Art, Widener Collection, 1942.9.2092



or proponents of color over line, in the debates of the Académie.²⁰ There is little doubt that La Fosse introduced Watteau to Crozat and that by 1715 Watteau, too, was working for and lodging with the great collector.²¹ In an inventory made after La Fosse's death, Hattori has found mention of four oval paintings, the property of Crozat and destined for his dining room.²² This discovery seems to bear out Caylus' statement that the decoration was conceived by La Fosse but completed by Watteau. It is most likely that Crozat commissioned Watteau to execute his versions of the decoration after the death of La Fosse, and—as Hattori has proposed—about the time he was received into the Académie in 1717.

The figure of *Ceres* derives generically from the fair-skinned beauties of Titian and Veronese, who were among the Venetian painters Crozat most admired. Venetian influences suffuse *Ceres*, which Michael Levey characterized as “virtually Veronese but Veronese as seen through the eyes of Rubens.”²³ Crozat brought back examples of Venetian art, including Veronese drawings, from his Italian journey of November 1714–October 1715, and it is easy to see how Watteau's luminous tonalities and brushy manner would have gratified his patron's Venetian taste.²⁴ Although most of Crozat's Veronese paintings were not acquired until 1721, when he was negotiating the purchase of the art collection of Queen Christina of Sweden, Watteau would have had several spectacular works by Veronese available to him in Paris in 1715, such as *The Supper at Emmaus* in the royal collection (Paris, Musée du Louvre) or *Rachel at the Well* in the comte Léon de Lassay's collection.

The artistic links between Venice and Paris were close early in the eighteenth century. Crozat was the nexus connecting Watteau and Pierre Jean Mariette (1694–1774) with Rosalba Carriera (1675–1757), Antonio Pellegrini (1675–1741), and Sebastiano Ricci (bapt. 1659–1734), for example.²⁵ *Ceres* is a pivotal surviving work that signals the increased impact of Venetian art on Watteau's later style and on Parisian decorative painting in the second decade of the century. That the influence was reciprocal can be seen in a *Ceres* (*Allegory of Summer*) by Pellegrini (location unknown), painted, according to Pierre Rosenberg, during his 1720 visit to Paris,²⁶ or in the pendants of *Ceres* and *Flora* (Venice, Giustiniani-Recanati Collection), which were likely part of another *Seasons* cycle.²⁷

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Fig. 5. Jean Antoine Watteau, *Studies of a Woman*, c. 1715, red, black, and white chalk, Paris, Musée du Louvre

Fig. 6. Charles de La Fosse, *Zephyr and Flora*, c. 1710, red, black, and white chalk, Paris, Musée du Louvre



Notes

1. Annotated copies of the sale catalogue give the name variously as "Rebes," "Mr. le president Rebe," and "de Rebes." See the extended description of this sale in the sale catalogues portion of the Getty Provenance Index Databases, J. Paul Getty Trust (photocopy in NGA curatorial files), which includes the comment: "It is not known from which legislative body his title of president is taken, nor has his full name been found."
2. Pierre Rosenberg says this was "probably Adolphe Eugène Gabriel Roehn (1780–1867) and not his son" (Alphonse); Washington, Paris, and Berlin 1984–1985, 326.
3. According to the 1895 Sedelmeyer catalogue and the catalogue of the 1935 Copenhagen exhibition, and repeated in NGA 1956, 204, the painting was supposed to have been in the Hugh A. J. Munro of Novar collection in Ross, Scotland. However, *Spring*, another painting in the series, was actually in the Munro collection (and sold at Christie, Manson & Woods, London, June 1, 1878, no. 149).
4. The year of this exhibition was incorrectly given as 1951 in Washington, Paris, and Berlin 1984–1985, 328.
5. Caylus, *La vie d'Antoine Watteau*, read to the Académie royale on February 3, 1748 (reprinted in Rosenberg 1984, 53–91; see especially 73): "qu'il a peintes dans la salle à manger de M. Crozat."
6. Dacier and Vuaflart 1921–1929, 3: nos. 105–108; also reproduced in Washington, Paris, and Berlin 1984–1985, figs. 7–10, under P.35.
7. Most recently on this cycle, see Hattori 2001; Eisler 1977 and Washington, Paris, and Berlin 1984–1985 are the most extensive previous discussions.
8. Hattori 2001, 57, 64 nn. 14, 15.
9. Clément de Ris [1877] 1973, 183: "[L]e plus riche et le plus varié que jamais particulier ait possédé." See Stuffmann 1968 for a catalogue and discussion of the paintings in Crozat's collection.
10. On Crozat and La Fosse, see Stuffmann 1964, 31–34; see also Eisler 1977, 297; Clément de Ris [1877] 1973, 184–187.
11. Caylus [1984], 73: "[C]ette insuffisance dans la pratique du dessin le mettait hors de portée de peindre ni de composer rien de héroïque ni d'allégorique, encore moins de rendre les figures d'une certaine grandeur... cette touche fine et légère, qui fait si bien dans le petit, perd tout son mérite et devient insupportable quand elle est employée dans cette plus grand étendue."
12. For example, Seilern 1961, 79.
13. Rosenberg and Prat 1996, 2: no. 414.
14. Rosenberg and Prat 1996, 2: nos. 370–374.
15. Caylus [1748] 1984, 73: "[I]l les [a] exécutées d'après les esquisses de M. de la Fosse."
16. Stuffmann 1964, 31–32. La Fosse also painted a *Seasons* ceiling for Crozat's villa at Montmorency on the outskirts of Paris.
17. Rosenberg and Prat 1996, 3: nos. R 206 and R

207; the reattribution was made in Cuzin 1981a, 19–21.

18. Washington, Paris, and Berlin 1984–1985, 326, fig. 3.
19. Eisler 1977, 298.
20. Washington, Paris, and Berlin 1984–1985, 39.
21. Stuffmann 1964, 33. Donald Posner has suggested that La Fosse "look[ed] over Watteau's shoulder" as he drew and perhaps had hopes of making him into a history painter (Posner 1984, 76).
22. Hattori 2001, 57.
23. Levey 1964, 57.
24. In Seilern's view, Crozat's Venetian treasures provided Watteau with "fresh inspiration" for the *Seasons* (Seilern 1961, 79).
25. Levey 1980, 18; see also Pomian 1990, 162.
26. Washington, Paris, and Berlin 1984–1985, 326, fig. 4.
27. Padua 1998–1999, nos. 45 and 46, repro.

References

- [1748] 1984 Caylus: 73.
 1845b Hédouin: 78, no. 17.
 1875 Goncourt: 50–51, no. 47.
 1889 Mantz: 189 n. 1.
 1895 Phillips: 30.
 1903 Jozs: 167–169.
 1910 Monod: 256, 257.
 1912b Pilon: 118–120.
 1921 Marcel: 23, pl. 55.
 1921–1929 Dacier and Vuaflart, 1:262, no. 106; 3:50, no. 106.
 1928–1930 Dimier, 1:31, no. 26.
 1936 Blunt: 230, 231, pl. B.
 1938 "Notable Works": n.p., repro.
 1950 Adhémar and Huyghe: 86, 152, 212–213, nos. 97–100.
 1956 Einstein: 217–218, fig. 4.
 1956 NGA: 204, no. 81, repro.
 1957 Parker and Mathey, 2:339, under no. 719.
 1959 Mathey: 46–47, 68, 78, pl. 115.
 1959 NGA: 348, repro.
 1960 NGA: 26 (undated, 1960s).
 1961 Seilern: 79.
 1961 Seymour: 175, pl. 166.
 1963 Walker: 316, repro.
 1964 Levey: 54, 55, fig. 3, 57.
 1965b NGA: 139.
 1966 Cairns and Walker, 2:300, color repro.
 1966b *Chronique des arts*: 23.
 1967 Brookner: 33–34, pl. 11, color repro.
 1968 Macchia and Montagni: 104, cat. 107.
 1968 NGA: 126, repro.
 1973 Posner: 20–21, 23, 28, 97 n. 14, fig. 4.
 1973b Scott: 14, 15, pl. 1, color repro.
 1975 NGA: 374, repro.
 1975 Posner: 293.
 1977 Eisler: 297–300, fig. 266, color repro., as *Allegory of Summer (Ceres)*.
 1982 Rosenberg and Camesasca: 104, no. 107b, repro.
 1984 Posner: 76, 96, pl. 16, color repro.

- 1984b Roland Michel: 152, 153, fig. 135, pl. 36, color repro.
 1984 Walker: 328, no. 436, color repro.
 1984–1985 Washington, Paris, and Berlin: 325–328, no. 35 (under Paintings), color repro.
 1985 NGA: 435, repro.
 1987 Grasselli, 2:255, 257–261; 3: fig. 306.
 2000 Börsch-Supan: 34, 35, fig. 28, color repro.
 2001 Hattori: 56–65, 58, fig. 2.
 2004 NGA: 260, no. 210, color repro.