

Master Drawings

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Erotic Drawings by Géricault

Lorenz Eitner

Géricault practically never represented women,” noted Charles Clément, whose book on the life and work of Théodore Géricault (1791–1824), first published in 1867–68, is still the basic source of information on the artist. “It seems that this bold and masterly artist did not conceive of feminine beauty in its most delicate and distinguished forms. As he put it himself: ‘I begin painting a woman, only to have her turn into a lion;’ and—addressing himself familiarly to a friend, while tapping him on the shoulder—‘You and I, we like big b[ehinds].’”¹

The prestige of Clément’s book has given an undue weight to his remark on Géricault’s supposed reluctance or inability to represent women. Misinterpreted, it has encouraged speculation ranging from hints at homosexuality to imputations of misogyny.² Clément himself was in fact well aware of the existence of a body of private, erotic compositions in Géricault’s work. The most discreet of biographers, he included several of these in his catalogue, but took care to hide them under harmless titles.³ They do not only represent women, but describe scenes of lovemaking with a relish that leaves no doubt about the intensity and originality of Géricault’s erotic imagination. Correctly read, Clément’s passage refers to an *excess* of vigor, perhaps troubling to his own, more conventional sensibility, rather than to any sexual repression or lack of interest on Géricault’s part.

The relative scarcity of *sujets libres* among Géricault’s preserved works and the lateness with which they finally came to light, and still continue to surface, certainly owed more to nineteenth-century prudery than to anything in his own nature. After his early death, his

family and friends seem to have made an effort to sort out from his work whatever they considered as offensive on moral grounds. The posthumous auction that dispersed the contents of Géricault’s studio included none of the erotic compositions that still survive,⁴ suggesting that they were withheld from the public by the friends who had organized the sale. It also seems that disapproving relatives had a share in censoring his work. On a visit to Mortain, the Norman town from which Géricault’s family originated, the painter Paul Huet discovered, as late as 1857, that some elderly relatives of the artist still owned paintings and several hundred drawings by him that they did not allow visitors to see.⁵ He concluded, not unreasonably, that sooner or later, perhaps on the advice of the parish priest, these works would be consigned to the fire because of nudities or other indecencies in them.

One painting of the kind that Huet had in mind recently came to light again, after a disappearance of more than a century (Fig. 1).⁶ Now in the J. Paul Getty Museum, Malibu, it had been known to Clément, who cautiously described it in his catalogue as “Scene in an Interior: a man embraces a woman, another woman reclines on a bed.”⁷ Of small size and spontaneous execution, it is nevertheless a carefully calculated, fully realized composition.

The painting presents a nocturnal assignation in a bedroom of curiously theatrical aspect that, though furnished in a classical style, seems intended as a modern setting. From behind the tall base of a statue of *Venus Bathing*, at the left, a bright light falls on a wide bed that, framed by heavy draperies, occupies most of the scene.

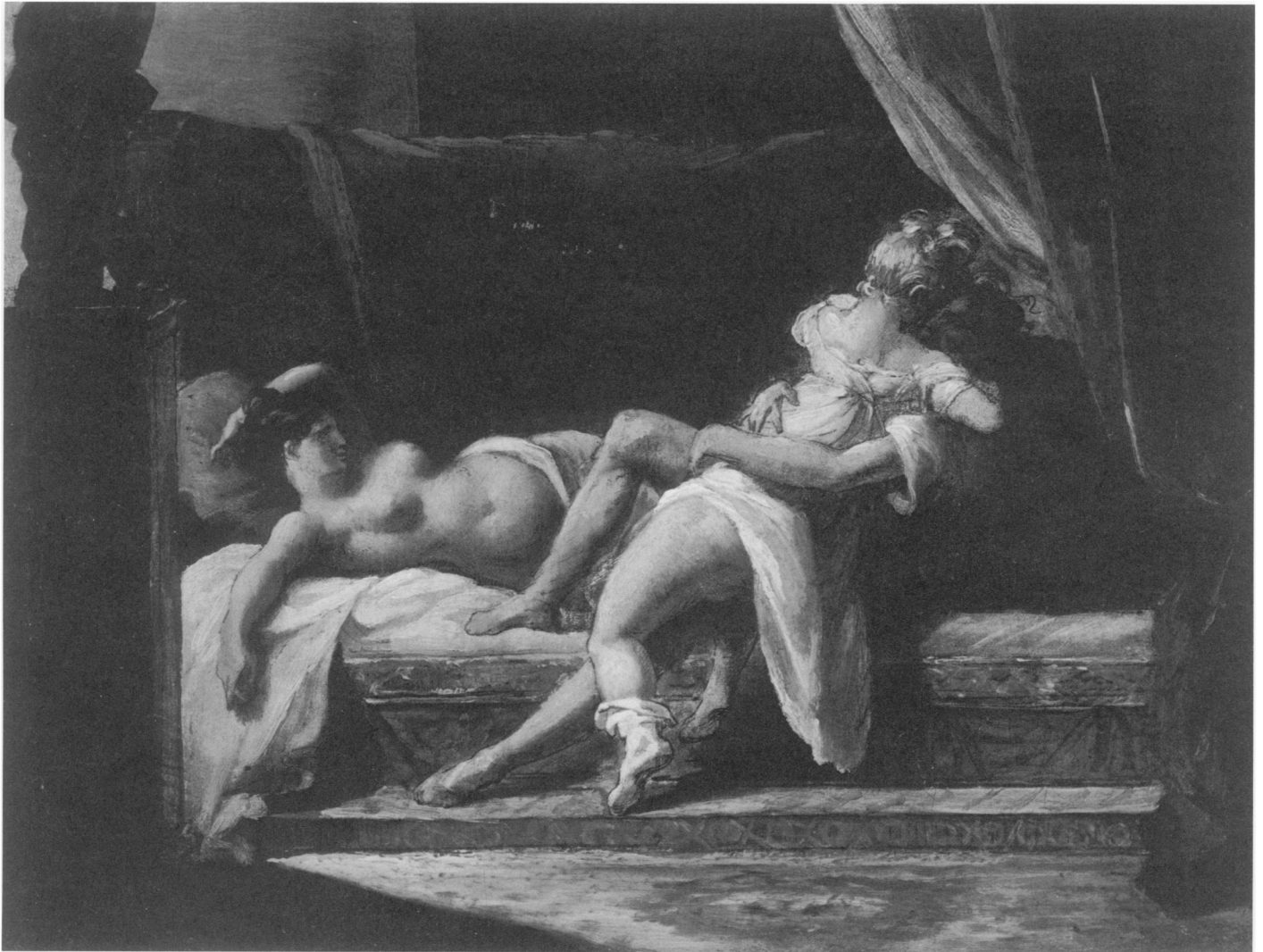


Figure 1 GERICAULT. Scene in an Interior.

Malibu, The J. Paul Getty Museum.

A young, dark-haired woman, nude down to her abdomen, lies on the sheets, her head propped against a green pillow. She watches with attention the lovemaking of a man and a blond woman on the bed beside her. The latter, wearing only a high-waisted white shirt that reveals her thigh,⁸ nestles between her lover's legs and, sharply turning her head and shoulders, throws her arms around his neck to kiss him. The male lover, dark-haired, with moustache and long side-burns,⁹ remains indistinctly visible in the shadows; only his bare legs and

the arm with which he embraces his blond companion emerge into the light.

Géricault's occupation with erotic subjects of his own invention appears to have been confined to the years between 1815 and 1818, and to have developed within this relatively short span of time in three distinct phases.

The first phase, datable to 1815 to 1816, is represented by a group of drawings that in a powerful, harshly angular style show men or satyrs making vehement love to resisting women (Fig. 2).¹⁰ For the most part executed



Figure 2 GERICAULT. Man Embracing a Woman.
Paris, Private Collection.

in pen and ink over black chalk, with diluted ink wash and heightened with touches of white gouache, the drawings, some of them on blue paper, on average measure 210 by 130 millimeters. The brutally energetic execution of these works¹¹ matches the violence of the scenes themselves; the sexual couplings in them take the form of athletic struggles (Figs. 2–4). Powerfully muscled males overcome almost equally vigorous women, bringing to mind the contests between men and horses that were among Géricault’s favorite subjects. But what in those trials of human against animal strength is merely suggested, appears in these images of violent lovemaking as the undisguised expression of an erotic impulse that



Figure 3 GERICAULT. Man Embracing a Woman.
Bayonne, Musée Bonnat.

seeks satisfaction, not in union and release, but in lustful conflict.

Géricault’s motive in making these drawings remains obscure. Like nearly all his work of the time, he kept them to himself, as part of a long effort of self-training, and perhaps as an outlet for emotions that he wanted to keep private. Many of them are half-hidden on the verso of more “presentable” drawings, and perhaps owe their preservation to this fact (Fig. 5).¹² What they may contain of personal meanings is sublimated in the severely stylized forms, resonant with echoes of heroic classicism, that he gave these erotic combats. It may be significant that the period of Géricault’s occupation



Figure 4 GERICAULT. Satyr Assaulting a Nymph.
Bayonne, Musée Bonnat.

with such subjects coincided with that of his love affair with a close relative, Alexandrine-Modeste Caruel, the wife of an uncle on his mother's side. Clément guardedly spoke of it as a "reciprocated, irregular, stormy love affair that he could not acknowledge but to which he gave all the vehemence of his character."¹³ Géricault was twenty-four years old when it began, his aunt not yet quite thirty. Married to a husband nearly twice her age, she had brought some good paintings into the family, and with them, perhaps, a sensibility that set her apart from the provinciality and business-mindedness of the Géricault and Caruel families. Youth and shared tastes

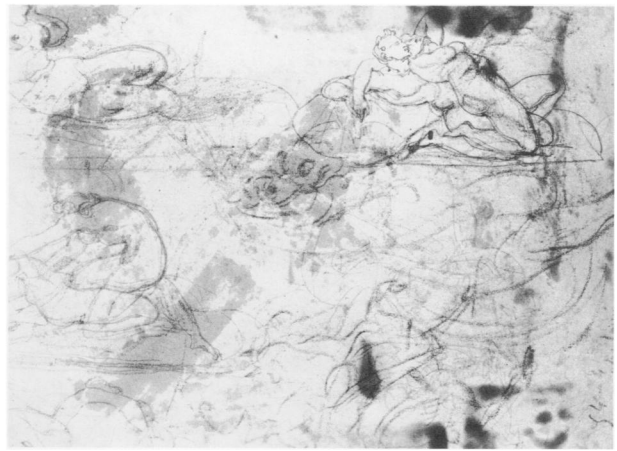


Figure 5 GERICAULT. Lovers (detail).
Bayonne, Musée Bonnat.

drew aunt and nephew into an intimacy that soon grew into a passionate sexual attraction. The years of 1815–16 seem to have been a time of continual crisis for Géricault. Signs of unrelieved conflict are everywhere apparent in his work of the period, and most of all in his erotic fantasies that, with their imagery of aggressive lust and cruelty, seem to express a rage of frustrated desire.

To escape from this situation, Géricault decided to go to Italy, "hoping," as Clément tells us, "to find in separation and study an appeasement of his sorrows."¹⁴ The year of 1816–17, spent for the most part in Rome, did calm his spirit. The harsh graphic mannerisms that had marked his early erotic subjects gradually softened, he moderated the heaviness of his touch, his ponderous figures became more lithe and mobile, their contours more flexible.

While in Italy, Géricault executed a series of highly finished drawings on subjects taken from classical mythology, each a complete, self-sufficient work of art (Figs. 6–11).¹⁵ Drawn on dark-toned paper, washed with ink, sparingly touched with watercolor, and accented with bold strokes of white gouache, they are in effect monochromatic paintings on paper (Fig. 8). They continue to treat some of the themes that had occupied him previously, such as that of the struggles of nymphs and satyrs, but while those earlier, rougher, and rather frenzied drawings can only have been intended for the privacy of his sketchbooks, the serenely sensuous mythologies that



Figure 6 GERICAULT. Satyr Embracing a Nymph.

Princeton University, The Art Museum.

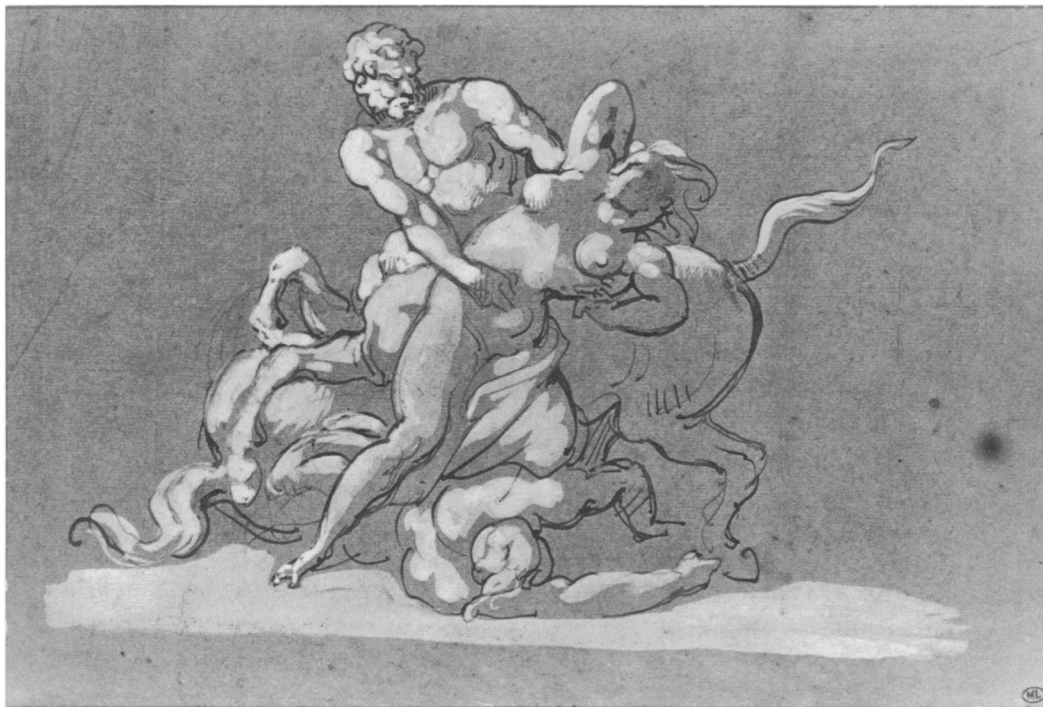


Figure 7 GERICAULT. Centaur Carrying Off a Woman.

Paris, Musée du Louvre, Département des Arts Graphiques.

Gericault composed in Italy were probably meant for a public. Though their subjects are still erotic—*Satyr Embracing a Nymph* (Fig. 6),¹⁶ *Centaur Carrying off a Woman* (Fig. 7),¹⁷ *Leda and the Swan* (Figs. 10–11),¹⁸ *Europa and the Bull*¹⁹—their mood has shifted into a different key. The spirit that animates these images of pagan revelry, lust, and pursuit is playfully exuberant, even when it rises to the intensity of abduction and struggle (Fig. 9).²⁰ The drama of sexual passion is tamed, civilized by its projection into an Arcadian realm inhabited by the familiar figures of mythology. No traces of the former hardness of outline remain. It is as if a cramp had suddenly loosened, relaxing the tensions that had given his earlier manner its peculiar rigor.

The years of 1817–19 that followed Gericault's stay in Italy witnessed both a deep personal crisis and the greatest burst of creative energy of his life. Immediately on his return to France, he resumed and consummated the love affair with his young aunt that now moved irresistibly toward a disastrous climax with the birth of their

child in the summer of 1818. Gericault had meanwhile sheltered himself from the gathering scandal by retreating to his studio to begin the painting that was to be the central achievement of his life, the *Raft of the Medusa*.

Several important drawings on erotic themes date from this period. Closely related to the Getty painting (Fig. 1), they mark the third and final phase in the development of Gericault's erotic work. A striking change at this point appears in his treatment of physical love, which he now no longer casts in the forms of fantasy or myth, but represents in a worldly and modern aspect. The lovers no longer meet in Arcadia, but in a bedroom, furnished in the neoclassical style.²¹ They are not shown in a frenzy of pursuit and struggle, but in a state of sexual fulfillment.

Three major drawings exemplify this new conception, and are executed in a technique of washes and gouache on toned paper that still owes much to the slightly earlier Italian compositions on classical themes. Each represents a couple on a large bed, the young man



Figure 8 GERICAULT. Satyr and Nymph.

Paris, Musée du Louvre, Département des Arts Graphiques.

entirely nude, his female companion nude or lightly dressed. A drawing variously known as *Les amants* and *Couple antique sur un lit* in a private collection in Zurich (Fig. 12),²² shows the lovers reclining in an ornate setting not unlike that in the painting *Scene in an Interior*. A second drawing, catalogued by Clément as *Jeune homme embrassant une femme* and now in the Thyssen-Bornemisza Collection, Lugano (Fig. 13),²³ is carried out in the same elaborately tonal technique, but with rather more vigor. The motif of the embrace, entwining the two figures, recalls the energetic pantomime of some of Géricault's pre-Italian drawings (Figs. 2, 3), but the mutuality of that embrace now excludes any suggestion of violence, and the treatment of the figures is devoid of the craggy hardness of those early drawings, while it also lacks the more pliant baroque animation of the erotic mythologies of Géricault's Italian year (Fig. 6). A third composition in this group, in a Swiss private collection (Fig. 14),²⁴ is an only partially finished design, drawn with pencil and pen on buff paper with light, prelimi-

nary touches of white gouache. It shows the lovers, both nude, resting languidly in a loosening embrace. In the presentation of these scenes, in their accessory detail of ornate bed, curtain, candelabra, and classical statuary, and even in the poses of some of their figures, these drawings come so close to the Getty picture as to leave little doubt about their connection with it. Of roughly similar dimensions, datable by their style within the same narrow span of time (1817–19), they are also linked to the painting by the privacy of their subject matter.

What prompted Géricault to produce this group of drawings is unknown. Not directly inspired by traditional themes, unlike the erotic compositions of his Italian year, and certainly not intended for sale or publication, they are intimately personal expressions, part of that larger privacy of experimentation that kept most of his work, not only these erotic subjects, from public view as long as he lived. But it is perhaps not unreasonable to suppose that among his motives for making these particular drawings and paintings, and for keeping them

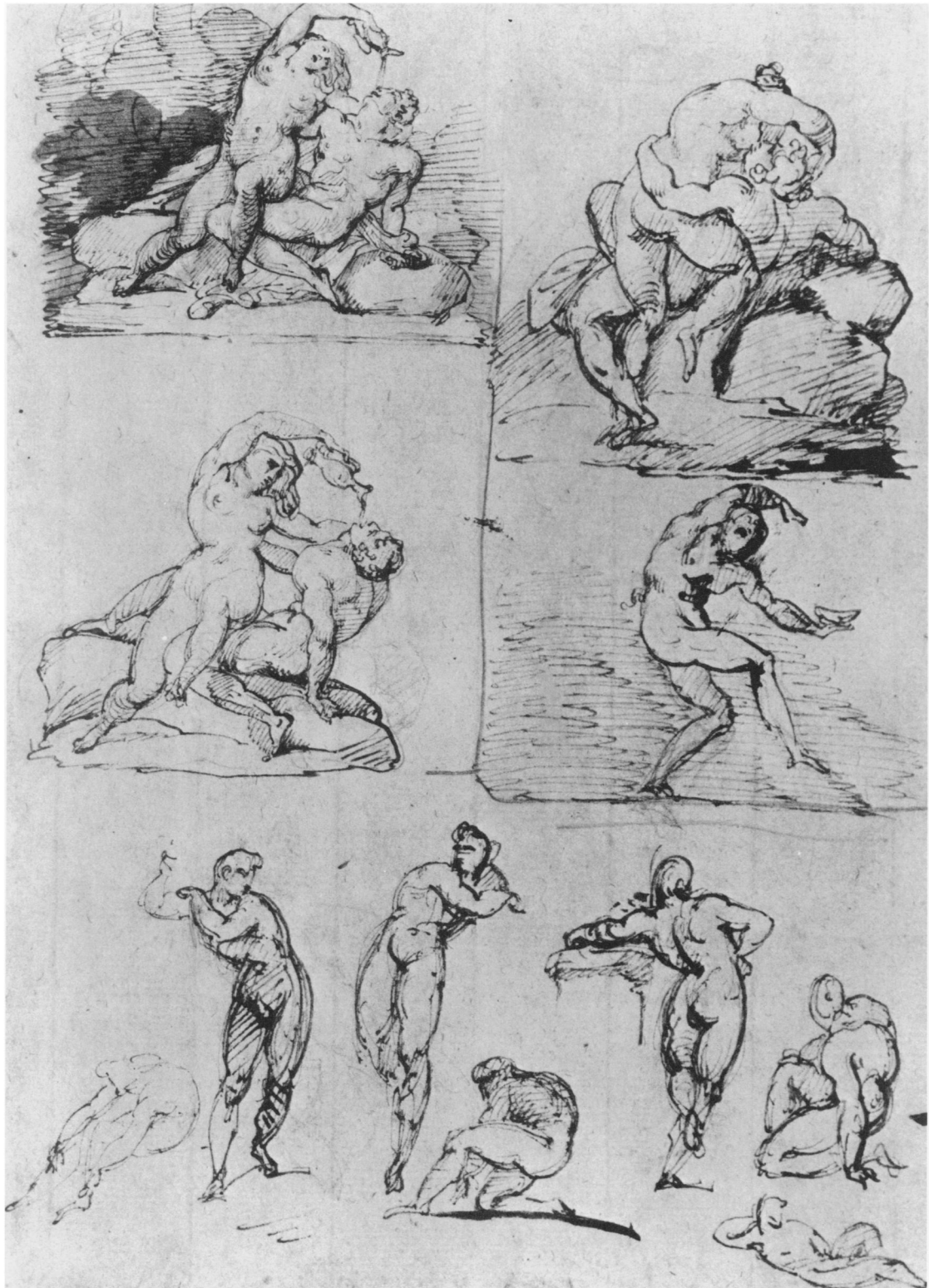


Figure 9 GERICAULT. Sheet of Sketches (Bacchantes).

Private Collection.



Figure 10 GERICAULT. Leda and the Swan.
Paris, Musée du Louvre, Département des Arts Graphiques.

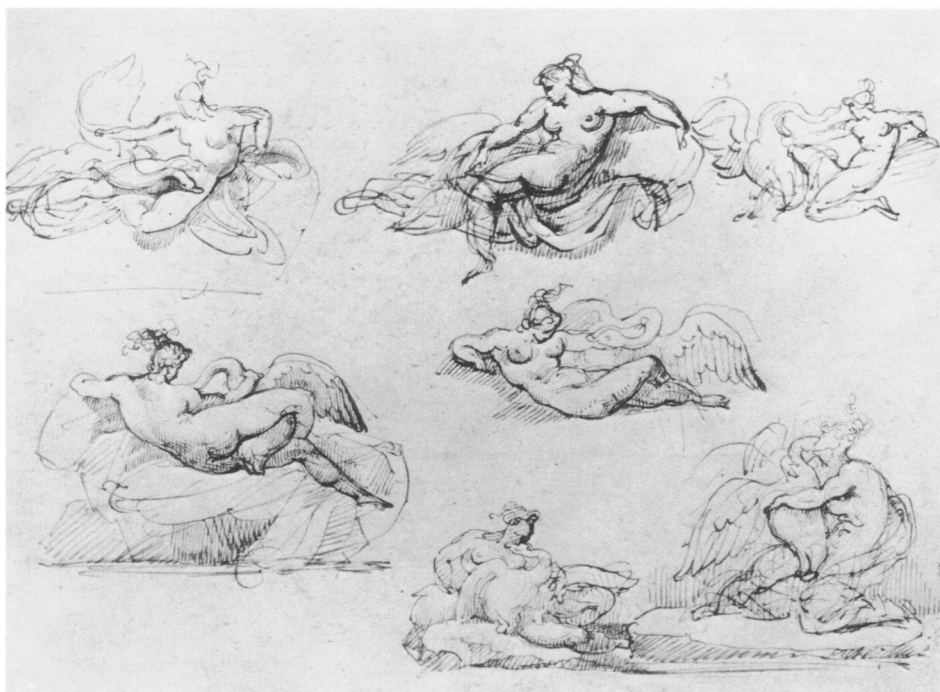


Figure 11 GERICAULT. Sheet of Sketches (Leda).
Private Collection.



Figure 12 GERICAULT. Lovers Reclining (“Les Amants”).
Zurich, Private Collection.



Figure 13 GERICAULT. The Kiss.
Lugano, Thyssen-Bornemisza Collection.

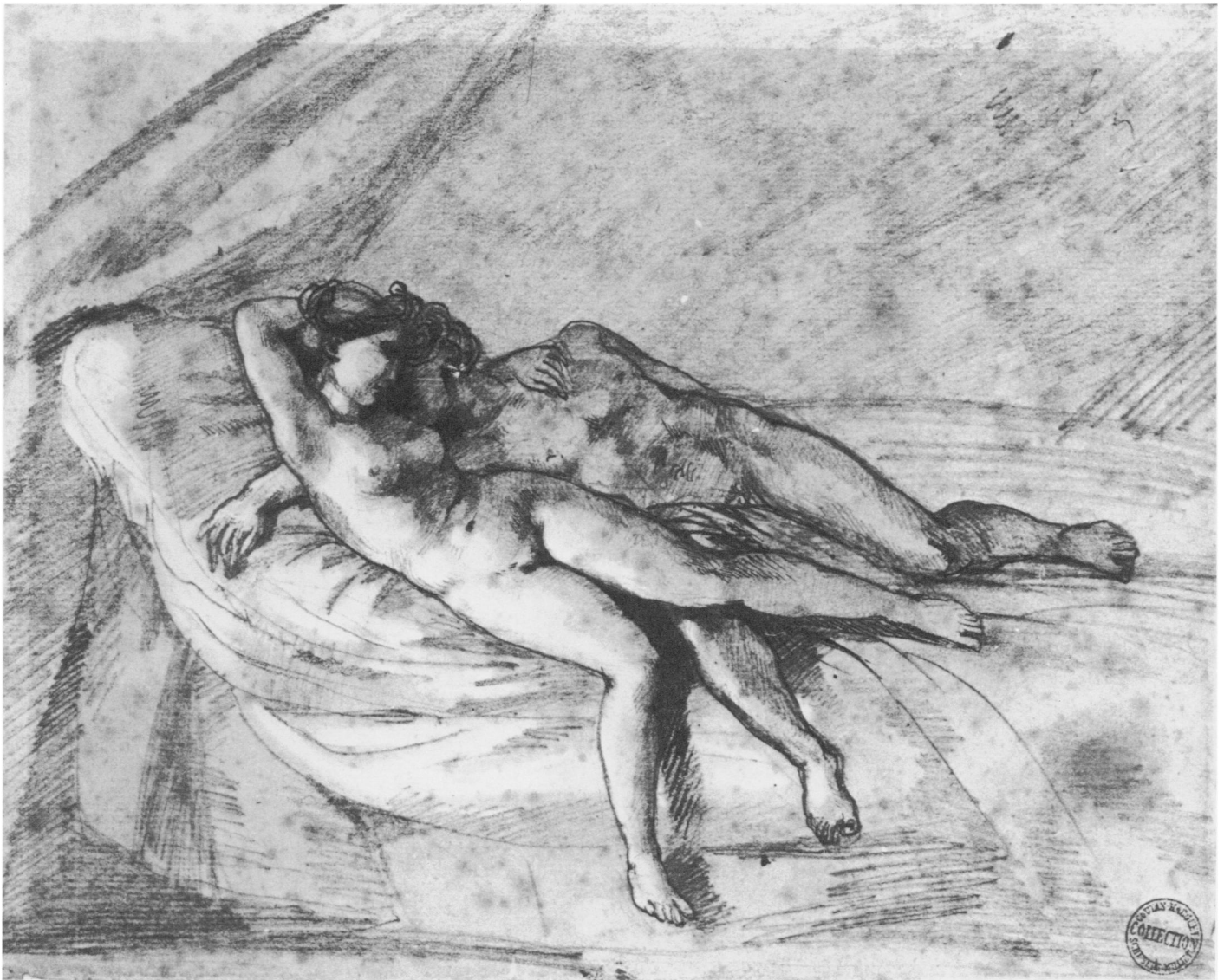


Figure 14 GERICAULT. Lovers Reclining.

Switzerland, Private Collection.

private, was a desire to give vent to feelings that he could not acknowledge and to record circumstances that had to remain confidential. The coincidence of the period of his clandestine love affair with that of his occupation with erotic imagery is at any rate suggestive. The course of that affair in its various stages seems to be reflected in the development of his erotic imagery; the initial period of moral conflict in the expressive vehemence of the drawings of 1815–16; the relaxation of

tensions during the Italian year in the serenity of the mythological compositions of 1816–17; and the final consummation of the relationship in the realism of the bedroom scenes of 1817–19.

The question arises whether, aside from their general celebration of physical love, these late, relatively realistic compositions may also contain more pointed allusions to particular circumstances in Gericault's life, may in fact contain, beside fantasy, an element of autobiography?

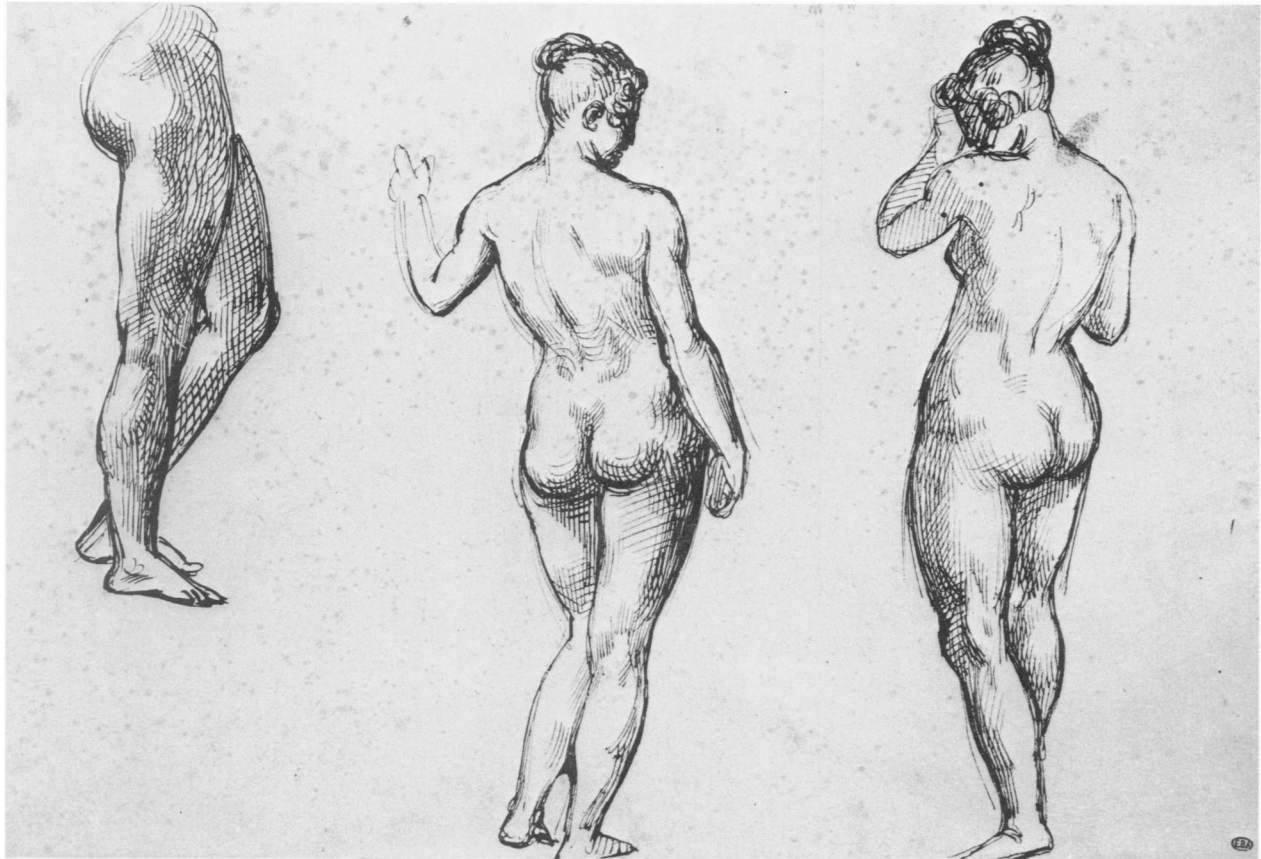


Figure 15 GERICAULT. Studies of a Nude Woman.
Paris, Ecole des Beaux-Arts.

The most elaborate of the drawings dating from 1817–18, *Les amants* in Zurich (Fig. 12), goes beyond a simple representation of sexual intimacy to hint—not unlike the Getty painting—at a particular circumstance. The young woman in a gauzy shirt who reclines on the ornate bed seems to be speaking to the young man who lies, nude, behind her. He raises himself, his right arm passed around her neck, and looks intently into her lap to which she seems to point his attention. His left hand is raised in a gesture that expresses surprise. It is perhaps not too farfetched to interpret the scene as a disclosure of pregnancy, and to relate it to the events that dominated Géricault's private life in the time to which this drawing belongs.

The only extant painting²⁵ related to these drawings, the *Scene in an Interior* in the Getty, is also the most modern and realistic of these compositions. Its aura of

modernity is conveyed not only by the figures themselves, their types, coiffures, and scant costumes, but also by the treatment of their faces and bodies, quite free of classicizing stylization. While other subjects in this group have sometimes been interpreted as scenes from ancient mythology,²⁶ this is not likely to happen in this instance. The situation itself, two women and a man in an amorous encounter, has no parallel among Géricault's known erotic subjects.²⁷

While it is perhaps vain to speculate on whether this realistically conceived scene is merely a licentious fantasy, was suggested by a literary source, or recalls an occurrence in Géricault's own life, there is one element in the painting that links it with other works by Géricault and perhaps offers a clue to its significance. Of its protagonists, the nude, dark-haired woman at the left watch-

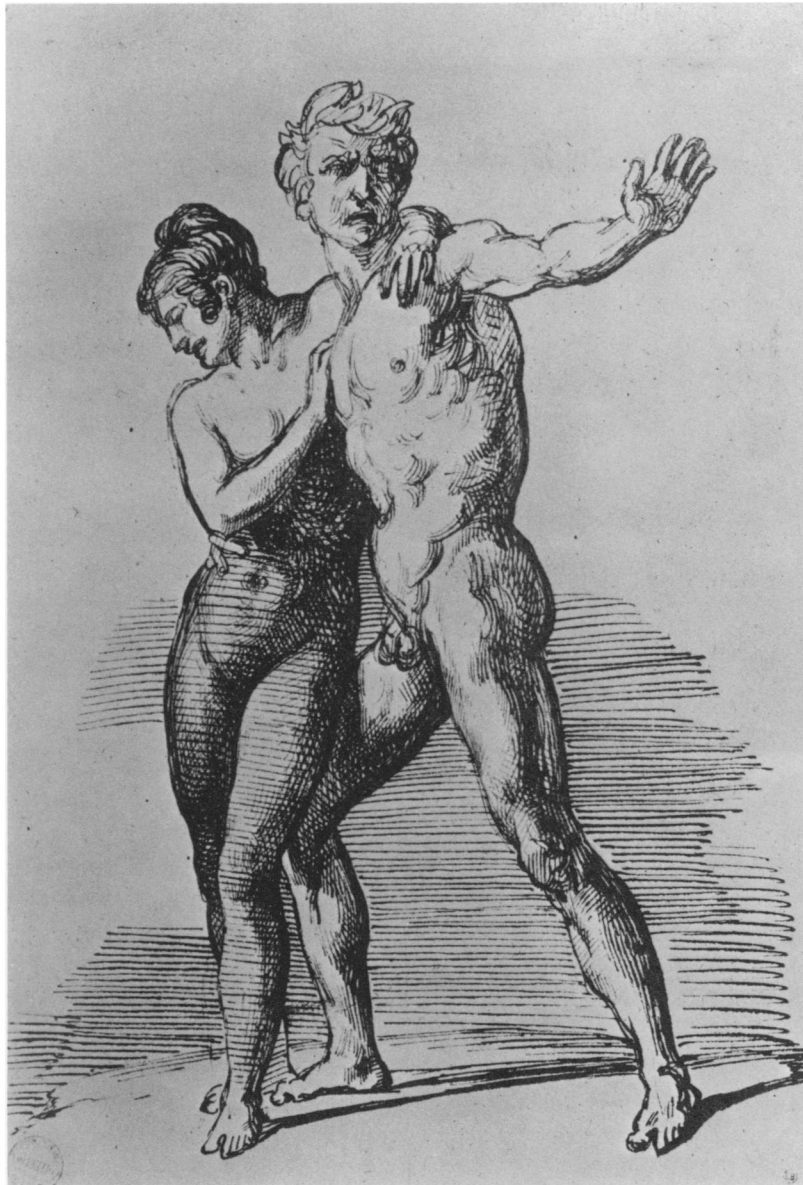


Figure 16 GERICAULT. Nude Female Model Posing with a Male.

Bayonne, Musée Bonnat.

ing the two lovers in an attitude of observant repose is, though inactive and alone, the strongest human presence. This is not her only appearance in Géricault's work; her figure and face are recognizable in several drawings from the same period. She is the shapely young woman who posed in the nude for a pen drawing in the Ecole des Beaux-Arts, Paris (Fig. 15)²⁸ that shows her twice in back view, wearing the same distinctive coiffure, with

high chignon and side locks, as in the painting. She also appears in a sheet of pen drawings, dressed in a shirt that, in one of the sketches, leaves her bosom bare.²⁹ Finally, she occurs in a larger, highly finished pen drawing that represents her nude in full figure, leaning against the body of a nude male companion, who extends his arm as if trying to ward off some danger (Fig. 16).³⁰ These drawings, certainly taken from life, prove that the dark-

haired woman of the *Scene in an Interior* is not a mere type, but a likeness.

True life studies of female nudes are virtually unknown in Gericault's work, except for the drawings just discussed, all of which represent the same woman. Was she a model employed by Gericault about 1818? None of his known paintings of that period, with the exception of the *Scene in an Interior*, called for a female model. It seems that he drew her for pleasure, and drew her repeatedly, perhaps with no very definite artistic project in view. The question then arises whether she may have been a person of Gericault's acquaintance. Tempting as it may be to suspect that Alexandrine-Modeste might have stood as model for her lover, there is no evidence that would support this unlikely assumption. Her appearance can be inferred with some confidence, though not absolute certainty, from a painted portrait and several drawings by Gericault³¹ that, limited to her head and shoulders, show her dark-haired and elaborately coiffed, with chignon and side-locks, but not so youthful as the model in the drawings. It is possible that this model's attraction for Gericault lay in her resemblance to his mistress, although her inclusion in a scene of love-making, as a witness rather than participant, would add another puzzle to the problem of Gericault's erotic work. His interest in such subjects seems, at any rate, to have ceased about 1818; none of his extant erotic compositions can be dated securely after that year.

AUTHOR'S NOTE: This article is a revision and amplification of the essay published in *Fifty Paintings, 1535–1825*, Matthiesen Gallery, London, 1993. I am grateful to Patrick Matthiesen for permission to print the revised text in this issue of *Master Drawings*.

1. C. Clément, *Gericault, étude biographique et critique*, 3d ed., Paris, 1879, p. 217 (hereafter as Clément; all nos. refer to his drawings section, *Dessins*, unless specified otherwise). More recent monographs on Gericault are: L. Eitner, *Gericault, his Life and Work*, London, 1983; G. Bazin, *Théodore Gericault, étude critique, documents, et catalogue*, Paris, 1990—(hereafter as Bazin).
2. See, for example, L. Nochlin, "Gericault, or the Absence of Women," in *October*, 68, 1994, pp. 46–59.
3. Of works of this kind, Clément's catalogue includes the following: among the paintings, no. 130, "Femme vue de face," and no. 131, "Scène d'intérieur" (Fig. 1, discussed below); among the sculptures, no. 3, "Satyr et bacchante" (Bazin IV,

no. 1448), a scene of sexual intercourse, and no. 5 "Nègre qui brutalise une femme," in fact, probably Jupiter and Antiope (Bazin IV, no. 1451); among the drawings, nos. 85, 91, 92, 95, 172, 173, 174, and *Supplément*, nos. 83-bis, 90-bis, 90-ter, 90-quator, 90-quinque.

4. L. Eitner, "The Sale of Gericault's Studio in 1824," *Gazette des Beaux-Arts*, 5e per., LIII, 1959, pp. 115–26.
5. R. P. Huet, *Paul Huet (1803–1869) d'après ses notes, sa correspondance, ses contemporains*, Paris, 1911, p. 224.
6. Purchased by the Getty in 1995. Oil on paper or on canvas, over underdrawing visible through transparent layers of paint; 22.5 x 29.8 cm. The painting's rediscovery, due to Philippe Grunchev ("Un tableau érotique de Gericault retrouvé," *Connaissance des arts*, 484, 1992, p. 125), is one of the important recent additions to Gericault's known *oeuvre*. The painting had been in the collection of Jean-Pierre Dantan the Younger (1800–1869), the sculptor of caricatural portraits of contemporary celebrities. A collector of erotica, Dantan also owned a second painting by Gericault that Clément described, under no. 130, as "Woman lifting her shirt, seen in front view (abdomen and thighs). Splendid study, life-size." Clément's terse description of this full-scale portrait of a woman's abdomen suggests that it may have been a precursor to Courbet's famous *Origin of the World*. Neither of these two paintings was included in the sale of the estate of Dantan's widow, held on 24–25 May 1889.
7. Clément, p. 309, no. 131: "Scène d'intérieur. Un homme tient une femme à bras-le-corps. Une autre femme est couchée sur un lit."
8. Traces of pigment brushed across this thigh indicate that Gericault had originally caused the shirt to cover more of it, but then raised the hem to reveal part of the young woman's posterior.
9. What is visible of his face indicates that this figure was not intended as a self-portrait.
10. Among the erotic subjects executed in this style are *Satyr Assaulting a Nymph* (Clément, *Supplément*, no. 90-quinque; Bazin IV, no. 1302) in a private collection and *Satyr Assaulting a Woman* (Clément, *Supplément*, no. 90-quator; Bazin IV, no. 1304) in a private collection; *Woman Embracing a Man* in the Louvre, Paris (Clément, *Supplément*, no. 90-bis; Bazin IV, no. 1305) and on the verso: *Satyr Assaulting a Nymph* (Bazin IV, no. 1306); *Man Embracing a Woman* (Fig. 3) in the Musée Bonnat, Bayonne (Clément, *Supplément*, no. 90-ter; Bazin IV, no. 1307) and on the verso *Satyr Assaulting a Nymph* (Fig. 4; Bazin IV, no. 1308); *Man Embracing a Woman* (Fig. 2) in a private collection (Eitner, 1983, p. 83; Bazin IV, no. 1315). (Further versions of these subjects included by Bazin in his catalogue as drawings by Gericault under nos. 1309–1314 are in fact tracings by another hand of the corresponding originals.) Two

- others are *Man and Woman Embracing, a Second Woman Flees* in the Musée Bonnat, Bayonne (Clément, no. 173; Bazin IV, no. 1317), and *Satyr Approaching a Sleeping Woman* in a private collection (Eitner, 1983, p. 84; Bazin IV, no. 1449). This last is closely related to the sculpture in stone *Satyr and Nymph* in the Musée des Beaux-Arts, Rouen (Clément, *Sculptures*, no. 3; Eitner, 1983, p. 85; Bazin IV, no. 1448). For a discussion of the evidence that supports their date in 1815–16, see Eitner, 1983, pp. 78–79.
11. In the same style, and at the same time, Géricault drew scenes of torture and imprisonment, such as the *Executioner Strangling a Prisoner* in the Musée Bonnat, Bayonne (Eitner, 1983, p. 82).
 12. Bayonne, Musée Bonnat, inv. no. 735 verso. Bazin IV, no. 1318.
 13. Clément, p. 77.
 14. Clément, p. 78.
 15. Among the characteristic examples of Géricault's erotic mythologies dating from his Italian stay are *Leda and the Swan*, Louvre, inv. no. R.F. 833, here Fig. 10 (Eitner, 1983, p. 103; Bazin IV, no. 1232); *Satyr and Nymph* ("Concert Champêtre"), Louvre, inv. no. R.F. 851, here Fig. 8 (Bazin IV, no. 1242); *Centaur and Nymph*, Louvre, inv. no. R.F. 26-737, here Fig. 7 (Eitner, 1983, p. 104, Bazin IV, no. 1243); *Centaur and Nymph*, Louvre, inv. no. R.F. 26-738 (Bazin IV, no. 1247); and *Centaur and Nymph*, London, private collection (Eitner, 1983, p. 104; Bazin IV, no. 1250).
 16. Princeton University, The Art Museum, inv. no. 86-19. Black chalk, brown wash, white gouache, on light brown paper; 225 x 185 mm. Dated 1817 at the lower right. Eitner, 1983, p. 89; Bazin IV, no. 1301.
 17. Paris, Musée du Louvre, Département des Arts Graphiques, inv. no. R.F. 26-737. Pen, wash, white gouache, on brown tracing paper; 175 x 255 mm. Clément, no. 91; Eitner, 1983, pp. 104, 106; Bazin IV, no. 1243.
 18. Paris, Musée du Louvre, Département des Arts Graphiques, inv. no. R.F. 833. Black chalk, brown wash, touches of watercolor and white gouache, on buff paper; 217 x 284 mm. Clément, *Supplément*, no. 83-bis; Eitner, 1983, pp. 103, 104; Bazin IV, no. 1232. The sketch (Fig. 11): London, private collection, pen; 175 x 260 mm. Bazin IV, no. 1239.
 19. Rouen, Musée des Beaux-Arts, inv. no. 925.9.21 (recto and verso). Pen; 137 x 222 mm. Bazin IV, nos. 1075, 1076.
 20. London, private collection. Pen and brown ink, brown wash, over pencil; 255 x 185 mm.
 21. The staging of the scene in these drawings, particularly in *Les amants* in Zurich (see Fig. 12 and note 22 below) is reminiscent of David's *Cupid and Psyche* (The Cleveland Museum of Art), painted in Brussels in 1817 and exhibited there that year. It is not impossible that Géricault had seen this painting. But his drawing of *Les amants*, with its wingless male and woman modishly dressed in a nightshirt, is very unlikely to have been intended to illustrate the story of Cupid and Psyche.
 22. Black chalk, brown wash, white gouache, on brown paper; 184 x 224 mm. P. Grunhech, *Master Drawings by Géricault*, exh. cat., International Exhibitions Foundation, Alexandria, VA, 1985, no. 41 (hereafter as Grunhech). Two small, slight sketches related to this composition are in the Musée Bonnat. One of them (pencil; 55 x 85 mm.; Bazin IV, no. 1053; Grunhech, no. 41b) corresponds to the large drawing, but it shows the woman in the nude, pointing with her index finger into her lap. The other (pencil; 44 x 80 mm.; Bazin IV, no. 1054; Grunhech, no. 41a) shows the same woman in back view.
 23. Black chalk, brown wash, white gouache, on brown paper; 203 x 268 mm. Clément, no. 174, as "Jeune homme embrasant une femme"; Bazin IV, no. 1319, as "Le baiser." A lightly drawn pencil sketch in the Musée Bonnat (130 x 193 mm.; Bazin IV, no. 1320) is a study for this composition.
 24. This drawing (194 x 242 mm.) was formerly in the Coutan-Hauguet Collection (stamp) and in the collection of P. Vercier, Le Havre.
 25. The frequently published small oil painting of two nude lovers embracing in bed (*Amants enlacés*) in a private collection in Geneva (Grunhech, no. 121; Bazin IV, no. 1321) is not, in my opinion, by Géricault.
 26. For example, the drawing here reproduced as Figure 12 was called "Venus and Cupid" by Grunhech (no. 41).
 27. A drawing in the Musée Bonnat superficially resembles the scene of the painting in that it shows a couple of lovers classically dressed, seated in a close embrace, while in the distance a second woman is seen running away, her arms raised in a gesture of despair (Clément, no. 173; Bazin IV, no. 1317). Known as *Scène de jalousie*, it is a characteristic example of Géricault's heavy graphic manner of about 1815, certainly earlier than the Italian period, and much earlier than the Getty painting, to which it bears no relationship either of theme or style.
 28. Inv. no. 971. Pen; 213 x 307 mm. C. Martine, *Cinquante-sept dessins de Théodore Géricault*, Paris, 1928, pl. 41; Bazin II, no. 168.
 29. Paris, Ecole des Beaux-Arts, inv. no. 970. Pen; 307 x 203 mm. Martine, 1928, pl. 28; Bazin II, no. 172.
 30. Bayonne, Musée Bonnat, inv. no. 740. Pen; 307 x 216 mm. Bazin IV, no. 1300, as "Adam et Eve chassés du paradis terrestre."
 31. *Portrait of a Young Woman*: Béziers, Musée des Beaux-Arts, inv. no. 76. Clément, *Peintures*, no. 116; Grunhech, no. 120; Bazin V, no. 1765. The same, or a very similar face appears both in the sketchbook fragment at The Art Institute of Chicago (folio 34 recto) and in the sketchbook at the Zurich Kunst-haus (on pages 2 and 47).