



OLD MASTER AND
19TH-CENTURY DRAWINGS

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1490-1900



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Laura Bennett
Mark Brady

Front cover illustration

BARTOLOMEO PASSAROTTI

7. *Saint Paul*

Frontispiece

UBALDO GANDOLFI

20. *Diana and Endymion* (detail)

Back cover illustration

GIOVANNI DOMENICO TIEPOLO

19. *Zephyr, Standing in Profile to the right, Holding a Bunch of Flowers*

CATALOGUE

Workshop of MICHAEL WOLGEMUT
Nuremberg 1434–1519 Nuremberg

I. *Sibylla Delphica*

Pen and black ink on paper
Watermark fragment: double-contoured rod with a three-leaf end (fig. 1); possibly part of a Dreiberg watermark¹
7 x 4 7/8 inches
178 x 125 mm

Provenance
Henry Oppenheimer (1859–1932), London (his sale: London, Christie's, 10–14 July 1936, lot 342 [as “South German, late XVth c.”; one of two in a lot])²
Jacques Bacri (1911–1965), Paris
Thence by descent until 2017

Drawn circa 1490

Half-kneeling, looking to the left, the hands raised in front of her chest in a didactic gesture.



Fig. 1



Fig. 2

The elaborate dress and headgear endow the figure with solemnity and ceremony. The flat hat is tied with a scarf under the chin; the dress is trimmed with bands on the neckline and the upper outer sleeve, from which a lavishly pleated funnel-sleeve unfolds. A cloth has slipped



Fig. 3

around the hips and accumulates in a heap on the floor to form angular folds.

The language of the hands is rhetorical and characteristic of representations of prophets and philosophers. In addition to content and form, facial expressions of ‘elocution’ and, above all, gestures that give emphasis to speech, were among the constitutive characteristics of ancient rhetoric. Paintings, drawings, woodcuts, and copper engravings of the period demonstrate that people of the late fifteenth century were quite familiar with rhetorical gestures; see, for example, the memorable hands in Albrecht Dürer’s *Christ among the Doctors* (*Opus Quinque Dierum*), now in Madrid.³

The round, disc-shaped, flat hat and the gesturing hands connect the subject with holy or, more precisely, prophesying women of the Old and New Testaments. A comparable hat adorns, for example, St. Mary Magdalen in a drawing in the British Museum from the workshop of Rogier van der Weyden (1400–1464) (fig. 2).⁴ Above all, this extravagant headgear can be found as an attribute of sybils: a drawing in Washington from the circle of Hans Pleydenwurff (c. 1420–1472) shows this (fig. 3),⁵ in addition to the most important example, the *Sibylla Delphica* (fig. 4) in Jörg Syrlin’s (c. 1425–1491) choir stalls at Ulm Minster (c. 1470).

In addition to the style of the particular hat introduced by Rogier van der Weyden, the whole figure, in posture and costume, clearly derives from Early Netherlandish imagery. This figure with her characteristic costume and posture, found in such compositions as the *Jael and Sisera* by the Master of Flémalle (c. 1375–1444) and works by Petrus Christus (c. 1410–c. 1475), was disseminated via copy drawings, such as that now in Braunschweig (fig. 5).⁶ A study by an unknown Swabian draughtsman from around 1470 (fig. 6),⁷ close in style to our sheet, gives an idea of



Fig. 4

¹ The distance between the chain-lines is 40 mm. The fragment may have been part of a Dreiberg watermark. Papers with these marks were widespread in the second half of the fifteenth century in the regions of Cologne-Mainz-Basel, and can also be found as far as Franconia and Austria. G. Piccard (watermarks online, inventory J 340, No. 152233) notes a similar watermark in a letter from 1482 issued by the Nuremberg printer Anton Koberger, who printed the *Schedel'sche Weltchronik*.
² K. T. Parker, who catalogued the Oppenheimer sale, in his note on the drawing dates the sheet to “about 1490,” and suggests that the drawing may be of the “School of Salzburg and intended as a figure of a sibyl.”

³ Museo Thyssen-Bornemisza, inv. no. 134 (1934.38); signed and dated 1506, oil on poplar panel, 64.3 x 80.3 cm.
⁴ Inv. no. 00.9.2; pen and brown ink, 176 x 130 mm.
⁵ Inv. no. 2006.11.22; pen and black and grey ink, 201 x 142 mm.
⁶ Braunschweig, Herzog-Anton-Ulrich-Museum, inv. no. Z 169; pen and black ink with grey wash; see F. Koreny, *Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch*, exhibition catalogue, Antwerp, Rubenshuis, 2002, cat. no. 6, illustrated.
⁷ *Kneeling Magdalene*, pen and black ink with grey-black wash, 195 x 145 mm; whereabouts unknown, formerly with Arnoldi-Livie, Munich.



such a transfer of Netherlandish motifs into Germany, showing the dissemination of this model in Swabia and Franconia, regions which dominated German art at that time.

Based on the characteristic details described above, the present drawing depicts a sibyl, a type which, in accordance with Syrlin's choir stall carvings, could be a *Sibylla Delphica*. Tracing the stylistic features is much more difficult. Dynamic, powerful lines compose the figure and drapery, suggesting light and shadow. These lines trace the course of long folds and articulate, by force of the line alone, the sculpturally clear, angular panels of fabric on the floor. In contrast, the sketchy rendering of the face is unexpected, with the eye indicated only with a small, button-like circle.

The outlines of the figure, which are sharply pronounced against the white of the paper, are firmly connected to the floor by strong hatching and hook-like marks, allowing the figure to rest securely. The graphic representation of the ground is of interest: strong parallel lines directly under the figure become thinner towards the edge of the picture, at ever greater distances, and suggest space. Similarly, this spatial effect is reinforced by rows of little marks in the shape of hooks placed diagonally above these parallel lines. The hooks are marked strongly directly under the figure and become fainter and spaced at wider distances as the lines descend.

What appears to be a casual and rapid technique derives from a well-defined system which dates back to the drawings and prints of Martin Schongauer (c. 1448–1491) (fig. 7 and detail),⁸ and even to those of Hans Pleydenwurff (1420–1472), in the 1460s. For the first time we find such an 'elastic' network of lines and hooks to design the spatial environment of the figures in Schongauer's drawings. This system of hatching, which holds, or grounds, our Sibyl in space in the same way, was also used by Schongauer's successors, such as Pleydenwurff's Nuremberg workshop, or that of Wolfgang Katzheimer (c. 1430–1508) in Bamberg.



Fig. 5



Fig. 6

⁸ *Christ as Teacher* (1469), pen and ink, 207 x 124 mm; British Museum, inv. no. 1884,0628.23.
⁹ The *Schedel'sche Weltchronik* was published in Nuremberg in 1493. Hartman Schedel was a doctor of medicine, historian, and humanist. The woodcut illustrations for this work were done in the workshop of

Despite the correspondences in the graphic representation of the terrain around the figures, neither the drawings from Schongauer's, nor Pleydenwurff's, successors, nor works related to Katzheimer and his Bamberg workshop, show similarly crystalline, sharp-edged folds. If one is looking for something comparable, one has to go to the woodcuts of the *Nuremberg Chronicle*.⁹ The almost 650 woodcuts of this extensive incunabula were executed in the Nuremberg workshop of Michael Wolgemut, designed by various draughtsmen, and cut into wooden blocks by different xylographers. Some of these woodcuts, for example the depiction of the *Emperor Friedrich III with Pope Pius II Piccolomini* (r. 1458–1464), are stylistically close to our Sibyl in the layered, angular folds (fig. 8 and details). Further, in the bottom zone of this woodcut we also find the same terrain as in our Sibyl: the rapidly-drawn floor lines and hooks, which appear reversed in the print, show astonishing agreement with the present drawing. This detail of the design was reproduced in the woodcut in a virtuoso manner.



Fig. 7

Work on the woodcuts in the *Chronicle* began around 1487–88. Wolgemut was an employee of Hans Pleydenwurff; after Pleydenwurff's early death in 1472, he married his widow and thus took over the large workshop, in which Pleydenwurff's son, Wilhelm, later also worked. Interestingly, in a document concerning the work for the *Schedel'sche Weltchronik*, Wilhelm Pleydenwurff (1460–1494),¹⁰ is named and paid equally as Wolgemut. Although we do not know anything about the



Fig. 7, detail

Michael Wolgemut.
¹⁰ Pleydenwurff died prematurely in 1494; we know next to nothing about him as an artist. In documents he is referred to as a painter; a single retable wing, poorly preserved, labeled "Wilhelm P." is known. His name was mentioned for the first time in the Nuremberg annals of 1482–1483.



Fig. 8

young Pleydenwurff's part in the work, Wolgemut's preparatory drawing for the title page of the *Weltchronik* is preserved in the British Museum (fig. 9).¹¹ Compared with the drawing, the woodcut (fig. 10) shows clear changes for simplification and greater clarity. It is hard to believe that a xylographer, or wood cutter, was able to transfer such a drawing and simplify its forms for cutting. Should one assume that Wolgemut provided the graphic designs for the important illustrations in the *Chronicle* and that these designs were then re-drawn onto the wooden block by another hand, in line with the woodcut? Might not this have enabled the the wood cutter to reveal the image from the wooden block quickly and efficiently? Further, could one speculate that, in cooperation with Wolgemut, this task may have been intended for Wilhelm Pleydenwurff?

The collaboration between a draughtsman and the executing wood cutter was already common around 1490. For example, see Dürer's actual drawings on woodblock for an edition of the works of Terence, or his illustrations for Sebastian



Fig. 9



Fig. 10

¹¹ Inv. 1885.0509.43; pen and ink on paper, 386 x 246 mm.
¹² For Albrecht Dürer's drawings for *Terence*, see C. Müller in *From Schongauer to Holbein: Master Drawings from Basel and Berlin*, exhibition



Fig. 8, detail



Fig. 8, detail, inverted

Brandt's *Ship of Fools*.¹² However, there is no hard evidence—as we speculate here—that another draughtsman worked between the preliminary drawing on paper and the transfer to the woodblock in the Wolgemut workshop. Despite this, the striking differences between Wolgemut's drawing for the title page of the *Weltchronik* and the subsequent woodcut would suggest such an assumption. Such a division of labor could help explain the stylistic correspondence between our Sibyl and the woodcuts in the *Weltchronik*.

Despite the fact that Pleydenwurff's position and work on the Wolgemut *Chronicle* project is still unknown, the circumstances of its production as well as its style support the suggestion to place the drawing next to the *Nuremberg Chronicle*, and possibly close to Wilhelm Pleydenwurff. Considering the stylistic evidence, the *Sibylla Delphica* offers opportunity for future research on the *oeuvre* of the younger Pleydenwurff.

FRITZ KORENY

catalogue, National Gallery of Art, Washington, 1999, pp. 119–26, cat. no. 45–48, illustrated.

GIORGIO VASARI
Arezzo 1511–1574 Florence

2. *The Adoration of the Shepherds*

Black chalk, pen and brown ink, brown wash; a sketch, by another hand, of a *Martyrdom of Saint Catherine*, in black chalk (*verso*)
7½ x 6 inches
191 x 151 mm

Provenance

Sir Thomas Lawrence (1769–1830), London (Lugt 2445)
William Esdaile (1758–1837), London (Lugt 2617, partially erased), his inscription, 1814 (WE) P108 N450II; his sale, London, Christie and Manson, 18 June 1840, *A Catalogue of the Very Important Collection of the Late William Esdaile, Esq. Part III, Comprising Drawings, by Italian, German, Flemish, and Dutch Masters*, lot 116 (as *Giorgio Vasari, The Adoration of the Shepherds, in an ornamented border, fine*)
Private collection

Drawn circa 1540–45

As yet unpublished, this beautifully preserved drawing conveys an excellent idea of Giorgio Vasari's drawing style, technique, and type of subject matter that he concerned himself with in his early career. His hand had already been recognized at least by the early nineteenth century when the drawing was



Fig. 11

1 F. Härb, *The Drawings of Giorgio Vasari*, Rome, 2015, pp. 188–89, cat. no. 46, illustrated.
2 Härb, *op. cit.*, p. 348, cat. no. 195, illustrated.

owned by the distinguished London collector William Esdaile, and most likely even earlier when it was in the collection of Sir Thomas Lawrence. It was the second of two drawings given to Vasari in Esdaile's 1840 sale catalogue. The first, a *Holy Family*, remains untraced. Unbeknownst to him, however, Esdaile also owned several other drawings by Vasari. These include lot 170, sold on the basis of an attribution by John Barnard, a previous owner, as Francesco Rondani, a follower of Correggio. Today in the British Museum, the drawing is in fact a study for Vasari's now-lost painting commissioned for the christening of Francesco de' Medici in Florence in 1541.¹ Further Vasari drawings from Esdaile's collection are the *Allegory of Justice* in the William Humphreys Art Gallery, Kimberley, which remains untraced in his sale catalogue,² and a large, unusually Michelangelesque *Holy Family*, exclusively drawn in pen and ink, now at Vienna.³ The latter drawing cannot be linked to a lot in the Esdaile sale with certainty either but it may possibly be identified as lot 45, which was sold as Michelangelo (*The Holy Family, a grand design in pen*).

The drawing presents a variation on one of Vasari's most successful compositions, which the artist developed early in his career. It can be dated to circa 1540–45 when Vasari's style as a painter and draughtsman reached early maturity. Its composition is closely related to the altarpiece of the *Adoration of the Shepherds*, or *Natività*, as Vasari calls it in his account book, painted in the summer of 1538 for the church of SS. Donato e Ilarione in the monastery at Camaldoli (fig. 11).⁴ Vasari spent the summer months of 1537–40 in the mountainous forests of Camaldoli to escape the scorching heat of Florence. One painting was finished in each of the first two summers, but the third, the much larger *Deposition from the Cross*, required two summers to complete. By the summer of 1538, when Vasari conceived the *Nativity*, he had just returned from a six-month stay in Rome, during which time he and his friend Francesco Salviati studied extensively the works of Raphael, of his school, and of the antique. This stay had a profound influence on Vasari's style, and its effects are immediately observable in his subsequent works.

This newly discovered drawing shares with the Camaldoli composition the main protagonists in the center and the arched *all'antica* architecture in the background, but it reduces the number of shepherds on the left to two and omits the women at right. The Virgin is shown in adoration of the Christ Child, rather than lifting a veil over Him, as in the Camaldoli painting. The idea of the veil was an adaptation from

3 *Ibid.*, p. 334, cat. no. 177, illustrated.
4 *Ibid.*, 179, under cat. no. 40.



Raphael's *Madonna di Loreto* of about 1510 (Musée Condé, Chantilly), then fresh in Vasari's memory since it hung in the church of S. Maria del Popolo, Rome. Vasari offers a precise description of the Madonna in his Life of Raphael, praising it for its *somma bellezza, allegrezza e pietà*.⁵ The *all'antica* architecture with the prominent arch and antique sculptures in the backgrounds of the Camaldoli painting and, with variations, in our drawing, is Vasari's take on another famous painting of the subject in Rome, Giulio Romano's *Pala Fugger* in S. Maria dell'Anima of circa 1520, a work Vasari praised in great detail in the *Lives*.⁶ The kneeling shepherd at left in the Camaldoli painting is based on the figure of Moses in Raphael's fresco of *Moses and the Burning Bush* on the ceiling of the Stanza d'Eliodoro in the Vatican.

The composition of the Camaldoli *Nativity* proved to be a great success, and Vasari subsequently painted several variants. Four years later, in September 1542, just after his return from an eight-month stay in Venice, Vasari painted a fresco of the *Adoration of the Shepherds* for the convent of S. Margherita in Arezzo, today known only from a photo (fig. 12). Here, Vasari reversed the direction of the composition, reduced the number of figures but increased their size. He also increased the size of the architecture. A preparatory drawing for the fresco is in the collection of Jean Bonna, Geneva (fig. 13).⁷ It is executed in exactly the same technique and style as the present drawing, which shows the composition in reverse, with several differences in the architecture and the individual poses. It was most likely made at the same moment and for the S. Margherita commission. Another drawing of the sub-

ject, in the Louvre, but executed in a more elaborate technique on blue paper, may also have been made for that fresco (fig. 14).⁸ Subsequently, in his monumental rendering of the subject on the inside of the organ shutters of Naples Cathedral in 1546, Vasari reused the figure of the kneeling Virgin in our drawing almost identically except that she is holding a veil over the child, as in the Camaldoli altarpiece.⁹ Vasari used a variant of the Camaldoli composition for his monumental altarpiece now in the Chazen Museum of Art, Madison, as late as about 1570.¹⁰

The drawing displays Vasari's typically fluid handling of the pen, over a slight sketch in black chalk, with broadly applied dark-brown wash to achieve a lively distribution of the light. Drawings close in style and technique include the *Allegory of Justice* at Chatsworth (1543), a *Madonna and Child with Saints* in the British Museum, the *Descent from the Cross* at Weimar (1543), and the study for a *Saint Jerome* in the Istituto Nazionale per la Grafica in Rome, of about 1540–45.¹¹

FLORIAN HÄRB



Fig. 12



Fig. 13



Fig. 14

5 G. Vasari, *Le Vite de' più eccellenti Pittori, Scultori ed Architettori*, in G. Milanesi (ed.), *Le Opere di Giorgio Vasari*, 9 vols., Florence, 1878–85 (reprinted, Florence, 1906, 1981 and 1998), IV, p. 338.

6 *Ibid.*, V, pp. 532–33.

7 Härb, *op. cit.*, p. 71, pl. 61, pp. 209–10, cat. no. 64, illustrated.

8 *Ibid.*, p. 47, pl. 36, and p. 242, cat. no. 97, illustrated.

9 *Ibid.*, p. 277, fig. 129.2.

10 *Ibid.*, p. 210, fig. 64.2.

11 *Ibid.*, p. 214, cat. no. 67, p. 226, cat. no. 79, p. 220, cat. no. 72, and p. 225, cat. no. 78, respectively, all illustrated.



FRANCESCO DE' ROSSI, called SALVIATI

Florence 1510–1563 Rome

3. *The Levites Carrying Sacred Objects in Procession to the Temple*

Inscribed, lower left, *Salviati*, and *di Frco. Sal. ti, verso*; also inscribed, *No. 43* in black ink and *TG.* in brown ink on the old mount
Pen and brown ink and wash, heightened with white, over traces of black chalk underdrawing on buff paper
11¼ 17 inches
285 x 430 mm

Provenance

The Sackville-West family, Knole, Sevenoaks, Kent
The Trustees of the Knole Settled Estates (sale: London, Christie's, 1 April 1987, lot 104)
Dr. Carlo Croce, Philadelphia
Colnaghi, London, 1994
Mr. and Mrs. Seymour R. Askin, Jr., Greenwich, Connecticut,
Thence by descent

Literature

C. Bambach Cappel, "The Uffizi's Sixteenth-Century Drawings in Detroit and some Tuscan Drawings in Philadelphia" (exhibition review), in *Master Drawings*, vol. 28, no. 2, 1990, p. 209, fig. 10, p. 218, note 34
L. Mortari, *Francesco Salviati*, Rome, 1992, p. 221, cat. no. 301, illustrated
C. Monbeig Goguel, *Francesco Salviati (1510–1563) o la Bella Maniera*, exhibition catalogue, Rome, Villa Medici, and Paris, Musée du Louvre, 1998, p. 185, under cat. no. 59, illustrated

Exhibitions

New York and London, Colnaghi, *An Exhibition of Old Master Drawings*, 1994, cat. no. 2, illustrated



Fig. 15

Ithaca, New York, Herbert F. Johnson Museum of Art, *Studied Elegance: Italian Master Drawings from the Askin Collection*, 2007, pp. 40–41, cat. no. 11, illustrated, cover, detail illustration (cat. by A. C. Weislogel)
New York, The Morgan Library, *Rome after Raphael*, 22 January 2010–9 May 2010, without a catalogue

Drawn circa 1552–1553

Francesco Salviati's last great decorative project, the fresco cycle of scenes from the *Life of David*, was commissioned by Cardinal Giovanni Ricci (1498–1574) for the *sala grande*, the principal reception room, of the Palazzo Ricci-Sacchetti, Rome, which he had purchased in 1552. The palace had been left unfinished since the death of its architect and original owner, Antonio da Sangallo (1484–1546), in 1546.¹ Cardinal Ricci immediately began to enlarge and complete the palace in the same year he acquired it and commissioned the decoration of the principal eleven rooms on the *piano nobile* in 1553, including the *sala grande* on which Salviati began work that year. The decoration of the remaining ten rooms in the palace, however, was entrusted to other, less well-known artists, principally to the French sculptor, painter, and *stuccatore* Jacquio Ponce, called Jacquio Ponsio or Maestro Ponsio (fl. c. 1527–1555).² The palace constitutes one of the most beautiful ensembles of Mannerist decoration in Rome.

This superb, vigorous drawing is, as David Ekserdjian first observed,³ Salviati's design for the fresco of the *Inau-*



Fig. 16



¹ For a thorough account of the decorative schemes of the Palazzo, see J. L. De Jong, "An Important Patron and an Unknown Artist: Giovanni Ricci, Ponsio Jacquio, and the Decoration of the Palazzo Ricci-Sacchetti in Rome," in *The Art Bulletin*, LXXIV, no. 1, March 1992, pp. 135–55.

² Little is known of the artist, who may be identified with the 'Ponzio francese pittore' recorded as a member of the Accademia di San Luca in c. 1527.

³ Colnaghi, 1994, *op. cit.*, cat. no. 2.

guration of the Temple (fig. 15), a fresco located over a door in the *stanza di Salomone*, one of the rooms adjoining the *sala grande* in the palace. The frieze-like composition shows the priests and Levites carrying the sacred vessels and candlesticks in procession to King Solomon's newly built Temple, lightly sketched in at the left. The fresco, which was not the work of Salviati, was painted by Ponsio to Salviati's design in 1553. A second drawing related to the decoration of the *stanza di Salomone* is in the University Library, Warsaw (fig. 16).⁴ That sheet, depicting the *Levites Carrying the Ark of the Covenant*, is most likely a study related to Ponsio's fresco of the same title in that room.

Our drawing and the *Ark of the Covenant* sheet at Warsaw provide the first evidence that Salviati's role in the decoration of the Palazzo Ricci-Sacchetti extended beyond his work in the *sala grande*. The fact that he supplied Ponsio with a design for at least two of the other frescoes in the palace suggests that Salviati may have had a hand in planning other aspects of the decorative schemes. Ponsio's decoration of the *stanza di Salomone* was the first of the rooms to be completed in the palace and can be dated by records of payments made to Ponsio in 1553, providing a *terminus ante quem* for the present sheet.

The subject of our drawing is taken from I Kings (8:3–4), recording the events of the dedication of Temple in Jerusalem: "And all the elders of Israel came, and the priests took up the ark. And they brought up the ark of the Lord, and the tabernacle of the congregation, and all the holy vessels that were in the tabernacle, even those did the priests and the Levites bring up."

A close stylistic and thematic comparison may be made with another of Salviati's preparatory designs for the palace, the study of the *Israelites Carrying the Ark across the River Jordan* now in the Louvre, used in the background of the fresco of *David Dancing before the Ark of the Covenant* in the *sala grande*.⁵



⁴ Monbeig Goguel, *op. cit.*, p. 185, cat. no. 59, illustrated.
⁵ Inv. 9912; pen and brown ink with brown wash, 182 x 155 mm; see Mon-

beig Goguel, *op. cit.*, pp. 186–87, cat. no. 60, illustrated.

GIOVANNI MARIA BUTTERI

Florence 1540–1606 Florence

4. *Dante, Petrarch, Boccaccio and Other Tuscan Men of Letters*

Pen and brown ink
11½ x 10⅞ inches
292 x 257 mm

Provenance

Unidentified collector's mark (Lugt 4699, associated with Nicholas Lanier)

P. & D. Colnaghi, London

Sale: London, Christie's, 10 July 1973, lot 66 (as attributed to Sodoma)

Prof. Eric Stanley (1923–2018), Oxford,

By descent

Literature

R. Scorza, "A New Drawing for the Florentine 'Apparato' of 1565: Borghini, Butteri and the 'Tuscan Poets,'" in *The Burlington Magazine*, vol. 127, no. 993, December 1985, pp. 887–90, fig. 79 (as Butteri)

R. Scorza, "Borghini, Butteri and Allori: A Further Drawing for the 1565 'Apparato,'" in *The Burlington Magazine*, vol. 137, no. 1104, March 1995, pp. 172 (as Butteri)



Fig. 17

A. M. Petrioli Tofani, *Michelangelo, Vasari and Their Contemporaries: Drawings from the Uffizi*, exhibition catalogue, The Morgan Library & Museum, New York, 2008, p. 161 (as "replica, probably not autograph")

R. Eitel Porter and J. Marciari, *Italian Renaissance Drawings at the Morgan Library & Museum*, exhibition catalogue, The Morgan Library & Museum, New York, 2019, pp. 315–27, under cat. no. 100 (as Butteri)

As Rick Scorza established in 1985, this vigorous and rare pen drawing is a preliminary sketch for Giovanni Maria Butteri's now-lost painting for the vast ephemeral decorations erected throughout Florence on the occasion of the entry into the city of Johanna of Austria (1547–1578), bride to be of Duke Francesco I de' Medici (1541–1587), on 16 December 1565. The wedding took place two days later, and the festivities lasted until the middle of the following year. More specifically, Butteri's painting was one of six enormous canvases (each measuring circa 7.5 x 5.2 m) to decorate the triumphal arch built at the Porta al Prato in the northwest of the city, through which the archduchess and her court entered Florence. Vincenzio Borghini, Vasari's humanist friend and rector of the Ospedale degli Innocenti, devised the complex iconographic programme for the decorations, in which virtually all Florentine artists participated. Nothing of the so-called *apparato delle nozze* survives but Borghini's *invenzione* as well as detailed contemporary descriptions, such as Domenico Mellini's, have made it possible to identify a number of preparatory drawings by artists including Bronzino, Vasari, Allori, Maso da San Friano, and others.¹

The decoration of the Porta al Prato was of particular importance, since it was the first gate Johanna and her entourage would pass through on their way to the city's center. Thus, Borghini dedicated the triumphal arch to the glory of Florence and Tuscany, and their pre-eminent role in poetry, science, warfare, *disegno* (the fine arts in general), *industria* (trade), and agriculture. These subjects were to be represented in the six paintings which featured numerous portraits of the most prominent, though deceased, Tuscan men who had excelled in their respective disciplines. The paintings were inserted into the monument and accompanied by a total of nine statues. As we know from Borghini's notes and Mellini's description, Alessandro Allori (1535–1607) was responsible for the overall design.² He also contributed three statues and five canvases, while the sixth, depicting *Dante, Petrarch, Boc-*



¹ For a comprehensive discussion of the *Apparato*, see Scorza, *op. cit.*, 1985 and 1995 (with previous bibliography), and for the contemporary description, see D. Mellini, *Descrizione dell'Entrata della Serenissima Reina*

Giovanna d'Austria et dell'Apparato ..., Florence, 1566.

² S. Lecchini Giovanoni, *Alessandro Allori*, Turin, 1991, pp. 223–24, cat. no. 21.

caccio and *Other Tuscan Men of Letters*, was executed by his pupil Butteri. Mellini writes that Allori had called upon Butteri, “who made the painting of the poets and the other men of letters, and the epitaph and many other things.”

In 1995, Scorza published Butteri’s then newly discovered finished design for the *Poets* from the collection of the Palazzo Rosso, Genoa (fig. 17). Surely based on the present drawing, it is fully elaborated, revealing and clarifying several details previously known only from Mellini’s description of the painting. According to Borghini’s *invenzione*, the painting was to show in the center the three foremost poets crowned by laurel wreaths—Dante, resting his hand on a globe held by a putto, with Petrarch, in a cowl, to his right and Boccaccio to his left. This corresponds closely to our drawing and the Genoa sheet. The three men were surrounded by a ‘choir’ of other Tuscan writers, all listed by Mellini, including Guido Cavalcanti, Luigi Alamani, and Giovanni della Casa. Personifications of the rivers Arno and Mugnone were seen resting in the bottom corners, both of which are included in the drawings.³ Behind the poets is an elaborate, balustraded double staircase with a terrace and landing in the middle (the architecture is reminiscent of Michelangelo’s staircase of the Palazzo del Senatore on the Campidoglio in Rome, as Scorza has noted). In the center of the staircase’s façade is a fictive gate, flanked by sculptures in niches, and reclining figures in the triangular fields below the stairs on either side. This can all be seen in the Genoa drawing and in our sketch, with the exception of the figures in the triangular fields. Beyond the terrace is the fountain of Aganippe and the Muses, set within a lush meadow (or *prato*, directly referring to the location of the arch at the Porta al Prato), with Pegasus, Parnassus, and Mount Helicon beyond, the last of which is lightly indicated in the Genoa drawing (but not in the present one). As Scorza elegantly summarized it, and the inscriptions on the painting itself read, “the poets of Tuscany had descended from Mount Helicon to pay their respects but lamented that death had denied them the opportunity to celebrate the wedding in verse.”⁴

Butteri, however, may have played a larger role in the decoration of the triumphal arch at the Porta al Prato than Mellini’s account suggests. Scorza’s publication in 1995 of a further drawing, a finished design in the Morgan Library for the canvas representing *Agriculture* (or the *Abundance of the Tuscan Land*), clearly from Butteri’s hand, indicates that he was involved in at least one of the other paintings, too.⁵ The present drawing is a rare example of Butteri’s early pen drawings made at the height of the *Maniera* style, only a few years

before his perhaps best known works, the two oval panels of the *Discovery of Glass* and *The Glassworks* in the Studiolo of Francesco de’ Medici in the Palazzo Vecchio of 1570–71. In the subsequent years of his long career, amidst the emerging early Baroque in Florence, Butteri developed a more restrained style, though still indebted to Allori’s, as his altarpieces in the churches of Florence and beyond attest. This more somber style is reflected in his relatively rare drawings, such as that for his altarpiece of the *Birth of the Virgin* at Reano (near Turin; c. 1585) in the National Gallery of Canada⁶ (a rare chalk drawing for the same picture is in the British Museum),⁷ or the study formerly in the Piasecka Johnson collection for *Christ and the Centurion* in the Church of S. Maria del Carmine, Florence, of c. 1585–90.⁸

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3 Annamaria Petrioli Tofani (*op. cit.*, cat. no. 75, illustrated) published a drawing from the Uffizi containing two sketches of river gods on the *recto* and *verso* as studies by Butteri for the rivers Arno and Mugnone. There are considerable differences between these figures and the corresponding sketches in the Genoa drawing, making the connection somewhat tenuous. The author further described the present drawing as a ‘replica, probably not autograph,’ without, however, explaining, or accounting for, the considerable differences between it and the drawing at Genoa, which all but rule out the possible relationship of copy and original.

4 Scorza, *op. cit.*, 1985, p. 889.

5 Scorza, *op. cit.*, 1995, p. 175, fig. 50. In 2008, Petrioli Tofani (*op. cit.*, under cat. no. 75), considered the Morgan drawing to be by Allori, but, more recently, Rhoda Eitel-Porter and John Marciari (*op. cit.*), in my view correctly, maintained Scorza’s attribution to Butteri.

6 Inv. 40758.

7 Inv. 1946,0713.628.

8 L. Feinberg (*et al.*), *From Studio to Studiolo: Florentine Draughtsmanship under the First Medici Grand Dukes*, exhibition catalogue, Allen Art Museum, Oberlin, 1991, cat. no. 13, illustrated.

TOMMASO MANZUOLI, called MASO DA SAN FRIANO

San Friano 1531–1571 Florence

5. *Saint Bernard of Clairvaux*

Pen and brown ink, brown wash, over black chalk
12¼ x 5¼ inches
310 x 132 mm

Provenance

Johan Conrad Spengler (1767–1839), Copenhagen (Lugt 1434) (his sale: Copenhagen, 8 October 1839 [and the following days], lot 291 [as Francesco Salviati: *Un saint, portant un livre sous le bras droit et ayant un dragon à sa gauche. A la plume et au bistre; in-fol.*]), where acquired by

Benjamin Wolff (1790–1866), Copenhagen (Lugt 420),

By descent

Tommaso Manzuoli, better known as Maso da San Friano, was one of the most talented draughtsmen of the late *Maniera* in Florence, his life cut short at forty just when he reached the apex of his brief career of some fifteen years with two of the most famous paintings for Duke Francesco de' Medici's Stu-

diolo in the Palazzo Vecchio: the *Diamond Mines* and the *Fall of Icarus* (1570–71). This finished drawing was made about a year or so earlier, for a now untraced altarpiece of the *Coronation of the Virgin with Saints* painted for the Benedictine convent of S. Donato in Polverosa on the outskirts of Florence. According to a late sixteenth-century *libro di ricordi* in the Archivio di Stato, Florence, Faustina di Berto Carnesecchi, the convent's sacristan, commissioned the painting from Maso for the sum of 455 *lire*; it was installed in the nuns' internal quarters, and not in the publicly accessible church, on 21 December 1570.¹ This may explain the brief but incomplete reference to the painting in Raffaello Borghini's account of the artist's life published in 1584.² The picture was later transferred to the church where it is recorded in an inventory of 1810, which lists the measurements as *circa* 250 x 150 cm.³ According to manuscript notes by Carlo Colzi, then *custode* at the Accademia in Florence, the altarpiece depicted Saint



Fig. 18



Fig. 19

¹ A. Nesi, "Precisazioni su Carlo Portelli e Maso da San Friano," in *Arte cristiana*, 2004, pp. 343–44.

² R. Borghini, *Il Riposo*, Florence, 1584, p. 539.

³ Nesi, *op. cit.*, p. 346, note 3.



Donatus and other saints in adoration of Christ and the Virgin Mary, and was monogrammed T[ommaso]. M[anzuoli], and dated 1569. It remains unclear when the painting was removed from the church. In 1961, on the basis of Colzi's description, Luciano Berti identified a drawing in the Louvre (fig. 18) as a study for the entire composition, which features Saint Donatus kneeling in the foreground, with Saints Benedict, Peter, Paul, Jerome and Bernard of Clairvaux standing behind him (from left). In the upper register, the Virgin resides next to Christ, surrounded by a host of angels.⁴ Our drawing is a study for Saint Bernard of Clairvaux at the far right of the composition, with some differences in the rendering of the habit. It shows him as a typically young saint, carrying a book in his right hand (pointing to his prolific writings) and holding a little demon on a leash (referring to the exorcisms of demons which he conducted). It is executed in exactly the same technique as the Louvre drawing, using the black chalk not merely for the underdrawing but also for the actual drawing, which Maso then completed with a very fine pen.

Berti further mentioned but did not reproduce another drawing of the entire composition, at Modena (fig. 19), which he believed to be by the young Jacopo da Empoli, a pupil of Maso. In his seminal article on Maso of 1976, Valentino Pace, too, deemed the Modena drawing a copy, but Alessandro Cecchi subsequently, and rightly, restored Maso's authorship.⁵ The main difference between the two sheets concerns the technique and the placement of the saints. While the Louvre drawing is executed in a combination of black chalk and fine pen work, the Modena sheet is in black chalk only. In the latter drawing the standing saints are arranged more evenly, without the slight gap in the center visible in the Louvre drawing, which Maso may not have been entirely satisfied with. Both techniques are well represented in the artist's extant drawings oeuvre of perhaps some forty sheets.⁶

Maso's drawing style is idiosyncratic in flavor but fully observant of the classic Florentine traditions, as is evident in the present drawing from the very regular hatching, the clear outlines and great clarity of form. Like many of his fellow Studiolo artists Maso looked less to painters such as Vasari, for whom he worked in the Studiolo and elsewhere, or Francesco Salviati, to whom this drawing was indeed attributed in the early nineteenth century, as a model but to the previous generation of artists such as Andrea del Sarto and Rosso Fiorentino. Maso's style may be described as an amalgamation of the typical elements of the later *Maniera*—featuring elongated, even ethereal figures in eccentric poses (a legacy of his masters Pierfrancesco Foschi and Carlo Portelli)—set

in compositions that are largely unchanged from those of the Florentine High Renaissance. His *Coronation of the Virgin with Saints* thus employs the traditional two-register format used by del Sarto (and many other artists, including Vasari) such as in his famous Passerini and Panciatichi *Assumptions of the Virgin*. The regular distribution of saints in a slightly concave line can be found in Vasari's designs for his *Coronation of the Virgin* in Città di Castello of the early 1560s,⁷ or, going back further in time, in Sogliani's famous *Dispute over the Immaculate Conception* in the Accademia, Florence, of the early 1530s, which Maso no doubt knew well.

As Alessandro Nesi has pointed out, Maso must have enjoyed close ties with the Benedictine order going back to at least 1560, the year he signed and dated a large canvas for the Benedictine monastery of S. Trinità at Cortona, for which Peter Cannon Brookes identified a drawing in the Uffizi.⁸ This painting features a similarly youthful Saint Bernard of Clairvaux, half-length, kneeling in the right foreground. Other Benedictine commissions included a *Madonna and Saints* for the monastery in Vallombrosa (now Museum of S. Salvi, Florence) and an *Assumption of the Virgin with Saints* today at Montecassino.⁹

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4 L. Berti, "Nota su Maso da S. Friano," in *Scritti di storia dell'arte in onore di Mario Salmi*, Rome, 1961–63, p. 86, note 14.

5 A. Cecchi in J. Bentini, *Disegni della Galleria Estense di Modena*, Modena, 1989, p. 132, pl. XXXVIII.

6 A drawing in the Louvre, as Alessandro Nesi first proposed, may be a study for the figure of the seated Virgin (Nesi, *op. cit.*, p. 346, note 2; see C. Monbeig Goguel, *Vasari et son temps*, Paris, 1972, p. 68, cat. no. 54, illustrated), while another sheet in the Uffizi, depicting *Saint Donatus in Glory with two Angels accompanied by Saints Benedict and Bernard of*

Clairvaux, has also been linked to the now lost painting. The considerable differences in composition, however, render this connection uncertain, but the drawing may well have been made for another, unrecorded, painting for the same church (inv. 14182 F; see Berti, *op. cit.*, p. 86, as Empoli?; and Cecchi, *op. cit.*, p. 32).

7 F. Härb, *The Drawings of Giorgio Vasari*, Rome, 2015, cat. no. 328, illustrated.

8 P. Cannon Brookes, "Three Notes on Maso da San Friano," in *The Burlington Magazine*, vol. 107, no. 745, April 1965, p. 192; for the drawing, see



FRIEDRICH SUSTRIS
 Venice or Padua c. 1540–1599 Munich

6. *The Muse of Music within a Cartouche*

Bears inscription in pen and brown ink, *Fran^{co} Primaticcio / à Fontainebleau.*

Pen and black ink and grey wash, heightened with white, over black chalk and squared in black chalk, on blue paper

10¾ x 8¼ inches

276 x 203 mm

Provenance

Giancarlo Baroni (1926–2007), Florence, 1970s (the mount bears a card with his annotation, *HENDRICK GOLTZIUS / Mulbrecht 1558–Haarlem 1516*)

Sale: Florence, Pandolfini, 26 November 2013, lot 177

Jean-Luc Baroni, London, from whom purchased in 2015 by

Herbert Kasper (1926–2020), New York,

By descent

Drawn circa 1569–1573

Friedrich, or Federico, Sustris was born in Italy, the son of Lambert Sustris (c. 1515/20–1584), who had moved to Venice from his native Holland. Lambert became successful as a landscape artist and worked in Titian's (1490–1576) studio before accompanying the painter to Augsburg to help with portrait commissions. Friedrich presumably trained in his father's studio but was probably already in Rome by 1560 and certainly in Florence from 1563 to 1567. He worked for Giorgio Vasari (1511–1574) on the decorations of Palazzo Vecchio and on the catafalque for Michelangelo's (1475–1564) funeral. By 1565, he was also drawing cartoons for the tapestry works of Cosimo de' Medici and had become a member of the Accademia del Disegno. On heading to Augsburg, where he first established his career in the North,



Fig. 20

1 S. Maxwell, *The Court Art of Friedrich Sustris, Patronage in Late Renaissance Bavaria*, Farnham, 2011, p. 27.

2 Maxwell, *op. cit.*, p. 28.

he became one of the key figures responsible for importing, transforming, and disseminating Italianate and specifically Florentine forms of design, decoration, and color during the second half of the sixteenth century.

The main part of Sustris's career came to be spent in Germany, where he worked initially for the Fugger family, a highly important banking dynasty, whose influence is said to have rivaled the Medici and whose representatives were much favored by the Hapsburgs since they had financed the election of Emperor Charles V in 1517. Known as the founders of the world's oldest social housing project, the Fuggerei enclave in Augsburg, their artistic patronage also spread widely over several centuries but reached an apogee in the late 1560s and 1570s when Hans Fugger (born in 1531) took charge of the decoration of the family's newly remodelled palace in Augsburg. In 1568, Hans Fugger signed a contract with Friedrich Sustris, making him responsible for the design and supervision of the entire project, including the iconographic programme, which he wished to be conceived in the latest Italian fashion and to contain all things Italian.¹ Little other specification was given and Sustris had a free hand in his designs to use all the skills and techniques he had learnt in Italy, depending upon his assistants for much of the execution. Vasari had trained Sustris in the system of establishing an artistic directorship under which control each collaborator and assistant would operate, emulating the master's style.² Sustris used the same means to execute a programme of decoration conceived, designed, and drawn up by him but often executed by his team which included Alessandro Scalzi, called Il Paduano (d. 1596) from Rome who was Sustris's brother-in-law and chief assistant; Antonio Ponzano (d. 1602) who was probably from Venice; and Carlo del Palagio (1538–1598) who had worked with him in Florence.

As first recognized by Jean-Luc Baroni, this crisply executed drawing is a preparatory design with minor differences for one of the cartouches, now again visible in the “badstube” in the Fugger palace in Augsburg (fig. 20). Though the building was badly damaged in the bombing of 1944, two rooms known since the nineteenth century as the “badstuben,” originally music rooms, have been reconstructed to give an idea of the grand, Italianate decorations; the palace is still in the possession of the Fugger family (fig. 21).³ Squared for transfer and heightened with white, its refinement and clarity of form are illustrative of the nature of Sustris's work

3 As it is still owned by the family, the Fugger palace is not open to the public; Maxwell, *op. cit.*, pp. 36–37, n. 39.



for this defining project and it is one of the very few surviving drawings securely connected to the scheme.⁴ Unusual in its form, the distinctive cartouche was designed to fill one of the spandrels above the main entrance of the room. A companion figure stands in the flanking space to the left (fig. 22). The old attribution to Francesco Primaticcio (1504–1570) is testimony to the figure's elegance. Holding pipes and a harp, the allegorical figure clearly indicates the function of the room.

Hans Fugger's artistic patronage and his fascination with Italian art led to what is considered his real contribution to the spread of an International Style in Germany which was his promotion of foreign artists in Augsburg and, specifically, his recommendation of Friedrich Sustris to the Bavarian crown prince.⁵

Following the success of the Fugger palace as well as the altarpiece for the Heiligkreuzkirche in Augsburg executed at around the same time, Sustris was called to the court of Landshut by Crown Prince William of Bavaria, where he worked initially as a portrait painter and copyist but soon became the court's artistic director. His abilities were wide-ranging and he produced designs for all manner of craftsmen and artists to execute: goldsmithery, tapestries, stuccowork, sculpture, and even architecture, as well as advising the Fugger family in acquisitions for their paintings gallery. When Prince William became Duke William V, Sustris moved with the court to Munich and was confirmed in his position in 1587. Made responsible for all artistic undertakings at the court, he was also designated Chief Master Builder and oversaw the building of the Jesuit church of St. Michael in Munich and its surrounding buildings, the Schloss Wil-

helminische Veste and the monumental, never completed tomb for William V. Sustris appears to have been unpopular at court but never lost the Duke's favor as his *Kunstintendant*: "The artist, and his elevated position, helped to display the worldliness of the patron and the wealth of the court able to employ him permanently."⁶ His contribution to the style and image of court art in Bavaria was defining, mostly because of his inventive, decorative sense of design and for his highly influential drawings, for which he is considered unsurpassed in his day in Germany: "It is Sustris's drawings that allow the clearest picture of art in late sixteenth-century Munich to emerge."⁷ The present work, previously unpublished is, beside its exceptional quality, an important record of Sustris's drawing style at this critical moment in his life, immediately following his departure from Florence and the employ of Vasari and marking the period of his first and career-making project in Germany.

ALEXANDRA CHALDECOTT



Fig. 21



Fig. 22

⁴ A design for *Wall Decorations and a Grotto Fountain with Fugger Coat of Arms* must also be connected to the project and is now in the Staatsgalerie, Stuttgart; inv. C123, pen and brown wash, 181 x 383mm; see Maxwell, *op. cit.*, p. 26, fig. 1.5.

⁵ See T. Da Costa Kaufmann, *Court, Cloister and City, The Art and Culture of Central Europe, 1450–1800*, London, 1995, pp. 113, 174, 176, 229. The Fugger family's interest in Italian art had begun earlier in the sixteenth century; their chapel in St. Anne's Church in Augsburg (1509–

1518) became one of the first examples of an Italianate or Renaissance style in Germany. Jacopo Strada (1507–1588) was employed by the Fugger family also, and sought out works of art, manuscripts and books for their important collections which contained many Italian works. Hans von Aachen (1552–1615) was also commissioned to execute paintings for the family.

⁶ Maxwell, *op. cit.*, p. 208.

⁷ Maxwell, *op. cit.*, p. 207.

BARTOLOMEO PASSAROTTI

Bologna 1529–1592 Bologna

7. *Saint Paul*

Inscribed in brown ink, *verso*, *passerotto*
Pen and brown ink over black chalk underdrawing
15½ x 9 inches
383 x 229 mm

Provenance

Sale: London, Christie's, 19 April 1994, lot 24, illustrated
Colnaghi, London, 1995
Mr. and Mrs. Seymour R. Askin, Jr., Greenwich, Connecticut,
By descent

Exhibitions

New York and London, Colnaghi, *An Exhibition of Master Drawings*, 1995, cat. no. 4, illustrated
Ithaca, New York, Herbert F. Johnson Museum of Art, *Studied Elegance: Italian Master Drawings from the Askin Collection*, 2007, pp. 38–39, cat. no. 10, illustrated (cat. by A. C. Weislogel)

Passarotti, painter, draughtsman, engraver, and collector, was trained under the celebrated architect Jacopo da Vignola (1507–1573) whom he accompanied to Rome for a brief trip in about 1550. He returned to Rome in June 1551, when he is recorded as sharing lodgings with Taddeo Zuccaro (1529–1556) for the next few years. Whether he actually worked with Zuccaro on any projects in Rome is unclear, but by 1560 he had returned to Bologna and established a studio of his own. He was immediately successful, sought after as a portraitist and painter of genre pictures and altarpieces for local churches. He had a large studio, and among his students was the young Agostino Carracci (1557–1602), whose early drawing style he influenced greatly.

One of the leading artists in Bologna in the second half of the sixteenth century and celebrated particularly for his drawings and their distinctive style, he is singled out for this talent from the earliest literature. Carlo Cesare Malvasia (1616–1693), author of the *Felsina pittrice*, an account of the lives of the Bolognese painters, underlines Passarotti's fame for drawing and mentions Annibale Carracci's (1560–1609) admiration for ". . . the great style of Bartolomeo (. . .), the most skilled and strong one."¹ Additionally, he was a major figure in Bologna's distinguished cultural and intellectual circles. Equally famous as a collector, he established his own museum of *anticaglie* (in his case, ancient statues, drawings and engravings, paintings, coins and medals, cameos and precious stones). The museum became a requisite stop for any traveller of consequence passing through Bologna.

The present drawing, a strong and well-preserved large sheet, is a splendid example of Passarotti's bold draughtsmanship which was greatly admired by early collectors such as Malvasia who noted in the *Felsina pittice* that the artist's "contours and studies were so highly esteemed, that there was no great character nor skilful expert who did not admire or look for some drawings of Passarotti."² Although it has been suggested that the present drawing may be an early idea for the figure of Saint Paul in the altarpiece of the *Crucifixion with Ss. Paul and Francis*, now in the Collezioni Comunali d'Arte, Bologna,³ the connection with that painting seems tenuous given the differences in posture, clothing, and the scale of the sword. Rather, it seems more likely that this drawing was made as an independent work of art. A pendant to our sheet, a study of *Saint Peter* of nearly identical dimensions, was sold at auction in London in 1990.⁴



¹ Quoted by A. Girardi, *Bartolomeo Passarotti Pittore (1529–1592)*, Rimini, 1990, p. 22.

² *Idem*.

³ Colnaghi, 1995, *op. cit.*

⁴ Sale: London, Christie's, 3 July 1990, lot 26, 390 x 210 mm.

FEDERICO ZUCCARO

Sant' Angelo in Vado 1540/42–1609 Ancona

8. *Bust-length Portrait of a Young Man in Profile Wearing a Cap, Facing Left*

Black and red chalk

3¼ x 2⅞ inches

82 x 74 mm

Provenance

Hill-Stone, Inc., New York, 2006

Mr. and Mrs. Seymour R. Askin, Jr., Greenwich, Connecticut,

By descent

One of the most influential artists of the late sixteenth-century, Federico Zuccaro was trained in Rome in the workshop of his older brother Taddeo (1529–1566). Following his brother's death in 1566, Federico completed many of Taddeo's unfinished projects, including the *Life of Saint Paul* decorations of the Frangipani chapel, S. Marcello al Corso; the Sala Regia in the Vatican palace; and the fresco cycles in the Palazzo Farnese at Caprarola. His career served to extend the Zuccaro style and sensibility throughout Italy.

In addition to his furtherance of the Zuccaro genius for decoration, Federico was a brilliant draughtsman. One of the lasting contributions he made to the history of drawing was his Italian invention of the intimate, realistic portrait drawing, made generally in two chinks, red and black, blended together. Many of these drawings were made in the course of the artist's different voyages, including trips to the Netherlands, France, and England (1574), or during his years in Florence (1575–1579) and Rome (1579–1581). A famous series of the portraits dates to Federico's visits to the monastery at Vallombrosa made in August 1576 and August 1577. A large tranche of these works is in the Cabinet des Dessins at the Louvre and come originally from the collection of Everhard Jabach (1618–1695).

The present example, particularly refined in execution, will be included in the forthcoming *catalogue raisonné* of the artist's drawings being prepared by James Mundy. Mr. Mundy dates our drawing to the 1580s, after the Vallombrosa series.



PARIS NOGARI

Rome 1536–1601 Rome

9. *Saint Paul Raising Eutychus*

Pen and brown ink, with brown wash, heightened with white, over black chalk, on blue paper
12 x 10¹/₁₆ inches
305 x 256 mm

Provenance

Ian Woodner (1903–1990), New York (his sale: London, Christie's, 2 July 1991, lot 98, illustrated [as Niccolò Trometta])
Flavia Ormond, London, from whom acquired in 1992 by Herbert Kasper (1926–2020), New York,
By descent

Literature

M. S. Bolzoni, "The Drawings of Raffaellino Motta da Reggio," in *Master Drawings*, vol. 54, no. 2, 2016, p. 177, fig. 53, p. 191, cat. no. A33 (as Raffaellino da Reggio)
M. S. Bolzoni, "Avvio per Paris Nogari disegnatore," in *ArtItalties*, forthcoming (as Paris Nogari)

Exhibitions

London, Flavia Ormond Fine Arts, Ltd. at Douwes Fine Art, *Italian Old Master Drawings 1550–1800*, 1992, cat. no. 3, illustrated
R. Eitel Porter, *Mannerism and Modernism: The Kasper Collection*, New York, The Morgan Library & Museum, 2011, pp. 86–87, cat. no. 27 (as Niccolò Martinelli, called Trometta)

Drawn circa 1585–1590

A successful draughtsman, miniaturist, and painter, the Roman-born Paris Nogari was celebrated in the *Vite de' pittori, scultori, architetti...* of Giovanni Baglione (1566–1643) who spoke with enthusiasm about his works, noting that Nogari "operò vaghissime cose con somma diligenza terminate."¹ While almost nothing is known of his early years,² according to Baglione, Nogari began his career during the pontificate of Gregory XIII (1572–1585) and soon became one of the closest and the most brilliant collaborators of the better known, gifted, and short-lived Emilian painter Raffaellino Motta da Reggio (1550/51–1578) when they worked together on the decoration of the Vatican palaces in the mid-1570s.³

Admitted to the Accademia di San Luca in 1578, Nogari shortly thereafter painted an altarpiece of the *Burial of Christ*, now in the cathedral of Santa Maria Assunta, Gallese. Recently discovered by Lothar Sickel, this painting, dated 1579, is the earliest known independent altarpiece by the artist.⁴ Raffaellino's influence on Nogari's early manner emerges clearly in another of his earliest paintings, the *Circumcision of Christ*, painted in 1583, that decorates the right-hand wall of the Glorieri chapel in Santo Spirito in Sassia, Rome. Two drawings have been so far related to the picture: the first, in a private collection, is a rapid sketch of the overall composition; the second, in the Royal Collection at Windsor, is a highly finished *modello* made for the approval of the patron (fig. 23).⁵

The Windsor drawing accords closely to the present study which, initially catalogued as Niccolò Trometta (c. 1540–1611), had later been ascribed to Raffaellino da Reggio by Marco Simone Bolzoni,⁶ who has recently reconsidered its attribution in favor of Paris Nogari. Although the technique and the style of this graceful sheet are based on those of Raffaellino, the slightly distorted, less classical features of the facial types are more typical of Nogari's vocabulary. It is indeed sufficient to compare, for example, the head of the man with a hat shown on the far right of our sheet with that of the youth depicted on the left foreground of the *modello* in the Royal Collection, or, the oblong heads that characterize the figures featured in the background of both the present and Windsor sheets.⁷

While the Kasper drawing has not yet been connected to any of Nogari's few surviving paintings, Bolzoni has noted that the study includes types derived from figures in Taddeo Zuccaro's (1529–1566) frescoes of the *Life of St. Paul* in the Frangipani Chapel, S. Marcello al Corso, Rome (1558–1566). In particular, the figure of the man with a hat addressing the powerful figure in profile on the right is modelled after a similar figure in the fresco of *St. Paul Healing a Cripple*, while the sprawling figure of Eutychus on the ground, lightly sketched in with black chalk, derives loosely from the figure of St. Paul fallen to the ground in the *Conversion of St. Paul*,



1 G. Baglione, *Le Vite...*, Rome, 1642, ed. by J. Hess and H. Röttgen, Città del Vaticano, 1995, p. 84.
2 For an excellent biographical sketch of the artist, see S. De Mieri, "Paris Nogari," in *Dizionario biografico degli Italiani, ad vocem*, vol. 78, 2013; see https://www.treccani.it/enciclopedia/paris-nogari_%28Dizionario-Biografico%29/. Martina Leone is currently writing an MA thesis on Paris Nogari at the University of Rome, *Opera complete di Paris Nogari, pittore della Controriforma*.
3 "Paris Nogari principiò a colorire nel papato di Gregorio XIII e fu uno di quelli giovani, che la maniera di Raffaellino da Reggio andavano imitando;" Baglione, *op. cit.*, p. 83.
4 L. Sickel, "Una sconosciuta pala d'altare di Paris Nogari a Gallese: occasione per una ricostituzione della sua illustre cerchia familiare; l'architetto

Antonio Labacco e l'orafo Manno Sbarri," in *Bollettino d'arte*, vol. 7, nos. 22–23, 2014, pp. 117–34.
5 Inv. RL O162; pen and brown ink and brown wash, heightened with white over black chalk, on blue paper, 417 x 246 mm; see A. E. Popham, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty the King at Windsor Castle*, London, 1949, p. 271, cat. no. 523.
6 Bolzoni, 2016, *op. cit.*, p. 177, fig. 53, e 191, cat. no. A33 (as Raffaellino da Reggio).
7 Cf. a further sheet, now at the Art Institute of Chicago, traditionally attributed to Trometta, *A Group of Figures*, which Marco Simone Bolzoni has also re-attributed to Nogari (fig. 24); inv. 1927-2718, pen and brown ink, brush and brown wash, with black chalk and touches of graphite, heightened with white, 278 x 175 mm; see Bolzoni, *op. cit.*, forthcoming.

the main altarpiece in the Frangipani chapel; Taddeo's composition itself derives from Michelangelo's *Conversion of St. Paul* in the Pauline Chapel at the Vatican.

The subject of this handsome sheet is most likely that of *Saint Paul Raising Eutychus*, as recorded in the Acts of the Apostles (Acts 20: 7–12): While Paul was preaching in Troas late into the evening one day, Eutychus, a young man sitting in a window on the third floor listening to Paul, sunk into a deep sleep, fell to the ground, and was taken for dead, whereupon Paul raised him miraculously. Interestingly, Taddeo had planned this very subject for the lower walls of the Frangipani chapel but died before executing it. His design for the fresco, however, survives and is in the Metropolitan Museum of Art.⁸ Unlike Taddeo's drawing which depicts the scene with Saint Paul seen from behind, Nogari's composition has the Apostle facing the viewer while raising his hand over the sprawled figure of Eutychus in the foreground.

We are grateful to Marco Simone Bolzoni for his assistance with the cataloguing of this drawing.



Fig. 23



Fig. 24

⁸ Inv. 67.188; pen and brown ink, brown wash, heightened with white over black chalk, 337 x 461 mm.



JACOPO LIGOZZI

Verona 1547–1627 Florence

10. *Head of a Woman with an Elaborate Headdress*

Inscribed, *verso*, lower center, *L. da Vinci*, and numbered 3
Pen and brown ink over traces of black chalk; lower left corner, partially made-up
1 2/8 x 8 1/4 inches
314 x 210 mm

Provenance

Colnaghi, London, 1985
Private collection
Colnaghi, London, 2001
Mr. and Mrs. Seymour R. Askin, Jr., Greenwich, Connecticut,
By descent

Literature

L. J. Feinberg, *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, exhibition catalogue, Oberlin and elsewhere, 1991–1992, p. 110, under cat. no. 22

Exhibitions

London, Colnaghi, *Old Master Drawings*, 25 June–3 July 1985, cat. no. 20, illustrated
Ithaca, New York, Herbert F. Johnson Museum of Art, *Studied Elegance: Italian Master Drawings from the Askin Collection*, 2007, pp. 34–35, cat. no. 8, illustrated (cat. by A. C. Weislogel)
Greenwich, Connecticut, Bruce Museum, *Greenwich Collects: Wyet, Italian Renaissance Drawings, Chinese Antiquities*, 6 July–31 August 2014, without catalogue

Drawn circa 1580–1590

Born and trained in Verona, Jacopo Ligozzi was first summoned to work in the court of the Grand Duke of Tuscany, Francesco I de' Medici (1541–1587) in Florence in 1577. After the death of Duke Francesco, he served four successive Grand Dukes, including Ferdinando I, Cosimo II, and Ferdinando II, in a career that extended over fifty years. His duties as a court artist, in addition to producing portraits of members of the court, included making designs for festivities, the theatre, tapestries, furniture, glass, and metalwork. In the 1590s, Ligozzi painted his first important public commissions, two historical scenes for the Salone dei Cinquecento in the Palazzo Vecchio, and subsequently several altarpieces for such Florentine churches as Santa Maria Novella. His most famous works as a painter, however, are the seventeen lunette frescoes of the *Life of Saint Francis*, commissioned for the church of the Ognissanti and completed in 1600. Upon the death of Vasari in 1574, he succeeded the artist as head of the Accademia

e Compagnia delle Arti de Disegno, the official guild of Florentine artists.

A superb draughtsman, Ligozzi produced dazzling drawings in a wide range of subject matter and media. His drawings include religious and historical subjects, allegories, costume studies, and a large number of scientific natural history drawings for the Granducal collections. His drawings are generally highly finished, often touched with highlights of gold, and of a meticulous technique revealing unflinching attention to detail. Many of these drawings were made as independent works of art which is likely the case with the drawing presented here.

This exceptionally beautiful drawing of the head of a woman with an elaborate coiffure is one of a group of no less than seven drawings of similar heads drawn by Ligozzi and generally dated to the last decade of the sixteenth century. These remarkable drawings represent the artist's response to the Florentine concept of the *teste divine*, drawings of idealized heads, usually of women adorned with fantastic and elaborate coiffures *all'antica*, seen in strict profile. The tradition of making these drawings dates back to Verrocchio and his pupil, Leonardo da Vinci, but finds its most potent expression in the examples of Michelangelo. Paul Joannides noted that "Although he [Michelangelo] did not invent the genre [of the ideal head], he exploited it more fully and with greater imagination than any of his forerunners, and it was predominantly his example that affected later artists."¹

In addition to our drawing, arguably the most satisfying of the designs of the *teste divine* drawn by the artist, the series of ideal heads by Ligozzi includes a drawing in the Courtauld Gallery, London,² formerly in the Witt collection; a drawing in a private collection in New York, formerly with Colnaghi's in 1984;³ and four drawings sold at auction in London in 1993.⁴ Unlike Michelangelo's examples, which were drawn with chalk, Ligozzi's *teste divine* are made with pen and ink. Each drawing is of similar dimensions, and each shows traces of black chalk under the remarkably precise pen work, perhaps a legacy of the artist's training in Verona as a miniaturist. Larry Feinberg, writing about another of the drawings in the series, has proposed that these drawings may have been made for engravings,⁵ but the fact that none of the drawings is incised and no prints exist, suggests that these heads were made instead as jewel-like presentation objects that might be used as gifts within the Medici court.



1 P. Joannides, *Michelangelo and His Influence: Drawings from Windsor Castle*, exhibition catalogue, London and elsewhere, 1996–1998, p. 34.

2 Inv. D.1952.RW.4278; pen and brown ink, 302 x 211 mm.

3 Pen and brown ink, 314 x 215 mm; see Feinberg, *op. cit.*, p. 110–111, cat. no. 22, illustrated.

4 Sale: London, Phillips, 7 July 1993, lot 127, pen and brown ink, 306 x 199 mm; lot 128, pen and brown ink, 312 x 214 mm; lot 131, pen and brown ink, 319 x 200; lot 132, pen and brown ink, 315 x 214 mm; all illustrated.

5 Feinberg, *idem*.

DENYS CALVAERT
Antwerp c. 1540–1619 Bologna

II. *Cleopatra*

Inscribed in pen and brown ink, lower left, *Dionisio Calvaert*, and, lower right, *Pomerancio* ...

Black and white chalk on blue paper, squared for transfer in black chalk

10¹/₁₆ x 11¹/₁₆ inches
271 x 291 mm

Provenance

Private collection, Germany

W. M. Brady & Co., New York, from whom acquired in 2015 by

Herbert Kasper (1916–2010), New York,

By descent

Exhibitions

New York, W. M. Brady & Co., *Old Master and 19th-century Drawings, 1540–1890*, 27 January–13 February 2015, cat. no. 3, illustrated

Highly finished and squared for transfer in the artist's preferred technique, this is an as yet unpublished study, in reverse, for a painting of the *Death of Cleopatra* known from two autograph versions: one in the collection of the Cassa di Risparmio at Cesena,¹ the other with Galerie Canesso, Paris (fig. 25).² Both panels and the drawing are undated, but a date in the 1580s or 1590s, as suggested for the Paris version, is plausible. There are minor differences between the figure in the drawing and the panels, most notably in the pose of the left hand, stretched out and not yet holding the snake, and the more natural-looking draperies. Both differences and the lack of attributes, such as

the coiffure and jewelry, are to be expected from a drawing that, although too elaborate in technique and execution to have been taken directly from life, was surely based on preparatory sketches made from a life model. It is worth noting, however, that Cleopatra's upper body and arm derive from Raphael's 1514 fresco of the *Triumph of Galatea*

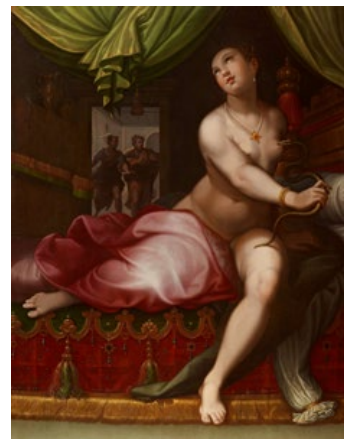


Fig. 25

1 Inv. 581; oil on panel, 56¹/₁₆ x 39¹/₁₆ inches, 144 x 103 cm; A. Mazza, *La galleria dei dipinti antichi della Cassa di Risparmio di Cesena*, Milan, 2001, pp. 142–46, cat. no. 24, illustrated.

2 Oil on panel, 56¹/₁₆ x 39¹/₁₆ inches, 145 x 109 cm; V. Damian, Reni, *Vermiglio et Cairo, trois figures caravagesques. Tableaux italiens du XVIe aux XVIIIe siècles*, Galerie Canesso, Paris, 2012, pp. 14–19, illustrated.

3 Mazza, *op. cit.*, p. 143.

4 D. Benati, "Lorenzo Sabbatini: quadri 'con donne nude,'" in S. Béguin, M.

(fig. 26) in Agostino Chigi's Villa Farnesina in Rome, one of the most celebrated paintings already in the sixteenth century and one Calvaert knew first-hand.

After his training in Antwerp, Calvaert moved to Bologna around 1560 where he trained with Prospero Fontana (1512–1597) and then Lorenzo Sabatini (c. 1530–1576), both occasional assistants to Giorgio Vasari (1511–1574). Calvaert, too, together with Sabatini assisted Vasari in Rome in the completion of the Sala Regia (1572–73). In Rome Calvaert spent much time studying the foremost works of the Renaissance masters, as his biographer, Carlo Cesare Malvasia, pointed out, including "sketching all the paintings of Raphael."³ Malvasia also noted the artist's deep interest in the most famous sculptures of his time, of which he made copies kept in his studio. The strong sculptural quality evident in the present drawing underscores the veracity of Malvasia's account.

Our drawing and the related pictures belong to a category of paintings of nude women mostly in mythological guise which Sabatini had made a specialty of in the 1560s.⁴ Calvaert's efforts in this category include his *Lucretia* at Dijon (fig. 27) and the late *Danae* at Lucca of 1614.⁵ A particularly telling testimony to the close ties between the two artists in this respect is Calvaert's drawing of a *Nude Woman* at Budapest, executed in the same technique as ours, after Sabatini's painting, possibly an *Allegory of Symmetry*, in the Galleria Sabauda at Turin.⁶



Fig. 26



Fig. 27

Di Giampaolo, and P. Narcisi (eds.), *Scritti di storia dell'arte in onore di Jürgen Winckelmann*, Naples, 1999, pp. 51–63.

5 Mazza, *op. cit.*, p. 146, illustrated. For the painting at Lucca (inv. 83) and a version at Hull, see V. Fortunati Pietrantonio (ed.), *Pittura Bolognese del '500*, 2 vols., Bologna, 1986, II, pp. 701, 708, both illustrated.

6 A. Czére, *Disegni di artisti bolognesi nel museo delle belle arti di Budapest*, Bologna, 1989, pp. 18–19, cat. no. 5, illustrated. For Sabatini's painting, see Benati, *op. cit.*, p. 58, fig. 1.



GREGORIO PAGANI

Florence 1558–1605 Florence

12. *The Wedding at Cana*

Inscribed, *verso*, *Gregorio Pagani*

Black chalk, brush and brown ink, brown wash heightened with white

16½ x 10¼ inches

410 x 262 mm

Provenance

William Young Ottley (1771–1836), London, his mount and attribution, *Gregorio Pagani*, *Pitt. Fior[enti].no.*

Sir Thomas Lawrence (1769–1830), London (Lugt 2445)

Samuel Woodburn (1786–1853) London

Sale: Christie's, London, 4 June 1860, part of lot 28 (*The feast at Cana*, *PAGANI*); 13s. to

Matthew Holbeche Bloxam (1805–1888), Rugby, his inscription on the mount, *Rugby School Art Museum, e dono Matt H Bloxam / a.d 1661–1716 / marriage feast at Cana* (on the mount), by whom given to

The Rugby School Art Museum, Rugby, Warwickshire, until 2018

Literature

A. Popham, undated typescript catalogue (c. 1945–50), cat. no. 30



Fig. 28

C. Thiem, *Gregorio Pagani. Ein Wegbereiter der Florentiner Barockmalerei*, Stuttgart, 1970, cat. no. Z 41, fig. 49

E. Pillsbury, review of C. Thiem, *op. cit.*, *The Art Bulletin*, LXI, 1974, no. 2, p. 287

M. C. Mazzi, *Museo Civico di Pistoia. Catalogo delle collezioni*, Pistoia, 1982, p. 138, under cat. no. 41

This large and fully elaborated drawing is for Pagani's altarpiece formerly in the Franchini chapel in the church of S. Francesco at Pistoia and today in Museo Civico (fig. 28). Commissioned towards the end of Pagani's life and left incomplete at his premature death, the painting was finished by his pupil, Matteo Rosselli (1578–1650), according to Pagani's early biographer, the historian Filippo Baldinucci. The ample use of brown wash and white gouache in our drawing has led Christel Thiem, author of the seminal study on the artist, to describe it as similar to a *bozzetto*. Rosselli completed also another altarpiece left unfinished at Pagani's death, that of the *Immaculate Conception* for SS. Annunziata in Florence, which was destroyed in the 1966 flood of the river Arno.

In Pagani's time, the subject of the *Wedding at Cana*, here set in the sumptuously decorated interior of a palazzo, was well established in Florentine painting and particularly popular for refectory decorations. It offered the painter the opportunity to show both his mastery of a complex multi-figure composition and his skill at still-life painting, as evident in the focus on the vases in the foreground, the lavishly set table, and in particular the large sideboard at left stacked with rich silverware. Here, one must keep in mind that the actual miracle performed in the story, the metamorphosis of water into wine, is nigh but impossible to submit to canvas. In this respect, and with regard to the steeply receding dining table, as Thiem has observed, Pagani deferred to a painting by his own teacher, Santi di Tito's *Wedding at Cana* of about ten years previously and today in the villa I Collazzi outside Florence (fig. 29).

It remains unclear whether the few differences between our drawing and the Pistoia painting were made by Pagani or subsequently by Rosselli. In the painting a young attendant pouring wine replaced the older man and the dog seated at right. In the right background overlooking the courtyard is a balustrade populated with onlookers, a feature that appears to have been borrowed from Girolamo Macchietti's famous *Martyrdom of Saint Lawrence* in S. Maria Novella of circa 1573.

One of the most gifted draughtsmen working in Florence at the cusp of late Mannerism and the emerging Baroque, Gregorio Pagani developed a highly idiosyncratic drawing



style for which the *Wedding at Cana* is a prime example. His master Santi di Tito (1536–1602) had a long-lasting influence on his style. In Santi's studio, he met and befriended Ludovico Cardi, called Il Cigoli (1559–1613), with whom he shared the commitment to their teacher's reformed style, with its strong emphasis on drawing from life and on the naturalist treatment of light and color. Important influences on his art were also Federico Barocci (1535–1612), Annibale Carracci (1560–1609) and Correggio (1489–1534). By Florentine standards, Pagani's drawings often convey a surprisingly painterly impression, a feature shared with Cigoli's drawings, who was equally interested in northern Italian and Venetian painting. Only about a hundred and twenty drawings by Pagani are known today. Most of these are figure studies in chalk, in addition to some highly finished composition drawings such as the present sheet. Pagani's drawings are preserved in major public collections, including the Uffizi, the Louvre, the Metropolitan Museum of Art, the British Museum, the Victoria and Albert Museum, and Christ Church, Oxford. Particularly close in style and technique to our sheet are the *Virgin and*

Child in a Rose Garden with Saints Dominic and Sebastian in the Victoria and Albert Museum and the *Madonna of the Rosary* in the Louvre.¹

Our drawing has a distinguished English provenance since possibly the late eighteenth century. We do not know where William Young Ottley acquired the drawing, but it was possibly during his ten year stay in Italy in the 1790s. The correct attribution to Pagani was then either already established or he made it subsequently. Ottley later sold his drawings collection to Sir Thomas Lawrence. At the sale of Lawrence's collection in 1860, the drawing was acquired by his nephew, the antiquarian, eminent writer on gothic architecture, and avid drawings collector, Matthew Holbeche Bloxam, who gave his collection to the Rugby School, his alma mater in Warwickshire, in a series of gifts towards the end of his life.



Fig. 29

¹ Thiem, *op. cit.*, p. 79, Inv. 8942, cat. no. Z 23, fig. 36, and pp. 78–79, Inv. 1386, cat. no. Z 20, fig. 37, respectively.



LAZZARO TAVARONE

Genoa 1556–1641 Genoa

13. *A Rearing Horse*

Inscribed lower right, *del Francia*, and + / *di Ansaldo / di Gio. andrea Ansaldo Genoese (verso)*

Black and white chalk on red prepared paper

13¼ x 9¼ inches

338 x 234 mm

Provenance

Private collection, France

Sale: Paris, Christie's, 27 March 2003, lot 10, illustrated

Katrin Bellinger Kunsthandel, Munich, from whom acquired in 2004 by the late

Jan Krugier (1928–2008), Geneva

Tavarone's pen and wash drawings show all the hallmarks of his training with Luca Cambiaso—he entered the latter's studio as a precocious boy and stayed with him until his death in Spain in 1585—indeed, he emulated his master's style so skillfully that he became, at least according to his seventeenth-century biographer, Raffaello Soprani, “such an exact imitator of [Cambiaso's] manner that both their works appeared to be by the same brush.”¹

This cannot be said, however, of Tavarone's figure and detail studies in chalk such as the present sheet. For these he developed a highly original technique and style, which in turn exerted considerable influence over the work of later Genoese artists such as Domenico Fiasella (1589–1669). Using sheets of paper prepared with broadly applied bright red



Fig. 30

1 R. Soprani, *Vite de' pittori, scultori ed architetti genovesi, in questa seconda edizione rivedute, accresciute, ed arricchite di note da Carlo Giuseppe Ratti*, Genoa, 1768–97 (reprint, 1969), vol. I, p. 144.

2 Dr. Mary Newcome Schleier noted this connection in a letter to the previous owner of 28 March 2004.

wash, Tavarone executed these studies mostly in black chalk, occasionally adding some white chalk to accentuate the highlights. Our drawing is a study for the horse on the far right in the *quadriga* of Apollo (fig. 30), a small medallion fresco located above the center fresco of *Horatius Cocles* in a room in the former Palazzo of Ambrogio Doria, today the seat of the Banco di Roma, Genoa.² Tavarone received the commission to decorate that room and another shortly after Doria's acquisition of the palazzo in 1617. The focus in Tavarone's figure studies was on the visual effects of the large forms rather than details. This was certainly the result of the function of these studies, which were generally made in preparation for Tavarone's large ceiling frescoes in and around Genoa. It was precisely the decorative effect of those larger forms that needed to be assessed in these drawings, for the final figures in the frescoes would often be viewed—and would therefore have to exert their impact—from a considerable distance.

Though conveying the realistic impression of a rearing horse, our drawing was certainly not taken from life but more likely based on such small-scale clay or bronze models of horses as could frequently be found in artists' studios. The use of brick-red washed paper appears to have been exclusive to Tavarone. Further drawings of this type are the Palazzo Rosso, Genoa,³ the Uffizi,⁴ the National Gallery of Scotland, Edinburgh,⁵ and other public and private collections.

3 M. Newcome Schleier, “Drawings by Tavarone,” in *Paragone*, vol. XXXII, 1981, no. 375, pp. 45–6, figs. 30–32.

4 *Eadem*, *Disegni genovesi dal XVI al XVIII secolo*, exhibition catalogue, Gabinetto Disegni e Stampe degli Uffizi, Florence, 1989, no. 10, ill.

5 Inv. D 5380.



PETER VAN LINT

Antwerp 1609–1690 Antwerp

14. *Christ Healing the Lame at the Pool of Bethesda*, 1643

Signed with monogram (in ligature) and dated, lower left, *PVL F / 1643*

Pen and brown ink, brown wash, squared for transfer in black chalk, with the artist's framing lines

5 $\frac{3}{16}$ x 7 $\frac{1}{2}$ inches

135 x 191 mm

Provenance

Private collection, France

As yet unpublished, this is a new addition to Peter van Lint's relatively small corpus of extant drawings. More specifically, it is a finished study for his oak panel of *Christ Healing the Lame at the Pool of Bethesda* in the Kunsthistorisches Museum, Vienna (49.7 x 81 cm; fig. 31).¹ Based on the date inscribed on the drawing beneath van Lint's distinctive monogram, the Vienna painting, which is signed but not dated, can now be dated to *circa* 1643. The painting was acquired shortly thereafter, presumably directly from the artist, by Archduke Leopold Wilhelm of Austria (1614–1662), who governed the Spanish Netherlands from 1647 to 1656. During his time in Brussels, Leopold Wilhelm amassed one of the greatest collections of paintings ever assembled, including many of the choicest pictures today in the Kunsthistorisches Museum. Advised on his acquisitions by the court painters David Teniers the Younger (1610–1690) and Jan van den Hoecke

(1611–1651), he purchased a great number of masterpieces from the collections of King Charles I and the Dukes of Hamilton and Buckingham, all of which were sold in the aftermath of the English civil wars at about 1649–50. Roughly 1400 paintings were shipped to Vienna in 1656 at the end of the archduke's governorship. Leopold Wilhelm bought a significant number of works by contemporary Flemish painters, including van Lint's painting of *Christ Healing the Lame at the Pool of Bethesda*. It is listed in an inventory drawn up in Vienna in 1659 (and further expanded until 1662), when the collection was installed in the Stallburg, the sixteenth-century residence built by Emperor Maximilian II, where it remained until the 1770s.² It included over 880 northern paintings (of which 330 by contemporary artists) and 517 Italian works, in addition to drawings, sculptures, and tapestries.

The present drawing depicts the scene as described in John 5–15.³ Its composition corresponds to that of the Vienna painting in most details, except for the child with its hands folded behind the lame man, who is rising slowly while shouldering his mat, at center left. That child, however, features prominently in a much larger version of the composition on canvas (174 x 242 cm), in the Royal Museums of Fine Arts at Brussels, signed and dated 1642, which contains several significant differences (fig. 32).⁴ There, van Lint depicted four actual portraits at left, presumably those of the painting's pa-



Fig. 31



Fig. 32

¹ We are grateful to Dr. Gudrun Swoboda of the Kunsthistorisches Museum for kindly providing access to the files on the Vienna painting.

² A. Berger, "Inventar der Kunstsammlung, des Erzherzogs Leopold Wilhelm von Österreich, Nach der Originalhandschrift im fürstlich Schwarzenberg'schen Centralarchive," in *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, 1, 1883, p. CXVIII, f. 173, no. 64: *Ein Stückb von Öhlfarb auf Holz, warin Christus die Kranken in die Piscinam schicket, sich zu reinigen. In einer schwarz glatten Ramen, hoch 2 Spann 1 Finger (c. 45cm) vundt 4 Spann 3 Finger braidt (c. 90 cm). Original von Peter von Lindt, Maler von Antorff (Antwerp)* ["A piece of oil paint on wood, in which Christ sends the sick to the pool, to clean themselves. In a smooth, black frame, c. 45 cm tall and 90 cm wide. Original by Peter van Lindt, painter of Antwerp."]. For a recent and comprehensive account of the collection of Leopold Wil-

helm, see G. Swoboda, *Die Wege der Bilder. Eine Geschichte der kaiserlichen Gemäldesammlungen von 1600 bis 1800*, Vienna, 2008, pp. 40–87.

³ "Here a great number of disabled people used to lie—the blind, the lame, the paralyzed. One who was there had been an invalid for thirty-eight years. When Jesus saw him lying there and learned that he had been in this condition for a long time, he asked him, 'Do you want to get well?' 'Sir,' the invalid replied, 'I have no one to help me into the pool when the water is stirred. While I am trying to get in, someone else goes down ahead of me.' Then Jesus said to him, 'Get up! Pick up your mat and walk.' At once the man was cured; he picked up his mat and walked."

⁴ I. Nemeth, "Between Christian and Profane Iconography: Depictions of the Pool of Bethesda in Netherlandish Art from *circa* 1400 to 1700," in *Acta Historiae Artium*, vol. 44, 2003, pp. 230–31, fig. 8.

trons, including the child with the folded hands. Absent from the Brussels picture, however, is the seated woman nursing a child in the middle ground, which can be found in both the drawing and the Vienna composition. A third version measuring 110 x 170 cm (without the seated woman and child) was recorded in a private collection in Chicago in the 1970s.⁵

Peter van Lint trained and worked with the Antwerp painter Artus Wolffort (1581–1641) between 1625 and 1629, before joining the city's Saint Lucas Guild as an independent master in 1632. In Wolffort's studio van Lint would have seen, and probably worked on, paintings of the same subject, of which several nearly identical versions survive.⁶ Wolffort's composition—see for instance the canvas today in the Art Gallery of Ontario (fig. 33)—almost certainly served as a starting point for van Lint's own rendering of the subject.

From 1630 to 1640 van Lint worked in Rome. His best-known works are perhaps his frescoes of the *Story of the True Cross* in the Cybo-Soderini chapel in S. Maria del Popolo of 1636–37. By 1643, the year our drawing was made, he had settled again in Antwerp where he spent the remainder of his long and successful career. His extant drawings oeuvre is relatively small. A number of highly finished chalk drawings from his time in Rome after the antique and Raphael survive in various public and private collections.⁷ Particularly close to our sheet in size, style, and technique is a drawing after Raphael's mosaic of *Adam and Eve* in the Stanza della Segnatura in the Vatican of 1639 in the Metropolitan Museum of Art. All these drawings are signed with van Lint's characteristic intertwined monogram.



Fig. 33

⁵ According to the museum files in the Kunsthistorisches Museum, Vienna.

⁶ For Wolffort's versions in Poznan and a private collection, see H. Vlieghe, "Zwischen van Veen und Rubens: Artus Wolffort (1581–1641), ein vergessener Antwerpener Maler," in *Walraf-Richartz-Jahrbuch*, IX, 1977, pp. 108, figs. 27–28. Further versions are in the Cathedral at Sevilla; the Art Gallery of Ontario; and formerly on the art market.

⁷ Metropolitan Museum of Art, New York (inv. 2006.445; 64.197.9;

64.197.8); J. Paul Getty Museum, Los Angeles (inv. 2000.26); National Gallery of Canada, Ottawa (inv. 48894); see also B. Haholdt, *Northern European Old Master Drawings and Oil Sketches*, exhibition catalogue, Paris, 2001, cat. nos. 30a–c, illustrated.



CLAUDE GELLÉE, called CLAUDE LORRAIN
Chamagne 1600–1682 Rome

15. *Mercuré rend à Apollon les boeufs d'Admetus*, 1671

Signed, inscribed and dated, lower left, *Claudio/inv. fecit/Roma 1671*
Pen and brown ink with gray and brown wash over black chalk,
heightened with white
6⅞ x 9½ inches
170 x 242 mm

Provenance

The Rev. Dr. Henry Wellesley, Oxford (his sale: London, Sotheby's,
25 June 1866, lot 305)
Paul Cassirer, Amsterdam, 1957
Curtis O. Baer (Lugt 3366, *verso*), New Rochelle
Thence by descent
Private collection, New Jersey, since 2005

Exhibitions

Cambridge, Fogg Art Museum, *The Curtis O. Baer Collection*, 1958,
cat. no. 39, illustrated
Washington, National Gallery of Art, and elsewhere, *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection*, 1985–7,
cat. no. 57, illustrated (catalogue by E. M. Zafran)

Literature

M. Roethlisberger, *Claude Lorrain: The Paintings*, New Haven,
1961, vol. I, pp. 450–51
M. Roethlisberger, *Claude Lorrain: The Drawings*, Berkeley and Los
Angeles, 1968, vol. I, p. 380; vol. II, no. 1029, illustrated
A. Zwollo, "An Additional Study for Claude's Picture *The Arrival of Aeneas at Pallantium*," *Master Drawings*, 1970, vol. VIII, p. 274

The subject of this composition, taken from the Homeric *Hymn to Mercury*,¹ is rare. It depicts the *dénouement* of the story of Mercury's theft of the cattle of Admetus which had been entrusted to his exiled brother, Apollo. When Apollo discovered the theft, he complained to Jupiter who ordered Mercury to return the animals to Apollo. In our drawing, from the celebrated collection of Dr. Henry Wellesley's group of 200 sheets by Claude, Mercury is shown making peace with his brother. To seal this reconciliation Apollo and Mercury exchange gifts, Mercury presenting Apollo with a lyre and receiving from him a golden staff, or, caduceus. These gifts henceforth became their respective attributes.

A less-finished drawing of this composition, in reverse to the present sheet and dated by Professor Roethlisberger *circa* 1671,² is in the British Museum (fig. 34).³ Whether Claude intended a painting at this time is difficult to say with certainty. However, in 1677 he returned to the subject, using our drawing as the basis for a more fully-developed compositional drawing now at the Kupferstichkabinett, Berlin.⁴ The Berlin drawing served as the definitive compositional drawing for a now-lost painting of 1679, made for one of Claude's greatest patrons, the Abbé Louis d'Anglure, Sieur de Bourlemont (1627–97), recorded by a drawing dated 1678 in the *Liber Veritatis* at the British Museum (fig. 35).⁵ These later versions of the subject retain the general disposition of the figures, but expand the landscape to include a broad river to the right and a ruined classical temple.



Fig. 34



Fig. 35

1 Roethlisberger, *op. cit.*, 1961, vol. I, p. 450.
2 Roethlisberger, *op. cit.*, 1968, vol. I, p. 380, under cat. no. 1028.
3 *Ibid.*, p. 380, cat. no. 1028; vol. II, pl. 1028.

4 *Ibid.*, p. 408, vol. I, cat. no. 1111; vol. II, pl. 1111.
5 *Ibid.*, p. 408, vol. I, cat. no. 1112; vol. II, pl. 1112.

GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

16. *Saints Catherine of Siena, Rose of Lima, and Agnes of Montepulciano Holding the Christ Child*

Pen and brown ink, brown wash over traces of black chalk
10 1/8 x 6 1/8 inches
270 x 162 mm

Provenance

Probably Grigory Vladimirovich Orloff (1777–1826), by descent to Prince Alexis Nikolayevich Orloff (1867–1916), Paris; his sale, Paris, Galerie Georges Petit, 30 April 1920, lot 128, illustrated; purchased for FF 2,200 by M. Knoedler & Co., New York
P. & D. Colnaghi, London, 1938
Private collection, Switzerland

Exhibitions

Chicago, The Art Institute, *Paintings, Drawings and Prints by the Two*



Fig. 36

Tiepolos. Giambattista and Giandomenico, 1938, cat. no. 49, illustrated (lent by P. & D. Colnaghi, London; cat. by D. Catton Rich)

Literature

- D. Freiherr von Hadeln, *Die Handzeichnungen von G. B. Tiepolo*, Leipzig, 1927, vol. I, pp. 10, 28, pl. 38
G. Vigni, *Disegni del Tiepolo*, Trieste, 1942, p. 53, under cat. no. 138
T. Pignatti, "Tiepolo disegnatore e incisore," *La Fiera Letteraria*, 1951, III, pp. 3–4, under no. 24
G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, pp. 19, 39
G. Knox, "The Orloff Album of Tiepolo Drawings," in *The Burlington Magazine*, vol. 103, no. 699, June 1961, pp. 273, 275, cat. no. 52
G. Vigni, *Disegni del Tiepolo*, Trieste, 1972, pp. 81–83, under cat. no. 152
T. Pignatti, "La nuova edizione del volume del Vigni sui disegni del Tiepolo a Trieste (review)," in *Arte Veneta*, vol. XXVII, p. 333
T. Pignatti, *Tiepolo. Disegni scelti e annotati*, Florence, 1974, under cat. no. XXXVIII
A. Rizzi, *Giambattista Tiepolo. Disegni dai Civici Musei di Storia e Arte di Trieste*, exhibition catalogue, Civici Musei di Storia e Arte di Trieste, Trieste, 1988–89, p. 164, under cat. no. 63
K. Christiansen (ed.), *Giambattista Tiepolo 1696–1770*, exhibition catalogue, Ca' Rezzonico, Venice, and The Metropolitan Museum of Art, New York, 1996–97, pp. 222–24, under cat. no. 35, fig. 75 (as location unknown; cat. entry by C. Whistler)
A. Niero, *Tre artisti per un tempio. Santa Maria del Rosario – Gesuati, Venezia*, Venice, 2006, p. 111

In his 1961 article on the Tiepolo drawings from the celebrated album once owned by Prince Alexis Orloff, George Knox captured the essence of the present sheet – not seen in public for over eighty years—thus:

Pride of place among the drawings of the 1740s belongs to the extremely fine study for the Gesuati altarpiece, SS. Rose of Lima, Catharine of Siena and Agnes of Montepulciano (fig. 36). Although Tiepolo had the commission for this painting by 1740, the work does not seem to have started before 1746, and was completed in 1748. The style of this drawing and the sheet at Trieste seem completely consistent with the date 1746 and shows the original conception to have been much more simple than the final design. In the drawing, the light (carrying with it the suggestion of religious glory) pours into the shallow dark niche from the body of the church; in this way a close continuity is established between the real and the pictorial world, as also it is in the decorations of the Ca' Labia, which are roughly contemporary. The need to change the design into a more imposing piece of rococo decoration frustrated this intention, and the painting itself,



though Giambattista's most magnificent performance in this genre, still betrays signs of the strains and contradictions which the alterations involved.¹

In 1737, Tiepolo received the commission for the ceiling fresco in the recently completed Dominican church of the Gesuati on the Giudecca Canal in the Dorsoduro district of Venice. Depicting the *Institution of the Rosary*, it was finished by October 1739. By 1740 at the latest Tiepolo was further commissioned the first altarpiece on the right when entering the church, dedicated to three Dominican female Saints: Catherine of Siena, Rosa of Lima, and Agnes of Montepulciano. The painting was to be of the same size and with an arched top as other recently completed altarpieces. Facing Tiepolo's painting (the first altar on the left when entering the church) was Sebastiano Ricci's last major work, painted in 1732–33, depicting *The Dominican Pope Pius V accompanied by Saints Thomas Aquinas and Peter Martyr*. The third chapel on the right aisle housed the masterpiece of the third hero of Venetian eighteenth-century painting, Giovanni Battista Piazzetta's portrayal of the *Three Dominican Saints Vincent Ferrer, Hyacinth, and Louis Bertrand*, finished in 1738. As Knox stated, Tiepolo's painting was not completed before April 1748 and installed the following year.

The present drawing reveals that Tiepolo planned to depict only the three female saints in a niche initially, but not the Virgin. A looser, double-sided sketch in the Civici Musei at Trieste, and almost certainly made subsequently, offers two alternative arrangements of the figures.² In our drawing, Saint Catherine of Siena (1347–1380), the great medieval mystic and writer, stands at left, wearing a crown of thorns and holding a Crucifix in her right hand. Next to her, her arms raised ecstatically, is Saint Rose of Lima (1586–1617), the first Catholic nun from the Americas to be canonized, in 1671. Agnes of Montepulciano (1268–1317), medieval prioress in Tuscany and of great influence on Catherine of Siena, sits at right holding the Christ Child; she was canonized only in 1726. In the painting, Tiepolo retained the general disposition of the figures from the Orloff drawing, but let Saint Rose hold the Christ Child, no doubt to present Him more prominently in the center. The fact that Ricci and Piazzetta's paintings have large figures in the upper registers possibly swayed Tiepolo to adopt a similar solution. This is suggested by the *recto* of the Trieste sheet, which features an angel above the saints. It was therefore most likely made after the Orloff drawing. Eventually, Tiepolo added the more powerful image of the Madonna, solemnly hovering above the saints, instead of a more generic angel. This solution resolved the problem of a large empty space in the upper part due to the tall format of the altarpiece. Furthermore, had Tiepolo followed the Orloff drawing more closely in the painting, the figures would have been

much larger in relation to those in Ricci and Piazzetta's paintings, which, as Knox suggested above, may have been viewed as unsatisfactory. And while Knox considered the painting Tiepolo's "most magnificent performance in this genre," what makes the Orloff drawing stand out is the highly dramatic distribution of the light achieved by the combination of free and searching pen lines defining the figures and bold, broadly applied washes, which lend the otherwise simple arrangement of the figures an intensely moving effect. That powerful effect in the drawing eventually gave way to the perhaps more elegant, and less dramatic, composition of the painting.³

The album formerly belonging to Prince Alexis Orloff is arguably the grandest of all the Tiepolo albums, and to this day remains somewhat shrouded in mystery. Containing ninety-six drawings mostly by Battista and some by Domenico, it is particularly important for the significant group of early, and relatively early drawings by Battista, including the present one, and for many large and complete sheets of extraordinary beauty that were clearly made as independent works of art. The early provenance of the album is unknown. The Paris sale catalogue of 1920, which reproduces each drawing, remains the only document to date. The album was almost certainly not one of the nine albums Edward Cheney of Badger Hall, Shropshire, had acquired in Venice by 1842 and which were dispersed at the sale of his collection in London in 1885.⁴ While it is not entirely impossible that Orloff, a Russian general and *attaché* at the embassy in Paris from 1894, bought the album himself, Knox suspected that it was an earlier Orloff, Grigory Vladimirovich (1777–1826), who acquired it in the late eighteenth or early nineteenth centuries. Grigory Vladimirovich Orloff was a scholar who had lived in Italy and published several works on Italian art and music. The Orloff sale in Paris attracted many of the major buyers at the time, as James Byam Shaw noted, including Mme. A. Doucet, Marius Paulme, Paul Wallraf, the Vicomte Bernard d'Hendecourt and the art dealers M. Knoedler & Co. of New York, who purchased our sheet at the sale, and P. & D. Colnaghi of London, all of whom "paid what were then high prices, two or three hundred pounds sometimes for a single splendid example. Never, certainly, so much as a thousand; but yet, I suppose, it was the turning point in the market for Tiepolo's drawings."⁵ It remains unclear if M. Knoedler & Co. sold the present drawing to P. & D. Colnaghi,—they may well have purchased it together at the Orloff sale—or if there was a different owner in the meantime—but Colnaghi were the lenders of record to the major Tiepolo exhibition held in Chicago in 1938, which included a total of ten drawings from the Orloff album.

FLORIAN HÄRB

¹ Knox, *op. cit.*, 1961, p. 273.

² Inv. 1997 a-b; pen and grey ink, 455 x 302 mm; see Rizzi, *op. cit.*, cat. no. 63, illustrated. The *recto* shows all three saints standing (Catherine on the right), with an angel above, while on the *verso* the standing saint in the middle holding the child is flanked by two saints which appear to be kneeling or bending forward.

³ For a recent discussion of Tiepolo's altarpiece, see C. Whistler's entry in K. Christiansen (ed.), *op. cit.*, cat. no. 35, illustrated.

⁴ For a history of the Tiepolo albums, see Knox, *op. cit.*, 1960, pp. 3–9.

⁵ J. Byam Shaw, "The Biron Collection of Venetian Eighteenth-Century Drawings at the Metropolitan Museum," in *Metropolitan Museum Journal*, vol. 3, 1970, p. 236.



GASPARE DIZIANI

Belluno 1689–1767 Venice

17. *The Mystic Marriage of Saint Catherine*

Pen and brown ink, brown wash over black chalk
14¼ x 9¾ inches (top corners rounded off)
362 x 248 mm

Executed circa 1742

This is a finished composition drawing for Gaspare Diziani's now lost altarpiece of the *Mystic Marriage of Saint Catherine*, painted for the church of San Basso, Venice, which was deconsecrated by Napoleon in 1807 and suppressed in 1810. For the same church, Diziani had also painted a *Saint John of Nepomuk* and a *Saint John of Nepomuk with the Virgin in Glory*.¹

Two further preparatory drawings for the *Mystic Marriage of Saint Catherine* are known: a pen and ink sketch in the Museo Correr, Venice,² focusing on the figure groups, and a more elaborate drawing, also in pen and ink, in the Städel Museum, Frankfurt am Main (fig. 37).³ Although many of the elements of the composition are present in the Städel sketch, our sheet expresses a more advanced stage in the painting's conception and is typical of Diziani's elegant draughtsmanship. The flowing outlines are combined with the extensive application of brown ink wash in various shades to define the figures' volume and illumination effects. The group of music-making angels and the architectural setting, defined by the steps in the mid-foreground and the imposing column to the

right, are both reminiscent of illustrious Venetian precedents, particularly Veronese's *Mystic Marriage of Saint Catherine* now in the Galleria dell'Accademia, Venice, and the directly-inspired *Virgin and Child Enthroned* executed by Diziani's master Sebastiano Ricci for San Giorgio Maggiore, Vicenza.

Although Diziani's altarpiece is lost, its appearance may be deduced



Fig. 37

- 1 A. P. Zugni Tauro, *Gaspare Diziani*, Venice, 1971, p. 107.
- 2 Inv. 5634; pen and black ink, 258 x 183 mm; T. Pignatti, *Disegni Antichi del Museo Correr di Venezia*, Venice, 1981, vol. 2, p. 36, cat. no. 251 and fig. 251.
- 3 Inv. 13249; pen and brown ink over black chalk, 397 x 280 mm.
- 4 Oil on canvas, 48 x 40.5 cm, inscribed in pencil on the frame in a nineteenth-century hand, *Modello eseguito di Gas. Diziani pel quadro grande*

from what is thought to be its *modello*, now in a private collection (fig. 38).⁴ This small-scale preparatory oil study corresponds in most details to our drawing, with some exceptions. For instance, changes occur in the poses of the pair of winged putti in the foreground, whose attention is diverted to a piece of the broken wheel symbolizing the Saint's martyrdom. Both the wheel and a classical frieze fragment evoke another famous precedent, Guido Reni's *Martyrdom of Saint Catherine* (Museo Diocesano, Albenga). A variation is also present in the figure of Joseph, whose body is turned towards the viewer and brought closer to the central group, in the *modello*.

One of the most prolific draughtsmen in eighteenth-century Venice, Gaspare Diziani was a successful painter of altarpieces, large decorative schemes, and devotional paintings, as well as a designer of stage sets. After his initial training in his native Belluno, he joined the workshop of Sebastiano Ricci in Venice. Diziani's skills and speed of execution were soon noticed in Italy and abroad.⁵ From 1717 he worked on several commissions in Munich and Dresden. In 1720 he returned to Venice where he remained for the rest of his successful career. The largest collection of Diziani's drawings is preserved at the Museo Correr, Venice, probably formerly owned by Zaccaria Sagredo (1653–1729). The Venetian patrician was an early admirer of Diziani and, in particular, of his drawings.⁶

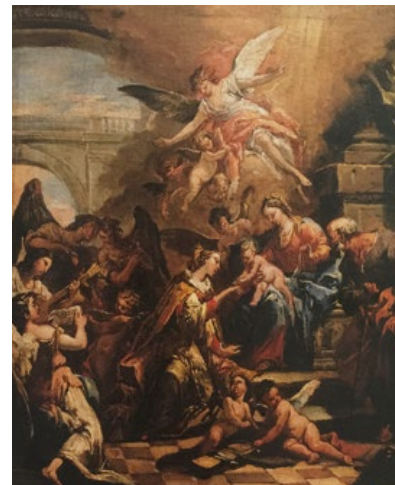


Fig. 38

- che fece per la chiesa di S. Basso nel 1742*; R. Mangili, *Dipingere sacro sotto l'ultima Venezia: Settecento di laguna e di terraferma occidentale*, Milan, 2006, p. 104, illustrated.
- 5 V. Da Canal, *Vita di Gregorio Lazzarini*, Venice, 1732, pp. 34–35.
 - 6 Da Canal, *op. cit.*, p. 35: *Erano così distinti i di lui disegni, che innamorato ne il N. H. Zaccaria Sagredo ne seppe e volle unire un grande volume.*



FRANCESCO LONDONIO

Milan 1723–1783 Milan

18. *A Young Shepherd Eating*

Inscribed on the *verso*, Francesco Londonio (1723–82),
and Bozzeto (?)

Black chalk heightened with white
12¾ x 10 inches
323 x 254 mm

Provenance

Ludwig Pollak (1868–1943), Rome (Lugt 788b)
Giancarlo Baroni (1926–2007), Florence (his sale: New York, Sothe-
by's, 30 January 2013, lot 141)
Private collection

Drawn *circa* 1760

This lively drawing of a young shepherd eating while resting on a large rock is typical of Francesco Londonio's portrayals of everyday subjects and may have been executed as an independent drawing or in preparation for a print. In technique and subject matter, it is comparable to a number of studies by the artist, such as that of a *Peasant Woman Holding a Basket of Chickens*, at the National Gallery of Art, Washington,¹ or a sheet with two studies for an *Old Shepherd*, at the Fogg Art Museum, Cambridge.² A similar looking boy, possibly a bit younger and perhaps Londonio's own son, appears in a drawing comparable in size and execution, signed and dated 1760 (fig. 39).³ A similar model also appears in the first state of an etching by Londonio, *Seated Shepherd Boy with a Sheep*, signed and dated 1758,⁴ suggesting a date of *circa* 1760 for our drawing.



Fig. 39

- 1 Inv. 1985.1.39; charcoal with white chalk and gray wash on gray paper, 253 x 276 mm.
- 2 Inv. 1964.83; black chalk and white gouache on faded blue paper, 246 x 335 mm.
- 3 Black chalk heightened with white gouache, 255 x 330 mm; *Master Drawings, 1530–1920*, exhibition catalogue, W. M. Brady & Co., New York,

Londonio trained with the Milanese painters Ferdinando Porta (1689–1767) and Giovanni Battista Sassi (1679–1762) and with the engraver Benigno Bossi (1727–1792). Initially a painter of history subjects, Londonio is best known as a painter and engraver of genre subjects,⁵ most often showing rustic peasant figures in landscapes, usually accompanied by domesticated farm animals such as goats, sheep, and cows, much in the manner of Giovanni Benedetto Castiglione (1609–1664) and Rosa da Tivoli (1655–1706). The Biblioteca Ambrosiana in Milan conserves 247 drawings by the artist, by far the greatest part of his known oeuvre. Other sheets can be found in the British Museum, the Morgan Library, the Fogg Art Museum, the Metropolitan Museum of Art, the Ashmolean, and the Hessisches Landesmuseum, Darmstadt.

The present sheet comes from the collection of Ludwig Pollak, a classical archaeologist and art historian. After receiving his doctorate in Vienna in 1893, he moved to Rome where he lived for the rest of his life. He travelled to Greece, Egypt, Syria, and Asia Minor for his work, and published catalogues on the collections of Nedilow (1903), J. von Kopf (1905), Baracco (1911), Strogonoff (1912), and Barsanti (1922). His own collection comprised around 3,000 drawings, dating from the fifteenth through the nineteenth centuries, mostly Italian, though also including some examples by French and Dutch artists. His collector's mark, lower right, reproduces a statue of Minerva in the Liebighaus collection (now a museum of ancient, Medieval, and Renaissance sculpture), Frankfurt, itself a copy of a famous sculpture by the fifth-century BC Greek sculptor, Myron, which Pollak had published.

- January 24–February 3, 2012, cat. no. 18, illustrated.
- 4 M. Scola, *Catalogo ragionato delle incisioni di Francesco Londonio*, Milan, 1994, pp. 18–19, cat. no. 5, illustrated p. 19.
- 5 Between 1758 and 1764, Londonio engraved, or had engraved, a large number of prints of his pastoral subjects; see M. Scola, *Catalogo ragionato della incisione di Francesco Londonio*, Milan, 1994.



GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

19. *Zephyr, Standing in Profile to the right, Holding a Bunch of Flowers*

Signed in pen and brown ink, lower right, *Dom. Tiepolo f* and inscribed, *verso*, *Zefiro* (according to the 2004 sale catalogue, but no longer visible as sheet is now laid down)

Pen and brown ink and wash over black chalk

11¼ x 4½ inches

284 x 115 mm

Provenance

Sale: London, Christie's, 6 July 2004, lot 81

Drawn after 1770

This luminous sheet is a typical example of Giovanni Domenico Tiepolo's mature drawings associated with garden statuary. The large group includes mainly full-length studies of individual deities or mythological figures not always recognizable from their attributes. The subject of our drawing has been tentatively identified as Zephyr, the gentlest of the winds, shown holding a cornucopia (?) or simply a bunch of flowers to signify that he is the harbinger of Spring. Flowers or leaves adorn his hair. Unusually for a representation of a god of wind he is not winged, prompting the suggestion that he may instead be a personification of a fruit-bearing season, possibly Autumn.¹

Such ambiguity is not surprising. Of the approximately one hundred drawings of statue-like standing pagan deities and classical heroes by Domenico, some are inscribed by the artist with the name of the character, some can be identified by their attributes, while others "remain as anonymous and as romantically charming as many of their counterparts in stone in the villa gardens."²

Domenico's drawings are indebted to Giovanni Battista's similar studies of single or grouped figures, which George Knox associated with the sculptural decorations of Villa Cordellina at Montecchio Maggiore, west of Vicenza.³ The elder Tiepolo worked there in 1743, supervising the sculptors' work and supplying them with drawings. A few years later, in 1757, father and son worked nearby at Villa Valma-

rana, potentially allowing Domenico access to the Cordellina gardens. Whether or not he studied the statues based on Giovanni Battista's designs, Domenico could certainly refer to his father's drawings, as attested by his many copies and repetitions of the same subjects. Recurring characters include Venus, Leda, Ceres, and Ganymede. A case in point is offered by two studies for *Meleager* at the Fondation Custodia, Paris; one being by Giovanni Battista and the other a faithful copy by Domenico.⁴

In their monumental appearance and choice of subject matter, Domenico's figures also bring to mind other contemporary examples of garden sculptures, including those realized by Orazio Marinali (1643–1720) for Villa Trissino Marzotto in Trissino.⁵

As for their function, Linda Wolk-Simon remarked that "isolated on pedestal-like bases against neutral backdrops and outfitted with supporting struts disguised as draperies or rocks, these figures, with their hard contours and surfaces akin to polished marble" evoke sculpture and "it is not implausible that the drawings were conceived with garden statuary in mind," although no connected statues exist.⁶

Out of all the connected drawings by Domenico, the closest comparison is with a standing female figure, seen in profile, looking left, holding a sheaf of dried ears of corn and crowned with a wheat wreath, probably meant to represent Ceres, goddess of agriculture, grain crops, and fertility, or, perhaps, the season of Summer (fig. 40).⁷ Like other sheets from the series, the *Ceres* bares the collector's mark of Luigi Grassi (Lugt 1171b) and was part of his Sotheby's sale (London, 13 May 1924), where a number of them were acquired by Robert Lehman who later bequeathed them to the Metropolitan Museum of Art, along with other related sheets of different provenance.⁸

Further related drawings are held at The Morgan Library⁹ and the Princeton University Art Museum;¹⁰ several more are in other public and private collections. A sizeable group, once in the collection of Giuseppe Fiocco, is now at the Fondazi-

¹ We wish to thank Elizabeth McGrath and Paul Taylor from the Warburg Institute, London, for their suggestion that our figure may be a personification of a season.

² J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 40.

³ G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1975, nos. 74–80; see F. Rigon *et al.*, eds., *I Tiepolo e il Settecento vicentino*, exhibition catalogue, Basilica Palladiana, Vicenza, 1990, pp. 321–23.

⁴ Inv. 1982-T.42, pen and brown ink, brown wash over a sketch in black chalk, 296 x 200 mm; inv. 1357, pen and brown ink, brown wash over a sketch in black chalk, 288 x 150 mm; J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, vol. 1, pp. 294–97, nos. 283, 285, vol. 3, plates 332–33.

⁵ L. Wolk-Simon, "Domenico Tiepolo: Drawings, Prints and Paintings in the Metropolitan Museum of Art," in *The Metropolitan Museum of Art Bulletin*, vol. 54, no. 3, Winter 1996–97, p. 49.

⁶ Wolk-Simon, *op. cit.*, p. 49, ill. p. 50, nos. 73–74.

⁷ Pen and brown ink and wash, over black chalk, 285 x 179 mm, signed, lower right, *Dom. Tiepolo f*; provenance: Luigi Grassi (L. 1171^b), sale: Sotheby's, London, 19 June 1973, lot 218.

⁸ See J. Byam Shaw, *The Robert Lehman Collection, Italian Eighteenth-Century Drawings*, New York, 1987, nos. 135–8, and J. Bean and W. Griswold, *Italian Drawings in the Metropolitan Museum of Art*, New York, 1990, nos. 246–47, illustrated.

⁹ Inv. 1997.78, pen and brown ink and wash, over black chalk, 254 x 149 mm; F. Stampfle, and C. D. Denison, *Drawings from the Collection of Lore and Rudolf Heinemann*, New York, 1973, no. 95, illustrated.

¹⁰ Inv. x1948-891, pen and brown ink, brown wash over black chalk on off-white laid paper, 277 x 164 mm; G. Knox, "Drawings by Giambattista and Domenico Tiepolo at Princeton," *Record of the Art Museum, Princeton University* 23, no. 1 (1964), p. 28, no. 91, illustrated, p. 22.

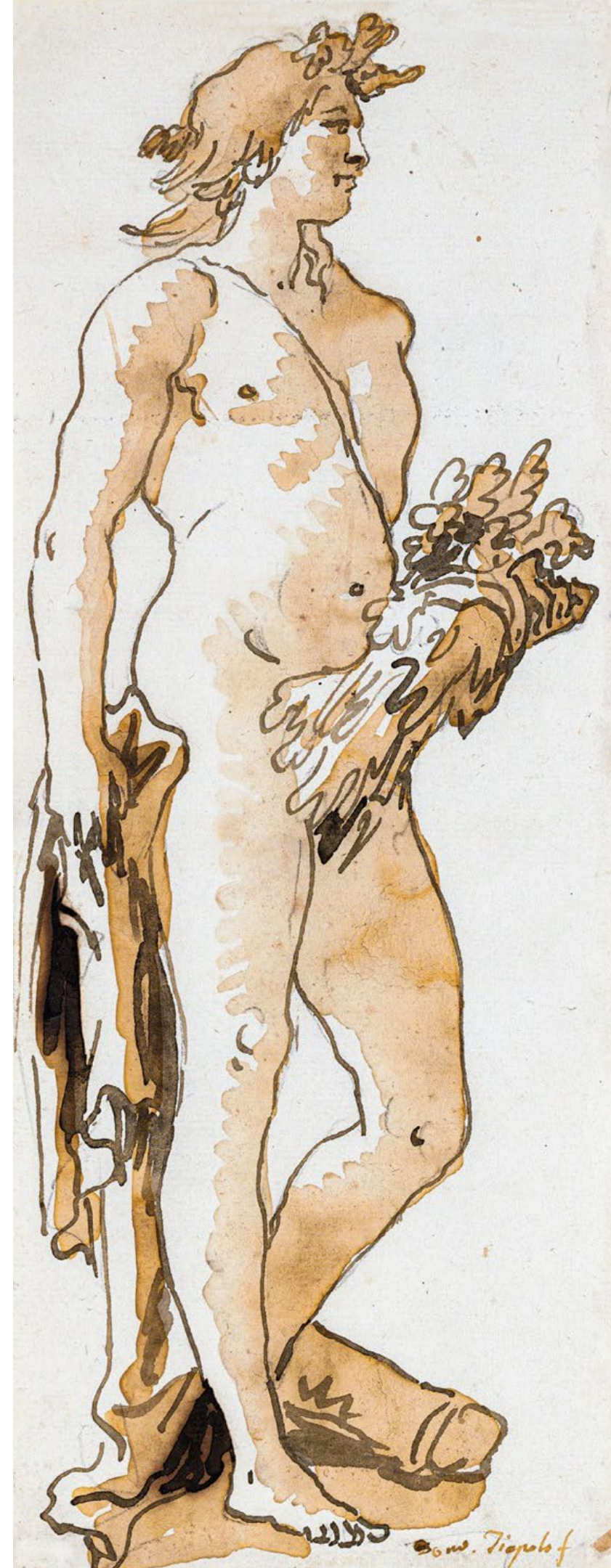


one Cini, Venice.¹¹ These sheets do more than evoke garden statuary: their choice of a perspective *di sotto in sù* (from below to above)—uncommon within the series—suggests more clearly that here Domenico was either referring to existing sculptures on balustrades or pedestals or, alternatively, designing figures to be realized by a sculptor.



Fig. 40

¹¹ A. Bettagno, *Disegni veneti del Settecento della Fondazione Giorgio Cini e delle collezioni venete*, Venice, 1963, pp. 68–69, nos. 93–97, illustrated.



UBALDO GANDOLFI
S. Matteo della Decima 1728–1781 Bologna

20. *Diana and Endymion*

Inscribed, lower left margin, *No 38*, and, lower right margin *Collezione Nicol*; various later inscriptions on the backing of the old mount

Pen and brown ink with wash over black chalk
10½ x 7 inches
270 x 180 mm

Provenance

Commendatore Modesto Ignazio Bonaventura Genevoso (aka Count Gelosi) (1719–1795), Turin (Lugt 513)
Nicol (?) collection
Jules Dupan (1785–1835), Geneva (Lugt 1440)
Private collection, Boston



Fig. 41

1 Inv. M.2004.234; oil on canvas, 218 x 136 cm.
2 Inv. 83.1 and 83.2; oil on canvas, 217 x 135 cm, each; P. Bagni, *I Gandolfi: affreschi, dipinti, bozzetti, disegni*, Bologna, 1992, pp. 122–23, cat. no. 110, illustrated, and pp. 126–27, cat. no. 114, illustrated.

Nissman, Abromson, Ltd., Brookline, Massachusetts, 2006
Mr. and Mrs. Seymour R. Askin, Jr., Greenwich, Connecticut,
By descent

This elegant composition relates to one of six large mythological canvases commissioned from Ubaldo Gandolfi by Vincenzo Mareschalchi in 1770 for the so-called Marble Salon in the Palazzo Mareschalchi, Bologna. The painting for which this is preparatory, an astonishing nocturnal composition, is now in the Los Angeles County Museum, acquired in 2004 (fig. 41).¹ Two other paintings from the series, *Mercury Lulls Argus to Sleep* and *Mercury about to Behead Argus*, were formerly with Colnaghi and are now in the North Carolina Museum of Art, Raleigh;² the remaining three pictures from the series, *Eurydice Bitten by a Snake*, *Orpheus and Eurydice leaving Hades*, and *Hercules and Cerberus*, are still in private hands.³ A second drawing for the *Diana and Endymion*, drawn in black chalk, is in a private collection (fig. 42).⁴ In that sheet, the poses of the two principal figures are closer to the Los Angeles painting; interestingly, although Ubaldo was concerned to alter the poses of the figures for the painting, he did not adhere in this second drawing to the already established proportions of the intended pictures in the series. The Askin sheet here presented is drawn with the correct proportions of the final picture and represents an earlier design for the composition. The most noticeable alteration is the removal of the Endymion's dog, present in our sheet, from the final picture.



Fig. 42

3 Bagni, *op. cit.*, pp. 128–29, cat. no. 116, illustrated; pp. 130–31, cat. no. 118, illustrated; and pp. 134–35, cat. no. 121, illustrated.
4 Ex-collection Dubini; black chalk heightened with white, 375 x 390 mm; Bagni, *op. cit.*, p. 136, cat. no. 123, illustrated.



LOUIS-ROLLAND TRINQUESSE

Paris 1746–1799 Paris

21. *La Liseuse* (*Louise Charlotte Marini?*)

Signed with monogram in pen and brown ink, lower left, [Trinquesse], [fecit]; and numbered, lower right, in pen and brown ink, no. 61

Red chalk
15¾ x 9⅞ inches
390 x 245 mm

Provenance

M. Georges Bourgarel (1856–1922), Paris (his sale: Paris, Hôtel Drouot, 15–16 June 1922, lot 228, illustrated)

Literature

J. Cailleux, "The Drawings of Louis Roland Trinquesse," in *The Burlington Magazine*, February 1974, pp. I–XIV, cat. no. 31, fig. 33 (detail)

This bust-length portrait of a young woman seated at a table holding a book is highly characteristic of Louis-Rolland Trinquesse's draughtsmanship. With the book in her left hand, and her right hand resting on her left forearm, she looks out at us as if her quiet reading has just been interrupted. A strong light illuminates the intimate scene, possibly from multiple sources, casting a shadow on the figure's left side. Trinquesse's deft use of red chalk is displayed in the modulation of sharp outlines and minute details, offset by the bold parallel hatching that provides a backdrop for the figure's luminous complexion, skillfully enhanced by the white reserve of the paper.

While possessing all the features of Trinquesse's favorite subject matter and technique, our sheet also offers a point of difference. Trinquesse is best known for his red chalk drawings of elegantly dressed young women, usually shown at full-length, intent in genteel activities, such as reading and music-making, or simply posing on chairs or sofas making a good show of their voluminous gowns.¹ In contrast with the majority of such images, our *Liseuse* strikes us as a



Fig. 43

1 See, for instance, *Portrait of Marianne Franmery*, dated in red chalk, lower right, 14. mars. / 1780, red chalk, 357 x 220 mm, sale: New York, Sotheby's, 14 October 2020, lot 2.

2 Cailleux, *op. cit.*, cat. nos. 4, 28, 36, plates 1–3.

3 Signed, lower left, *Trinquesse F.*, red chalk, 323 x 234 mm; sale, Paris, Piasa,

portrait of an individual rather than a study of an anonymous fashionable lady in a refined pose. This is suggested by the choice of the bust-length format, the intensity of the woman's direct gaze and the attention paid to the delineation of her features. While her attire is carefully studied, it does not take center stage as in other examples.

The sitter can be tentatively identified as Louise Charlotte Marini, about whom nothing is known beyond the fact that she was one of Trinquesse's favorite models, together with two others, Marianne Franmery and Louise Elizabeth Bain. They must have exemplified the artist's ideal of beauty. The drawn portrait medallions of the three women, with identifying inscriptions, by Trinquesse's hand, signed and dated 1780, assist only in part when attempting to discern their characteristic facial features in his extant works from the 1770s.² On the basis of our drawing, we can say that the model (possibly Marini) had an oval face with large expressive eyes, gently arched brows, a straight nose, and small, well defined lips. The same features, together with the same brushed back hairdo and small cap, can be found in another drawing, formerly on the art market, showing a seated young woman, her hand supporting her chin, looking out at the viewer (fig. 43).³

In spite of the relevance and success of his works, held in major public and private collections worldwide, little is known of Trinquesse's life. The son of a Parisian bourgeois, he is recorded as a student at the Académie Royale in Paris between 1758 and 1770. He exhibited at the Salon de la Correspondence from 1779 to 1787, and in the open Salons of 1791 and 1793. His surviving oeuvre includes works variously dated from 1763 through 1797.⁴ Also active as a painter of portraits and *scènes galantes*, he is today best known for his distinctive red chalk drawings. Aside from his intimate portrayals of women in domestic interiors, he also executed a number of small portraits of men in medallions, bust-length and highly detailed, of the type made fashionable by Charles-Nicolas Cochin (1715–1790) and Augustin de Saint-Aubin (1736–1807).

Formerly in the distinguished collection of the economist Georges Bourgarel, our *Liseuse* was included in one of a succession of sales of the Bourgarel estate held in the Hôtel Drouot in 1922.

7 December 2011, lot 64.

4 For relevant bibliography and a short biography of the artist, see P. Stein, *Eighteenth-Century French Drawings in New York Collections*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1999, pp. 220–21, under cat. no. 955.



PIERRE-HENRI DE VALENCIENNES

Toulouse 1750–1819 Paris

22. *Mount Athos Carved as a Monument to Alexander the Great, 1799–1800*

Signed and dated, lower right, *Valenciennes / an 8*

Black and white chalk

10 $\frac{1}{2}$ x 19 inches

270 x 482 mm

Provenance

Sale: Paris, A. Paillet et H. Delaroche, *Catalogue d'une Riche Collection d'Articles Curieux de Tout Genre*, 11 July 1803, lot 331 ("Le Mont Athos, dans la Thrace, taillé en statue d'Alexandre tenant une Ville dans sa main droite, et de l'autre versant un Fleuve. Très-beau Dessin, par Valenciennes, sur papier teinté à la pierre noire et rehaussé de blanc.")

Matthew Rutenberg (1956–2019), New York, before 1990

By descent

Exhibitions

New York, Colnaghi, *Claude to Corot: The Development of Landscape Painting in France*, (A. Wintemute, ed.), 1 November–15 December 1990, pp. 256–58, cat. no. 55, pl. 55 (lent by M. Rutenberg)

Studying initially at the Académie royale in Toulouse, Pierre-Henri de Valenciennes travelled to Italy in 1769. He returned to Italy between 1777 and 1784–85, during which time he made numerous *plein-air* drawings and oil sketches. He exhibited historical landscape paintings, with subjects drawn from classical antiquity, literature, and history, at the Paris Salon from 1789 until his death in 1819. A teacher and theorist as well, he instructed his students to work first directly from nature, using *plein-air* studies as a jumping off point and backdrop for larger and finished landscape paintings with historical content. One of the most important figures in the history of landscape painting in France, Valenciennes published his theories on perspective in 1799–1800 in a treatise,

Eléments de Perspective pratique à l'usage des Artistes, along with an essay on landscape painting, *Refléxions et Conseils à un Elève sur la Peinture et particulièrement sur le genre du Paysage*. *Eléments de Perspective pratique* was used widely as a didactic tool not only during the artist's lifetime, but for generations to come. It was largely due to Valenciennes that landscape painting was elevated within the canon of French art and a Prix de Rome for historical landscape established by the Ecole des Beaux-Arts in 1816.

The present sheet, dated *an 8*, was made during the French Revolutionary calendar year 8, or 1799–1800. It depicts a subject from classical history. Both Plutarch in his *Parallel Lives* and Vitruvius in his *De architectura* write about a 4th-century B.C. architect, Dinocrates, who, determined to gain favor with Alexander the Great, King of Macedon, proposed to Alexander that he carve a massive effigy of the king on Mount Athos, on the Chalcidian peninsula in northeast Greece. The statue was to hold a city in one hand, and a river flowing from an urn, down the side of the mountain and into the sea, in the other. The proposal never came to fruition, and Mount Athos remains today a mountainous peninsula jutting into the Aegean Sea.

Intrigued and inspired by the story, however, Valenciennes has chosen to depict it as though it actually happened. Set in an idyllic landscape, framed by a grove of trees on the left and right, and with a river plain with further trees receding into the distance, two figures, a man and a woman embracing, stand on a paved road edged with stone blocks in the left foreground of our drawing. The man, his right arm raised dramatically, gestures in awe towards the gigantic statue of Alexander, whose head is turned slightly to the right, away from the figures. Alexander holds a city in his right hand, and an urn from which flows a river in his left. The pose of the



Fig. 44

statue, reclining and leaning on his left elbow, his head looking to the right, is most likely based on an antique sculpture of the *Nile* which Valenciennes could have seen at the Museo Pio-Clementine during his years in Rome.¹

While not a subject common with his contemporaries, *Mount Athos Carved as a Monument to Alexander the Great* was one favored by Valenciennes. It appears in two other works by the artist: first, in a pen and ink and wash drawing of 1778 (fig. 44),² one of 99 drawings in a sketchbook dating to the artist's second Italian sojourn, today in the Bibliothèque nationale de France; and second, in a painting dated 1796 (fig. 45), exhibited in the Salon of that year and today in the Art Institute of Chicago.³ Our drawing, like that of 1778, shows a column surmounted by an urn on the left of the composition, amidst a stand of trees. It is closer compositionally, though, to the painting of 1796, which is also framed by trees, with a wide river valley running through its center. There are minor differences, however, between the painting and our drawing: the drawing contains two as opposed to five figures in the left foreground; the rocky outcrop on the left, beyond the figures in the painting, is replaced in the drawing by a glade of trees in which a column surmounted by an urn, similar to that in the earlier drawing, appears; the statue of Alexander the Great looks more directly at the figures in the painting, as opposed to looking to the right, rather sheepishly, away from the figures, in the drawing. With fewer figures, and a larger statue brought closer to them, Valenciennes in the present sheet has increased the dramatic effects of the scene. Made two decades after the drawing of 1778 and several years after

the painting of 1796, incorporating elements from each, our drawing appears to be the artist's final iteration of an unusual subject which continued to captivate his imagination, and was probably made as an independent work for the market. Indeed, only a few years later, in 1803, it was sold at auction in Paris, described in the catalogue as a "Très-beau Dessin, par Valenciennes. . ."⁴

Visual sources for this subject are rare. Johann Fischer von Erlach (1656–1723) produced an engraving of it in his *Entwurf einer historischen Architektur*, Vienna, 1721,⁵ which Valenciennes may have known. His source, a literary one, neither Plutarch nor Vitruvius, is revealed by the inscription on his pen and ink and wash drawing of 1778, on which he has written, *quinte curce*, or, Quintus Curtius Rufus, a Roman historian working in the 1st century A.D., whose only known and surviving work is a history of Alexander the Great, *Historiarum Alexandri Magni Macedonis Libri Qui Supersunt*. The present sheet, large and highly finished, is a fine example of Valenciennes's approach to Neo-classical landscape—using landscape as a context for classical, historical subject matter.



Fig. 45

1 F. Haskell and N. Penny, *Taste and the Antique*, New Haven and London, 1981, 272–73.

2 Paris, Bibliothèque nationale de France, inv. no. ark://12148/btv1b105446468.

3 Inv. 1983,36; signed and dated 1796, oil on canvas, 41.9 x 91.4 cm.

4 Sale: Paris, A. Paillet et H. Delaroche, *op. cit.*

5 New York, Colnaghi, *Claude to Corot. . .*, 1990, *op. cit.*, p. 258.



PIERRE-NOLASQUE BERGERET

Bordeaux 1782–Paris 1863

23. *Homer Reciting his Poetry*

Signed, lower left, *Bergeret inv et fecit*; and inscribed by the artist on the pedestal at left with a bust of Jupiter, *YOVIS*

Black chalk, pen and black ink, brown wash, heightened with white on ochre prepared paper

12½ x 13½ inches

309 x 347 mm

As yet unpublished, this highly accomplished and rare drawing depicts a subject that Pierre-Nolasque Bergeret treated several times during the first two decades of the nineteenth century. At the Salon of 1817 he submitted a painting entitled *Paysage historique - On y voit Homère récitant ses poésies*.¹ A good decade earlier, in *circa* 1803–04 Bergeret made a lithograph, a technique introduced in France only in 1802 and of which he was one of the earliest adopters, of the same subject as our drawing (fig. 46).² Although different in composition, both works share a similar figure repertory as well as the pastoral surroundings. In our drawing Homer is shown reciting his poetry, under the aegis of Jove, to an audience of two women, who appear to be singing from a sheet, while a shepherd and his dog calmly look on. The lithograph equally features two women and a shepherd with a dog, in addition to two children, who are absent from our sheet. At approximately the same time, Bergeret is known to have made a pen and ink drawing, now untraced, of the *Captured Athenians*



Fig. 46

¹ *Explications des ouvrages de peinture, sculpture, architecture et gravure ...*, Paris, 1817, p. 5. An unsigned painting of this subject but of different composition, from a private collection, has recently been linked to this Salon submission. However, the inscription on the back of this painting, *Homère récitant ses poésies sous les portes de C[hios]*, does not correspond to that in the Salon catalogue; see M. Favreau (*et al.*), *Éloge de Bordeaux: Trésors d'une collection*, exhibition catalogue, Galerie des Beaux-Arts, Bordeaux, 2009–10, p. 168, cat. no. 110, illustrated.

Reciting the Poetry of Homer and Euripides, a drawing which apparently caught the attention of Dominique-Vivant Denon (1747–1825), then director-general of Napoleon's museums. Denon subsequently commissioned from Bergeret the drawings for the 425 bronze plates decorating the column erected to celebrate the battle of Austerlitz in what is today's place Vendôme in Paris. At the time, Bergeret lived and worked in the Couvent des Capucines, an abandoned convent located in that square. Prior to its demolition in 1806, the convent's cells accommodated numerous young artists, including Bergeret, Ingres, Girodet, and the sculptor Lorenzo Bartolini, who were close friends and ran a type of academy dedicated to the study of Italian Renaissance art.³

Bergeret's familiarity with the present subject, however, goes back further, more specifically, to his days as a nineteen-year old student in the atelier of Jacques-Louis David (1748–1825). There he would have seen some of David's drawings of the subject that he had made in the autumn of 1794 while imprisoned in the Palais de Luxembourg. One of them, in the Louvre, shows *Homer Reciting the Iliad to the Greeks* within the architectural context of the monumental courtyard of the Luxembourg palace (fig. 47).⁴ Markedly different in his own approach, Bergeret chose a bucolic and opulent rather than an heroic setting for his drawing.



Fig. 47

² D. H. Vasseur, *The Lithographs of Pierre-Nolasque Bergeret*, exhibition catalogue, The Dayton Art Institute, Dayton, 1982, p. 7 and cat. no. 18, illustrated. A slightly later print (Vasseur, *op. cit.*, cat. no. 20, illustrated) depicts the *Death of Homer*.

³ H. Naef, "Ingres et son collègue Pierre-Nolasque Bergeret," in *Bulletin du Musée Ingres*, XXXVII, 1975, p. 3.

⁴ P. Rosenberg and L.-A. Prat, *Jacques-Louis David. Catalogue raisonné des dessins*, Milan, 2002, vol. I, p. 160, cat. no. 145, illustrated.



Before studying with David, in *circa* 1799–1800, Bergeret briefly trained in the studio of François-André Vincent (1746–1816), then professor at the Ecole des Beaux-Arts. The crisp and vigorous pen style of our sheet, together with the yellow-ochre preparation of the paper and the ample application of white gouache, is strongly reminiscent of Vincent's drawing style. Vincent, too, regularly used colored or prepared paper for his drawings. In style, technique, and size, our drawing is particularly close to Bergeret's drawing of the *Nurse Eurycleia Recognizing Ulysses at his Return* in the Musée des Beaux-Arts at Bordeaux, the artist's hometown. The drawing was made for a *concours* among the students of the *Ecole de dessin* announced by the city's academy in 1805 (fig. 48).⁵ Due to an illness of its director, Pierre Lacour, who was the first teacher of Bergeret before his move to Paris in 1799, the prizes were only awarded in 1807. As Olivier Le Bihan points out in his extensive analysis of the Bordeaux competition, after failing to win de Prix de Rome in 1799, 1802 and 1803, Bergeret focused on his drawings, which reveal great technical dexterity and inventiveness, as can be seen in the present sheet, as well as in his lithographs. Our drawing was made during those opening years of the nineteenth century, and most likely at about the time of the Bordeaux competition of 1805–07. In 1806, following the prestigious commission for the Place Vendôme relief designs, Bergeret submitted for the first time a painting to the Salon, *Pope Leo X and his Entourage Honoring Raphael after His Death* (Oberlin, Allen Memorial Art Museum). The picture proved a tremen-

dous success and was purchased by Napoleon for his wife Josephine, who installed it in the music room of her château at Malmaison. This was arguably the moment of Bergeret's greatest success which launched him as the new prodigy of the Parisian art world.

History painter, pioneer lithographer, and designer, Pierre-Nolasque Bergeret began his studies under Pierre Lacour (1745–1814) at Bordeaux before entering the Paris studios of François-André Vincent (1746–1816) and Jacques-Louis David (1748–1825), where he met the painters François-Marius Granet (1775–1849) and Jean-Auguste-Dominique Ingres (1780–1867). In 1801 he designed porcelain at the Manufacture de Sèvres. He played an essential role in the early use of lithography through his prints after Poussin and, particularly, Raphael's *Mercury* (1804) from the Villa Farnesina in Rome. His 1805 color lithograph caricature of Parisian life, *Le suprême bon ton actuel*, was a great success. Bergeret was also asked to decorate the Palais du Corps Législatif (today the Palais Bourbon). During the Empire, Bergeret designed Napoleonic medals *en camaïeu* for the Manufacture of Sèvres. Over a period of nearly fifty years, from 1806 to 1853, Bergeret exhibited paintings of *troubadour*, classical, and oriental subjects at the Paris Salons, including *Charles V Picking up Titian's Brush* (1808, Bordeaux, Musée des Beaux-Arts); *Anne Boleyn Condemned to Death* (1814, Paris, Musée du Louvre) and the *Death of Henry IV* (1824, Pau, Musée National du Château).



Fig. 48

⁵ Inv. Bx D 2005.1.14; see O. Le Bihan, "La distribution des prix de l'Ecole gratuite de dessin en 1807. Éloge de Bergeret par Pierre Lacour," in *Bul-*

letin et Mémoires de la Société archéologique de Bordeaux, vol. LXVV, 1984, p. 149, fig. 2.



NICOLAS-ANDRÉ MONSIAU

Paris 1754–1837 Paris

24. *Portrait of a Seated Prelate: Study for
“Consultat de la République Cisalpine réunie en comices à Lyon, 1802”*

Inscribed on the old mount, lower right, *Monsiau*

Black chalk

7 x 5¼ inches

178 x 133 mm

Provenance

W. M. Brady & Co., New York, 1989

Matthew Rutenberg (1956–2019), New York

By descent

Drawn 1806–08

A study for the seated prelate at the center left in Monsiau's masterpiece, *Consultat de la République Cisalpine réunie en comices à Lyon, 1802*, exhibited in the Salon of 1808, and today in the Château de Versailles (fig. 49). This little-known painting is among the first examples of “modern” French history painting that includes a large number of contemporary portraits.

The Cisalpine Republic was a sister republic of France in Northern Italy from 1797 until 1802. Subsequent to his victory at the Battle of Lodi in May 1796, Napoleon initially organized two states from northern territories previously under the rule of Austria: the Cispadane Republic, south of the Po River; and the Transpadane Republic, north of the Po.

Shortly thereafter, in June of 1797, he made the two entities one, naming the Cisalpine Republic as a free and independent republic allied with France and with institutions reflecting the French style of government. The defeat of France by the Second Coalition in April 1799 briefly suspended the republic, but Napoleon's ultimate success at the Battle of Marengo in June of 1800 restored the Cisalpine Republic. On 12 November 1801, an Extraordinary Cisalpine Consulta, or meeting, of the Italian deputies of the Republic was called at Lyon. In January 1802, the Consulta decided to change the name of the state to the Italian Republic, with the First Consul, heeding the advice of Talleyrand, self-proclaimed as president on 24 January. Two days later, on January 26, Napoleon appeared at the Jesuit Collège de la Trinité, Lyon, with the French delegation including Murat, Louis Bonaparte, Hortense and Joséphine de Beauharnais, and Talleyrand in attendance. It is this scene that Monsiau has commemorated in *Consultat de la République Cisalpine réunie en comices à Lyon, 1802*.

Among the Italian delegates were two archbishops and four bishops. It is likely that our drawing records the likeness of Antonio Codronchi (1748–1826), Archbishop of Ravenna from 1785 until his death in 1826, who played a significant role in the Consulta. A Francophile and prominent supporter of Bonaparte, Codronchi would be named grand-almoner, senator, and grand-dignitary of the Order of the Iron Crown after Napoleon crowned himself king of Italy on 17 March 1805.

In addition to our sheet, a group of seven preparatory drawings for the *Consultat* are in the Cabinet des dessins at the Louvre, including portrait studies of Bonaparte, the Prince Talleyrand, Jean-Antoine Chaptal, and several of the Italian delegates.¹ There is another preparatory study at the Minneapolis Institute of Art of the sculptor Antoine Houdon.² This drawing, like the seven at the Louvre, is also a portrait study of a head; our drawing is the only known full-length figure study for the picture.

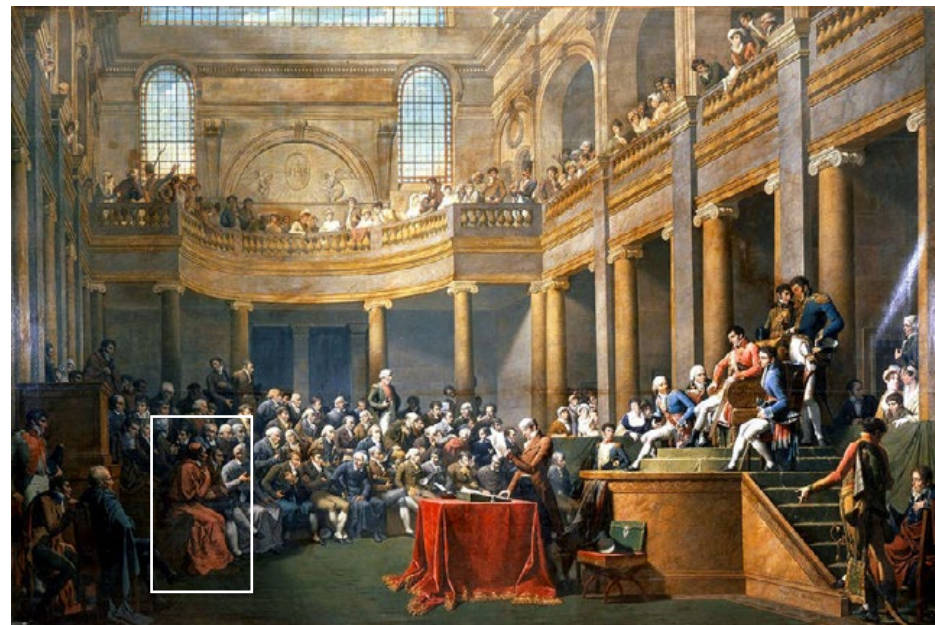


Fig. 49



1 Inv. nos. 31347–31353; pencil; “petit-format”, various sizes.

2 Inv. no. 92.85.11; pencil, 129 x 116 mm.

BARTOLOMEO PINELLI

Rome 1781–1835 Rome

25. *Telemachus Relates his Adventures to Calypso as Mentor Listens*, 1809

Signed and dated, *verso*, lower right, *Pinelli fecit 1809 / Roma*; and inscribed, *verso*, upper right, *Calipso prega Telemaco di terminare il racconto di sue avventure prima de giungere all Isola / del Cipro*, and lower left, *Coll. de grunling / N° 882 / Pinelli fecit 1809 / Roma. f 20.*

Pen and black ink, with brush and grey and brown wash over traces of black chalk

16½ x 23¼ inches

420 x 590 mm

Provenance

Joseph Grünling, Vienna (Lugt 1107) (his sale: Vienna, 25 February–19 March, 1823, lot 882, “*Calipso priant Télémaque de raconter ses aventures avant de partir pour Chypre. Minerve sous la figure de Mentor, avec une hibon [sic] à côté d’elle, l’écoute*—*Dessin à la plume et lavé au bistre, à grande touches, sur papier blanc. Pièce faite à Rome en 1809*”)

Artaria & Co., Vienna (Lugt 5492) (their sale: Vienna, Dorotheum, *Collection Artaria*, 7 April 1933, part of 195 [one of six sheets])

Joseph Eferdinger (1871–1941), Vienna (Lugt 5493)

Literature

J. Grünling, *Cabinet de J. Grunling: La partie des dessins originaux*, Vienna, 1823, no. 882

Our drawing depicts the scene in Homer’s *Odyssey* (circa 725 B. C.) in which Telemachus, Odysseus’ son, having been shipwrecked on the nymph Calypso’s island with his tutor, Mentor, describes to her their adventures. They were in search of his father, Odysseus, the Greek hero and King of Ithaca, who left his native city to fight in the Trojan War twenty years prior and had still not returned, despite the fall of Troy ten years before. Telemachus is seated with Calypso in the center of the composition, while two of her handmaidens are seated to the left and Mentor, listening to Telemachus, stands to the right. The scene, as tradition has it, occurs in a grotto-like setting, in this instance with a beautiful island landscape and bay beyond. In Homer’s epic poem, Mentor is really Athena, the goddess of Wisdom, in disguise. Her attribute, an owl, can be seen next to Mentor in our drawing. This conforms to mythology, where the owl sits beside Athena’s left leg because she is blind in one eye, thus helping her to see the whole truth. Athena had a special affection for Odysseus and his son, instilling them with the wisdom they needed to be leaders, warriors, and, in the case of Telemachus, a future king.

While Telemachus and Mentor appear in Homer’s *Odyssey*, they are later the main protagonists in François Fénelon’s didactic novel, *Les aventures de Télémaque*, first published anonymously in 1699 and reprinted by Fénelon’s family in

1717. This was certainly the literary source for the present sheet, which illustrates a scene from Book I. The novel, comprised of twenty-four books, embellishes the story of Telemachus, and was seen in the eighteenth century as a discourse on good government, with peace, simplicity, and brotherhood rising above war, greed, and selfishness. Fénelon’s ideal was Republican Greece as opposed to Imperial Rome, and *Les aventures de Télémaque* was taken as a denunciation of autocratic, monarchical rule (specifically, that of Louis XIV) in favor of governance by a constitutional monarchy in which a king would be advised by a council of patriarchs, and disputes between nations would be resolved not by war, but by a federation of nations. The novel, an instant success and immensely popular throughout the eighteenth and nineteenth centuries, was translated into every European language, and had a profound effect on Jean-Jacques Rousseau, Thomas Jefferson, who re-read it frequently, and many other Enlightenment figures. It would prove an inspiration to both French Revolutionaries and German Romantics. Espousing the importance of the individual and, equally, an individual’s ties and commitment to family, fatherland, and fellow human being, to a world greater than oneself, Fénelon’s novel was a seminal work in the evolution away from autocracy and towards, ultimately, democracy.

A drawing by Pinelli of the same subject, comparably large and executed in the same technique (fig. 50), is in the Art Institute of Chicago.¹ It is one of twelve drawings by the artist in that collection, all on this grand scale and in this



Fig. 50



1 Inv. no. 1963.561 (455 x 575 mm, sight; 559 x 668 mm, overall).

same technique, and all dated 1808, from an album illustrating scenes from *The Adventures of Telemachus*. Made a year before our sheet, the drawing in Chicago differs from ours in several ways: Telemachus sits to the left of Calypso, and Mentor to the left of Telemachus; seven as opposed to two of Calypso's nymphs are present; and the scene occurs in an open landscape with a large tree and waterfalls on either side in the mountainous background. Like many of his contemporaries, Pinelli clearly fell under the influence of Fénelon's *Telemachus*. Although it would seem likely, it is not known whether our drawing or the Chicago sheets were preparatory for illustrations to a published version of the novel.

Bartolomeo Pinelli, a painter, draftsman, sculptor, and engraver working in early nineteenth-century Rome, portrayed many aspects of everyday life there as well as in the south of Italy. Having studied sculpture with his father, he attended the Academy of Saint Luke in Rome and the Academy of Fine Arts in Bologna. He returned to Rome at the end of the 1790s and sold his work in cafés frequented by tourists on the Grand Tour. His first important series of colored engravings, *Raccolta di cinquanta costumi pittoreschi*, was published in 1809, the year of our drawing. This was followed by illustrations to Virgil's *Aeneid* in 1811, the history of Greece in 1812, and the history of Rome in 1816. Although Pinelli achieved some success as an illustrator in his lifetime, he died destitute in Trastevere, the neighborhood in which he was born.

The present sheet was originally in the distinguished collection of Joseph Grünling at whose 1823 sale it was purchased by the well-known music publishing firm, Artaria & Co., whose clients included amongst other musicians, Mozart, Beethoven, and Haydn. Founded in 1770 in Vienna as a publishing house for art and maps, Artaria continued to be a leading music publisher through the nineteenth century until the early twentieth century. In 1920, Freytag & Berndt acquired its cartographic publishing business. The publishing business was dissolved in 1932, and its stock of Old Master and modern drawings, including the present sheet, was sold at the Dorotheum in 1933.



CLAUDE-FÉLIX-THÉODORE CARUELLE D'ALIGNY

Chaumes 1798–1871 Lyon

26. *Vue des carrières de la Cervara (état romain)*, 1834

Signed with the artist's monogram and stamped with the estate stamp (Lugt 6), and inscribed and dated, lower right, *vue des carrières de la Cervara (état romain) 1834*

Pen and brown ink
19½ x 26½ inches
495 x 673 mm

Provenance

Studio of the artist (his sale: Paris, Hôtel Drouot, 4 May 1874)
Sale: Paris, Hôtel Drouot, 30 June 1972
W. M. Brady & Co., New York, 1988
Matthew Rutenberg (1956–2019), New York
By descent

Exhibitions

New York, W. M. Brady & Co., *French Drawings and Watercolors*, 1–17 June 1988, cat. no. 15, illustrated

Literature

M.-M. Aubrun, *Théodore Caruelle d'Aligny 1798–1871: Catalogue raisonné de l'Oeuvre peint, dessiné, gravé*, Paris, 1988, p. 250, cat. no. D 179, p. 569

Studying initially in Paris with Jean-Baptiste Regnault (1754–1829) and Louis Étienne Watelet (1780–1866), Caruelle d'Aligny travelled to Italy in 1822, where he remained until 1827. The trip would prove seminal to his career as a landscape painter. He met Corot in Rome in 1825 and the two became fast and lifelong friends. At this early date, it was Aligny who took Corot under his wing, and whose work proved immensely influential to the artist who was also newly arrived in Rome. For the next several years, working *en plein air*, both artists, often accompanied by Edouard Bertin (1797–1871), would sketch and paint together in Rome and the *campagna*. Aligny's drawings from this time, generally modest in scale and executed predominantly in black chalk or graphite, depict the famous sites and nearby environs of the Eternal



Fig. 51

City. He returned to Paris in 1827; Corot in 1828. Their friendship continued back in France, with both artists painting together in the forest of Fontainebleau. They each made a second trip to Rome, Aligny

between 1834 and 1835, and Corot in 1834. Aligny's drawings from his second Italian sojourn are larger, grand in scale, and executed almost exclusively in pen and brown ink. They tend to be focused more on the landscape itself, as opposed to individual buildings within a landscape. Wider and more expansive in perspective, they are characterized by a free yet assured line—beautiful, spare, and modern in feel.

Dated 1834, the present sheet was made during the artist's second trip to Italy. It is a view of the quarries at Cervara, a hill town about 50 kilometers east of Rome. Founded by Benedictine monks in the 8th or 9th century, Cervara is the site of quarries which supplied some of the travertine marble with which Rome was built. Perched dramatically on the side of a hill, with expansive views over the the Aniene Valley, its medieval center only reachable by foot, the town is notable as a destination for landscape painters throughout the nineteenth century. In addition to Caruelle d'Aligny, Joseph Anton Koch (1768–1839), Bartolomeo Pinelli (1771–1835), Corot, and Ernest Hébert (1817–1908) also worked there.

Drawn on a characteristically large piece of paper, Aligny's view of the quarries captures perfectly with an economy of line the tranquil, panoramic view afforded from that promontory. Samuel Morse, who visited Cervara four years prior, in 1830, remarked: "There is something strangely majestic about a place like this. It is governed, for the most part, by perfect silence."¹ Two other such views by Aligny, also executed in pen and brown ink and dating from 1834, were sold in Paris in the same auction as ours, on 30 June 1972,² all likely from the same collection. A fourth sheet from the same year, large and drawn in pen and ink, *Vue des carriers de la Cervara entre Rome et Tivoli* (fig. 51),³ is in the Fondation Custodia, Paris. The subject was clearly a favorite for the artist, one to which he returned a full decade later, submitting a painting entitled, *Carrières de la Cervara, campagne de Rome*, to the Salon of 1844 (no. 17).⁴ Corot also painted the quarries at Cervara in



Fig. 52

a picture now in The Cleveland Museum of Art, *La Cervara, the Roman Campagna*, c. 1830–31 (fig. 52).⁵



¹ See <https://www.atlasobscura.com/places/cervara-di-roma>.

² Aubrun, *ibid.*, cat. nos. D. 180 (*La Cervara, campagne de Rome 1834*, dimensions and location unknown) and D. 181 (*Vue des carrières de la Cervara entre Rome et Tivoli, 1834*, dimensions and location unknown).

³ *Ibid.*, cat. no. 178, illustrated; inv. 1977-T.55, ex-Petit-Horry.

⁴ *Ibid.*, p. 103, oil on canvas, 60 x 75 cm, location unknown.

⁵ Inv. 1963.91; oil on canvas, 98 x 136 cm.

THOMAS COUTURE

Senlis 1815–1879 Villiers-le-Bel

27. *A Notary: Study for the “Marriage of Harlequin”*

Signed with initials, lower right, T. C

Black chalk on blue paper

12½ x 17⅞ inches

320 x 455 mm

Drawn circa 1866–67

The Commedia dell’Arte was introduced into France from the middle of the sixteenth century. By the reign of King Louis XIV the Italian comedians had made Paris their permanent home, exerting a great influence over French popular and artistic culture and becoming a rich source of ideas and imagery for many artists in the eighteenth and nineteenth centuries. From Claude Gillot (1673–1722) and Antoine Watteau (1684–1721) to Jean-Léon Gérôme (1824–1904) and Gustave Courbet (1819–1877), artists used the beloved stock characters of Italian comedy, and their French successors, to great effect, evincing both pathos and humor. These very same characters, with their readily understood personalities, also offered artists a metaphorical way to introduce topical social and political ideas, especially in the nineteenth century.¹

While the Commedia dell’Arte enjoyed its greatest success during the Rococo period, it understandably went into a decline in the years preceding the Revolution, and was completely out of fashion by 1780. Its revival in the early nineteenth century was due to the performances of the pantomime actor Jean-Gaspard Deburau (1796–1846) in the role of Pierrot at the Théâtre des Funambules, founded in 1816. By the time of the July Monarchy (1830–1848) the revival was complete and the Italian comedians were restored to great popularity.



Fig. 53

From 1854 to 1870, Thomas Couture made seven paintings with Commedia dell’Arte characters. These works, denouncing the judiciary, notary, and medical professions, among other societal indictments, include *Supper after the Masked Ball or Supper at the Maison d’Or*, c. 1855 (Compiègne, Palais de Compiègne); *Two Politicians*, 1857 (Norfolk, Chrysler Museum); *Duel after the Masked Ball*, 1857 (London, Wallace Collection); the *Trial of Pierrot* and the *Illness of Pierrot*, c. 1859–1860 (Kansas City, Nelson-Atkins Museum); and *La Commandite*, 1860–69 (Senlis, Musée d’art et d’archéologie).

Our recently discovered study for the central figure of the notary is one of five known drawings preparatory for the last and culminating picture of Couture’s Harlequinades, the *Marriage of Harlequin*, c. 1866–67 (Paris, Musée d’Orsay; fig. 53). The painting depicts five figures engaged in signing a marriage contract. As the notary extends a quill pen from behind his desk to a proud Harlequin standing on the left, Columbine stands meekly on the right, her gaze doleful as she ponders her dowry displayed at the feet of Harlequin by her father, a balding and humble Cassandre. In the left background a clerk carrying documents peers over the groom’s shoulder.²

In addition to our study for the notary, four other studies for the painting include a black chalk compositional study of all the figures (fig. 54);³ a large, elegant study for the torso and arms of Harlequin, now at Vassar;⁴ a second, smaller study for the same figure;⁵ and a study for the kneeling figure of Columbine’s father, Cassandre.⁶



Fig. 54

1 For a succinct account of the influence of the Italian comedians on French artists and culture, and a detailed analysis of its effect on nineteenth-century artists in particular, see A. Boime, *Thomas Couture and The Eclectic Vision*, New Haven and London, 1980, pp. 293–326.

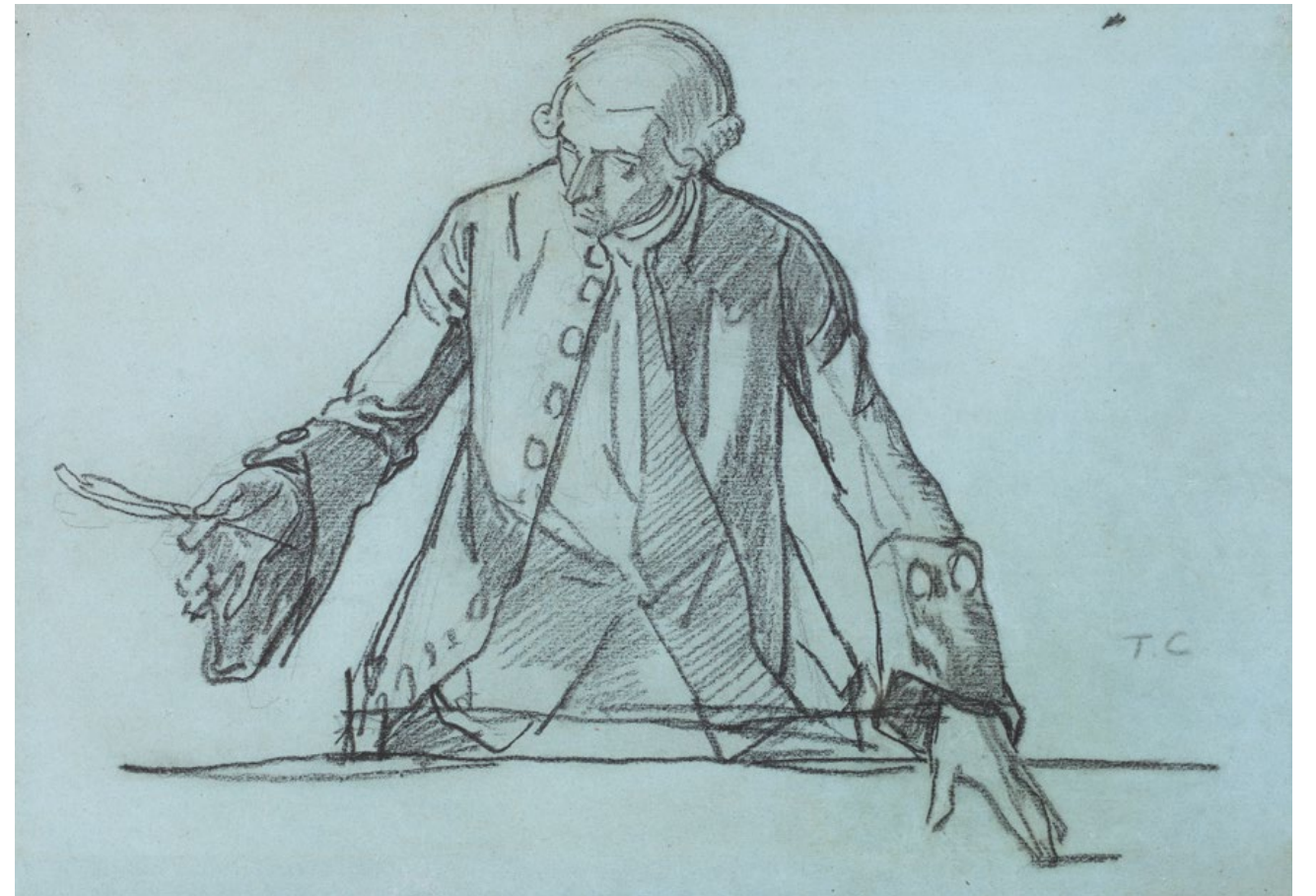
2 *Idem.*, p. 296, illustration IX.3.

3 Black and white chalk on blue paper, 280 x 440 mm; Gray, Musée Baron Martin.

4 Black chalk on blue paper, 520 x 660 mm; Poughkeepsie, Vassar College, Frances Lehman Loeb Art Center.

5 Compiègne, Musée national du Château.

6 Black chalk on gray-green paper, 194 x 270 mm; whereabouts unknown, formerly Shepherd Gallery; *Thomas Couture 1815–79, Drawings and Some Oil Sketches*, exhibition catalogue, Shepherd Gallery, New York, May–June 1971, cat. no. 51, illustrated.



CHARLES-FRANÇOIS DAUBIGNY
Paris 1817–1878 Paris

28. *La Tamise aux environs de Londres*, 1866

Signed and dated, lower right, *juillet 1866 Daubigny*; marked with the *VENTE DAUBIGNY* stamp (Lugt undescribed) on the original backing board, lower left; also inscribed on the backing board, upper left, *acheté par le Comte Arnauld Doria / Vente du 19 mars 1937, Salle n° 10 (Hôtel Drouot) / N° 167, pour 1300 + 249 frais = 1549 frs.*

Charcoal and black chalk
12¾ x 19½ inches
324 x 495 mm

Provenance

Studio of the artist (C.-F. Daubigny sale: Paris, Hôtel Drouot, 6–11 May 1878, possibly lot 461 [*Erith (la Tamise)*], lot 540 [*Erith*], lot 542 [*Erith (Entrée du port)*], lot 547 [*Erith (Tamise)*], lot 550 [*Tamise (Londres)*], lot 552 [*Londres (Tamise), Marée basse*], or lot 560 [*Tamise*])

Etienne-Edmond-Martin, Baron de Beurnonville (1825–1906), Paris (his sale: Paris, Hôtel Drouot, 16–19 February 1885, lot 288, as *Entrée d'un port*)

M. Albert Bouasse-Lebel, Paris, by 1925

Sale: Paris, Hôtel Drouot, 19 March 1937, lot 167 (as *La Tamise aux environs de Londres*. "Important et beau dessin au fusain et au crayon noir. . .")

Comte Arnauld Doria (1890–1977), Paris, with his etiquette and associated number, 554, on the original backing board

Thence by descent

Literature

E. Moreau-Nélaton, *Daubigny raconté par lui-même*, Paris, 1925, p. 146, fig. 125 (as *La Tamise aux environs de Londres*, "à M. Bouasse-Lebel")

Charles Daubigny travelled to London in 1866. There he made at least seven drawings of the Thames, some of them depicting the river at Erith, a small port a few miles east of London, in the Thames estuary. The present, expansive sheet is dated July 1866 and is characterized by Daubigny's strength, luminosity, and vigor of handling. It shows a variety of shipping drawn up along the banks of a river in an industrial dockland, possibly at Erith. A paddle steamer on the left draws



Fig. 55

the viewer's gaze to the multitude of sailing barges and warehouses on the right, illustrating London's position as one of the most essential ports of northern Europe.

Its backing board marked with the *VENTE DAUBIGNY* stamp, our drawing passed through the auction of the artist's estate in 1878. Another drawing from Daubigny's English visit, showing boats along the Thames, *Rives de la Tamise*, was with Paul Prouté, Paris (fig. 55).¹

A landscape painter of integral importance to the Barbizon school, whose contemporaries included Jean-Baptiste-Camille Corot (1796–1875), Théodore Rousseau (1812–1867), and Jean-François Millet (1814–1875), Charles Daubigny is equally important for his role as a bridge between the Barbizon artists and the Impressionists. His friend and disciple, Frédéric Henriot (1826–1918), writing in defense of Daubigny's work in 1857 in *l'Artiste*, described its three main attributes: sincerity, in working from nature *en plein-air*; luminosity, in using a palette which imbued his work with light; and spontaneity, in the use of rapid, loose brushstrokes to capture an instant, an "impression" of the scene at hand.² While French artists had worked directly from nature since at least the late eighteenth century, it was the latter two aspects of Daubigny's work, its luminosity and attempt at capturing a fleeting moment, which influenced the work of a new generation of artists in the 1860s. Daubigny revolutionized landscape painting by taking the approach and techniques of the *plein-air* sketch, rapid and free in execution, and applying them to finished landscapes. Daubigny's freedom of execution paved the way for the Impressionist work of Johan Barthold Jongkind (1819–1891), Eugène Boudin (1824–1898), Camille Pissarro (1830–1903), Claude Monet (1840–1926), and others.

The present sheet was purchased in Daubigny's posthumous sale by the Baron de Beurnonville, whose collection comprised around 1,000 paintings, as well as drawings, sculpture, furniture, and objets d'art. The drawing was subsequently owned by the Parisian art dealer and collector, Albert Bouasse-Lebel. It was purchased in a sale in Paris in 1937 by the comte Arnauld Doria (1890–1977), an art historian and collector whose grandfather, the comte Armand Doria (1824–1896), Mayor of Orrouy from 1864 to 1896, amassed one of the most important collections of French nineteenth-century drawings of the Romantic, Barbizon, and Impressionist schools. His collection included multiple sheets by Delacroix, Corot, Rousseau, Millet, Jongkind, and Boudin. The drawing comes directly by descent through the family of the comte Arnauld Doria.



1 Conté crayon, 252 x 442 mm; M. Fidell-Beaufort, J. Bailly-Herzberg, *Daubigny, la vie et l'oeuvre*, Paris, 1975, pp. 226–27, cat. no. 204, illustrated.

2 See R. L. Herbert, *Barbizon Revisited*, San Francisco, California Palace of

the Legion of Honor, Toledo, Toledo Museum of Art, Cleveland, Cleveland Museum of Art, Boston, Museum of Fine Arts, 27 September 1962–28 April 1963, pp. 47–48.

VINCENZO GEMITO

Naples 1852–1929 Naples

29 *Bust-length Portrait of Annita Gemito, 1917*

Signed and dated, lower right, *V Gemito / 1917*

Graphite

10¾ x 8¼ inches

273 x 210 mm

Provenance

Pandora Old Masters, New York, 2007

Matthew Rutenberg (1956–2019), New York

By descent

This fine drawing of one of Gemito's four granddaughters, Annita, reveals the sculptor's acute powers of observation. Caught unawares, Annita seems lost in thought, her right hand resting on the edge of a chair, while the bow in her hair struggles to keep her hair away from her face. It is a portrait of immense charm.

Gemito made portrait drawings throughout his career. For the most part they show a consistency in style that remained impervious to modernist influences, although ironically, his later drawings, including the present sheet, closely approach the neo-classical sensibility of the drawings of Pablo Picasso of the early 1920s. Gemito was clearly influenced by the antique sculptures that he would have seen in the Museo Archeologico Nazionale in Naples, the excavations at Pompeii, and later the Classical and Renaissance sculpture collections in Rome. Many of his portraits of women display a contemporary freshness and earthy realism superimposed on a Hellenistic notion of female beauty. In his graphic works, he rejects both sentimentality and moral undertones, responding instead to direct visual evidence of poverty, beauty, and human character.

Gemito spent most of his life in Naples, first working in the studios of the painters Emanuele Caggiano (1837–1905) and Stanislao Lista (1824–1908). By 1864, he was enrolled in the Istituto Reale di Belle Arti where he met the artist and professor, Domenico Morelli (1826–1901), whose fluid handling of ink and wash left an indelible mark on Gemito's style. Morelli soon recognized the young artist's talents and supported him for a scholarship to Rome. Gemito's abilities, both as a sculptor and draughtsman, continued to be publicly recognized, and he received further awards and commissions. In 1887 the artist entered a lengthy period of self-imposed seclusion after a mental breakdown, remaining confined to one room in his house on the Via Tasso. During this time, he focused much of his artistic creativity on drawing, mainly using his wife, Anna Cutolo, and their daughter, Giuseppina, as models. When he returned to public life in 1909, he re-

visited the same subjects of Neapolitan daily life with a new freshness and individuality, creating some of his most memorable works, such as the drawing exhibited here. Although he remained stylistically unique among his peers, Gemito's drawings were widely admired by his contemporaries and often compared with the graphic works of his fellow sculptors, Constantin Meunier (1831–1905) and Auguste Rodin (1840–1917).¹



¹ See V. Pica, "Disegni di tre scultori moderni: Gemito, Meunier, Rodin," in *Emporium*, 1916, vol. XLIII, no. 258, p. 403–25.

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