



OLD MASTER AND
19TH-CENTURY DRAWINGS
1480-1880

OLD MASTER AND
19TH-CENTURY DRAWINGS
1480-1880



OLD MASTER AND
19TH-CENTURY DRAWINGS
1480-1880

JANUARY 20 – FEBRUARY 10, 2023

W. M. BRADY & CO.

NEW YORK

at

Nicholas Hall

17 East 76th Street, New York, NY 10021 (212) 772-9100

MARK@WMBRADY.COM LAURA@WMBRADY.COM

OFFICE (212) 249-7212 MOBILE (917) 744-9095

ACKNOWLEDGEMENTS

We are indebted to the many scholars, colleagues, and friends who have so generously given assistance with the preparation of this catalogue and exhibition. We would like to thank, especially, Simon Cherry, Joseph Coscia, Lin Esser, Neal Fiertag, Michael Findlay, Gino Franchi, Anna Gabrielli, Alain Goldrach, Florian Härb, Sidonie Laude, John Marciari, Christophe Nobile, Anita Viola Sganzerla, and Larry Sunden.

We are grateful to Florian Härb for several distinguished entries, including those for Vincenzo Tamagni’s sketch of *Diana and Her Nymphs Surprised by Actaeon* (cat. no. 2), Guercino’s *Sibyl Reading* (cat. no. 10), and Jacopo Confortini’s *Study for the “Madonna of the Rosary”* (cat. no. 8), and to Nicholas Turner for his entry on Guercino’s *Soldier and an Old Man: Study for the “Martyrdom of Saint Bartholomew”* (cat. no. 9).

We would like to thank, especially, Nicholas Hall and Yuan Fang, Virginia Ignelzi, and Oliver Rordorf for welcoming us to Nicholas Hall and hosting our exhibition once again this January in their handsome gallery. It is through their unhesitating generosity that we are able to present these works of art to our friends and clients this year.

Laura Bennett
Mark Brady

CATALOGUE

Front cover illustration

GIOVANNI FRANCESCO BARBIERI,
called IL GUERCINO

11. *Helmeted Warrior with Two Separate Studies of His Head, and Two Other Studies*

Frontispiece

FRANÇOIS BONVIN

17. *Un Homme assis jouant une mandoline, 1850 (detail)*

Back cover illustration

HILAIRE-GERMAIN-EDGAR DEGAS

21. *Etude de danseuse*

ANTONIO DI BENEDETTO AQUILLO DEGLI AQUILI,
called ANTONIAZZO ROMANO

Rome circa 1435/40–1508

I. *The Nativity with Saints Andrew and Lawrence*

Inscribed, lower right, *D'Alessio Baldovinetti*

Pen and brown ink, brown wash

Watermark fleur-de-lis with two stamens in a circle, very close to
Briquet 7312 (Venice, 1479), Briquet 7313 (Palermo, 1485), and
Briquet 7314 (Venice, 1497)

10 x 8 inches

253 x 202 mm

This elegant sheet is a study for Antoniazio Romano's *Nativity with Saints Andrew and Lawrence* painted in the second half of the 1480s and now at the Galleria Nazionale d'Arte Antica in Palazzo Barberini, Rome (fig. 1).¹ While a considerable number of paintings are associated with the name of Antoniazio Romano, the leading Roman-born painter of the late Quattrocento, only a handful of drawings have thus far been attributed to him. Conversely to the other three sheets, however, this recently rediscovered study is the only one that can be firmly connected to a painting.²

All the essential components of the painting's central section are present in our drawing, including the respective placement of the five main figures and of the angels flying above the stable. The identities of the saints are also clearly defined by their attributes: Joseph's staff, Lawrence's grid-iron and palm branch, and Andrew's book. The third saint,



Fig. 1

¹ Inv. 4219; D. Ferrara in A. Cavallaro and S. Petrocchi (eds.), *Antoniazzo Romano, 1435/1440–1508. Pictor urbis*, exhibition catalogue, Palazzo Barberini, Rome, 2013–2014, cat. no. 34, illustrated.

² Kupferstichkabinett, Dresden, inv. C 356, C 357; see L. Melli, *I disegni italiani del Quattrocento nel Kupferstich-Kabinett di Dresda*, exhibition catalogue, Istituto Universitario Olandese di Storia dell'Arte, Florence,

Andrew, is only partially visible at left due to the sheet having been trimmed along the left margin. The proportions between the four kneeling figures and the stable are adjusted in the painting, to emphasize the solemn monumentality of the characters, a recurring feature of Antoniazio Romano's style. Further characters appear in the finished altarpiece, most notably the angel of the Annunciation at left and several shepherds. Amongst the differences between study and painting, a telling detail is the figure of a woman holding a small child swiftly outlined beyond the back wall of the stable, in the abbreviated style typical of a working drawing. The fact that, in the final composition, the group was replaced by a single shepherd leaning on the low wall further attests to the exploratory nature of our sheet.

The Barberini painting's overall composition focuses on the theme of the saving of humanity through sacrifice. In the foreground we see two species of flowers associated with such themes: the anemones signifying the Passion and the Crucifixion, and the cyclamens standing for Mary's sorrow. The inclusion of the two saints, acting as examples of martyrdom, may have been dictated by the destination of the altarpiece, perhaps a chapel consecrated to Andrew and Lawrence. Alternatively, they may have been chosen because of their homonymy with the *Nativity's* patron.

Closely related to the Barberini panel is Antoniazio Romano's *Nativity* in Civita Castellana from the early 1480s, that anticipates the placement of the central group of Virgin, Christ Child, and Joseph, in direct response to similar compositions by Ghirlandaio and other Tuscan and Umbrian artists active in Rome. The Virgin and Child group is indebted to Ghirlandaio's much copied *Adoration of the Shepherds* painted in 1483–85 for the Sassetti chapel in Santa Trinità in Florence (fig. 2). A notable Roman model is Pinturicchio's 1483 *Nativity* in Santa Maria del Popolo, where Jesus's head rests on a bundle of straw. The gold background of the Civita Castellana panel is replaced in the Barberini *Nativity* with a countryside setting and a hilltop borgo, possibly referring to an actual site in the Roman *campagna*. This choice of backdrop may betray Antoniazio's familiarity with Flemish precedents as do such naturalistic details as the group

2006, cat. nos. 35–36, illustrated. The third sheet was sold at Sotheby's, New York, 26 January 2005, lot 64; see C. Gardner von Teuffel, "Light on the Cross: Cardinal Pedro González de Mendoza and Antoniazio Romano in Sta. Croce in Gerusalemme, Rome," in *From Duccio's Maestà to Raphael's Transfiguration: Italian Altarpieces and Their Settings*, London, 2005, pp. 570–85.



of music-making and dancing shepherds on the hills to the right.

Antoniazzo Romano's style thus emerges as a blend of medieval and Renaissance pictorial languages, of the solemn monumentality of earlier images and the naturalism and perspectival clarity and luminous colors of late fifteenth-century central Italian art. Similarly, in the present sheet, the elegant figures, and the abbreviated manner of indicating their faces are reminiscent of Tuscan draughtsmanship, in particular Domenico Ghirlandaio's pen and ink compositional sketches.

Born in Rome to a family of painters and artisans, Antonio Aquili, who from the 1470s signed himself *Antonius Romanus*, is the only Roman painter of his generation to be mentioned by Vasari, who refers to him as "one of the best painters that were then in Rome."³ Limiting his scope to the Eternal City and its close surroundings, he enjoyed a productive and intense career as painter of panels, frescoes, ephemeral decorations for feasts and ceremonies, and theatrical stage sets. Thanks to a large workshop, he was able to fulfill a high volume of commissions.

His earliest known work is the *Virgin and Child* in the Museo Civico, Rieti, signed *Antonius de Roma* and dated 1464, executed for the church of the convent of S. Antonio del Monte. His early encounter with Florentine naturalism came through exposure to the works of Benozzo Gozzoli, active in Rome in 1453–59. He also looked to Piero della Francesca, who worked in the Vatican for Pius II in 1459. Access to the paintings and drawings of Domenico Ghirlandaio



Fig. 2

3 G. Vasari, *Le vite de' piu eccellenti pittori, scultori e architettori nelle redazioni del 1550 e 1568*, eds. R. Bettarini and P. Barocchi, Florence, 1971, vol. 3, p. 565.

4 See, for instance, Cavallaro and Petrocchi, *op. cit.*, cat. no. 19, illustrated.

daio probably came when Domenico and his brother Davide worked in the Sala Latina of the Vatican Library in November and December 1475, and then again in May 1476. Antoniazzo's receptivity to Ghirlandaio's style is particularly noticeable in the elegant beauty of his Madonnas, as attested by a series of half-length Virgin and Child compositions executed at about 1475–76.⁴

In the following decade, a further source of influence was Melozzo da Forlì, alongside whom the Roman master worked in the Biblioteca Segreta and the Biblioteca Pontificia in 1480–81. To 1484–85 dates instead his collaboration with Pietro Perugino, which included working on ephemeral decorations for papal ceremonies and decorative projects in the Vatican apartments. Simultaneously, throughout the 1480s, Antoniazzo Romano's thriving workshop became a catalyst for both local and itinerant artists in search of commissions, some of whom absorbed the influence of the master's style.

The *Nativity with Saints Andrew and Lawrence* for which our drawing is preparatory belongs to a group of altarpieces, including the *Virgin and Child with Saints Paul and Francis*, also in the Palazzo Barberini, executed in the 1480s and expressing Antoniazzo Romano's fully mature style. This consisted in a combination of elements from the Roman and Tuscan traditions, giving life to solemn, solid figures rendered with accurate naturalism and arranged in linear perspectival compositions.

In the 1490s Antoniazzo Romano and his assistants executed several pictorial cycles in Roman churches including Santa Croce in Gerusalemme and San Giovanni in Laterano. It was at this time that his fame allowed him to operate outside the confines of devotional patronage and receive commissions from the Roman curia, counting amongst his patrons Giovanni Cerretani, the then Bishop of Nocera Umbra (1476–1492). His workshop continued its activities in earnest until the early sixteenth century. It was in 1505, when Papal Rome was under the transformative influence of such figures as Leonardo, Raphael, and Michelangelo, that the artist retreated to Rieti. There he continued to meet the demands of his primary patrons, religious confraternities. Amongst his followers were several family members, most notably his son Marcantonio who, after the artist's death, took the helm of the Rieti workshop.

The recent lifting of the drawing from its seventeenth-century paper backing has revealed a full watermark in the center of the sheet—fleur-de-lis with two stamens in a circle, which is extremely close to three watermarks located by Charles Briquet between Venice and Palermo and dated from 1479 to 1497, and another two recorded by Gerhard Piccard in Ravenna (1492) and Como (1494).⁵

5 C.-M. Briquet, *Les Filigranes. Dictionnaire historique des marques du papier dès leurs apparition vers jusqu'en 1600*, 4 vols., Geneva, 1907, vol. II, nos. 7312 (Venice, 1479), 7313 (Palermo, 1485), and 7314 (Venice, 1497). Piccard 13-2-946 and IT165-PO-128715.



VINCENZO TAMAGNI

San Gimignano 1492–after 1530 San Gimignano

2. *Diana and her Nymphs Surprised by Actaeon (recto)*
Madonna Lactans (verso)

Numbered in pen and ink, lower right corner, *verso*, N°. 248; and in pencil, upper right corner, *verso*, 18
Pen and brown ink, over black chalk, on pink prepared paper (*recto*);
pen and brown ink (*verso*)
5½ x 7⅞ inches
142 x 188 mm

Provenance
Giovanni Morelli (1816–1891), Milan and Bergamo (Lugt 1902), his inscription, *Vincenzo Tamagni (recto)* and *Vincenzo Tamagni da San Gimignano? (verso)*; by bequest to
Gustavo Frizzoni (1840–1919), Milan, on deposit at the Pinacoteca di Brera, Milan, 1906
Charlotte von Prybram-Gladona (1910–2002), Salzburg
Kurt Meissner, Zurich, 1990, from whom acquired by
Dr. Robert Landolt (1913–2008), Chur
By descent

Literature
F. Malaguzzi Valeri, *I disegni della R. Pinacoteca di Brera*, Milan, 1906, cat. no. 11 (as Venetian School, 16th Century?)
F. Malaguzzi Valeri, *I disegni della R. Pinacoteca di Brera. Novantaquattro tavole riproducenti a colori i più notevoli disegni della importante raccolta milanese*, Milan, 1912, cat. no. 11 (as Venetian School, 16th Century?)
B. Berenson, *The Drawings of the Florentine Painters*, Chicago and London, 1938, I, p. 143, II, p. 354, cat. nos. 2756I and 2756J, III, figs. 364 and 369 (erroneously considering *recto* and *verso* to be two separate sheets)
B. Berenson, *I disegni dei pittori fiorentini (revised and enlarged version)*, Milan, 1961, p. 210



Fig. 3; Grenoble, inv. MGD 1001, *verso*



Fig. 4; Turin, inv. 15824a, *verso*



Fig. 5; Turin, inv. 15824b, *verso*

D. Rust, “The Drawings of Vincenzo Tamagni da San Gimignano,” in *National Gallery of Art. Report and Studies in the History of Art*, II, 1968, cat. nos. B22 and B22v
C. von Prybram-Gladona, *Unbekannte Zeichnungen alter Meister aus europäischem Privatbesitz*, Munich, 1967, cat. nos. 37 and 37a, illustrated
G. Bora et al., *I disegni della collezione Morelli*, Cinisello Balsamo, 1988, p. 333, cat. no. 259, the *recto* illustrated
F. Mariano, *I disegni di Vincenzo Tamagni*, thesis, University of Perugia, 2007–2008, pp. 94–95, fig. 73
E. Pagliano, *De chair et d’esprit. Dessins italiens du musée de Grenoble*, Grenoble, 2010, pp. 48–49, under cat. no. 8, footnote 9
R. Castrovinci, *Vincenzo Tamagni da San Gimignano. Discepolo di Raffaello*, Rome, 2017, p. 218, cat. no. 94, the *recto* illustrated

This double-sided sheet has long been an important constituent of the relatively small drawings oeuvre of Vincenzo Tamagni of San Gimignano, bearing all the hallmarks of his characteristic drawing style, strongly influenced by Raphael and his school.¹ Executed in his preferred technique on pink prepared paper, both *recto* and *verso* are closely related to a drawing at Grenoble (figs. 3, 6) a second sheet at Princeton (fig. 7), and another two at Turin (figs. 4, 5, 8).² The drawing’s first known owner, the art critic, collector, and connoisseur, Giovanni Morelli, correctly assigned it to Tamagni. When its subsequent owner, Gustavo Frizzoni, deposited the sheet at the Brera, it was catalogued as a work of the Venetian school, apparently at the suggestion of the American art historian and collector, Charles Loeser (1864–1928). Bernard Berenson later restored the correct attribution to Tamagni.



¹ The seminal article on Tamagni as a draughtsman is A. E. Popham, “Some drawings by Vincenzo Tamagni da San Gimignano,” in *Old Master Drawings*, September–March 1939–1940, pp. 44–46. See also David Rust’s article of 1968, cited above.
² For the drawing at Grenoble, see Pagliano, *op. cit.*, cat. no. 8, illustrated; for the Princeton drawing, see Castrovinci, *op. cit.*, pp. 208–09, cat. 83,

illustrated; and for the sheets at Turin, see *eadem*, *op. cit.*, pp. 213–14, cat. nos. 88–89, both illustrated. Typical sheets by Tamagni drawn on pink prepared paper are in the Walker Art Gallery, Liverpool, and in the British Museum, see *ibid.*, pp. 186–87, cat. no. 61, and pp. 189–90, cat. no. 61, both illustrated.

More specifically, the *recto* relates to three sketches of the same subject on the *versos* of two drawings at Turin and that at Grenoble, while the *verso* relates to the *recto* of one of the Turin drawings (inv. 15824b) and to those at Grenoble and Princeton (the *recto* of the other drawing at Turin, inv. 15824a, shows Christ the Redeemer and two angels). This suggests that all these sheets were probably made at roughly the same time and, since they are all double-sided, that some, or all of them, could stem from the same sketchbook.

The drawing on the *recto* illustrates the story of *Diana and Actaeon*, as told in Book III (138–250) of Ovid's *Metamorphoses*. It shows Actaeon, as he surprises Diana, goddess of hunting, and her nymphs, while bathing in her crystal pool located in the valley of Gargaphia, which was sacred to the virgin goddess and whose sanctity the young hunter had just breached. By spraying water at his head, Diana turned Actaeon into a stag. Thus unable to communicate with his hounds, they chase him to his death, his demise deftly described in the poem which names the hounds individually as they tear him apart; this scene is depicted at right in the drawing. Like our drawing, that in Grenoble shows the hunter just before his transformation. Diana's pool is filled by a fountain with a temple housing a statue of the goddess. On the *versos* of the two drawings at Turin, both much sketchier in execution, Actaeon is already partially transformed into a stag. The precise purpose of all these designs has not yet been firmly established, but they were possibly made for a series of mythological frescoes based on the *Metamorphoses* in the Sala del Loggiato of the Palazzo Farnese at Gradoli (Lazio), which were recently attributed to Tamagni and dated to *circa* 1521–24.³ These include a much-damaged fresco of *Diana and Actaeon*, which in turn is inspired by a print of the subject by Giovanni Battista Palumba of *circa* 1500–10 (fig. 9).⁴ Several other frescoes are also based upon Palumbo's prints. One of the drawings at Turin, as Rossanna Castrovinci pointed out in her recent monograph on the artist, clearly seems to reflect Palumba's composition.⁵



Fig. 6; Grenoble, inv. MGD 1001, *recto*



Fig. 7; Princeton, inv. 1947-143, *recto*



Fig. 8; Turin, inv. 15824b, *recto*



Fig. 9

Our *verso* shows a swift pen sketch of a Madonna *lactans*. The figure is close in type and style to the three Madonnas, enthroned in front of a niche and holding the Christ Child, on the *rectos* of the drawings at Grenoble, Turin, and Princeton, all of which, however, show a complete composition with additional six saints. These drawings have been linked to several *Sacra Conversazione* altarpieces of the 1520s, particularly those in the churches of S. Gerolamo at San Gimignano, of 1522, and of S. Giovanni Battista at Pomarance, dated 1525.⁶ A dating for our drawing to the first half of the 1520s, before Tamagni's brief return to Rome (c. 1525), therefore seems most plausible.

Tamagni trained with Giovanni Antonio Bazzi called il Sodoma (1477–1549), whom he assisted in 1505–06, while still a teenager, in his famous frescoes in the monastery of Monteoliveto Maggiore near Siena. By 1508–09 he worked with Sodoma in Rome in the Stanza della Segnatura in the Vatican. Both men subsequently fell out over an unpaid debt, and Tamagni was briefly incarcerated in Montalcino. Back in Rome in 1515 he joined Raphael's workshop in the decoration of Cardinal Bibbiena's Loggetta and Stuffedetta, also in the Vatican. He then worked alongside Giovanni da Udine (1487–1561), Giulio Romano (1499–1546), Giovan Francesco Penni (1490–1528), Perino del Vaga (1501–1547), and Polidoro da Caravaggio (1492–1543) on the frescoes in the Vatican Logge (1517), before participating, with a similar *équipe*, in the decoration of the Farnesina, the villa of the financier Agostino Chigi (1466–1520). Vasari specifically notes a number of *all'antica* facade decorations in Rome, all now lost. He then seems to have returned to San Gimignano where, after a brief spell back in Rome working in the Villa Lante, he spent the remainder of his career.

FLORIAN HÄRB



verso

³ *Ibid.*, pp. 51–60.

⁴ Bartsch XIII.249.2. For the fresco, see F. Gennari Santori, "La decorazione del Palazzo Farnese a Gradoli," in *Storia dell'arte*, 83, 1995, p. 98, fig. 21.

⁵ Castrovinci, *op. cit.*, p. 214, under cat. no. 88.

⁶ *Ibid.*, pp. 142–43, cat. no. 14, and pp. 150–51, cat. no. 21, both illustrated.

POLIDORO CALDARA, called POLIDORO DA CARAVAGGIO

Caravaggio c. 1499–c. 1543 Messina

3. *Saint Andrew*

Inscribed on the mount with Richardson’s attribution, lower center, *Polidoro*.; also inscribed on the *verso* of the mount with Richardson’s shelf mark, *S. 39 / 10 / AA.52 / B*
Brush and brown ink, heightened with white
5⅜ x 2⅞ inches
136 x 0,60 mm

Provenance

Jonathan Richardson, Sen. (1667–1745), London (Lugt 2184 and 2984)
Herbert List (1903–1975), Munich (Lugt 4063)
Wolfgang Ratjen (1943–1997), Vaduz, by 1975
Katrín Bellinger Kunsthandel, Munich, from whom acquired in 2001 by
Herbert Kasper (1926–2020), New York (his sale: New York, Christie’s, 14 October 2021, lot 15, illustrated)

Exhibitions

Munich, Staatliche Graphische Sammlung; Berlin, Kupferstichkabinett; Hamburg, Kunsthalle; Düsseldorf, Kunstmuseum; and Stuttgart, Staatsgalerie, *Stiftung Ratjen, Italienische Zeichnungen des 16.–18. Jahrhunderts, Eine Ausstellung zum Andenken an Herbert List*, 1977–1978, p. 20, cat. no. 5, illustrated (entry by R. Harprath)
Naples, Museo di Capodimonte, *Polidoro da Caravaggio tra Napoli e Messina*, 1988–1999, pp. 69–70, cat. no. V.5, illustrated (entry by P. Leone de Castris)
New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 38–39, cat. no. 3, illustrated (entry by R. Eitel-Porter)

Literature

L. Ravelli, *Polidoro da Caravaggio*, Bergamo, 1978, cat. no. 186, illustrated
P. Leone de Castris, “Polidoro alla Pietra del Pesce,” in *Ricerche di storia dell’arte*, 21, 1983, pp. 29–30, 48, n. 46, fig. 12
P. Leone de Castris, *I dipinti di Polidoro da Caravaggio per la Chiesa della pescheria a Napoli*, exhibition catalogue, Naples, Museo di Capodimonte, 1985, pp. 12, 22, illustrated (bearing caption of the Musée du Louvre drawing)
F. Abbate, in *Andrea de Salerno nel rinascimento meridionale*, exhibition catalogue, Padula, Certosa di San Lorenzo, 1986, p. 162, under cat. no. 34
G. Briganti and L. Arcangeli, *La Pittura in Italia, Il Cinquecento*, Milan, 1987, p. 440
L. Ravelli, *Un fregio di Polidoro a Palazzo Baldassini in Roma*, Bergamo, 1988, p. 20
Katrín Bellinger Kunsthandel, *Italian Drawings, 1500–1800*, dealer’s catalogue, Munich, 1999, cat. no. 5, illustrated

P. Leone de Castris, *Polidoro da Caravaggio, L’opera completa*, Naples, 2001, cat. no. D.257, illustrated
D. Cordellier, *Polidoro da Caravaggio*, exhibition catalogue, Paris, Musée du Louvre, 2007, p. 76

Born in the Lombard town of Caravaggio, south of Bergamo, Polidoro Caldara went to Rome and entered Raphael’s workshop in about 1515. One of the most gifted if unconventional followers of the master, Polidoro worked with Giulio Romano (1499–1546) and Perino del Vaga (1501–1547) on the decorations of the Vatican Logge of Pope Leo X (r. 1513–1521). Later, he became the leading painter of external fresco façade decoration in the city; most of his work in this genre has not survived and is known only through numerous copies made by other artists. His style—mannered, dramatic, eccentric, and severe at the same time—derives from antique prototypes, particularly Roman relief sculpture and surviving ancient grotesque decoration.

Driven from the city during the 1527 Sack of Rome, Polidoro fled to Naples where he undertook several church commissions, including the masterpiece of his Neapolitan period, the great altarpiece of *SS. Peter and Andrew and the Souls in Purgatory*, originally designed to frame an ancient votive painting of the *Virgin and Child* in the church of S. Maria della Grazie alle Pescherie, and now surviving in fragments at Capodimonte.¹

A fine group of drawings has survived to document the overall design of the altarpiece and its individual panels, including a finished, early proposal for the entire composition at Windsor (fig. 10)² which shows a remarkable frame enclosing a single painting housing the panel of the *Madonna and Child*. In the end, however, it was decided to make the altarpiece as an assemblage of independent panels surrounding the votive panel.

The subsequent drawings for this design all study the individual elements separately: the composition for the *Souls in Purgatory*, and the two patron saints of fishermen, Saints Peter and Andrew. Gradually dismantled over the centuries, the only surviving



Fig. 10



¹ Vasari recorded the polyptych before it was dismantled and the individual sections dispersed; see R. Eitel-Porter, *op. cit.*, 2011 exhibition catalogue, p. 39, and n. 1.

² RCIN 990383; pen and ink with wash and lead white on buff paper, 250 x 205 mm.

panels of the altarpiece are those of Peter and Andrew (fig. 11),³ now conserved at Capodimonte; the votive panel of the *Madonna and Child* and the panel of the *Souls in Purgatory* are untraced.

Our drawing is the definitive study of several drawings made for the panel of Saint Andrew. Saint Andrew's intended position within the altarpiece evolved over the course of several preparatory drawings. The first isolated study for the figure of Saint Andrew, also from the collection of Jonathan Richardson, Sen., and now at Vassar College (fig. 12),⁴ shows the saint standing in the opposite direction and holding his cross in his right hand rather than in his left, as in our sheet and the final panel painting. A red chalk drawing, formerly in the collection of John Gere, shows him standing in the same direction as the Vassar sheet, but holding the cross in his left hand, as in our sheet.⁵ A third, very finished drawing in the Louvre is another version of our sheet, less sumptuous in technique and slightly weaker in execution.⁶

The present sheet, described by Pierluigi Leone de Castris as the "studio definitivo per il Sant'Andrea,"⁷ shows the fisherman saint holding his cross in his left hand, and balancing a book in his right, and facing left towards the

votive panel of the Virgin and Child in the center of the assembled altarpiece. In the Capodimonte panel, the figure is slightly altered in that his head is inclined slightly upwards towards the votive panel of the Madonna, and the book has been removed for his arm to be outstretched in a more dynamic gesture towards the viewer, giving greater movement to the composition. The drawing is made almost entirely with the brush and brown wash, richly heightened with gouache. This signature technique of Polidoro is characteristic of the artist's drawings made in Naples, and later in Messina. The fine *chiaroscuro* effect in this beautiful sheet achieves a pathos and expressive character distinctive of the artist.⁸



Fig. 11

3 Museo e Gallerie Nazionali di Capodimonte, on deposit from the city of Naples; oil on panel, 142,5 x 63 cm, 140 x 64 cm, respectively; Leone de Castris, 1985, *op. cit.*, pp. 69–71, cat. nos. V.7, V.8, illustrated.
4 Frances Lehman Loeb Art Center, Vassar College; inv. 1976.41; pen and brown ink, 0,85 x 0,54 mm; Leone de Castris, 1985, *op. cit.*, p. 67, cat. no. V.3, illustrated.



Fig. 12

5 Red chalk, 0,98 x 138 mm; Leone de Castris, 1985, *op. cit.*, pp. 67–69, cat. no. V.4, *recto* and *verso*, illustrated.
6 Brush and brown wash, heightened with white, 143 x 0,85 mm; Leone de Castris, 1985, *op. cit.*, p. 69, cat. no. V.6, illustrated.
7 Leone de Castris, 1985, *op. cit.*, p. 69, under cat. no. V.5.
8 *Ibid.*



TADDEO ZUCCARO
Sant'Angelo in Vado 1529–1566 Rome

4. *A Man Striding to the Right, with Arms Outstretched (recto)*
A Group of Saints and a Seated Pope Looking to the Right (verso)

Numbered, upper left, *n. 17*
Red chalk (*recto*)
Black chalk, pen and brown ink, brown wash (*verso*)
14 x 8¾ inches
355 x 225 mm

Provenance
Anonymous sale: New York, Christie's, 24 January 2001, lot 17, illustrated
Herbert Kasper (1926–2020), New York (his sale: New York, Christie's, 14 October 2021, lot 30, illustrated)

Exhibitions
New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 82–85, cat. no. 26, illustrated (entry by R. Eitel-Porter)



Fig. 13

This handsome double-sided sheet includes two separate and distinctive types of drawing by Taddeo, one of his famous red chalk figure drawings from life and a compositional drawing largely done in pen and brown ink with washes.

The beautiful *recto* of the sheet shows a vigorous red chalk study of a striding man wearing a distinctive, floppy leather hat which appears in a succession of compositions. Drawn from life, this sheet belongs to a group of figure studies that John Gere suggests were made as “objects in themselves, irrespective of the subject-matter of the compositions in which they figure.”¹ These figure studies were perhaps designed for one commission but then, often, repurposed in part or whole for another. In the case of the present example, a figure wearing the identical leather hat seen in our drawing first appears as one of the soldiers torturing Christ in the *Flagellation* fresco (c. 1553–56) in the Mattei Chapel, in the church of S. Maria della Consolazione, Rome. As Rhoda Eitel-Porter notes in the Morgan Library exhibition catalogue, the pose and the look of surprise on the man in our drawing could not have served for such a figure in a *Flagellation* but was instead more appropriate for such a subject as an *Assumption of the Virgin* where the apostles are shown surrounding an empty tomb with looks of amazement. Indeed, the *recto* of the Kasper drawing most closely resembles one of the apostles in Taddeo's *Assumption* commissioned in 1563 for the Pucci Chapel in the church of Trinità dei Monti (fig. 13) and served as a preliminary drawing for this figure.² Shown half-length, wearing this distinctive hat, with his lower body obscured by the figure in front of him, the apostle inclines his head slightly higher than in the drawing and his outstretched arm is placed at a more diagonal position to his body than in the study.

The *verso* of the sheet is a preparatory study for the left-hand section of the painting in the semi-dome above the high altar of the Basilica of Santa Sabina in Rome (fig. 14), commissioned in 1559 by Cardinal Otto Truchsess von Waldburg, titular cardinal of the church, as part of the refurbishment of the ancient basilica. The fresco, *Christ Enthroned with Saints*, was intended to replace the original damaged fifth-century mosaic. John Gere notes that Taddeo had been asked to reproduce as far as possible the effect of the early mosaic while introducing later elements such as St. Dominic and his friars to whom the basilica had been given



¹ J. A. Gere, *Taddeo Zuccaro*, London, 1969, p. 60.

² Eitel-Porter, in exhibition catalogue, 2011, *op. cit.*, p. 84.

in the thirteenth century.³ The church remains the mother church of the Dominican Order to this day.

An early design for the full composition appeared on the Paris art market in 1988.⁴ Our study, made subsequently to the Paris composition, concentrates on the left-hand section of the composition (fig. 15, detail), and is largely faithful to the earlier design except that the kneeling woman at the extreme left has been omitted. In the final fresco the seated pope in the foreground is joined by a bishop wearing a mitre.



Fig. 14



Fig. 15

³ J. A. Gere, "Taddeo Zuccaro: Addenda and Corrigenda," in *Master Drawings*, vol. XXXIII, no. 3, Autumn 1995, pp. 318–19.

⁴ Sale: Paris, Hôtel Drouot, 20 October 1988, lot 206, as "attribué à Federico Zuccaro"; see Gere, *op. cit.*, p. 318, fig. 101, illustrated.



verso

GIUSEPPE PORTA, called GIUSEPPE SALVIATI
Castelnuovo di Garfagnana c. 1520–c. 1575 Venice

5. *The Queen of Sheba Presenting Gifts to King Solomon*

Inscribed, lower left, *Sciavone*.; also, inscribed on the backing sheet, *La Reine de Saba offrant* [over a crossed-out word, probably *presentant*] *des presents a Salomon / Sciavone No.62*; also, further inscribed, in Dutch (by Willem Anne Lestevenon van Berkenrode, see *Provenance*, below), with a biography of Andrea Schiavone
Pen and brown ink, brown wash, heightened with white gouache,
over black chalk on blue paper

7⅞ x 10⅞ inches

194 x 271 mm

Provenance

Possibly, Jean-Baptiste-Louis-Georges Séroux d’Agincourt (1730–1814), Rome, possibly purchased in 1790 with the rest of Séroux d’Agincourt’s collection by
Willem Anne Lestevenon van Berkenrode (1750–1830), Paris, his Dutch inscription on the backing sheet
Alcide Donnadieu (c. 1791–1861), London (Lugt 98)
Anonymous sale: London, Christie’s, 4 July 2000, lot 88, illustrated
Colnaghi, London, from whom acquired in 2001 by
Herbert Kasper (1926–2020), New York (his sale: New York, Christie’s, 14 October 2021, lot 31, illustrated)

Exhibitions

New York and London, Colnaghi, *An Exhibition of Master Drawings*, 2001, cat. no. 4, illustrated (catalogue by S. Ongpin)
New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 58–59, cat. no. 13, illustrated (entry by E. Baseggio Omiccioli)

Literature

D. McTavish, “Additions to the Catalogue of Drawings by Giuseppe Salviati,” in *Master Drawings*, vol. XLII, no. 4, Winter 2004, p. 337, cat. no. 3, illustrated

This beautifully preserved sheet is an important addition to the relatively small corpus of drawings made by Giuseppe Porta during a career spanning over 35 years. Called Giuseppe Salviati, after his Florentine master, Francesco Salviati (1510–1563), the artist began his career in Rome as Francesco’s chief pupil and assistant until moving to Venice with his master in 1539. While Francesco Salviati remained in Venice for only a few years, returning to his native Florence in 1543, Giuseppe Salviati was to make Venice his home for the remainder of his life. With the exception of a trip to Rome in 1562 to paint the major commission of *Frederick Barbarossa Submitting to Pope Alexander III* for the Sala Regia in the Vatican palace,

Salviati made Venice and its neighboring mainland the center of his artistic career.

His earlier reputation was based on his work as a fresco painter of façade decorations for Venetian palaces, a genre of painting made famous in Rome by such artists as Polidoro da Caravaggio (c. 1499–c. 1543) and Baldassare Peruzzi (1481–1536); Carlo Ridolfi notes that Giuseppe Salviati arrived in Rome already skilled in the art of fresco paintings, “accostumandosi in Roma simil sorte di Lavoro.”¹ Although esteemed by contemporaries, including Giorgio Vasari (1511–1574), none of his façade decorations survives today. Salviati received ecclesiastical commissions for frescoes and altarpieces in such Venetian churches as San Francesco della Vigna, San Zaccaria, and the Frari, and provided altarpieces for churches on the mainland and on the islands of the laguna. He also designed several mosaics for the Basilica of San Marco and contributed to the decoration of the ceiling of the Libreria Marciana in 1556. Giuseppe Salviati, through his training in Rome under his master, Francesco, was one of the first artists to synthesize the principles of the Roman and Florentine *maniera* with the coloristic proclivities of the Venetian masters.

David McTavish, in his seminal 1981 catalogue of Giuseppe Salviati’s paintings and drawings, identified only thirty-eight drawings of autograph status by the artist. His more recent article in *Master Drawings* has added only ten autograph drawings to the corpus, including the present sheet, arguably one of the most plastically beautiful of all the drawings to survive. The subject of the Queen of Sheba presenting gifts to King Solomon is taken from the life of Solomon as told in the first Book of Kings (1 Kings 10: 1–13). Solomon, the third king of a united Israel, had attracted the attention of the Queen of Sheba who ruled the kingdom of Saba (Sheba) in southwestern Arabia (present day Ethiopia and Yemen). She travelled by camel caravan to see the splendor of his court and interrogate the King to test his celebrated wisdom. Salviati depicts the moment of the arrival of the queen in which she pays King Solomon homage as her attendants bear bundles, pots, and caskets filled with magnificent gifts of gold, jewels, and spices.

The bold use of pen, wash, and opaque white gouache heightening on blue paper in this drawing creates a particularly Venetian pictorial effect and is typical of the artist’s mature drawings, such as the *Capture of Samson* in



¹ Quoted by D. McTavish, *Giuseppe Porta called Giuseppe Salviati*, New York and London, 1981, p. 192; see C. Ridolfi, *Le Maraviglie dell’Arte*,

ovvero le vite degli Illustri Pittori Veneti e dello Stato, 1648, vol. I, p. 240.

the British Museum (fig. 16),² and the *Abduction of Helen* in the Robert Lehman Collection at the Metropolitan Museum of Art (fig. 17).³ Other drawings, equally comparable, include one of *Lucretia and her Handmaids* in the Ashmolean Museum,⁴ possibly connected to a façade decoration of this subject at the Casa Loredan in the Campo Santo Stefano, Venice. While no related painting or fresco of this subject by Salviati is known, David McTavish has suggested that our drawing, like the British Museum example, may have been made either as a design for an unexecuted woodcut, or, as in the case of the Ashmolean sheet, as a design for a façade fresco.⁵ While the Judgment of Solomon was more commonly treated in Venetian sixteenth-century painting, the subject of our drawing was painted by Tintoretto (1518–1594) in three different early pictures, and by Veronese (1528–1588) after Salviati's death, in about 1580.⁶

The drawing has a distinguished and interesting provenance. The extensive Dutch inscription on the backing paper, recording an early attribution to Andrea Schiavone (1510–1563), Giuseppe Salviati's older Venetian contemporary, is in the hand of Willem Anne Lestevenon van Berkenrode, brilliant Dutch politician, collector, connoisseur, and dealer. Lestevenon, the son of the Dutch ambassador to the King of France, was born in Paris in 1750 and, after settling in Haarlem in 1778, lived mostly in Rome from 1788 until 1795. While in Rome, he acted as agent for the Teylers Museum, Haarlem, for whom he acquired the great drawings collection of the late Queen Christina of Sweden, altogether about 1700 drawings, from the princely Odeschalchi family. While in Rome, Lestevenon acquired other drawings on his own account, including the collection of the French art



Fig. 16

- 2 Inv. 1950.0727.1; pen and brown ink with brown wash, heightened with white, 185 x 256 mm; see McTavish, 1981, *op. cit.*, p. 332, no. 13, fig. 152.
- 3 Inv. 1975.1.405; pen and brown ink, brown wash, heightened with white, over traces of black chalk, on blue paper, 303 x 384 mm; see McTavish, 2004, *op. cit.*, p. 336, no. 2, fig. 2.
- 4 Pen and brown ink and wash, heightened with white, on blue paper, 278 x

historian Jean-Baptiste-Louis-Georges Séroux d'Agincourt, which he purchased *en bloc* in 1790. The drawing later belonged to Alcide Donnadieu, a French naval officer who settled in London in 1829 as a dealer in drawings. Recently, after its appearance at Christie's in July 2000, it became part of the refined and discriminating collection of Italian and Northern Mannerist drawings formed by Herbert Kasper in New York.



Fig. 17

- 191 mm; McTavish, 1981, *op. cit.*, pp. 339–41, fig. 198.
- 5 For an interesting account of Venetian façade frescoes, see D. McTavish, "Roman Subject-Matter and Style in Venetian Façade Frescoes," in *RACAR: Revue d'art Canadienne / Canadian Art Review*, vol. 12, no. 2, 1985, pp. 188–96.
- 6 Baseggio Omiccioli, in exhibition catalogue, 2011, *op. cit.*, p. 58, n. 2.



BARTOLOMEO PASSAROTTI

Bologna 1529–1592 Bologna

6. Saint Paul

Inscribed in brown ink, *verso*, *paserotto*
Pen and brown ink over black chalk underdrawing
15 5/8 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. Ghirardi, *Bartolomeo Passerotti 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.

PAOLO FARINATI
 Verona 1524–1606 Verona

7. Saint Barbara with Saint Anthony Abbot and Saint Roch: A Design for a Banner

Inscribed *mionin* (?) and numbered 33 twice on the old backing board
 Pen and brown ink over black chalk, with brush and brown wash, heightened with white gouache, within pen and brown ink partially drawn framing lines, on ochre prepared paper
 16¾ x 9⅞ inches
 425 x 250 mm

Provenance
 Probably, William Bates (1824–1884), Birmingham (Lugt 2604) (a larger variant of his mark faintly stamped in red ink at the lower right)
 Anonymous sale: New York, Christie’s, 22 January 2003, lot 5, illustrated
 Jean-Luc Baroni, Ltd., London, from whom acquired by Herbert Kasper (1926–2020), New York (his sale: New York, Christie’s, 14 October 2021, lot 27, illustrated)

Exhibitions
 New York and London, Jean-Luc Baroni, Ltd., *An Exhibition of Master Drawings and Oil Sketches*, 2004, cat. no. 16, illustrated (catalogue by S. Ongpin)
 New York, The Morgan Library and Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, pp. 60–61, cat. no. 14, illustrated (entry by E. Baseggio Omiccioli)

Literature
 E. Baseggio Omiccioli, “Paolo Farinati’s Design for the Banner of the Confraternity of the Artillerymen in Verona,” in *Master Drawings*, vol. L, no. 1, Autumn 2012, pp. 65–70, fig. 1

Drawn circa 1576

This handsome drawing is a study for a banner, or *gonfalone*, commissioned in 1576 by the Confraternity of the Artillerymen of Saint Barbara, Verona, as was discovered by Eveline Baseggio Omiccioli in her research for the 2011 Morgan exhibition of drawings from the collection of Herbert Kasper.¹ Executed in Farinati’s preferred technique of pen and brown ink with brown wash, heightened with white on ochre prepared paper, the drawing served as a *modello*, or finished compositional solution, which the artist would submit to his patrons, in this case the Veronese Confraternity of Artillerymen. The composition is simple, direct, and legible, easily read at a distance and, thus, fit to purpose for a banner used in religious processions and military parades.

As Baseggio Omiccioli elegantly describes it, “the three main figures occupy the vertexes of an ideal triangle,” a device that Farinati used regularly in his mature paintings and drawings.² Saint Barbara, the patron saint of the Confraternity, standing on the projecting cannon that separates her companions, crowns the composition as she holds her attributes: the tower in which she was imprisoned by her father, and a martyr’s palm frond. The two male saints serve as mirror images at the base of this pyramidal device: Saint Anthony Abbot, holding his tau-shaped stick and his bell, while a pig rests at his feet; Saint Roch, leaning on his staff, displays his pilgrim shell-badge on his cape and lifts his tunic to reveal the plague bruise on his thigh. The figures are conceived monumentally and are largely drawn with the brush to create a more pictorial and less linear effect. The artist has emphasized his authorship by placing a barely visible small snail, his personal emblem, at the lower center of the composition.³

Farinati’s later years are well documented, thanks to the survival of his *giornale*, or account book, now preserved in the Archivio di Stato in Verona, that records the production of the artist’s workshop from 1573 until 1606. Our drawing is one of the few drawings that can be connected with a lost work documented in this ledger. An entry in the *giornale* records that, on March 4, 1576, Farinati received a commission for a *gonfalone* from the Confraternità degli Bombardieri di S. Barbara that was to replace an older, existing banner.⁴ The precise description of the design in the ledger is identical to that of our drawing: “I made a contract [...] to paint a banner for the Confraternity of the Artillerymen, on which it should be painted in oil Saint Barbara at the top and Saint Anthony and Saint Roch at the bottom, with a branch of golden foliage and golden planets as in the old banner.”⁵

Paolo Farinati, one of the most significant artists in sixteenth-century Verona, was active as a painter, architect, sculptor, and printmaker. However, it is as a draughtsman that Farinati is primarily celebrated today. Many of his drawings, as in the present example, are highly finished and appear almost as independent works of art. Already in the sixteenth century they were esteemed and sought after by contemporary collectors; Annibale Carracci (1560–1609) praised Farinati’s drawings lavishly,⁶ and the historian and family friend Carlo Ridolfi noted that “his drawings are greatly admired and are collected by connoisseurs.”⁷



1 E. Baseggio Omiccioli, in Morgan exhibition catalogue, 2011, *op. cit.*, cat. no. 14. In a subsequent article in *Master Drawings*, Ms. Baseggio Omiccioli details further archival material of the circumstances surrounding the commission. We are greatly indebted to her for much of the information related in this entry.
 2 Baseggio Omiccioli, 2012, *op. cit.*, p. 67, and p. 69, n. 9.
 3 *Ibid.*, p. 68 and p. 70, n. 18.

4 *Ibid.*, p. 67 and pp. 69–70, n. 11.
 5 Quoted and translated by Baseggio Omiccioli; *ibid.*, p. 67 and p. 70, n. 12.
 6 *Ibid.*, p. 65.
 7 Quoted and translated by S. Ongpin; see Jean-Luc Baroni, Ltd., exhibition catalogue, 2004, *op. cit.*, cat. no. 16; see C. Ridolfi, *Le Maraviglie dell'arte: ovvero le vite degli Illustri Pittori Veneti e dello Stato*, Venice, 1648, (1924 ed.), Vol. II, p. 132.

JACOPO CONFORTINI
Florence 1602–1672 Florence

8. *Seated Draped Figure: Study for the “Madonna of the Rosary”* (1629)

Red chalk
15¼ x 9¾ inches
387 x 238 mm

Provenance
Private collection, France

Drawn circa 1629

A hitherto unpublished addition to Jacopo Confortini's drawing oeuvre, this is a study for the figure of the Virgin in his earliest known painting, the altarpiece of the *Madonna of the Rosary with Saints Francis and Dominic* (fig. 18), signed and dated 1629 and today in the Church of San Michele Arcangelo at Piazza (Pistoia). The painting, first published by Christel Thiem in 1980,¹ must have been transferred to the church sometime after 1854 when it was still located in the parish Church of S. Maria in the nearby village of Piteccio.² In light of its Marian subject matter the altarpiece may well have been painted for that latter church, which is dedicated to the Virgin Mary.

Two further drawings for the altarpiece survive: a red chalk study for the Virgin, formerly in a private collection, Germany (fig. 19),³ and a black chalk study for the figure of Saint Dominic in the Kupferstichkabinett at Berlin (fig. 20).⁴ Both drawings almost certainly precede our sheet in the design process. In the drawing formerly in a private collection Confortini was primarily concerned with the pose of the Virgin's right arm and hand holding the rosary. The model's garment, with an open collar, as well as the position of the legs,

differ from the Virgin in the painting, where she wears a round collar and is much more closely based upon the figure in our drawing. In the earlier study for the Virgin, Confortini was concerned neither with her left arm, which is scarcely sketched in, nor the position of the Christ Child, which is absent. This applies to a lesser extent also to our drawing, though the outlines of the Christ Child are just discernible above the figure's left knee. Eventually, Confortini moved the Christ Child much closer to His



Fig. 18

mother. In our drawing the artist focused on the full figure of the Virgin, unencumbered by the child, which subsequently would partially cover her upper body. The study for Saint Dominic, again with several auxiliary studies for his right arm, appears to stem from the same moment as the drawing for the Virgin formerly in a private collection. All three drawings are highly representative of the Florentine tradition of studio assistants, or *garzoni*, posing as models, a practice that emerged in the later fifteenth century and was still adhered to in Confortini's time.

Despite his characteristic drawing style Confortini was unknown as a draughtsman until the early 1960s, when Christel and Gunther Thiem first linked drawings then attributed to other artists to documented paintings and frescoes by Confortini.⁵ Since then, a representative corpus of over fifty sheets has been established.⁶ Confortini seemed to have worked exclusively in red and black chalk, or a combination of both, since no drawings in other media are known. Although a pupil of Giovanni da San Giovanni (1592–1636), his drawing style, as well as the way of arranging his studies on a piece of paper, or *mise-en-page*, is much closer to that of his teacher's master, Matteo Rosselli (1578–1650), as Thiem has noted. This is particularly evident in his early drawings of which the present sheet is a prime example. Unlike Rosselli, however, Confortini's use of the chalk is looser and less restrained, often employing a characteristic zig-zag hatching that, together with his typical rendering of curling hair, almost instantly betrays his hand. His overall more dynamic and spirited chalk style reveals him as one of the most idiosyncratic draughtsmen in mid-seventeenth-century Florence.



Fig. 19



Fig. 20

1 C. and G. Thiem, "Der Zeichner Jacopo Confortini II," in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. 24, no. 1, 1980, pp. 81–82, figs. 2–3.

2 G. Tigri, *Pistoia e il suo territorio*, Pistoia, 1854, p. 299.

3 Thiem, *op. cit.*, p. 81, fig. 2.

4 *Ibid.*, fig. 3.

5 C. and G. Thiem, "Der Zeichner Jacopo Confortini," in *Mitteilungen des*

Kunsthistorischen Institutes in Florenz, vol. 11, 1965, 2–3, pp. 153–65.

6 See, for instance, W. Vitzthum, "Confortini at Edinburgh," in *The Burlington Magazine*, vol. CXII, no. 806, 1970, pp. 311–13; C. Goguel, "Note sur Confortini," in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. 21, 1977, no. 1, pp. 107–10; C. Thiem, *Florentiner Zeichner des Frühbarock*, Munich, 1977, pp. 361–64; R. Roani Villani, "Per Iacopo Confortini," in *Scritti di storia dell'arte in onore di Roberto Salvini*, 1984, pp. 501–03.



GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO
Cento 1591–1666 Bologna

9. *A Soldier and an Old Man: Study for the “Martyrdom of St. Bartholomew”*

Pen and brown ink and wash
10 x 7¼ inches
255 x 182 mm

Provenance
Sale: London, Sotheby’s, 28 June 1979, lot 145, illustrated
Private collection, Geneva

Literature
L. Giles, et al., *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, p. 148, fig. 60.2, illustrated, p. 149, n. 14 (catalogue entry by D. Stone)
N. Turner, *The Paintings of Guercino, A Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 503, under cat. no. 213, fig. 213.c
J. Marciari, *Guercino: Virtuoso Draftsman*, New York, The Morgan Library & Museum, exhibition catalogue, 4 October 2019–2 February 2020, pp. 73–74, fig. 18.3

This brilliant and fluid study shows the two figures at the far right of the *Martyrdom of St. Bartholomew*, an altarpiece commissioned from Guercino for the church San Martino in Siena in 1635–36 and now a wreck (fig. 21).¹ The commission was one of the most important projects undertaken by Guercino during the 1630s and inspired him to make a particularly

fine group of drawings in preparation.² The present sheet can be included among these for the first time. Two of the sheets focus on the secondary characters in the painting: ours and a study at the Teylers Museum, Haarlem, for the revelatory angel in the top register of the painting.³ The others show Bartholomew and the figures immediately around him.



Fig. 21

¹ This painting is known through a contemporary copy now in the church of S. Barnaba, Martino Laziale; see L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 247, no. 158, illustrated.
² Nicholas Turner and Carol Plazzotta identified six preparatory studies for the subject: in the Pierpont Morgan Library, New York (inv. no. I,101e), the Art Museum, Princeton University (inv. no. 48-734), the Art Institute, Chicago (fig. 22; inv. no. 1960.832), the Courtauld Institute, London (inv. no. 1337), the British Museum, London (inv. no. 1989-6-17-278) and the Teylers Museum, Haarlem; see N. Turner and C. Plazzotta, *Drawings by*

The present drawing corresponds relatively closely to the finished picture; the soldier’s gesture in the painting is less animated, while he and the bearded man behind him no longer direct their gaze upwards toward the angel. Guercino sketched two possibilities for the soldier’s right arm and hand, one in which he leans on a stick and one in which he reaches across his chest for a knife. In the end he retained the first solution with some alterations. It is a good illustration of the complex practice that lay behind Guercino’s creative process. He rarely drew finished composition studies, instead relying on a fluid series of sketches for single figures or groups of figures, which were subject to constant change and development. The violence of the soldier’s gesture and the terror in the old man’s expression are less pronounced in the finished picture.

Although preparatory sketches were private exercises not intended as public statements, the subtle use of wash and the delicacy of the lines give the present drawing a virtuosity in execution that compares to a finished picture. Guercino was immensely proud of his drawings and kept them to serve as a repertory of figural poses and compositional ideas that could inspire other motifs.

Bartholomew was one of the twelve apostles and according to the traditional account he was flayed alive and then crucified with his head downwards. A correspondent to this New Testament story in antiquity is the flaying of Marsyas by Apollo, a subject that was also treated by Guercino.



Fig. 22

Guercino from British Collections, exhibition catalogue, London, 1991, pp. 136–38, cat. nos. 110–11 and D. Mahon, *Giovanni Francesco Barbieri, Il Guercino, disegni*, exhibition catalogue, Bologna, 1992, pp. 145–49, cat. nos. 89–93. To these may be added a seventh drawing in the collection of Jean and Steven Goldman, Chicago, *St. Bartholomew Flayed Alive by an Executioner*; see N. Turner, *Drawn to Italian Drawings: The Goldman Collection*, exhibition catalogue, Chicago, Art Institute of Chicago, 2009, pp. 234–35, cat. no. 99, illustrated.
³ Inv. no. H 48.



GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO
Cento 1591–1666 Bologna

10. *A Sibyl Reading*

Numbered, lower right, 116.
Pen and brown ink
9¼ x 8⅞ inches
248 x 207 mm

Provenance
William Esdaile (1758–1837), London (Lugt 2617)
François Alziari, baron de Malaussena (1837–c. 1905), Paris (Lugt 1887) (his sale: Paris, 18–20 April 1886)
Jean Thesmar (b. 1900), Paris (Lugt 1544a) (his sale: Paris, 9–10 June 1949 (as Le Guerchin, *Femme lisant* [20,000 FF])
Private collection, France (sale: Paris, Tajan, 6 November 2003, lot 14)
Lewis Reines (1945–2017), New York
Colnaghi, London, 2013
Private collection, New York, until 2023

Exhibitions
London, Colnaghi (Katrin Bellinger and Florian Härb), *Master Drawings*, Summer 2013, cat. no. 10, illustrated (cat. entry by F. Härb)



Fig. 23

1 See, for example, D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty The Queen at Windsor Castle*, Cambridge, 1989, cat. nos. 42–43, pls. 43–44.
2 Nicholas Turner suggested this date to a previous owner.
3 The *Samian Sibyl* at the Palazzo Reale, Genoa (1653), for instance, is resting her chin on her left arm.

Along with other female single figures, such as the Magdalen, Lucretia, or Cleopatra, Sibyls, both half- or full-length, were an important subject in Guercino's oeuvre. Having allegedly foretold the coming of Christ, these prophetesses were quickly adopted by the Church as pagan counterparts to the prophets in the Old Testament. And ever since Michelangelo's famous depictions of Sibyls in the Sistine Chapel, the subject matter enjoyed great popularity among subsequent painters. In Guercino's relatively early years, Sibyls feature prominently in the fresco decoration of the cupola of Piacenza cathedral (1626–27) and its related drawings.¹

From the latter 1630s, the decade in which our drawing was likely made,² Guercino made a number of noble and elegant paintings of various of the twelve Sibyls, often showing them either writing down their prophecies (as in Guercino's famous *Persian Sibyl* at the Pinacoteca Palatina, Rome, of 1647) or, as in our drawing or Guercino's painting of the *Samian Sibyl* (1651) formerly in the Spencer collection at Althorp House and recently acquired by the National Gallery, London, in an almost ethereal state of deep engagement with the text before them. Resting their head, chin, or forehead on one hand further accentuates the seriousness of their engagement and contemplation.³

Our drawing served as a model for a copy preserved in the Royal Collection at Windsor, most likely made by Francesco Bartolozzi, who in turn made an engraving of it in reverse (Fig. 23).⁴ From about 1764, after his arrival in London, Bartolozzi had made numerous engravings of drawings and paintings by Guercino and other masters in the Royal Collection. At first these prints were sold individually, but many of the copper plates were purchased subsequently by the publisher John Boydell, who re-issued the prints in the 1790s in two folios of eighty-two and seventy-three plates, respectively. Our drawing was reproduced in the first volume, entitled *Eighty-two prints, Engraved by Bartolozzi, & c., from the original Pictures and Drawings of Guercino in the Collection of his Majesty*, vol. 1 (London, n.d.). This volume included also a print by Bartolozzi after Guercino's painting of the *Libyan Sibyl* (1651) purchased by King George III for the Royal Collection in the 1760s.⁵

FLORIAN HÄRB

4 A. Calabi and A. de Vesme, *Francesco Bartolozzi, catalogue des estampes et notice biographique d'après les manuscrits de A. de Vesme entièrement réformés et complétés d'une étude critique par A. Calabi*, Milan, 1928, cat. no. 2160.II.
5 *Ibid.*, cat. no. 2140.II.



GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO
Cento 1591–1666 Bologna

11. *Helmeted Warrior with Two Separate Studies of His Head, and Two Other Studies*

Numbered, lower right, 859; notes on the *verso*, in D. F. Platt's hand
Pen and brown ink on laid paper
8 x 8½ inches
200 x 215 mm

Provenance
The Gennari family, Casa Gennari, Bologna
Francesco Forni
Hon. John Bouverie (c. 1723–1750), bought c. 1745, by descent to his brother-in-law,
John Hervey (d. 1764; inherited through his wife Anne Bouverie, d. 1757), by descent to his son,
Christopher Hervey (d. 1786), by descent to his aunt,
Elizabeth Bouverie (d. 1798; surviving sister of John Bouverie), by bequest to
Sir Charles Middleton, later 1st Baron Barham (1726–1813), by descent to his son-in-law,
Sir Gerard Noel, 2nd Baron Barham (1759–1838), by descent to his son,
Charles Noel, later 1st Earl of Gainsborough, and thence by descent (sale: London, Christie's, 27 July 1922, either multiple lots 84 or 85, [bt. Parsons])
E. Parsons and Sons, London, stock book no. 29, "A Warrior and four other heads," from whom purchased in 1924 by
Dan Fellows Platt, Englewood, New Jersey (Lugt Suppl. 2066b, *verso*)
Benjamin West Society, Swarthmore College (stamp, *recto*; Lugt undescribed)



Fig. 24

1 Inv. no. 85; oil on canvas, 253 x 267 cm.

Colnaghi, New York, 1984, from whom acquired by a
Private collection, Chagrin Falls, Ohio
Thence by descent

Exhibitions
New York, Colnaghi, *Old Master Drawings*, 7 May–9 June 1984, cat. no. 16, illustrated
Cambridge, Harvard University Art Museums; Ottawa, National Gallery of Canada; Cleveland, Cleveland Museum of Art, *Guercino: Master Draftsman: Works from North American Collections*, 1991, pp. 116–18, cat. no. 50, illustrated (catalogue by D. M. Stone)

Literature
D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 66, under cat. no. 115
S. Loire, *Catalogue raisonné des peintures italiennes du XVIIe siècle du Musée du Louvre, I : Bologne*, Paris, 1996, fig. 106
N. Turner, *The Paintings of Guercino, A Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 603, under cat. no. 314

Drawn circa 1645

This splendid, vigorous drawing, formerly among the celebrated Guercino drawings in the collection of Dan Fellows Platt, is a study for the figure of Romulus, the principal soldier at the left center of Guercino's painting of *Hersilia Separating Romulus and Tatius* (fig. 24), now in the Louvre.¹ The picture was the third of four paintings commissioned by Louis Phélypeaux, Sieur de La Vrillière, Secretary of State to King Louis XIII of France, for the refurbishment of his Parisian house, the Hôtel de la Vrillière, now the Banque de France, on the rue Vivienne. The gallery of the house was hung with paintings by leading contemporary Italian and French masters, such as Guercino, Poussin (1594–1665), Guido Reni (1575–1642), and Pietro da Cortona (1596–1669), depicting subjects taken from ancient Roman history. As David Stone and Robert Rosenblum have noted, the importance of this commission and the subsequent influence of these pictures on the great Neo-classical history painters of the 1770s and '80s cannot be overstated.² During the eighteenth century, painters such as Jacques-Louis David (1748–1825) and François-André Vincent (1746–1816) had access to Guercino's noble pictures of ancient history at Phélypeaux's former residence up until the death of their then owner, the duc de Penthièvre, in 1793, after which the pictures were confiscated by the revolutionary authorities.

2 Stone, exhibition catalogue, *op. cit.*, p. 116, under cat. no. 50, and p. 118, n. 3.



The general composition of the painting, depicting several Sabine women trying to make peace between the Roman and Sabine soldiers, was established in a finished pen-and-ink and wash drawing now in the Uffizi (fig. 25). In the present sheet, Guercino is experimenting with the specific physiognomy, attitude, and costume details of the torso and head of Romulus. The half-length study of the figure is quickly sketched with rapid strokes of the pen, defining the position of the upper body leaning forward, with his left arm extended holding an oval-shaped shield, as in the Louvre painting. Guercino draws the main study of the head in strict profile, as in an antique relief or coin. The two heads on the right show alternate attitudes for the angle of the head, and experiment with the amount of beard the face might show. These two heads are arguably more sensual than the main study, and Guercino ultimately rejected them to retain the severity of expression that the subject demanded.

The two smaller heads at the left have been identified by Nicholas Turner and Denis Mahon as further studies for the head of Romulus.³ David Stone has argued that they are, rather, studies for one (or possibly two) of the other warriors who stand immediately behind Romulus in the finished compositional sketch at the Uffizi.⁴ Their open-mouthed expressions and the position of their heads turned more inwardly to the composition, rather than in strict profile like the main character, support this observation.



Fig. 25

- ³ Mahon and Turner, *op. cit.*, p. 66, under cat. no. 115.
⁴ Stone, *op. cit.*, p. 118.
⁵ Inv. 2854; black chalk, 280 x 201 mm; Mahon and Turner, *op. cit.*, p. 66, cat. no. 115, plate 120.
⁶ Pen and brown ink, 233 x 305 mm; London, Sotheby's, 4 July 1977, lot

In addition to the present drawing and the compositional drawing at the Uffizi, three other figure studies for the painting have survived. These include a black chalk study for the figure of the Sabine woman in the center of the painting, now at Windsor;⁵ a three-quarter length study of Romulus, formerly in the C. R. Rudolf collection executed with pen and ink;⁶ and a pen and ink and wash drawing of the figure of Tatius, the Sabine warrior at the right of the composition, at the Courtauld Institute of Art Gallery, London.⁷ A copy of our drawing (fig. 26), now in the Albertina,⁸ was made by Francesco Bartolozzi (1727–1815) perhaps intentionally to reproduce the drawing as a print and likely made at Casa Gennari in 1763 when Bartolozzi was in Bologna. No subsequent print, however, was ever published by the engraver.



Fig. 26

- 121, illustrated.
⁷ Inv. D.1952.RW.1368; pen and brown ink, brush with brown wash.
⁸ Inv. 1390; pen and ink, 184 x 214 mm; V. Birke and J. Kertész, *Die Italienischen Zeichnungen der Albertina*, vol. II, 1994, p. 747–48, cat. no. Inv. 1390, illustrated.



CLAUDE GELLÉE, called CLAUDE LORRAIN
Chamagne 1600–1682 Rome

12. *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 Draw-
ings 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 Mer-
cury 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. 27).³ Whether Claude in-
tended a painting at this time is difficult to say with certainty.
However, in 1677 he returned to the subject, using our draw-
ing 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 great-
est 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. 28).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. 27



Fig. 28

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.

PAOLO GEROLAMO PIOLA

Genoa 1666–1724 Genoa

13. *Christ's Entry into Jerusalem*

Pen and brown ink, brown wash, heightened with white over
black chalk on buff paper

15¼ x 9¼ inches

386 x 232 mm

Provenance

Private collection, France

W. M. Brady & Co., New York, 2012

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

By descent

Exhibitions

New York, W. M. Brady & Co., *Master Drawings, 1530–1920*, 24

January–3 February, 2012, cat. no. 14, illustrated

Greenwich, Bruce Museum, *Greenwich Collects: Wyeth, Italian Drawings, Chinese Antiquities*, 6 July–31 August 2014, without catalogue

Paolo Gerolamo Piola's upbringing in Genoa in the last quarter of the seventeenth century had all the ingredients for a successful career. His father, Domenico, had built a formidable and highly prolific workshop, generally referred to as the Casa Piola, which included, among others, his brothers Pellegro and Giovanni Andrea, his three sons Paolo Gerolamo, Anton Maria, and Giovanni Battista, and also his two sons-in-law, Gregorio de' Ferrari and Domenico Parodi. Together they dominated the market for grand fresco decorations, executing the most prestigious commissions for the Genoese nobility and the churches in and around the city.

The Casa Piola was largely responsible for establishing Genoa as the leading city for such decorations, second perhaps only to Rome where, however, many Genoese artists lived, most prominently Giovanni Battista Gaulli (1639–1709), who had settled there in *circa* 1657.

Born into such a successful family business, Paolo Gerolamo spent most of his career in Genoa, initially devel-

oping a style closely based on his father's. In 1690, however, under the patronage of the Marchese Niccolò Maria Pallavicini (1650–1714), he transferred to Rome to study with Carlo Maratti. The four years he spent there had an enormous impact on his style and compositions, which generally gained in clarity. He successfully blended Maratti's classical figures with his Genoese sense of rhythmic draperies and bright colors applied in a rather ornamental fashion. The result was a lighter, brighter, and more refined style, perfectly suited to meet the needs of his elevated clientele. Upon his father's death in 1703, he assumed the responsibility for the workshop which he headed until his premature death in 1724.

Highly finished in pen and wash, with rich white heightening typical of the artist's technique, our drawing belongs to his last decade, when he was at the height of his powers. It was certainly made in view of a chapel decoration, either for an altarpiece or, more likely, a large fresco. Though not apparently connected with any known or documented work, the drawing's figure style and elongated composition—the narrative is set within a vast and steeply receding architecture below a wide-open celestial arena populated with angels—is extremely close in style and imagery to two chapel decorations that Piola worked on between 1718 and the year of his death.

The first, the Cappella della Torre in the Church of Nostra Signora della Consolazione, Genoa, dated 1718, is one of the city's most lavishly decorated chapels. More specifically, our drawing is particularly close to the large fresco of *Christ Handing the Keys to St. Peter* in that chapel. A finished drawing for this fresco, identical in size and executed in the same technique as ours, is recorded in a private collection, Genoa (fig. 29).¹ Similarly, nearly identical figure types and a closely comparable compositional layout can be found in the fresco of *Christ in the House of Martha and Mary*, painted from 1722 in the Church of Santa Marta. It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, such as the drawing of *Christ and the Woman of Samaria* in the print room of the Palazzo Rosso, Genoa.² Again, identical to ours in size, technique, style, and date, this sheet, too, is not connected with any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo's drawings are preparatory in a strict sense,³ and he may well have made this drawing for his own pleasure or that of close friends.



Fig. 29

¹ M. Newcome, "Genoese Settecento Decoration by the Casa Piola," in *The Burlington Magazine*, 120, 1978, p. 534 and fig. 50.

² A. Toncini Cabella, *Paolo Gerolamo Piola e la sua grande Casa Genovese*, Genoa, 2002, p. 116, fig. 176.

³ M. Newcome, *Genoese Baroque Drawings*, exhibition catalogue, Binghampton, University Art Gallery, State University of New York, and Worcester, Worcester Art Museum, 1972, under cat. no. 125.

GIOVANNI BATTISTA TIEPOLO
Venice 1696–1770 Madrid

14. *A Large Group of Punchinelli*

Inscribed on the old mount, lower left, *John. Bapta. Tiepolo. f.*¹
Pen and brown ink with bistre wash
9¼ x 14¾ inches
239 x 375 mm

Provenance
Henry Oppenheimer, F.S.A. (1859–1932), London (his sale: London, Christie’s, 10–14 July 1936, lot 185 [A]), where purchased by Sir Francis Osbert Sacheverell Sitwell, 5th Bt. CH (1892–1969), Weston Hall, Weston, Northants.
Thence by descent

Literature
G. Knox, “Domenico Tiepolo’s Punchinello Drawings: Satire, or Labor of Love?”, in J.D. Browning, (ed.), *Satire in the 18th Century*, New York, 1983, pp. 132, 138, plate 5
G. Knox, “The Punchinello Drawings of Giambattista Tiepolo,” in D. Rosand, (ed.), *Interpretazioni Veneziane studi de storia dell’arte in onore di Michelangelo Muraro*, Venice, 1984, p. 441, fig. 5
B. Aikema, *Tiepolo and His Circle: Drawings in American Collections*, exhibition catalogue, New York, The Pierpont Morgan Library, and Cambridge, Harvard University Art Museums, 1996–1997, under cat. no. 79
V. S. Goldman, “*The Most Beautiful Punchinelli in the World*”: *A Comprehensive Study of the Punchinello Drawings of Giovanni Battista Tiepolo*, unpublished doctoral dissertation, Princeton University, April 2012, pp. 390–93, cat. no. 4, fig. 4



Fig. 30

¹ Victoria Goldman has noted that this inscription appears on two of the Tiepolo Punchinello drawings (lot 183 and lot 185 [our drawing]) from the Oppenheimer collection and may be in the hand of Henry Oppenheimer himself; see Goldman, *op. cit.*, p. 515, cat. no. 34, n. 749.
² Knox, 1984, *op. cit.*, p. 439.
³ *Ibid.*
⁴ Goldman, *op. cit.*, p. iii.
⁵ Private collection, New York; see Goldman, *op. cit.*, pp. 456–60, cat. no. 18, fig. 18.

Drawn circa 1735

The most diverse and ample treatment of the Life of Punchinello is the celebrated series of 104 drawings entitled *Divertimento per li ragazzi* by Giovanni Domenico Tiepolo (1727–1804), drawn from 1797 until the artist’s death. It was his father, Giambattista, however, who invented the “Tiepolo Punchinello” as we now know this beloved creature. Derived from the famous seventeenth-century *commedia dell’arte* character of the Neapolitan stage, Punchinello, in Giambattista’s hands, became a transplanted creature of the Veneto living within a world of fellow Punchinelli.

Unlike his son, Giambattista focused his interest principally on Punchinelli preparing, serving, and eating gnocchi, drinking liberal supplies of wine, and suffering the effects, occasionally, of overindulgence. George Knox has demonstrated that Giambattista’s Punchinello drawings were inspired by the “*venerdì gnoccolare*,”² a festival held in Verona on the last Friday of Carnival, *i.e.*, the Friday before Ash Wednesday, during which vast quantities of gnocchi and wine were served: costumed youth from the poor quarter of San Zeno would gather for this feast at the Palazzo del Podestà at which they would formally invite the mayor down to the Piazza di San Zeno where he would be offered a dish of gnocchi and a glass of wine. Following this ceremony, the feasting and drinking would continue in earnest until dawn. In his Punchinello drawings, Giambattista has transformed the poor boys of San Zeno into a troupe of Punchinelli, creating comic vignettes with enormous invention.

In 1984, George Knox documented only 22 Punchinello drawings by Giambattista, in addition to two substantial paintings and two etchings by the artist.³ Since then, several previously untraced drawings have emerged on the market and in the holdings of some smaller museums, bringing the total number of Punchinello drawings by Giambattista to about 36 sheets,⁴ the majority of which are devoted to the theme of *venerdì gnoccolare*, while others are studies for etchings, or intended as “mock heroic” depictions of Punchinello playing such roles as Belisarius,⁵ or even River Gods.⁶

The present drawing is the largest and most complex composition in the series⁷ and, as George Knox has observed, likely one of the first drawings of the subject by the artist.⁸

⁶ The Morgan Library and Museum, New York, Inv. 1983.55, Gift of Janoz Scholz; see Goldman, *op. cit.*, pp. 451–55, cat. no. 17, fig. 17.
⁷ The only somewhat comparable drawing in terms of scale and subject is the fine sheet dating to the late 1730s of *Punchinelli Preparing a Meal of Gnocchi* (fig. 30), formerly in the collection of Dominique-Vivant, baron Denon, recently sold at auction; see sale: New York, Christie’s, 31 January 2013, lot 75, illustrated (\$542,500).
⁸ Knox, 1984, *op. cit.*, p. 441.



Showing a great welter of Punchinelli with their conical hats pointing every which way, the drawing illustrates a signal scene from the *venerdì gnoccolare*. At the right of the sheet, one seated figure hugs the pot of gnocchi for support, while another seems to be supervising the cooking, holding aloft in his left hand a fork with gnocchi to be admired. At the left, another figure is serving gnocchi to a seated friend. A jumble of other Punchinelli is crammed into the composition between these two scenes of cooking and serving. Several of the figures in the foreground, however, show signs of already suffering *gnoccolonità*, a result of overindulgence of this feast, appearing either drunken, or ill, or, in one case, passed out and resting on his conical hat which emphasizes his protruding stomach. Lying in front of all these revellers is a still life of a toppled hat, a walking stick, and a wine flask. Victoria Goldman has noted that this arrangement of objects is a substitute still-life for more traditional, classical objects in other compositions by Giambattista, such as a caduceus (walking staff), a ceramic pot with carved mask (wine flask), and a fallen quiver of arrows (Punchinello's hat).⁹

Knox has dated our drawing to the early 1730s, noting that its characteristic fine line and delicate, even application of wash,¹⁰ first used by Giambattista in the late 1720s, continued into the 1730s. He linked this sheet stylistically, particularly, with the studies made for the Villa Loschi at Biron, which were drawn *circa* 1734, the moment when Tiepolo's draughtsmanship assumed its mature form.¹¹ Goldman agrees with Knox's dating of the sheet,¹² while Bernard Aikema suggests a date slightly later in the 1730s.¹³

This splendid drawing has a distinguished provenance. It comes from the incomparable collection Old Master drawings formed by Henry Oppenheimer in London from about 1912 until the mid-1930s. This was the finest private collection of drawings made by any individual in the twentieth century, particularly rich in works by the earliest masters. The collection was sold following Oppenheimer's death, over a three-day period, in July 1936. The catalogue, a masterpiece of succinct description, was entrusted to K. T. Parker at the request of his executors. It was at this sale that our drawing was purchased by the poet Osbert Sitwell, brother of the literary figures Edith Sitwell and Sacheverell Sitwell. The drawing remained in the family collection at Weston Hall until 2021.

This drawing has been requested as a loan to the upcoming exhibition on Tiepolo's drawings, *Spirit and Invention: Drawings by the Tiepolo*, to be held at the Morgan Library and Museum, New York, from 27 October 2023 until 28 January 2024.

⁹ Goldman, *op. cit.*, pp. 390–91.

¹⁰ Knox, 1984, *op. cit.*, p. 441

¹¹ *Ibid.*

¹² Goldman, *op. cit.*, p. 392–93.

¹³ Aikema, *op. cit.*, p. 212, under cat. no. 79.



GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

15. *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 Valmarana, 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

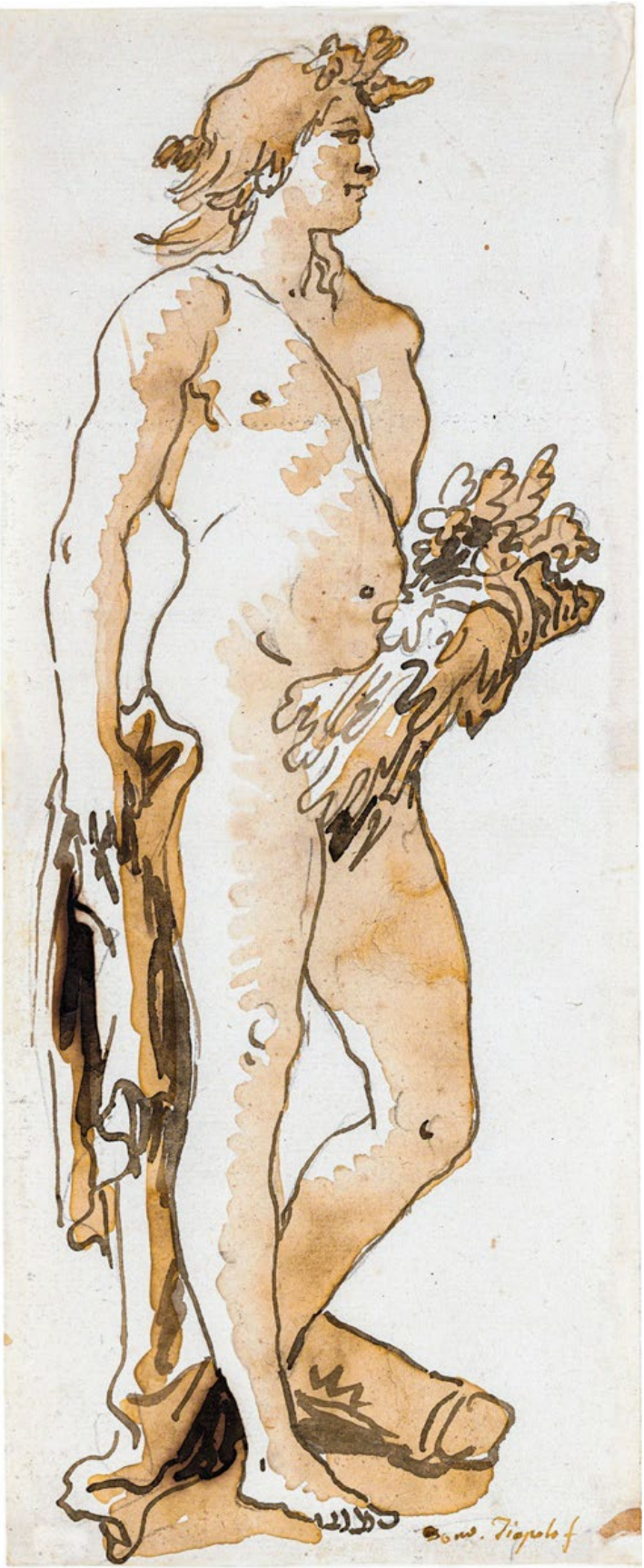
As for their function, Linda Wolk-Simon remarked that "isolated on pedestal-like bases against neutral backdrops and outfitted with supporting struts disguised as draperies or rocks, these figures, with their hard contours and surfaces akin to polished marble" evoke sculpture and "it is not implausible 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. 31).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

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.

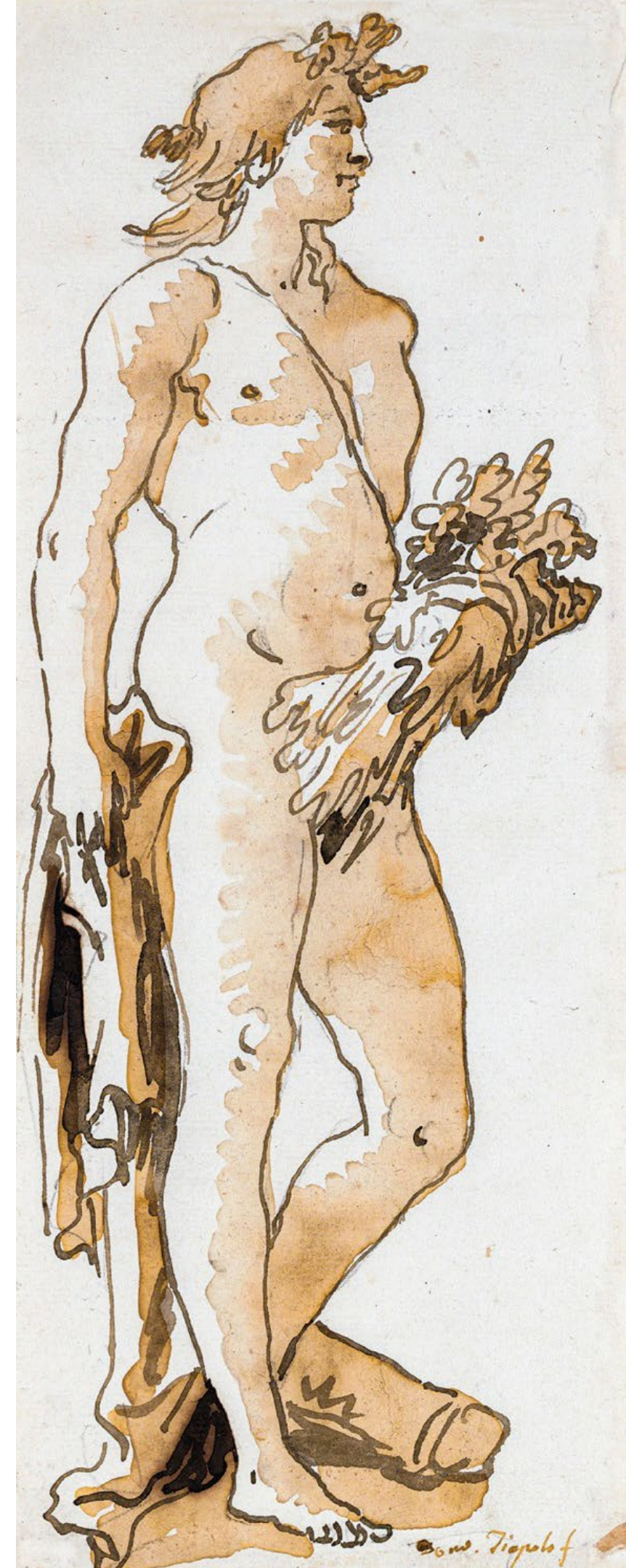


in other public and private collections. A sizeable group, once in the collection of Giuseppe Fiocco, is now at the Fondazione Cini, Venice.¹¹ These sheets do more than evoke garden statuary: their choice of a perspective *di sotto in sù* (from below to above)—uncommon within the series—suggests more 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. 31

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



SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS

Antwerp 1755-1813 Naples

16. *The Great Cascade at Tivoli*

Signed and inscribed, lower center, *verso*, *Partie de la Cascade de Tivoly/l'eau étoit trouble, apres un tems de pluie./S.ⁿ Denis* and numbered, lower right, *verso*, 25

Oil on paper

12½ x 16 inches

32 x 40.6 cm

Provenance

By descent through the artist's family (sale: Paris, Christie's, 17 March 2005, lot 405, illustrated)

W. M. Brady & Co., New York

Private collection, New York, since 2005

Exhibitions

New York, W. M. Brady & Co., *Pictures & Oil Sketches, 1775–1920*, November 30–December 20, 2005, cat. no. 2, illustrated

Painted *circa* 1790

Unlike his famous predecessors in the earlier eighteenth century, Hubert Robert (1733–1808) and Jean-Honoré Fragonard (1732–1806), who preferred to depict the Great Cascade seen from below, often framed by the picturesque Ponte della Cascata, Denis chose an unusual and much closer viewpoint for this rendering of Tivoli's most famous site. To better capture the powerful forces of the tumbling water, he limits his scope to the upper part of the cascade—set against



Fig. 32

the swollen bed of the Aniene River slowly making its way round the bend towards the abyss. An etching by Piranesi, published in 1776, shows a view of the falls taken from a greater distance (fig. 32).¹ It allows one to understand better where the painter placed himself, in a location slightly above the river level, opposite and as close to the waterfall as possible. Rather than the site itself, it is the breathtaking gushes of the cascade, the “murky water, after a period of rain”—as Denis noted on the back of the painting—that are the true subject of this work.

Only thirty kilometers from Rome, Tivoli, with its picturesque location, numerous smaller waterfalls, the so-called *cascatelle*, and its Roman temples and grottoes, proved of considerable appeal to the artist. Having arrived in Rome in 1786, aged thirty-one, with the help of his mentor, Jean Baptiste Lebrun, Denis quickly found his place among the French artistic community there. Elisabeth Vigée Lebrun, wife of his Parisian supporter, relates in her *Souvenirs* how she spent some time in Denis's excessively noisy lodgings on the Piazza di Spagna, and it was with her and her daughter, Julie, that he seems to have first visited Tivoli in 1789. This was a sketching trip organized by Denis' friend, François-Guillaume Ménageot, director of the French academy in Rome, then still installed in the Villa Mancini. Vigée Lebrun recorded this visit in her *Souvenirs*: “M. Ménageot, me mena à Tivoli avec ma fille de Denis, le peintre . . . Nous allâmes s'abord voir les cascates. . . Menagéot nous fit monter par un mauvais petit sentier à pic jusque'au temple de la Sybille . . . Nous couchâmes à l'auberge, et de grand matin nous retournâmes aux cascates, où je finis mon esquisse.”²

Two further visits to Tivoli are recorded for 1793³ and 1801,⁴ but Denis is likely to have been there also at other times given the town's vicinity to Rome where the artist spent over fifteen years of his life, before finally settling in Naples some time between 1801 and 1803. On 31 December 1791, for instance, Lord Bristol, Denis' early patron in Rome, commissioned a view of the *cascatelle*—but that was likely a finished painting.⁵ Several sketches of the waterfalls at Tivoli, often of details rather than of the whole *cascata*, were on the art market in 1992.⁶ An oil on paper with the full view of the Great Cascade, from the collection of John Gere,



1 A. Nibby, *Raccolta delle Vedute Pittoresche Di Roma e de' Suoi Contorni, incise da Filippo Maria Giuntotardi ed Antonio Testa, vol. I, parte I* (“Le Vedute di Tivoli e delle sue vicinanze”), Tivoli, 1825, pl. VI, no. 1.
2 M. L.-E. Vigée Lebrun, *Souvenirs de Mme Vigée Lebrun*, 1835–7 (ed. 1984), vol. I, pp. 186–9.
3 The year he signed and dated an oil on paper of the *cascatelle* now in the Koninklijk Museum voor Schone Kunsten, Antwerp, bearing his inscription, noting the low water level, “Cascatelle à Tivoli il y avoit peu d'eau;” see V. Branchini, *Simon Denis (1755–1813) in Italia: dipinti e disegni di*

paesaggio, unpublished thesis, Università di Bologna, 2002, no. 25.
4 A. Ottani Cavina (ed.), *Paysages d'Italie. Les peintres du plein air (1780–1830)*, exhib. cat., Grand Palais, Paris, and Palazzo Te, Mantua, 2001, p. 132. An oil on paper by Denis of the grotto of Neptune at Tivoli, dated 1801, is in a private collection.
5 Branchini, *op. cit.*, p. 158.
6 Sale: Monaco, Sotheby's, 19 June 1992, lots 205 and 208, the latter now in the Staatliche Kunsthalle, Karlsruhe (Branchini, *op. cit.*, nos. 9–10).

is now in the National Gallery, London.⁷ Denis also turned his sketches into finished paintings which he exhibited at the Salon. In 1795 he sent one to the Salon in Paris, possibly identifiable as that now in the Musée de Grenoble.⁸ The collection at Schloss Emkendorf preserves another large painting of the *cascatelle*, undated but commissioned by Count Fritz Reventlow before his departure from Rome in 1797.⁹ Another view of the cascades of Tivoli, dated 1797, also painted for Count Reventlow, is in Schloss Ahrensburg.¹⁰

Although Denis's formal production is comparable to that of other landscape painters working in Italy at the end of the eighteenth century (Bidault, Bogue, Gauffier, and Bertin), it is his oil sketches that accord him a special position, standing out as perhaps the purest expression of eighteenth-century French *plein-air* painting. In these, he studied with the greatest painterly freedom subjects that would otherwise not have been considered worth a painter's attention. It was unusual details of water rapidly gushing round rocks, the nuanced play of light on trees and shrubs in woodland, and the dramatic effects and changing appearance of clouds during sunset that captured his imagination. Yet despite the apparent insignificance, even arbitrary choice, of his subject matter, Denis almost always signed and often inscribed his oil sketches, identifying the location and occasionally pointing to the circumstances that had spurred his pictorial curiosity—as this painting clearly shows.¹¹

The *verso* of the paper is inscribed with the number “25” Such numbers, which can be found on almost all of Denis's sketches (the highest known being 160) were probably not inscribed by the artist but almost certainly added later by one of his heirs. Should 160 indeed indicate Denis's total output of such oil sketches, the size of his oeuvre would be similar to that of his contemporary, Pierre-Henri de Valenciennes (1750–1819), the painter of the *campagna romana*. It has been suggested that these numbers reflect, at least to some extent, a chronological sequence; a view of the *Interieur of the Neptune's Grotto at Tivoli*,¹² bearing the number 149, is dated 1801. If that is the case, then we would propose a date of about 1790 for our sketch.

7 C. Riopelle and X. Bray (with an essay by C. Gere), *A Brush with Nature: the Gere Collection of Landscape Oil Sketches*, London, 1999.

8 Branchini, *op. cit.*, no. 36.

9 This painting was delivered in 1803 (Branchini, *op. cit.*, no. 37).

10 *Ibid.*, no. 34.

11 The numbers which can be found on almost all of Denis's sketches, the

highest known being 160, are not his but were almost certainly added later by one of his heirs.

12 Oil on paper, 43.3 x 31.1 cm; inscribed on the *verso*: *S.n Denis/ L'Interieur de la Grotte/ de Neptune,/ Peint apres nature a Tivoly 1801/ 149.*



FRANÇOIS BONVIN

Paris 1817–1887 Saint-Germain-en-Laye

17. *Un Homme assis jouant une mandoline*, 1850

Signed and dated, lower left, *françois Bonvin. 50.*
Charcoal with white and brown chalk on green tinted paper
17¾ x 12¾ inches
441 x 324 mm

Provenance
Frederick J. Cummings (1933–1990), Detroit
Colnaghi, New York, 1985
Private collection, Chagrin Falls, Ohio
Thence by descent

Exhibitions
New York, Colnaghi, *French Drawings, 1760–1880*, 17 April–23
May 1985, cat. no. 29, illustrated, and cover illustration

François Bonvin’s interest in music and musical themes—he was a collector of musical instruments—extended throughout his career. A widower at the age of 42,¹ Bonvin made a second marriage two years later, in 1861, to a musician, Céline Prunaire, aged 21, the daughter of the printer Alfred Prunaire (1837–1912). Céline regularly posed for him and appears as a model in several compositions, including his early masterpiece, *L’Epinette*, 1862, now in the Burrell Collection, Glasgow, in which she is shown from behind playing a spinet.² Céline’s influence and her role as a musician had a profound effect on Bonvin in extending his subject matter, bringing a middle-class

sensibility to his pictures that set them apart from the Realist servant- and working-class subjects to which he had devoted himself previously. By 1869, having been separated from his second wife for nearly five years, Bonvin employed Louison Köhler (1850–1935) as a model; Louison, also a musician, would become his most sympathetic model and devoted life-companion until his death in 1887. With Louison providing him the emotional security he required, Bonvin continued to paint and draw these intimate musical subjects, particularly of musicians playing stringed instruments, such as *La Femme à la mandoline*, painted circa 1874, now at Cleveland, in which the model playing the mandolin is Louison.³

Bonvin was particularly attracted by the subject of mandolin players, devoting no fewer than six works to this subject.⁴ Of those, three depict the same model, seated on the same Louis XVI fauteuil, singing and playing the mandolin. The first of these, the present drawing, is dated 1850 and shows the model wearing a top hat. The second, a drawing dating from 1853 and showing the model hatless, is drawn more sharply and depicts the musician playing with greater abandon (fig. 33).⁵ The final treatment of the subject, *Le Joueur de mandoline*, an etching dated 1861, interestingly combines the two attitudes struck in the earlier drawings (fig. 34).⁶

The present drawing, of exceptional quality and scale, is one of the finest early drawings in the artist’s oeuvre, and the



Fig. 33

1 Bonvin’s first wife, Elisabeth Dios, died on July 15, 1859; G. P. Weisberg, *Bonvin*, Paris, 1979, p. 60, n. 134.
2 The marriage foundered and only three years later, on 12 November 1864, Céline left him, never to make inquiries after him again. She was to become an itinerant café-concert singer; Weisberg, *op. cit.*, pp. 76 and 147.
3 The Cleveland Museum of Art, inv. 1977.124; oil on canvas, 55 x 46 cm; Weisberg, *op. cit.*, p. 127, illustrated, p. 205, cat. no. 95, illustrated.



Fig. 34

4 For example, see G. P. Weisberg, *Bonvin*, Paris, 1979, p. 197, cat. no. 72; p. 204, cat. no. 91; p. 205, cat. no. 95; p. 234, cat. no. 171; p. 279, cat. no. 279; all illustrated.
5 Private collection, New York; signed and dated, lower left, *f. Bonvin 1853.*, charcoal, 308 x 236 mm.
6 Cleveland Museum of Art, inv. 1997.223; etching on cream wove paper, 445 x 306 mm (sheet), 281 x 215 mm (plate).



primary treatment of the subject. The rich, *sfumato* effect of the charcoal softly drawn over the rough textured green paper is striking. The figure, dressed as a café musician in simple, rough clothes set off with a beaver top hat, recalls the type of local musician who might have performed at the Bonvin family inn at Vaugirard, which was run by his half-brother, Léon Bonvin (1834–1866), the watercolor painter of still-lives and landscapes, who himself would regularly entertain patrons on a reed-organ. The rustic inn and its simple fare and music served not only the local workers of the region but also attracted artists, actors, and writers, including such figures as Felix Braquemond (1833–1915), Henry Monnier (1789–1877), and Bonvin’s father-in-law, Alfred Prunaire.

The model in these two drawings and one etching, who slowly ages during the eleven-year period in which Bonvin created these images, is unknown. A drawing in the Louvre of the *Head of a Man* (fig. 35),⁷ drawn with black chalk on blue paper, is dated 1850, the same year as our drawing, and may be another likeness of the same model. The gentle and relaxed pose of the figure on the fauteuil makes the model appear to be almost an intimate, or friend, of the artist, and the setting more domestic than commercial. The chair may actually have been one of Bonvin’s own chairs at home (unlike the rough woven-reed café chairs at the inn); two identical chairs appear in an early painting of a *Woman Reading*, now in the Baltimore Museum of Art.⁸



Fig. 35

7 Inv. RF 15269; signed and dated, lower left *f. Bonvin / 50*, black chalk, stumped, on blue paper, heightened with white, 270 x 250 mm.

8 Inv. 1996.45.28; signed, lower left, *F. Bonvin*, oil on panel, 297 x 222; see Weisberg, *op. cit.*, p. 205, cat. no. 93, illustrated.

Bonvin’s direct and unaffected observation of the quotidian activities of modern life had a profound appeal and influence on a slightly later generation of artists such as Henri Fantin-Latour (1836–1904) and Edouard Manet (1832–1883). Both Manet and Fantin-Latour, whose non-academic submissions to the Salon of 1859 had been rejected, accepted Bonvin’s invitation to exhibit in his studio at 13, boulevard Montrouge, that same year. Bonvin and Manet, with Gustave Courbet (1819–1877) and Alphonse Legros (1837–1911), later exhibited together at the Galerie Martinet in 1861. Whether Manet had seen Bonvin’s drawings of mandolin players is unknown; his *Espagnol jouant de la guitare* or *Le Chanteur espagnol* of 1860, now at the Metropolitan Museum of Art,⁹ reveals a certain debt to Bonvin’s general example and a predilection for similar subjects. In 1861, the same year that Bonvin produced his etching, *Le Joueur de mandoline*, Manet also made an etching after his *Guitarrero* (fig. 36).¹⁰

Our drawing once formed part of the distinguished collection of 19th-century French drawings assembled by Frederick J. Cummings, the gifted curator and director at the Detroit Institute of Arts from 1964 until 1984.



Fig. 36

9 Inv. 49.58.2; signed and dated on the bench at right, *ed. Manet 1860*, oil on canvas, 147.3 x 114.3 cm.

10 Metropolitan Museum of Art, New York, inv. 21.76.4; etching, final state (V) on blue laid paper, 462 x 337 mm (sheet), 295 x 243 mm (plate).



PAUL-FRÉDÉRIC-LÉO COULON

Castres (Tarn) 1830–1897 Castres

18. *The Pontine Marshes Seen from Velletri*, 1861

Inscribed, *verso*, *L'horizon vu de ma chambre de Velletri 1861 /*
Marais pontins (fig. 37)
3⁷/₁₆ x 17³/₈ inches
ø87 x 442 mm

Provenance
Studio of the artist
Thence by descent through the artist's family (sale: Paris, Hôtel
Drouot, Piasa, 24 May 2000, lot [?])
W. M. Brady & Co., New York, 2000
Private collection, New York

Very little is known of Coulon's formative training. However, by 1860 he was domiciled in Rome where he met the landscape painter Jules Didier (1831–1914), who dedicated a drawing to him. At this time, he also met Jean-Baptiste Carpeaux (1827–1875) who, having won the Prix de Rome in sculpture, was at the Villa Medici between 1856 and 1862. Carpeaux gave Coulon several pen and ink studies as well as landscape drawings, all of which were dedicated to him. Coulon exhibited for only three years at the Salon, from 1864 to 1866, including *Un lavoir près de Velletri* in the Salon of 1866. Coulon left the army in 1874 with the rank of Infantry Captain, having served in eight campaigns during a career of more than 25 years.¹ In 1877, he exhibited at the Exposition des Beaux-Arts in Toulouse a group of fourteen paintings, drawings, and watercolors, including Italian subjects such as the Roman campagna and the Pontine Marshes (it is not impossible that the present work might have been included in this exhibition).² He continued to exhibit in Toulouse from 1885 until his death in 1897, including a retrospective exhibition of his work in 1891.

This panoramic *plein-air* sketch, dated 1861, was made just before sunset from the window of the artist's bedroom in Velletri. A particularly sensitive and lush rendering of this infamous landscape, it shows the Pontine Marshes, beyond the southern border of the town, whose reclamation has been ongoing since the early Roman empire.

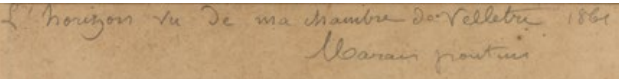


Fig. 37

¹ L. Lhinares, in *Dessins français du XIX^e siècle*, exhibition catalogue, Paris, Fondation Custodia, 2022–2023, p. 198, cat. no. 103, n. 12.
² *Ibid.*, p. 198, cat. no. 103, n. 13.

CHARLES-FRANÇOIS DAUBIGNY
Paris 1817–1878 Paris

19. *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. 38

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. 38).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 Henriet (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.

FRANÇOIS BONVIN

Vaugirard 1817–1887 Saint-Germain-en-Laye

20. *Le Moulin à café*, 1879

Signed, dated, and numbered, lower left, *13 janvier 1879.*
/ f. Bonvin. / 2.

Black chalk
6 x 8¼ inches
152 x 209 mm

Provenance

Georges Pillement (1898–1984), Paris
Hazlitt, Gooden & Fox, London, c. 1985
Colin Clark, London

Literature

G. Weisberg, *Bonvin*, Paris, 1979, p. 296, cat. no. 318, illustrated

Towards the end of 1878, Bonvin, suffering great physical pain from a series of kidney stone attacks, was confined to his house on the rue des Coches in Saint-Germain-en-Laye for over a year. His artistic production was significantly reduced as a result and he exhibited only one painting in the annual Salon of 1879, *Les Religieuses*, or *Pendant les vacances*,¹ an ambitious composition of nuns making jam during the summer holidays. Nonetheless, during this difficult year he embarked on a remarkable series of small-scale drawings of kitchen utensils and other small, ordinary household objects such as kettles, tea pots, colanders, milk pots, candlesticks, mortars, and stove grills, isolated on a white tablecloth. Each of these humble objects is drawn with tenderness, acute observation, and strikingly virtuoso-like draughtsmanship, endowing these simple utensils with dignity and a quality that recalls

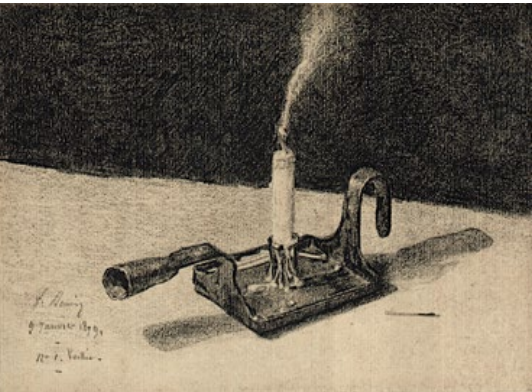


Fig. 39

¹ Location unknown, formerly Descombes collection; signed and dated 1878, oil on canvas, 48 x 81 cm; Weisberg, *op. cit.*, p. 194, cat. no. 66, illustrated.
² Private collection; formerly W. M. Brady & Co., New York; signed, dated, numbered, and inscribed, lower left, *f. Bonvin / 9 janvier 1879. / No. 1. Veillée.*, black chalk, 151 x 205; Weisberg, *op. cit.*, p. 295, cat. no. 314, illustrated. A variant study of the same candleholder, placed in

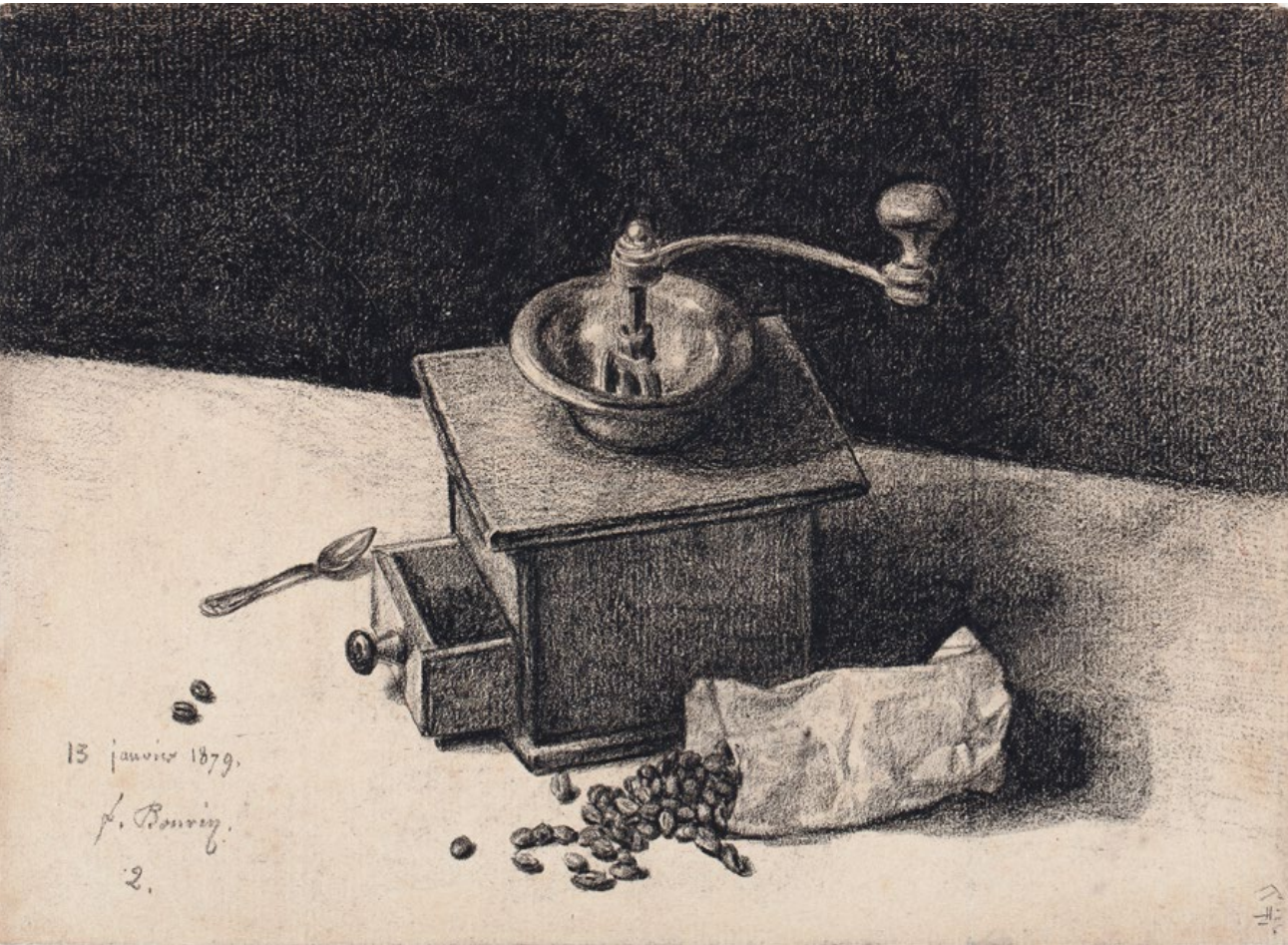
the *vie silencieuse* achieved by the great French masters of still life in the seventeenth and eighteenth centuries.

All the drawings in the series are individually numbered within the year of their making: the 1878 drawings, made only in November and December of that year, are generally simpler and more stark in conception, and number at least 26 sheets; the drawings made from January through December 1879, larger in scale and more complex in composition and execution, appear to be fewer in number, the latest in the series dating from 24 December 1879 being annotated “14.” The numbering of the drawings in sequence suggests that Bonvin may have intended to publish them as a group in an album, or as a series of engravings. Drawn simply with charcoal or black chalk on a white ground, these sheets anticipate the mature, rich black crayon drawings of everyday life of Georges Seurat (1859–1891) of the 1880s and 1890s.

The present example, numbered “2” in the series from 1879 and drawn on January 13, is one of the largest, most refined, and complex drawings in the series: a coffee mill, seen from above, is placed at an angle on a table with the drawer for capturing the freshly ground coffee left open; a small spoon is to the left of the grinder while a white paper bag of coffee beans lies adjacent to the mill; coffee beans spill from the bag randomly, animating the design. Our drawing can be compared with the drawing *Le bougeoir* showing a brass candleholder supporting a recently extinguished candle,² the first in the series of drawings from 1879, numbered “1,” and made only four days before our drawing (fig. 39). Both sheets record the still-life elements from above and place the principal object on a diagonal to the table’s edge. The black chalk, faultlessly placed and richly worked in both sheets, catches the tufts of the textured, laid paper, with various levels of blackness determined by the pressure of the artist’s hand. The deepest blacks are kept for the space beyond the table, a stark void or abyss which concentrates the viewer’s attention to the still-life elements in the foreground.

The distinctive model of coffee grinder in our drawing was created in 1840 by the brothers Jean-Frédéric and Jean-Pierre Peugeot. The Peugeot family enterprise, famous for industrializing household appliances in mid-nineteenth century France, is still renowned today for its salt, pepper, and coffee mills, in addition to its cars and bicycles.

the opposite direction on the page, is in the collection of Mrs. Karen B. Cohen, New York; signed, dated, and inscribed, lower right, *f. Bonvin, 8bre. 23 / 1879 / Veillée.*, and numbered, lower left, *No. 2.*; black chalk on laid paper, 150 x 210 mm; C. Ives with E. E. Barker, *Romanticism & the School of Nature: Nineteenth-Century Drawings and Paintings from the Karen B. Cohen Collection*, exhibition catalogue, Metropolitan Museum of Art, New York, 2001, pp. 200–01, cat. no. 98, illustrated.



HILAIRE-GERMAIN-EDGAR DEGAS
Paris 1834–1917 Paris

21. *Etude de danseuse*

Inscribed, upper center, *menton reflété*; also marked with studio stamp, *verso*, *ATELIER ED. DEGAS* (Lugt 657), and inscribed with blue crayon, *Ph 721 / 2354*
Black chalk heightened with white chalk, traces of red chalk on blue paper
18 x 11 $\frac{7}{8}$ inches
457 x 290 mm

Provenance
Studio of the artist; by descent to
Mademoiselle Jeanne Fèvre, the artist's niece (her sale: Paris, Galerie Charpentier, June 12, 1934, lot 97, as *Etude de tête, de bras et de mains*)
Léon-Louis Weill, Paris
Thence by descent

Drawn *circa* 1875–85

Nearly half of Degas's artistic production was devoted to the ballet. From 1870 through the early years of the twentieth century, he spent hours at the Paris Opéra, at neighboring music halls and theatres or in his studio, continually sketching dancers in movement. During these nearly 40 years he compiled a compendium of poses, gestures, and attitudes which he would incorporate in his paintings, pastels, prints, and sculptures exhibited in either the Impressionist Exhibitions from 1874 through 1886 or with dealers in Paris and London. These sketches were either drawn from life or based on photos that either he took or that were made available to him by friends like Daniel Halévy. He was more intent on capturing the

pure act of dancing than in depicting the actual production itself, often portraying a ballerina taking a lesson within a group of dancers, adjusting her costume, or performing formal movements within ballet's large repertory of formal positions. Degas admired these young '*rats de l'Opéra*,' sometimes as young as 7 or 8 years old and always drew

them with great humility, viscerally understanding the hours if not years of discipline that went into their training. As the years passed, his style went from a classically trained artist whose narrative approach was easily recognizable to a master craftsman employing a kaleidoscope of color and thick charcoal to determine the ephemeral movement of his subjects.

Although our drawing has not yet been directly linked to a specific composition, the style and media of black and white chalk would allow us to date it to the late 1870s or early 1880s, years during which he had completed numerous paintings and pastels drawn from the Opéra *corps de ballet* and during which he was interested in the idiosyncrasies of movement.¹ In our drawing a standing dancer *au repos* seen in profile, her left arm extended, is gently adjusting her costume with her right hand. Degas has added a slight sketch of the dancer's forearm and hand in an effort to capture the right movement. The inscription in the upper center of the sheet, *menton reflété* (reflection on chin), indicates that the artist intended to show the dancer's chin in shadow. The long extension of the subject's left arm delicately modeled in white chalk and ending in her eloquently positioned pinky finger, in contrast to the shaded anonymity of the dancer's profile and articulated right hand, compound the dynamism of the drawing already indicated by Degas's choice to place the dancer's head in the upper right corner of the sheet. A more complete drawing depicting the same pose, in the Albertina in Vienna, was exhibited in Hamburg in 2009 (fig. 40).² This sheet is almost an extension of our drawing, an indication of what Degas may have intended had he pushed our sheet further.

Léon-Louis Weill was a French collector in the 1960s through 1980s who gave several works of art to French museums. Among these are a group of watercolors by Henri-Edmond Cross (1856–1910), given to the Musée des Beaux-Arts in Dijon, an important Nabis gouache by Roger de la Fresnaye (1885–1925) given to the Musée Carnavalet in Paris, a Pissarro (1830–1903) watercolor and several Old Master drawings given to the Cabinet des Dessins, Musée du Louvre.



Fig. 40

¹ See R. Kendall and J. Devonyar, *Degas and the Ballet: Picturing Movement*, exhibition catalogue, London, Royal Academy of Arts, 2011, pp. 130–47, cat. nos. 49–61, all illustrated, for an overview of studies of the various ballet poses.

² Black chalk heightened with white, 309 x 232 mm; H. Gassner, *Degas, Intimate und Pose*, exhibition catalogue, Hamburg, Hamburger Kunsthalle, 2009, cat. no. 71, illustrated.



VICTOR ROUSSEAU

Féluy 1865–1954 Forest

22. *Portrait of an Ecclesiastic*, 1896

Signed with the initials, upper right, *R / V*; signed, dated, and inscribed, lower left, *A M^r et Madame Wansart / En toute amitié et sympathie d'Art. / Victor Rousseau / 1896*

Pencil
9¾ x 7¼ inches
249 x 185 mm

Provenance
Possibly, Adolphe Wansart (1873–1954), Brussels, gift of the artist
Private collection, Belgium

A leading Belgian sculptor at the turn of the twentieth century, Victor Rousseau was born in the Hainaut region, along the border of France. Of Walloon stock, he descended from a long line of stonemasons. He was sent by his father at the age of ten to work in a quarry. Within a year, he had joined his uncle and his father on the construction site of the new Palais de Justice in Brussels, where he worked as a stone carver of ornamentation for seven years, between 1877 and 1884. The foreman of the project, Georges Houtstont, noticed the young man’s talent for ornamentation and sent him to study drawing at the evening classes of the Academy Saint-Josse-ten-Noode.¹

In 1879, his friend and fellow artist, Jean Delville (1867–1953), suggested he attend drawing classes at the Académie Royale des Beaux-Arts, Brussels, where he studied with the Belgian sculptor and professor, Charles van den Stappen (1843–1910). In 1890, he married, and won the distinguished Prix Godecharle for sculpture with *Tourment de la Pensée*. The prize allowed him to travel with his wife to England, France, and Italy for several years.

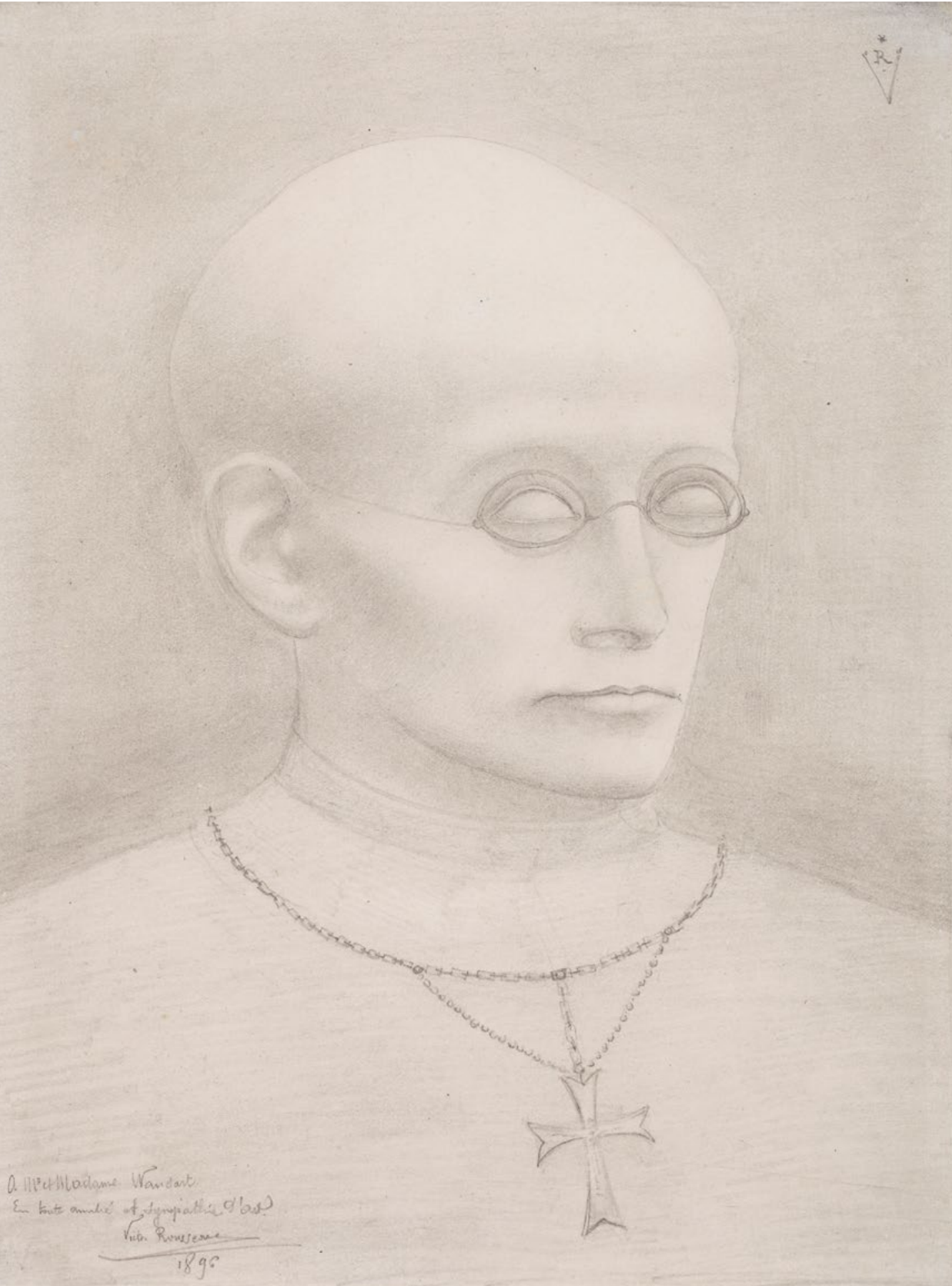
Rousseau exhibited in 1890 and 1893 at the Salon Triennal de Bruxelles and, beginning in 1895 he regularly exhibited at the *Salon de La Libre Esthétique*, an affiliate of the famous *Salon des XX* and the leading venue for young artists. He was named Professor of Sculpture at the Academy in 1901, and its director from 1919 to 1922, succeeding his master, van der Stappen. He served again as director of the Academy from 1931 through 1935.

In our unusual and mysterious drawing, a priest in severe clerical dress, with a pectoral cross hanging from a linked chain, seems to stare into the void. His blank spectacles suggest that he might be blind; whether this is intended allegorically is unclear. There is an almost unconscious Rosacrucian sensibility to this striking drawing. It is not known whether Rousseau himself was involved with the

Parisian Rose + Croix brotherhood, but his close friend Jean Delville was, exhibiting at the brotherhood’s salons regularly in the 1890s.

Rousseau’s approach to his subject, however, remains very much in the Symbolist mode, an artistic movement intrinsically Belgian and championed by such artists as Félicien Rops (1822–1898), Fernand Knopff (1858–1921), James Ensor (1860–1949), William Degouve de Nuncques (1867–1935), and his close friend, Jean Delville, to whose style this drawing most closely relates. In 1896, the year our drawing was made, Rousseau exhibited in Brussels at both the *Salon d’Art Idéaliste* and the *Salon du cercle artistique et littérature “Pour l’Art.”*

The drawing is inscribed and dedicated “A M^r et Madame Wansart / En toute amitié et sympathie d’Art.” It is likely that “Monsieur Wansart” is the Belgian painter and sculptor Adolphe Wansart, a contemporary of Victor Rousseau who lived in Brussels.



¹ P. Lancz, *Victor Rousseau: Plénitude*, exhibition catalogue, Brussels, 2021, n.p., biography section.

JOSEPH-AUGUSTE BRUNIER

Chambéry (Savoie) 1860–1929 Lyon

23. *Portrait of the Artist's Wife, Augustine-Claudine-Jeanne Allemand*

Marked with the studio stamp, lower right, *Atelier Joseph Brunier* (Lugt 5806)
Silverpoint on prepared paper
9½ x 6½ inches
241 x 165 mm

Joseph Brunier was initially a pupil of Michel Dumas (1812–1885), a painter of religious pictures, at the Ecole des Beaux-Arts in Lyon. Dumas himself worked in the studio of Jean-Baptiste-Dominique Ingres (1780–1867) at the Ecole des Beaux-Arts, Paris, and later followed the master to Rome where he lived for 16 years. When he returned to Lyon, he was named director of the Ecole des Beaux-Arts, Lyon. There, from 1878 until his death in 1885, Dumas, together with his pupils Joseph Brunier and Francois Joseph Guiguet (1860–1937), formed a sort of “third generation” of Lyonnais Ingristes.¹ Schooled in the classical principles of painting and drawing as originally taught by Ingres, Joseph Brunier absorbed these lessons profoundly and became a brilliant draughtsman. Brunier subsequently moved to Paris to study with Alexandre Cabanel (1823–1889), Louis Boulanger (1824–1888), and Jules-Joseph Lefebvre (1836–1911), and exhibited from 1883 in Lyon as well as Paris religious subjects and portraits. His most accomplished and intriguing commission was the church decoration of the chapel of the Hôpital de la Croix-Rousse in Lyon, painted in 1912.²

Like such artists as Edouard Vuillard (1868–1940), Felix Vallotton (1865–1925), and Edgar Degas (1834–1917), Brunier was a *peintre intimiste* whose principal interest as an artist was his own family circle and its domestic life. This remarkably sensitive study of his wife, Augustine-Claudine-Jeanne Allemand, quietly reveals the interior life of a woman who served regularly

as the artist's muse.³ The choice of technique, silverpoint on prepared paper, underscores the sensibility of the artist, and the skill required by this demanding medium, allowing no error, is a testimony to his gifts as a draughtsman in the Ingres tradition.



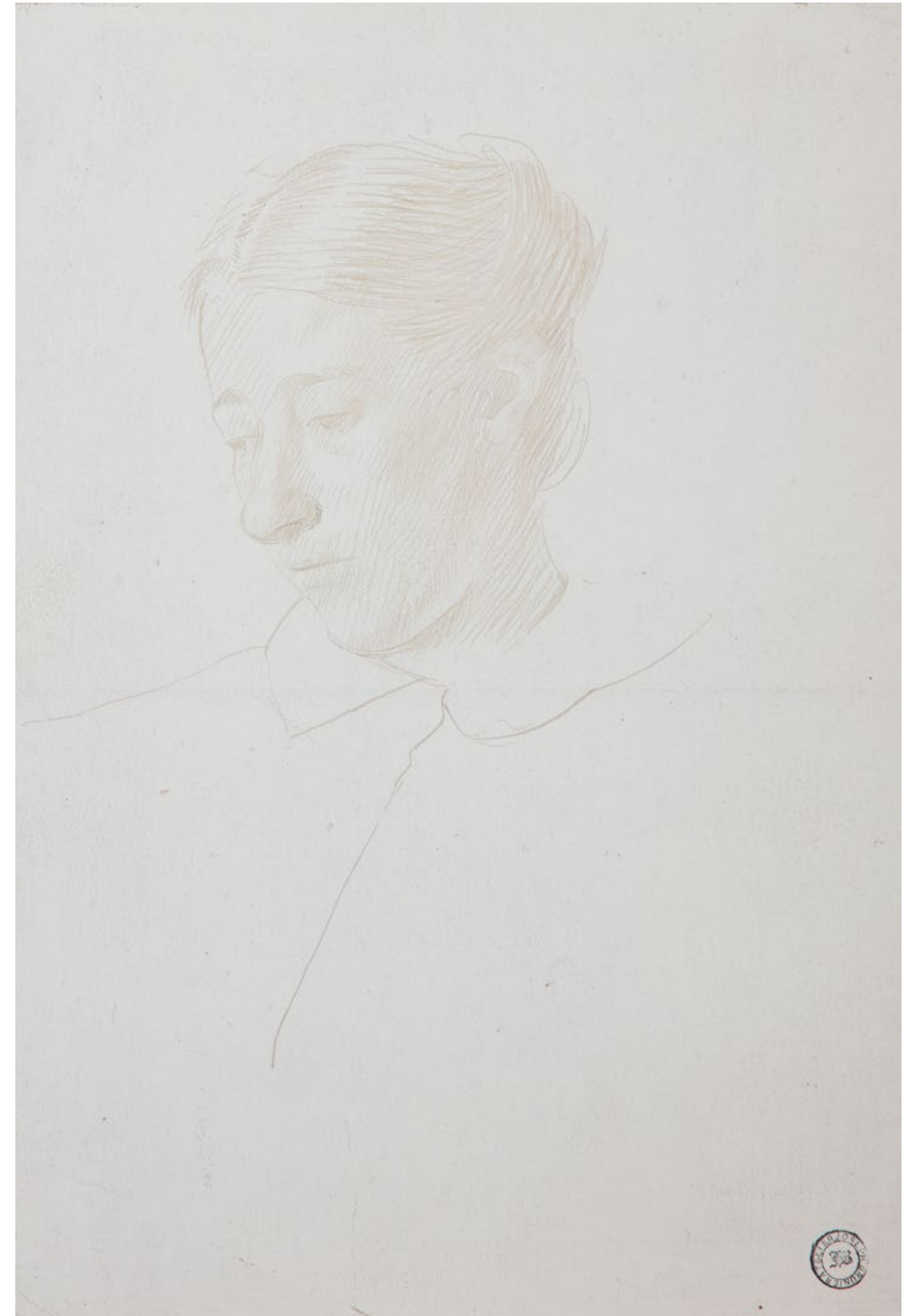
Fig. 41

1 E. Hardouin-Fugier and E. Grafe, *La Peinture lyonnaise au XIXe siècle*, Paris, 1995, p. 107.

2 *Ibid.*, p. 250.

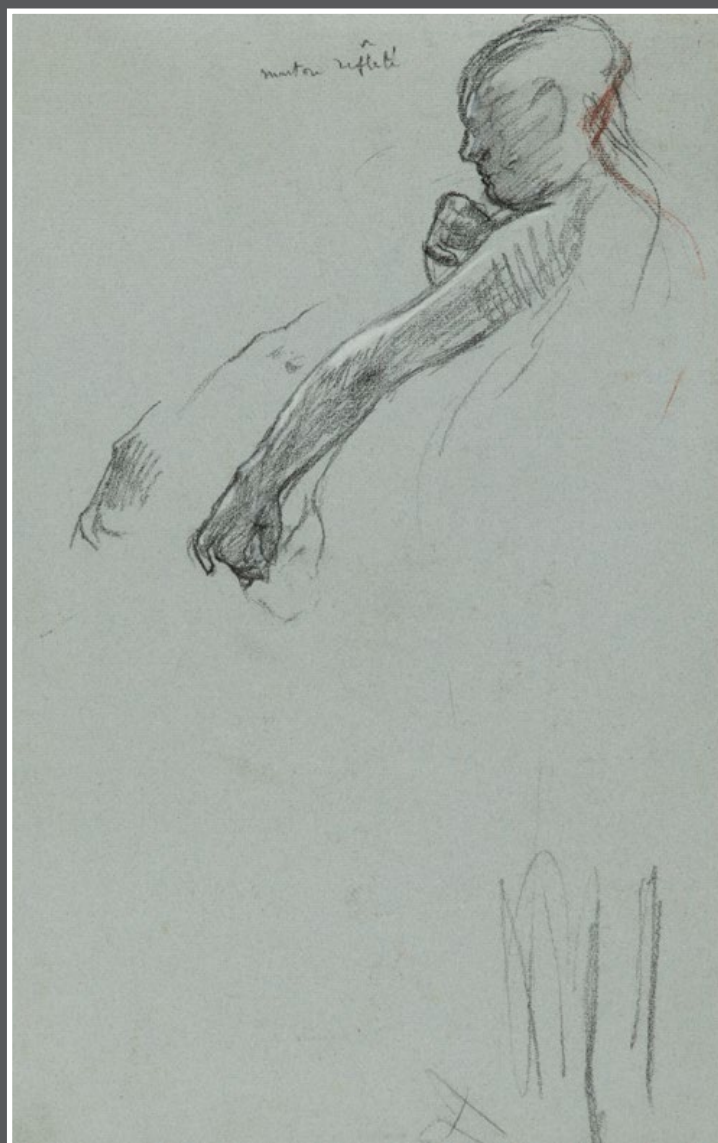
3 For a comparable portrait study recently on the French art market, see

fig. 41; Galerie Michel Descours, Lyon; *Portrait de la femme de l'artiste, Augustine-Claudine-Jean Allemand*, marked with the studio stamp (Lugt 5806), lower right, metalpoint, graphite and red chalk on prepared paper, 269 x 187 mm.



INDEX OF ARTISTS

Antoniazzo Romano, Antonio di Benedetto Aquila degli Aquili, called	1	Farinati, Paolo	7
Barbieri, Giovanni Francesco, called Il Guercino	9, 10, 11	Gellée, Claude, called Claude Lorrain	12
Bonvin, François	17, 20	Passarotti, Bartolomeo	6
Brunier, Joseph-Auguste	23	Piola, Paolo Gerolamo	13
Caldara, Polidoro, called Polidoro da Caravaggio	3	Porta, Giuseppe, called Giuseppe Salviati	5
Confortini, Jacopo	8	Rousseau, Victor	22
Coulon, Paul-Frédéric-Leo	18	Tamagni, Vincenzo	2
Daubigny, Charles-François	19	Tiepolo, Giovanni Battista	14
Degas, Hilaire-Germain-Edgar	21	Tiepolo, Giovanni Domenico	15
Denis, Simon-Joseph-Alexandre-Clément	16	Zuccaro, Taddeo	4



W. M. BRADY & CO.

NEW YORK