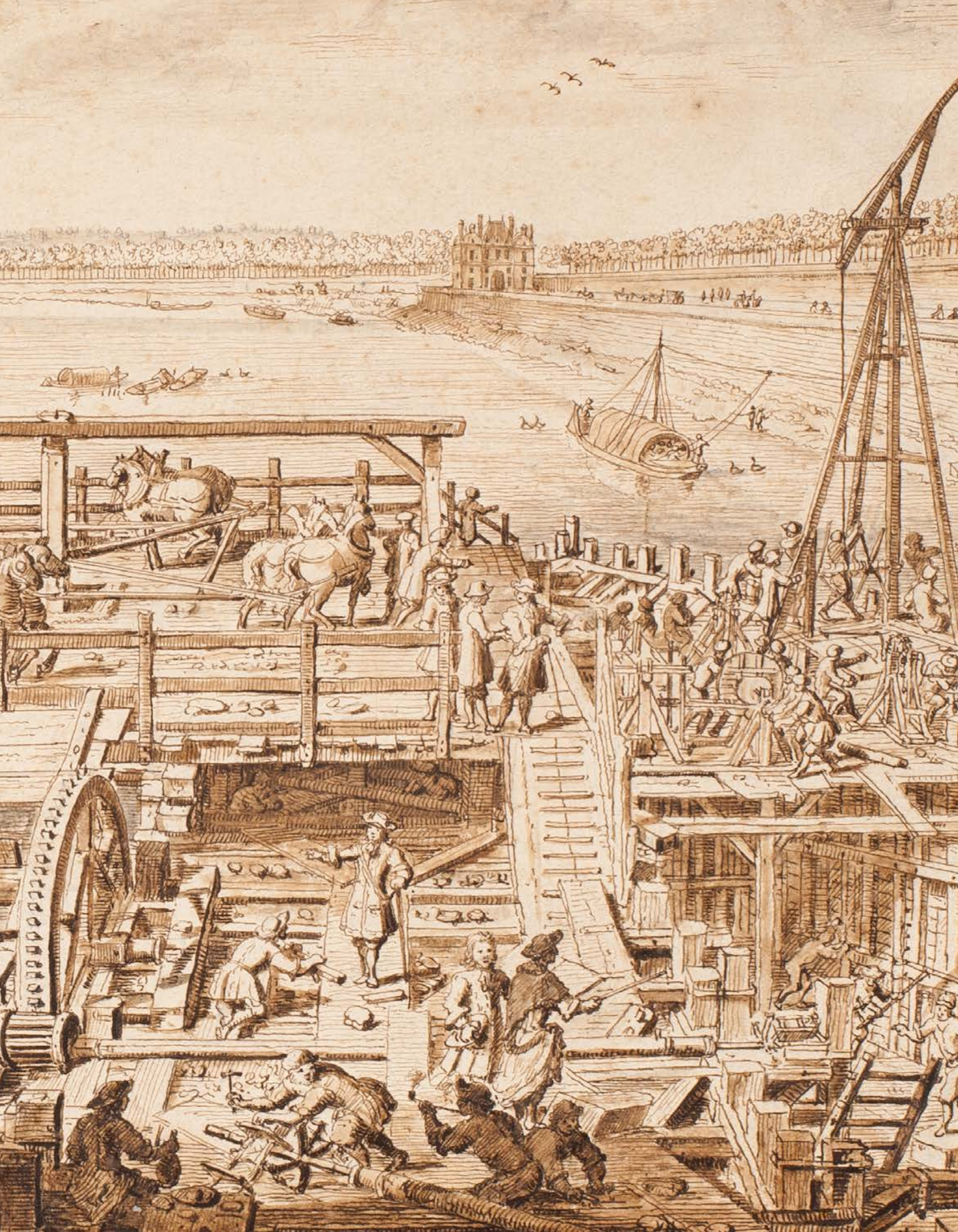




OLD MASTER AND
19TH-CENTURY DRAWINGS
RECENT ACQUISITIONS



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JANUARY 28 TO FEBRUARY 12, 2020

W. M. BRADY & CO.

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We are particularly grateful to Florian Härb for his entries on Girolamo Macchietti's *Head of a Bearded Man, Turned Right* (cat. no. 5) and Vasari's luminous *Adoration of the Shepherds* (cat. no. 3); to Fritz Koreny for his entry on the remarkable *Sibylla Delphica* from the workshop of Michael Wolgemut (cat. no. 1); to John Marciari for his entry on Tintoretto's newly discovered black chalk *Study of a Swordsman* (cat. no. 7); to Jörg Martin Merz for his entry on the beautiful red chalk study of a *Nude Youth Kneeling before an Altar* by Pietro da Cortona (cat. no. 12); and to Anita Viola Sganzerla for her entry on the pastel *Female Nude* by Jacob Van Schuppen (cat. no. 19).

We would like to thank, especially, Richard and Isabelle Feigen, Puppa Sayn-Wittgenstein Nottebohm, Carmen de Piniés, and Lina Ramirez for welcoming us to Richard L. Feigen & Co. and again hosting our exhibition this January in their 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

Front cover illustration

Workshop of MICHAEL WOLGEMUT

1. *Sibylla Delphica*

Frontispiece

LIEVEN CRUYL

16. *The Construction of the Pont-Royal over the Seine, Paris, 1686* (detail)

Back cover illustration

CHARLES DE LA FOSSE

15. *Study of a Left Hand Holding a Baton*

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Design: Lawrence Sunden, Inc.

CATALOGUE

Measurements are given height before width.

All paintings are sold framed; all drawings are sold mounted but not framed.

Workshop of MICHAEL WOLGEMUT
Nuremberg 1434–1519 Nuremberg

I. *Sibylla Delphica*

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

Provenance

Henry Oppenheimer (1859–1932), London (his sale: London, Christie's, 10–14 July 1936, lot 342 [as “South German, late XVth c.”; one of two in a lot])²

Jacques Bacri (1911–1965), Paris
Thence by descent until 2017

Drawn circa 1490

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



Fig. 1

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



Fig. 2



Fig. 3

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

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

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

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



Fig. 4

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

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



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

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

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

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



Fig. 5



Fig. 6

⁸ *Christ as Teacher* (1469), pen and ink, 207 x 124 mm; British Museum, inv. no. 1884.0628.23.
⁹ The *Schedel'sche Weltchronik* was published in Nuremberg in 1493. Hartman Schedel was a doctor of medicine, historian, and humanist. The woodcut illustrations for this work were done in the workshop of

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



Fig. 7

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



Fig. 7, detail

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



Fig. 8

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

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



Fig. 9



Fig. 10

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



Fig. 8, detail



Fig. 8, detail, inverted

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

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

FRITZ KORENY

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

PSEUDO-PACCHIA

Active Siena (?) circa 1530

2. *A View of Houses and a Church with a Campanile (recto)*

A Group of Clerics and Monks Singing in Front of a Lectern (verso)

Pen and brown ink (*recto* and *verso*)

9½ x 8 inches

240 x 200 mm

Provenance

Max de Beer (1898–1974), London

Dr. Alfred Scharf (1900–1965), London, from whom acquired (as

Ridolfo Ghirlandaio) on 12 April 1957 by

Philip Pouncey (1910–1990), London, by inheritance to his wife,

Myril Pouncey (1907–2001), London (sale: New York, Sotheby's, 21

January 2003, lot 1, illustrated)

This double-sided sheet was once in the collection of Philip Pouncey, the distinguished British art historian, collector, and connoisseur of Italian drawings and paintings. It was Pouncey who, in the 1950s, coined the name Pseudo-Pacchia because of the stylistic affinities between our sheet, and related drawings, to the manner of the Siennese painter Girolamo del Pacchia (1477–1533).

The initial nucleus that Pouncey ascribed to the still unidentified artist comprised of sixteen sheets sold at the H.S. Reitlinger sale at Sotheby's in London in 1953.¹ They were most likely leaves from a sketchbook, representing a variety of subjects including some after the antique. Of the four sheets ascribed to Pseudo-Pacchia in the British Museum, two came from the Reitlinger sale, one was already in the collection and

must have been attributed by Pouncey, while a fourth one, *Polyphemus and a Putto*, was acquired more recently.² The Fitzwilliam Museum, Cambridge, holds a study sheet from the Reitlinger group (fig. 11).³ Another drawing by the same hand is in the Art Institute of Chicago.⁴ All finely executed in pen and ink, with meticulous hatching and often characterized by expressive, if slightly naïve, figures, these sheets reminded Pouncey of Girolamo del Pacchia, as well as of his fellow Siennese artists Giovanni Bazzi, il Sodoma (1477–1549) and Domenico Beccafumi (1484–1551).

While some of the former Reitlinger drawings show narrative scenes, such as the British Museum's *Feast of Herod* after Donatello's relief on the baptistry of Siena Cathedral, most of them are fragmentary study sheets. By comparison, our drawing, while entirely consistent in style and size with the group, stands out as one of the most complete and best-preserved examples.



verso



Fig. 11



¹ London, Sotheby's, 9 December 1953, lot 69.

² Inv. nos. 1954,1126.2, 1954,1126.3, 1885,0314.300.6 and 2003,0629.5.

³ Inv. no. PD.1-2005; K. Andrews, *Italian 16th-century Drawings from British Private Collections*, exhibition catalogue, The Merchants' Hall,

Edinburgh, 1969, cat. no. 81, pl. 61.

⁴ Inv. no. 1993-196; S. Folds McCullagh and L. Giles, *Italian Drawings before 1600 in the Art Institute of Chicago*, Chicago, 1997, p. 202, cat. no. 260, illustrated.

GIORGIO VASARI
Arezzo 1511–1574 Florence

3. *The Adoration of the Shepherds*

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

Provenance

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

Drawn circa 1540–45

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



Fig. 12

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

The drawing presents a variation on one of Vasari's most successful compositions, which the artist developed early in his career. It can be dated to circa 1540–45 when Vasari's style as a painter and draughtsman reached early maturity. Its composition is closely related to the altarpiece of the *Adoration of the Shepherds*, or *Natività*, as Vasari calls it in his account book, painted in the summer of 1538 for the church of SS. Donato e Ilarione in the monastery at Camaldoli (fig. 12).⁴ Vasari spent the summer months of 1537–40 in the mountainous forests of Camaldoli to escape the scorching heat of Florence. One painting was finished in each of the first two summers, but the third, the much larger *Deposition from the Cross*, required two summers to complete. By the summer of 1538, when Vasari conceived the *Nativity*, he had just returned from a six-month stay in Rome, during which time he and his friend Francesco Salviati studied extensively the works of Raphael, of his school, and of the antique. This stay had a profound influence on Vasari's style, and its effects are immediately observable in his subsequent works.

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



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

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

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

The composition of the Camaldoli *Nativity* proved to be a great success, and Vasari subsequently painted several variants. Four years later, in September 1542, just after his return from an eight-month stay in Venice, Vasari painted a fresco of the *Adoration of the Shepherds* for the convent of S. Margherita in Arezzo, today known only from a photo (fig. 13). Here, Vasari reversed the direction of the composition, reduced the number of figures but increased their size. He also increased the size of the architecture. A preparatory drawing for the fresco is in the collection of Jean Bonna, Geneva (fig. 14).⁷ It is executed in exactly the same technique and style as the present drawing, which shows the composition in reverse, with several differences in the architecture and the individual poses. It was most likely made at the same moment and for the S. Margherita commission. Another drawing of the sub-

ject, in the Louvre, but executed in a more elaborate technique on blue paper, may also have been made for that fresco (fig. 15).⁸ Subsequently, in his monumental rendering of the subject on the inside of the organ shutters of Naples Cathedral in 1546, Vasari reused the figure of the kneeling Virgin in our drawing almost identically except that she is holding a veil over the child, as in the Camaldoli altarpiece.⁹ Vasari used a variant of the Camaldoli composition for his monumental altarpiece now in the Chazen Museum of Art, Madison, as late as about 1570.¹⁰

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

FLORIAN HÄRB



Fig. 13



Fig. 14



Fig. 15

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

6 *Ibid.*, V, pp. 532–33.

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

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

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

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

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



TADDEO ZUCCARO

Urbino 1529–Rome 1566

4. *Lichas Handing the Poisoned Shirt to Hercules* (?)

Inscribed, lower right, *Rafaellino da Re[ggio]*

Pen and brown ink, brown wash

8 $\frac{7}{8}$ x 7 $\frac{1}{4}$ inches

225 x 185 mm

Provenance

Private collection, France

A splendid example of Taddeo Zuccaro's vigorous drawing style—particularly evident in the energetic pen strokes of the figure at right and the broadly applied dark washes—this hitherto unknown drawing has so far eschewed the identification of its subject matter. The figures are typical of Taddeo's modern adaptation of antique models, such as the Roman sculpture he is known to have studied extensively since his arrival in the Eternal city in the early 1540s. Such was the importance of his study of the antique that his younger brother, Federico, dedicated two drawings especially to this subject (one to Taddeo studying antique sculpture in the Vatican, the other showing him copying Polidoro's façade paintings) as part of his set of twenty drawings recording the *Life of Taddeo*, today preserved at the Getty Muse-



Fig. 16

um, Los Angeles.¹ More specifically, figures such as the one in a Phrygian cap at left in our drawing appear to be inspired by Roman reliefs such as those, for example, belonging to the Arch of Septimius Severus (203 AD) on the Roman Forum representing Parthian captives in Phrygian garb (fig. 16).

Because of the exploratory nature of our drawing—the artist is clearly developing an idea here, as is attested by the numerous pentimenti—and its ostensibly unusual subject matter, a closer look at the composition seems warranted. The scene comprises of six figures, two at left and four at right (three of which are only slightly indicated in the right background). The two main figures in the foreground appear to be exchanging a garment, apparently a shirt, with one of its long, buttoned, sleeves dangling between them. A rare subject which might fit the image at hand belongs to the myth of Hercules. Having been fatally wounded by Hercules's arrow previously dipped into the venom of the Lernaean Hydra, the dying centaur Nessus gave his poisoned shirt to Deianira, Hercules's wife, tricking her into believing it would ensure his eternal faithfulness. Jealous of her husband's new lover, Iole, Deianira ordered Hercules's servant, Lichas, to bring his master the deadly garment (for which he is subsequently thrown into the sea by Hercules). Taddeo may have explored the very moment of the garment's handover by the servant, at left, to Hercules, at right. Hercules's most frequent attribute, the lion's skin is absent from our drawing (unless one is prepared to see remnants of the lion's head worked into the back of the figure's head), though his club appears visible between his legs. A near contemporary engraving (c. 1541–48) by Sebald Beham (1500–1550), depicts this rare scene as part of a set of twelve prints dedicated to the *Labours of Hercules* (fig. 17). No such painting is documented in Taddeo's oeuvre, much of which is lost today. The drawing's style suggests a relatively early date, perhaps around 1550 but probably not much later than his decoration of the Mattei Chapel in S. Maria della Consolazione (1553–56).² A drawing of an equally enigmatic subject formerly in a private collection at Stockholm (fig. 18), or another of *Alexander and Bucephalus* at Christ Church, Oxford (fig. 19), display a similarly free handling of the pen combined with deep shades of brown wash.³

The type of figure at right in the present drawing, stepping forward and almost into the beholder's space, with a strongly foreshortened left leg receding towards the back and



¹ Inv. 99.GA.6.12; see J. Brooks et al., *Taddeo and Federico Zuccaro: Artist-Brothers in Renaissance Rome*, exhibition catalogue, The J. Paul Getty Museum, Los Angeles, 2007–08, cat. nos. 12, 17, illustrated.

² C. Acidini Luchinat, *Taddeo e Federico Zuccari fratelli pittori del Cinque-*

cento, 2 vols., Milan and Rome, 1998, vol. I, pp. 44–58.

³ J. Gere, *Taddeo Zuccaro. His development studied in his drawings*, London, 1969, cat. no. 231, fig. 40, and cat. no. 162, fig. 41, respectively.



Fig. 17

thus creating a deep space around him, was a compositional device Taddeo employed in numerous variations in several compositions, such as in his frescoes of *Ecce Homo* and the *Flagellation of Christ* (with the pose reversed) in the Mattei chapel, but also in his subsequent frescoes in the Frangipane chapel in S. Marcello al Corso (c. 1558–after 1566).⁴ Many of Taddeo's early commissions in Rome concerned the decoration of façades of houses of the Roman nobility. The best known perhaps was the now lost decoration of the palazzo of his patron Jacopo Mattei, finished in 1548, which, according to Vasari, was "greatly praised by the whole of Rome" and truly launched the eighteen-year-old Taddeo as an independent artist. Herein Taddeo followed in the footsteps of Polidoro da Caravaggio, the greatest protagonist in *all'antica* façade decorations executed prior to the Sack of Rome in 1527, which prompted his move to Naples. The success of the Mattei façade led to other such commissions, all now lost together with virtually all of Taddeo's paintings from his first



Fig. 18

⁴ Acidini Luchinat, *op. cit.*, pp. 62–75.

five or six years as an independent artist (c. 1548–1553). Our drawing would not have been out of place within the context a Roman façade decoration, though any such connection remains hypothetical for the time being without further documentary evidence.

Taddeo Zuccaro, along with his brother Federico, was one of the leading mid-sixteenth-century painters in Rome, reconciling High Renaissance naturalism with elements of Mannerist design. Born in Sant'Angelo in Vado near Urbino, he moved to Rome by 1543, where he trained himself by copying earlier masters. He became celebrated for his monochrome decorations for Roman houses. His recorded works before 1553 are all lost today but partly known through drawings. Taddeo's drawings also demonstrate his appreciation of Perino del Vaga's late manner, as well as of the styles of Parmigianino and Correggio. In 1559 he began one of his most successful projects, the frescoes and stucco decorations for the villa of Cardinal Alessandro Farnese at Caprarola. By then he ran a large studio, collaborating with his younger brother Federico on a number of commissions including altarpieces, as well as the design of maiolica, trophies, and festival decorations. After Taddeo's death in 1564, Federico took over the studio, running it successfully until 1609.



Fig. 19

⁵ *Ibid.*, pp. 17–19.



GIROLAMO MACCHIETTI

Florence 1535–1592 Florence

5. *Head of a Bearded Man, Turned Right*

Inscribed in pen and brown ink, lower right, *Voltera*; and inscribed in pen and brown ink on the *verso*, *Daniele da Voltera*
Red chalk, over traces of black chalk, on reddish prepared paper
7½ x 4⅞ inches
190 x 118 mm

Provenance

Matthew Holbeche Bloxam (1805–1888), Rugby, by whom given to The Rugby School Art Museum, Rugby, Warwickshire, until 2018

Literature

A. Popham, undated typescript catalogue, cat. no. 58 (as Daniele da Volterra)

This striking head of a bearded man is a new addition to the relatively small corpus of drawings by Girolamo Macchietti, one of the most gifted painters and draughtsmen of the Flo-

rentine Maniera and perhaps best known today for his small oval panels made in *circa* 1571–72 for the Studiolo of Francesco I de' Medici in the Palazzo Vecchio. More specifically, our drawing is a study for the head of the prefect Valerianus in Macchietti's celebrated Florentine altarpiece, the *Martyrdom of Saint Lawrence*, painted in the opening months of 1573 for the newly erected altar of the Giuochi family in S. Maria Novella, the city's foremost Dominican church (figs. 20 and 21, detail).

The altarpiece was part of the extensive restructuring of the interiors of the two leading mendicant churches in Florence (the other was S. Croce, the main Franciscan church in Florence) at the order of Cosimo I de' Medici and under Giorgio Vasari's artistic supervision. In the process, the first altar at right when entering S. Maria Novella was allocated to the family of Girolamo de' Giuochi, a grocer, or *pizzicagnolo*, whose family chapel was moved there from another location in the church.¹

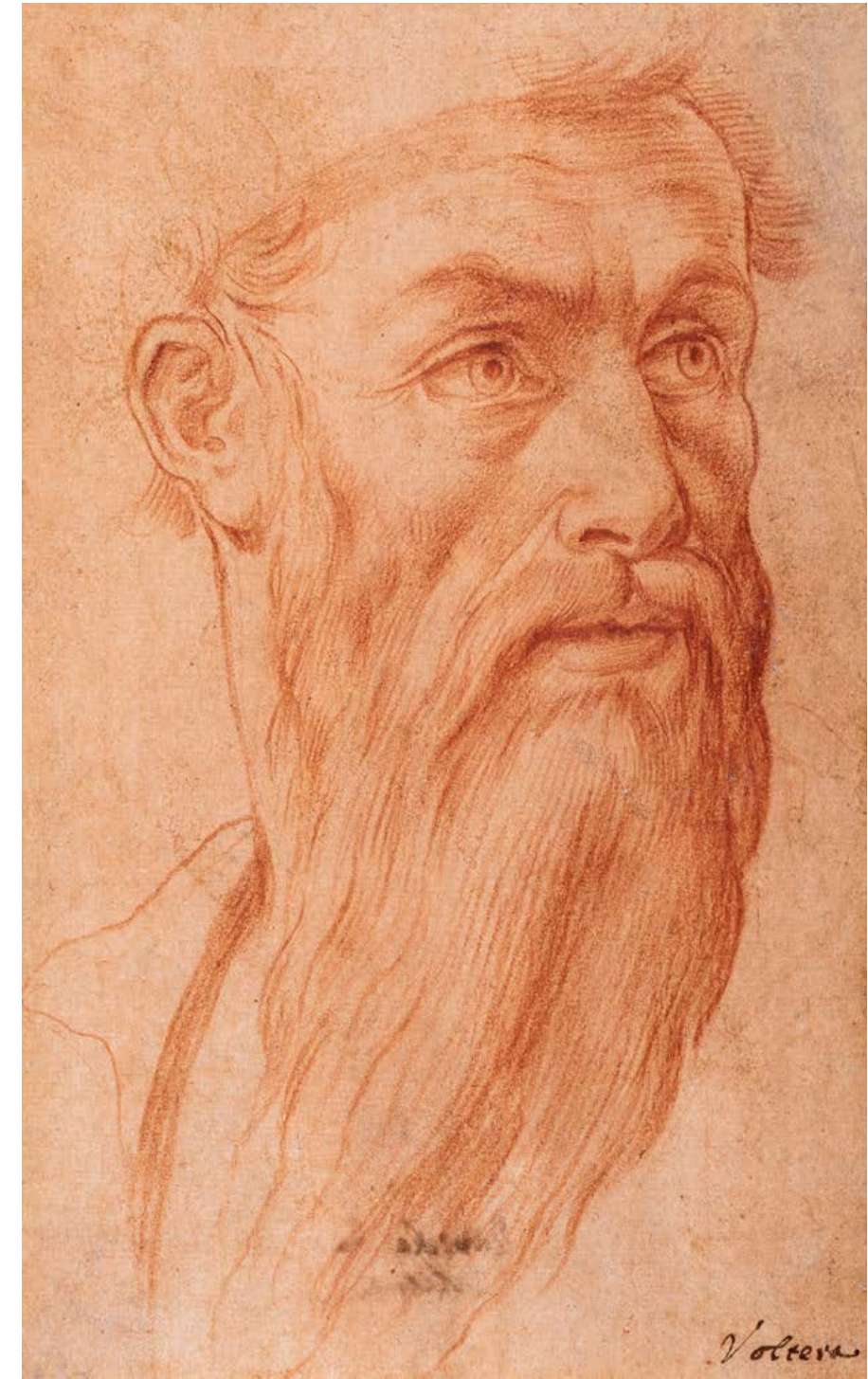
The Giuochi altarpiece, Macchietti's most prestigious commission to date, depicts the *Martyrdom of Saint Lawrence* at the hands of Emperor Decius, seated in an elevated position at right, and his prefect Valerianus, holding a book. To



Fig. 20



Fig. 21



¹ For a summary of the history and restructuring of the chapel, see M. Hall, *Renovation and Counter-Reformation. Vasari and Duke Cosimo in Sta*

Maria Novella and Sta Croce 1565–1577, Oxford, 1979, pp. 95–97.

the ruler's left is another prefect, Hippolitus, later baptized, who had put Lawrence in jail for not rendering to the king the treasures of the church, for which he had responsibility as a deacon, but which he had instead distributed as alms to the poor. When Lawrence presented the poor to the king as the true treasures of the church, he was burned on the gridiron, a process he mocked, according to legend, by telling the king that he was "well done now on one side, and ready for the other." On the far left of the painting, Macchietti depicted the donors, Girolamo Giuochi and his wife, among the crowd of onlookers. On the far right, he included his self-portrait, next to an elegant figure seen from the back, the soldier Romanus, who was also converted by Lawrence and then beheaded at the order of Decius. The crowd of bystanders in the center features Cosimo's court dwarf, Nano Morgante, the subject of numerous paintings and sculptures at the time, most famously depicted in Bronzino's portrait in the Palazzo Pitti.

Unveiled in May 1573, Macchietti's altarpiece was an instant success. Vincenzo Borghini, Vasari's adviser, lauded the "beautiful and masterly colours" ("*vago colorito più che di maestro*") in a letter to the artist of 23 May 1573. Indeed, the sumptuous coloring, strongly Venetian in flavor, was some-

thing of a novelty in Florentine painting. Combined with strong realism it represented a fundamental shift away from the Mannerist altarpieces of the previous generation, such as those of Vasari, Salviati, and Bronzino. Macchietti made no reference to Bronzino's slightly earlier monumental fresco of the subject, arguably the ultimate *tour de force* of Maniera painting, in the Church of San Lorenzo in Florence. Around 1570, Macchietti had visited Venice, where he saw Titian's famous altarpiece of the subject, painted some twelve years earlier for the church of the Gesuiti, from which he borrowed the general disposition of the saint and the idea for the vast colonnaded architecture at right. As Marta Privitera pointed out, the architecture in the background is a variation on the Arch of the Sergii at Pola (Croatia), which was also reproduced in Sebastiano Serlio's third volume of his *Books on Architecture*, published in 1540.² The Venetian coloring in Macchietti's altarpiece was to exert great influence over the subsequent generation of Florentine painters, such as Lodovico Cigoli, famous for his Titianesque colors. Writing about a decade later, in 1584, Counter-Reformation art critic Raffaello Borghini (unrelated to Vincenzo, mentioned above) praised Macchietti's altarpiece as his best ever, and, more generally, as one of the best Florentine paintings of recent vintage. He was as struck by the *vago colorito* as had been his namesake a decade earlier.³

Several drawings for the Giuochi altarpiece survive. A study for the head of Saint Lawrence, in the same technique as our sheet, is at Chatsworth;⁴ it shows that drawings by Macchietti had reached England already by the seventeenth century. A study for the young man seated on the balustrade in the far background is in the Metropolitan Museum of Art, New York (fig. 22),⁵ while another, probably for the same figure but with several differences, is in the Louvre.⁶ A small study for the head of the same figure, in black chalk, is in the Ambrosiana.⁷ The fact that three drawings alone survive for a relatively minor figure in the far back of the painting suggests that Macchietti must have made a great number of preparatory figure studies, most of which are now lost.

The old attribution of our drawing to Daniele da Volterra, the leading Tuscan follower of Michelangelo, is understandable, since the head's sculptural clarity has much in common with Daniele's figures, and, more generally, is vaguely reminiscent of the head of Michelangelo's *Moses* in S. Pietro in Vincoli, which Macchietti would have seen, and no doubt copied in a drawing, during his stay in Rome in the early 1560s. When adapting the study for the figure in the painting, Macchietti slightly turned the head upwards and added the head cover. The unusually straight neckline at left can be seen in identical fashion in the painting. Macchietti used the figure,

with some changes, also for the bearded man looking out over the balustrade in the far background of the painting. In style and technique, our drawing is particularly close to a study for the *Virgin Mary*, also in the Metropolitan Museum (fig. 23),⁸ and to two studies of a *Head of a Young Man*, respectively in private collections (fig. 24),⁹ all of which are executed in the same technique on reddish prepared paper.

Macchietti's relatively small number of extant drawings reveals him as a meticulous draughtsman who took great care in the preparation of the individual figures in his paintings. His style is highly independent of Vasari's or Salviati's, and somewhat closer to Bronzino's. Like several of his fellow Studiolo friends, such as Battista Naldini, Maso da San Friano or Mirabello Cavalori, he looked instead to the works and drawing techniques of the artists from the beginning of the century (Vasari's and Salviati's teachers), such as Andrea del Sarto and his pupils Rosso and, especially, Pontormo. Like them, Macchietti put the life study at the core of his artistic endeavor. He also championed the use of paper prepared in color, a technique that can frequently be found with artists of the late fifteenth and early sixteenth centuries, and in Pontormo's sketchbooks, but that was largely (though not entirely) abandoned by artists such as Vasari and Salviati. Macchietti may well have adopted the technique of drawing in red chalk on reddish prepared paper from Pontormo himself, who used it for numerous figure studies. And while emulating the spirit, as well as the technique of Del Sarto's or Pontormo's life studies, our drawing displays a degree of finish and refinement that the older generation was much less concerned with. It is that particular combination of observation of nature with the refinement of execution that distinguishes Macchietti and other Studiolo artists from their great Renaissance forebears and underscores their much-admired place in the history of Florentine draughtsmanship.

According to Raffaello Borghini, Macchietti first trained with Michele Tosini, whose style at the time had become

somewhat dated, but he was soon drawn into the orbit of Giorgio Vasari who, in 1555, had just been put in charge of the entire decoration and transformation of the Palazzo Vecchio, the old seat of the Florentine Republic, into a modern ducal residence for Cosimo I de Medici. For about three years, until 1558, Macchietti worked under Vasari in the Palazzo, first with Cristofano Gherardi (who died in 1556) and then Giovanni Stradanus. Macchietti's part in the decoration is difficult to establish with precision but in 1557 he is documented to have designed the tapestries for the Sala di Giove and Sala di Ercole. Only one of these hangings but no preparatory drawings survive, and this suggests that even in these early works Macchietti was rather independent of his master. One of the frescoes in the Sala di Cosimo I has recently been attributed to him, but there the artist worked to Vasari's designs. Around 1560 Macchietti left for Rome to broaden his skills before returning to Florence in 1563, the year Vasari began the decoration of the Sala Grande in the Palazzo Vecchio. Though Macchietti did not enter the inner circle of Vasari's Sala Grande workshop (Stradanus, Naldini, and Jacopo Zucchi were the main assistants) he contributed to the vast ephemeral decorations erected in 1565 on the occasion of the wedding of Giovanna of Austria and Cosimo's son, Principe Francesco I de' Medici. From the subsequent decade and a half, with Macchietti's style now fully developed, date his most successful paintings, including the *Adoration of the Magi* for San Lorenzo (1567–68), the *Baths of Pozzuoli* and *Medea Rejuvenating Jason* for Francesco's Studiolo in the Palazzo Vecchio (1571–72), and the *Martyrdom of Saint Lawrence*, his most famous altarpiece.

FLORIAN HÄRB



Fig. 22



Fig. 23



Fig. 24

2 M. Privitera, *Girolamo Macchietti, un pittore dello Studiolo di Francesco I (Firenze 1535–1592)*, Milan, 1996, p. 140.
3 R. Borghini, *Il Riposo*, Florence, 1584, p. 605.
4 Privitera, *op. cit.*, p. 142–43, cat. no. 46, illustrated.
5 *Recent Acquisitions. A Selection: 1997–1998*, in *Metropolitan Museum of Art Bulletin*, Fall 1998, p. 22, illustrated (cat. entry by C. Bambach).
6 Privitera, *op. cit.*, p. 142–43, cat. no. 48, illustrated.

7 *Ibid.*, p. 143, cat. no. 47, illustrated. The connection of another drawing attributed to Macchietti by Privitera (*op. cit.*, p. 144–45, cat. no. 49) with the painting appears less convincing. Privitera (*op. cit.*, p. 142, cat. no. 45) further considered a drawing a Lille to be a study for the dwarf Nano in the painting. This however, appears to be a copy after the figure in the painting.

8 Inv. 2013.152 (unpublished).

9 Privitera, *op. cit.*, p. 162, cat. nos. 66 and 67, illustrated. See also K. Bell-

inger and F. Härb, *Master Drawings*, London (Colnaghi), 2013, cat. nos. 4 and 5, illustrated.

FEDERICO ZUCCARO
Sant'Angelo in Vado 1540–1609 Ancona

6. *Study for the Last Judgment in the Cupola of Santa Maria del Fiore, Florence*

Inscribed, verso, C
Black chalk, pen and brown ink, brown, grey and pink wash heightened with white
11¹/₁₆ x 16¹³/₁₆ inches
293 x 427 mm

Provenance
Nicholas Lanier (1588–1666), London (Lugt 2885)
Sir Peter Lely (1618–1680), London (Lugt 2094)
Eugène Rodrigues (1853–1928), Paris (Lugt 897) (his sale: Paris, Hôtel Drouot, 28–29 November 1928, lot 251)
Sale: Berlin, Gerda Bassenge, 31 May 2002, lot 5480, illustrated

Drawn circa 1574

This large-scale drawing is for Federico Zuccaro's most important commission in Florence, the completion of the vast fresco decoration in the eight trapezoid segments of



Fig. 25

Brunelleschi's magnificent cupola of Santa Maria del Fiore, the city's cathedral.¹ The project was originally assigned to Giorgio Vasari (1511–1574) by Grand Duke Cosimo I de' Medici in 1570, but the frescoes were only partly finished upon the artist's death in 1574.² The iconographic program was developed by Vasari and his longstanding adviser, Vincenzo Borghini, humanist and director of the Ospedale degli Innocenti in Florence. Zuccaro subsequently took over the work, which he completed in 1578. Unveiled the following year, his paintings follow only in part Vasari's preparatory drawings, to which he had access, attesting to his own great inventiveness and distinctive style.

More specifically, our sheet is a finished study for the upper section of the Western segment of the cupola (figs. 25 and 26, detail). Characterized by the lively interplay between the pen lines and different shades of wash, it presents an animated composition populated by a multitude of angels in a variety of poses and groupings. Many are rendered in daring foreshortening and *di sotto in sù* to account for the low viewpoint of the fresco. The two larger angels flanking the composition are supporting the *trompe-l'oeil* cornice upon which sit the twenty-four Elders of the Apocalypse, a section that Vasari and his team completed in its entirety. This explains why this section is not included in Federico's drawing. At the upper center of our drawing two putti hold Christ's robe and the dice that were cast for it following the Crucifixion, to decide which soldier would take the garment home. Each segment was dedicated to one or more of the Instruments of Christ's Passion. Modelled with brown wash in the drawing, the robe is bright red in the fresco. The composition is defined on both sides by a row of putti set against a pink background in the drawing, which was translated into a vivid blue in the fresco. Below that section is a host of putti, or *angiolini*, the lowest ranking category among the eight types of angels, with each type dedicated to one of the cupola's segments. In our drawing, the number of putti is greater than in the fresco where they number only seven. Further down, but only partially visible in our drawing, are the *People of God*, or the *popolo di Dio*, which Borghini's programme summarized as 'the Christian people, the poor, the rich, and all.' Here, too, the figures in the drawing do not yet correspond to those in the fresco, which Federico adopted most daringly for his own purpose. Essentially using Borghini's idea – the representation of humankind in all its variety – as a pretext, Federico depicted not only himself, standing self-confidently on the right, but also his parents (on the left) and many friends, patrons and fellow



¹ C. Acidini Luchinat, *Taddeo e Federico Zuccari. Fratelli pittori del Cinquecento*, Milan and Rome, 1999, II, pp. 65–97.

² F. Härß, *The Drawings of Giorgio Vasari*, Rome, 2015, pp. 618–83.

artists, such as his late brother Taddeo, Vasari, Giambologna, Borghini and several others (some identified by inscriptions), thus securing for all of them eternal glory while underscoring his own status as a prince-like artist who wears his large hat like a crown and his palette like a sceptre. Federico further chose his golden-colored vest as the perfect spot to prominently sign and date (1576) the fresco.

Following his preferred working method, Zuccaro produced several drawings for each section of the cupola, the chronology and function of which are not always easy to determine.³ A drawing in the Albertina, Vienna, is the closest to the present sheet in both composition and media, but its lack of vibrancy suggests it must be a neat repetition.⁴ A similar case is presented by a sheet in the Kunstsammlung der Universität, Graphische Sammlung, Sammlung Uffenbach, Göttingen, executed with the same technique, including the pink wash but showing less of the design in the lower section.⁵ A further drawing in the University of Michigan Museum of Art, Ann Arbor, Michigan is of lesser quality.⁶ Our drawing is a rare example in sixteenth-century Italian draughtsmanship to show the use of watercolor. Another famous drawing with watercolor from Federico's hand is in the Metropolitan Museum of Art, New York.⁷

Further studies relating to the same segment survive, including a sheet with two pen and ink studies for the left angel supporting the cornice, in the National Gallery of Canada, Ottawa, which shares our drawing's searching quality.⁸ A larger part of the West segment is shown in a sheet at the British Museum, London,⁹ and in a second one recorded in the

Franchi Collection, Bologna.¹⁰ In comparison with the group of connected studies, our drawing conveys the most vivid expression of Federico's virtuosity as a draughtsman.



Fig. 26

3 G. Smith, "A Drawing by Federico Zuccaro for the Last Judgement in Florence Cathedral," in *Bulletin. The University of Michigan, Museums of Art and Archaeology*, I, 1978, pp. 26–41.

4 Inv. 39988; V. Birke and J. Kertész, *Die italienischen Zeichnungen der Albertina*, IV, Vienna, Cologne and Weimar, 1997, pp. 2588–89, illustrated.

5 Inv. no. 611, 262 x 388 mm.

6 Inv. 1973/2.81; E. Olszewski, *A Corpus of Drawings in Midwestern Collections. Sixteenth-century Italian Drawings*, II, Turnhout, 2008, no. 405,

illustrated. A version in the Weisman Art Museum, University of Minnesota, Minneapolis (inv. 70.3.36), corresponding in composition to the Ann Arbor sheet, is certainly a copy; Olszewski, *op. cit.*, no. 406, illustrated.

7 Inv. Rogers Fund 62.76; Acidini Luchinat, *op. cit.*, I, pp. 111, 133, illustrated.

8 Inv. 5577; Acidini Luchinat, *op. cit.*, p. 79, fig. 20.

9 Inv. 1953,0731.48; J. A. Gere and P. Pouncey, *Italian Drawings in the British Museum. Artists Working in Rome*, London, 1983, cat. no. 309.

10 Acidini Luchinat, *op. cit.*, p. 79, fig. 19, as by Zuccaro or Stefano Pieri.



JACOPO TINTORETTO
Venice 1518–1594 Venice

7. Study of a Swordsman

Inscribed in pen and brown ink, upper right, *Algarði*
Black chalk on blue paper
11 1/8 x 7 1/4 inches
300 x 195 mm

Provenance

Sale: Paris, Piasa, Paris, 10 April 2008, lot 12, one of two sheets sold together (as attributed to Jacopo Robusti Tintoretto)
Sir Timothy Clifford, London (his mark, Lugt undescribed) (sale: London, Sotheby's, 8 July 2015, lot 25 (as Jacopo Palma il Giovane))
Private collection, New York

Exhibitions

New York, Morgan Library and Museum, and Washington, National Gallery of Art, *Drawing in Tintoretto's Venice, 2018–2019*, pp. 192–95, cat. no. 72, pl. 159 (cat. by J. Marciari)

Drawn circa 1579

Two fires that ravaged the Palazzo Ducale in Venice, in 1574 and 1577, gave birth to one of the most extensive redecorating campaigns in Renaissance Italy. Jacopo Tintoretto was then



at the height of his powers, rivalled in Venice only by Veronese (1528–1588), and he and his workshop were eventually awarded the lion's share of commissions for the new paintings in the palace. His influence extended even beyond those artists who were his assistants. Thus, when Jacopo Palma il Giovane (1548/50–1628) returned to Venice as a mature artist after more than

Fig. 27

1 For such drawings by both Tintoretto and Palma, see Marciari, *op. cit.*, pp. 108–10, and pp. 190–92. This is also the place to note that when the present drawing was sold at Piasa in 2008, it was described as having a companion *Study after Michelangelo's Samson and the Philistines* (fig. 27). In the Tintoretto exhibition catalogue of 2018, this *Samson* is described inaccurately as having been on the back of the present drawing, laid down, and no longer visible; see Marciari, *op. cit.*, pp. 190–92, fig. 156. In fact, the *Samson* drawing, which is by Palma il Giovane, was not on the

five years in Rome, he associated himself immediately with Tintoretto. He clearly spent time in the latter's studio, making drawings after Michelangelo's *Samson and the Philistines* (fig. 27) alongside the master and his pupils.¹ Moreover, in his biography of Palma, Claudio Ridolfi relates the story that when Tintoretto and Palma were working on related ceiling panels in the Sala del Maggior Consiglio of the Palazzo Ducale, depicting two successful naval campaigns of the Venetians, the *Battle of Argenta* and the *Battle of Cremona*, Palma met with Tintoretto and asked him what he was doing with his composition. The older master jokingly replied, "I'm making some figures who climb trees." Palma, recognizing that Tintoretto cannot have meant this as a literal description, also painted figures climbing the ropes up the 'trees,' the masts of the Venetian ships. When Palma's ceiling was revealed, Tintoretto cried, "This man stole my invention!"²

The present drawing further documents the genesis of Palma's naval battle and makes the collaboration of the two artists more apparent. It is clearly a study for the swordsman at lower left in the *Battle of Cremona* (fig. 28), and as such, was attributed to Palma when sold at Sotheby's in 2015. Yet, the bold drawing is undoubtedly the work of Tintoretto. Palma's figure studies of around 1580 are different in technique, making use of smaller hatched strokes of black and white chalk, as in Palma's own study for the same figure, now in



Fig. 28

back of the *Study of a Swordsman*, but rather on a separate sheet of paper sold in the same lot as Tintoretto's *Swordsman*. The Palma *Samson* sheet also includes a study of a woman's head, a portrait of Palma's wife. The two sheets in that lot were subsequently separated: the Tintoretto *Swordsman* is now presented here, and the Palma *Samson* remains in the collection of Timothy Clifford.

2 C. Ridolfi, *Le meraviglie dell'arte, ovvero delle vite degli illustri pittori veneti, e dello stato*, Venice, 1648, vol. 2, p. 177.



Cologne (fig. 29).³ Further, in Palma's compositional drawing for the canvas,⁴ there is no large foreground figure in the lower left corner where the swordsman was to appear, nor does it include any figures climbing the masts of the ships. Palma must have shown his compositional drawing to Tintoretto, who in turn suggested the figures on the masts as well as the large swordsman that effectively balances the composition. Tintoretto may then have provided Palma with a drawing to show what he meant, or perhaps organized a drawing session after a posed model that resulted in both the present study and the drawing in Cologne.

The *Swordsman* compares to other drawings from Tintoretto's later career, when he generally concentrated on the quick definition of forms rather than modelling or fine detail. The delineation of the musculature of the chest with a few curved lines, the lack of concern for the lower legs or for situating the figure in space, and even the distinctive and quirky manner of delineating the elbows can be compared, for example, to the *Male Nude Swinging a Sword* in the Boijmans van Beuningen Museum (fig. 30), a drawing perhaps created at the same time.⁵ All of these sheets demonstrate the artist's powerful mastery of anatomy, even if in a simplified form, and as such are the perfect parallel to his late painted works at the Palazzo Ducale, the Scuola di San Rocco, and elsewhere.

JOHN MARCIARI



Fig. 29



Fig. 30

³ Inv. 2017; black and white chalk on blue paper, 155 x 138 mm; Marciari, *op. cit.*, p. 195, pl. 160. Maria Aresin, who is preparing a new study of Palma's drawings, agrees with the attribution of the present sheet to Tintoretto, and has suggested (e-mail to the author) that Palma's drawing in Cologne might have been drawn at the same time as Tintoretto's, with both artists studying a model from slightly different angles.

⁴ Formerly Vaduz, Ratjen collection; pen and ink with brown wash, 180 x 270 mm; S. Mason Rinaldi, *Palma il Giovane: L'opera completa*, Milan, 1984, p. 164, cat. no. D184, fig. 17. The present whereabouts of the drawing are unknown.

⁵ Inv. I 76; black chalk, 309 x 205 mm; R. Echols and F. Ilchman (eds.), *Tintoretto 1519-1594*, exhibition catalogue, Venice, Palazzo Ducale, and Washington, National Gallery of Art, pp. 214-15, 263. Other comparisons include the *Nude Man Leaning to his Left* and the *Male Nude with Musical Instruments* in the Uffizi (inv. nos. 12993F and 12972F; black chalk, 247 x 200 mm, and black chalk on blue paper with traces of brown and white oil paint, 296 x 187 mm, respectively); Marciari, *op. cit.*, pp. 131-32, figs. 100-101.



GIOVANNI BALDUCCI, called IL COSCI

Florence 1560–after 1631 Naples

8. *The Raising of Lazarus*

Inscribed in pen and brown ink at center top, *Salviati*; and inscribed by the same hand (*verso*), *originale del Salviati ... (?)*

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

13 x 9½ inches

331 x 241 mm

Provenance

André-Gaspard-Parfait de Bizemont Prunelé (1752–1837), Orléans (Lugt 128), by descent to his son,

Comte Adrien de Bizemont Prunelé (1785–1855), Orléans

Private collection, France

Literature

E. Davoust, *Le comte de Bizemont, artiste-amateur orléanais, son œuvre et ses collections*, Orléans, 1891, p. 120, cat. no. 126: *Porta (Joseph), dit Salviati, La résurrection de Lazare, à la plume et à l'encre de Chine, rehaussée de blanc, sur papier gris-bleu (12 pouces 1 ligne x 8 pouces)*

This finished pen and ink drawing, executed in Balducci's favorite technique with delicate washes and finely applied white heightening on blue paper, is for the fresco of the *Raising of Lazarus* in the vault in one of the four corners of the Chiostro Grande (the Great Cloister) in the Dominican church of S. Maria Novella at Florence (fig. 31). It is part of



Fig. 31

a vast fresco cycle, the largest of its type ever accomplished in sixteenth century Florentine painting, comprising well over sixty paintings dedicated to scenes from the life of Saint Dominic and other Dominican Saints, of Saint Antonino Pierozzi, archbishop of Florence, as well as that of Christ. Early plans for the decoration go back to before 1570 but the paintings were largely executed in *circa* 1580–86. The commission went to the foremost Florentine painters, including Santi di Tito, Bernardo Poccetti, Alessandro Allori, Giovanni Maria Butteri, Ludovico Cigoli and others, many of whom had previously contributed to the decoration of the Studiolo of Francesco de Medici in the Palazzo Vecchio (1570–72). In his recent book on Giovanni Balducci, Mauro Vincenzo Fontana dates Balducci's intervention there to 1582–84.¹ The artist contributed five of the large wall frescoes, the same number as Santi di Tito, and only one less than Poccetti, in addition to four smaller frescoes in each of three vaults of the cloister's four corners. Our drawing prepares for one of these smaller frescoes in the southwest corner depicting scenes from the life of Christ.² Several drawings by Balducci for his Chiostro Grande frescoes survive, including three relating to our composition.³ Two drawings in the Uffizi⁴ and the Louvre,⁵ both smaller in size than ours, most probably stem from an early phase in the design process, since there are numerous differences in composition and in the positions of the individual figures. Our drawing is much closer to the fresco, which, however, replaces the woman at left, seen from behind, with a young man and omits the forward leaning man holding the tomb cover, presumably to offer a better view of the standing figure of Christ in the center. Another drawing formerly on the art market, similar in size but severely worn, corresponds closely to our sheet but includes the temple architecture to the right of the colonnades in the left background, as can be seen in the fresco.⁶ For the overall composition, Balducci drew inspiration from one of his earlier works, painted in collaboration with his early master and workshop partner, Giovanni Battista Naldini, only a few years earlier, in 1580, for the crypt of the Cappella Salviati at the nearby church of S. Marco (fig. 32).⁷ Several elements of this composition, such as the overall positions of Christ and Lazarus, the colonnades at left and the young man removing the tomb cover can be



¹ M.V. Fontana, *Itinera Tridentina. Giovanni Balducci, Alfonso Gesualdo e la riforma delle arti a Napoli*, Rome, 2019, pp. 226–27, cat. no. A18.

² The three other scenes are *Christ among the Doctors*, the *Wedding at Cana*, and *Christ and the Adulteress*.

³ Fontana, *op. cit.*, cat. no. A18m, illustrated, identifies the subject of the fresco and its associated drawings as *Christ Healing the Paralytic at Capernaum*. The correct subject matter, however, has been clarified in correspondence with Dr. Fontana. We are most grateful to Dr. Fontana for his generous help with the cataloguing of the present drawing. In

total, Fontana lists seventeen drawings by Balducci linked to the decoration of the cloister.

⁴ Inv. 1090 F; Fontana, *op. cit.*, cat. no. D30 (with incorrect illustration and subject matter).

⁵ Inv. 1357; Fontana, *op. cit.*, cat. no. D31 (with incorrect subject matter).

⁶ Fontana, *op. cit.*, cat. no. D32 (illustrated as no. D32, and with incorrect subject matter).

⁷ Fontana, *op. cit.*, cat. no. N6 (with earlier bibliography).

found here, but Balducci subsequently added more figures to the composition and rearranged the background architecture.

Balducci's long and successful career can be divided roughly in three parts. The first, his artistic beginnings and early maturity in Florence and Tuscany, lasted until late 1593. At the age of thirty-three, Balducci then moved to Rome at the request of his patron, Cardinal Alessandro de' Medici, archbishop of Florence. In about 1600, on behalf of another cardinal, Alfonso Gesualdo, he transferred to Naples, where he spent the remainder of his career, with notable spells further south, in Calabria. While Balducci's later career in the Mezzogiorno lasted much longer than his Florentine period, it was during those earlier years that he produced his most successful works, including the present sheet.

Balducci trained in the workshop of Giovanni Battista Naldini (1535–1591), Pontormo's most talented pupil and one of Vasari's leading assistants in the decoration of the Sala Grande in the Palazzo Vecchio (1563–72) and elsewhere. As a teenager Balducci assisted Federico Zuccari in the completion of the frescoes in the cupola of the Duomo at Florence, left unfinished at Vasari's death in 1574. In 1578, aged eighteen, he became a member of the Accademia del Disegno. From the later 1570s on he worked on numerous commissions with Naldini until the latter's death in 1591. During their time of collaboration, however, Balducci soon outgrew his role as pupil and assistant, effectively becoming, as we know from Filippo Baldinucci's account of the artist's life, Naldini's business partner: 'Naldini made him [Balducci] execute many

paintings and shared with him, not like a pupil but a partner, his earnings.'⁸ Similarly, when it came to the execution of the ephemeral decorations for the entry of Christina of Lorraine in Florence on the occasion of her wedding to Grand Duke Ferdinando I in 1589, Baldinucci reports that Naldini entrusted the execution of the painting he had reserved for himself (on the triumphal arch erected on the Ponte della Carraia) to "his first pupil, whom he had previously made a partner, entitled to half his earnings."⁹

In the later nineteenth century, our drawing was in the collection of Comte Gaspard de Bizemont Prunelé and his family. A gifted draughtsman and printmaker at Orléans, Bizemont assembled a collection of 2,500 drawings. Bizemont correctly identified the subject of our drawing, but considered it to be from the hand of Giuseppe Porta, called il Salviati (c. 1520–c. 1575), a contemporary of Balducci at Venice, who worked in a different style but comparable pen and ink technique on blue paper. In the aftermath of the Revolution, Bizemont spent a number of years as an exile in London where he engaged in printmaking and gave drawing lessons in premises off Portland Street.

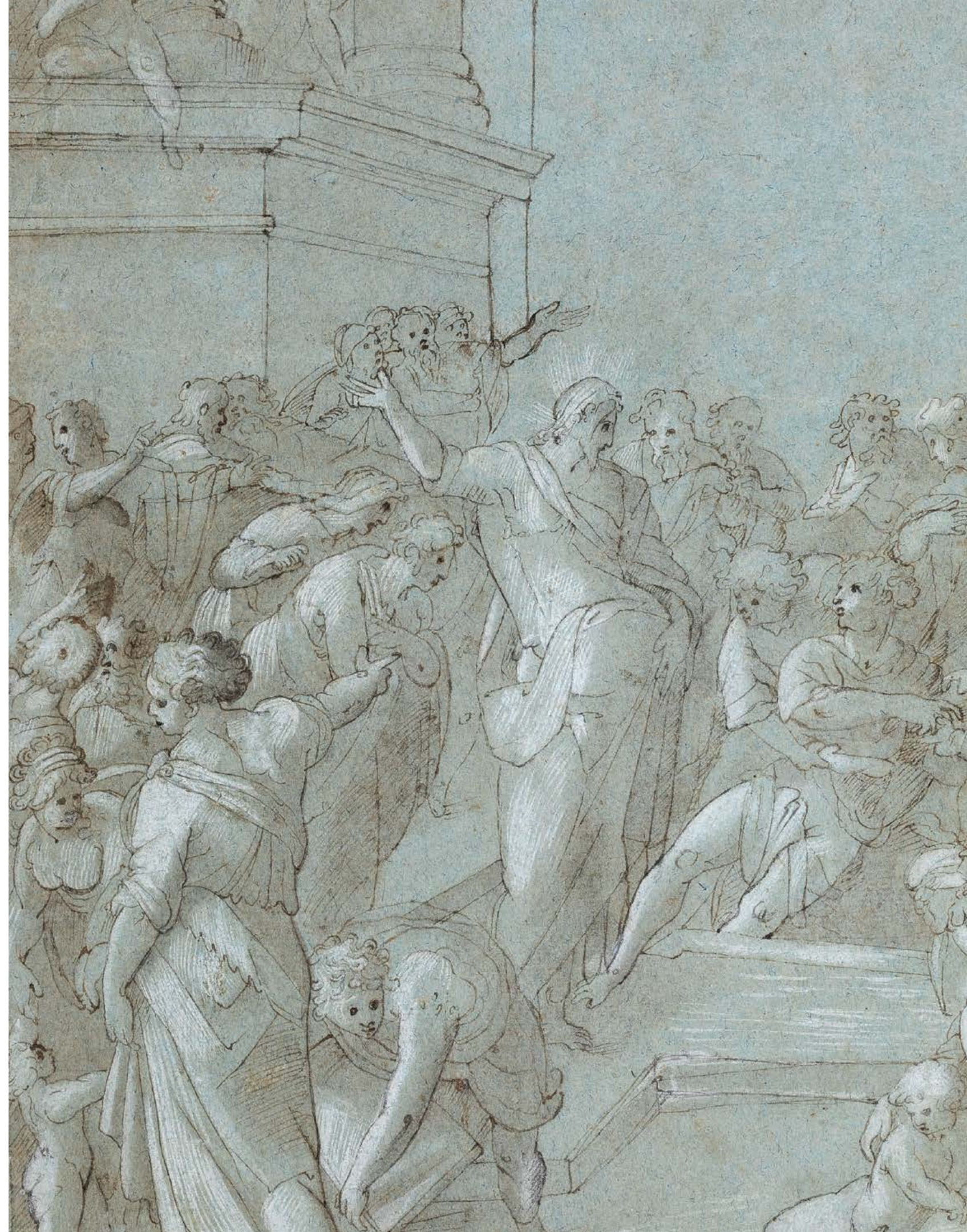


Fig. 32

⁸ M. V. Fontana, "Giovanni Balducci e il disegno: Novità per il periodo fiorentino e una proposta per il Palazzo Reale a Napoli," in *Proporzioni*,

XI–XII, 2010–11, pp. 108–09, note 42.

⁹ *Ibid.*



FRANCESCO VANNI

Siena 1563/64–1610 Siena

9. *The Adoration of the Magi*

Formerly bearing an old inscription on the back, *Vanni –Bozzetto di Franc° Vanni del Quadro fatto a spese dell[a] ca[s]a Panciatichi nella chiesa della Madonna dell'Umiltà di Pistoia.*¹

Oil on paper mounted on canvas

13¾ x 9½ inches

345 x 242 mm

Provenance

Josepha Flachslander, Berlin (sale: Berlin, Rudolph Lepke's Kunst-Auctions-Haus, 23–24 April 1936, lot 306, bought-in)

Sale: Berlin, Rudolph Lepke's Kunst-Auctions-Haus, 11–12 December 1936, lot 171, (bt. Gramberg)

Professor Werner Gramberg (1896–1985), Hamburg

Thence by descent



Fig. 33

1 Transcription by Professor W. Gramberg cited by P. A. Riedl; see Riedl 1959–60, *op. cit.*, p. 60.

2 Oil on canvas, 385 x 255 cm.

3 Werner Gramberg studied at Freiburg im Breisgau, where he was awarded a doctorate in 1928 with a thesis on Giambologna. In 1949, he was named curator of the Numismatic Collection at the Hamburg Kunsthalle; from 1951 until 1960 he was head of the Sculpture Collection and Deputy Director of the Kunsthalle. An expert in the art of the Italian Renaissance, he was made Honorary Professor of Art History at Hamburg University in 1957. His extensive personal collection included an important body of sculptures, paintings, and drawings, many of which were bequeathed to the Kunsthalle at his death in 1985.

Literature

B. C. Kreplin, "Vanni, Francesco," in *Allgemeines Lexikon Bildender Künstler von der Antike bis zur Gegenwart*, Leipzig, 1940, vol. XXXIV, pp. 97–99

P. A. Riedl, "Zu Francesco Vanni und Ventura Salimbeni," in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, IX (1959–60), Issue 1, pp. 60–63, pl. 61

A. Ghidiglia Quintavalle *et al.*, *Arte in Emilia*, exhibition catalogue, Parma, La Nazionale, 1962, p. 92

L. Salmina Haskell, "Two Drawings by Francesco Vanni," in *The Burlington Magazine*, CIX, 775, 1967, p. 583

J. Byam Shaw, *Drawings by Old Masters at Christ Church*, Oxford, 1976, 2 vols., p. 112

P. A. Riedl, "Francesco Vanni als Zeichner," in *Münchener Jahrbuch der Bildenden Kunst*, XXX, 1979, p. 94

M. Ciampolini, *Pittori senesi del Seicento*, 3 vols., Siena, 2010, vol. III, p. 935, illustrated p. 932

Painted circa 1605

A *bozzetto* for the altarpiece of the *Adoration of the Magi with Saint Francis*² (fig. 33) painted for the Panciatichi chapel in the Chiesa della Madonna dell'Umiltà, Pistoia.

Commissioned in about 1604/05 by the Panciatichi family for the church of the Madonna dell'Umiltà, Pistoia, the *Adoration of the Magi with Saint Francis* may have been intended to serve as a pendant, or response, to Pietro Sorri's *Adoration of the Shepherds*, painted in 1603 for same church. A notably sensitive study, this *bozzetto* has remained in the collection of the family of the distinguished German Renaissance art historian Professor Werner Gramberg³ for nearly 85 years. Although often published, the sketch has never been exhibited.

In addition to the *bozzetto*, Ciampolini records four preparatory drawings for the altarpiece, including two at the Biblioteca Comunale, Siena,⁴ and two at the Uffizi.⁵ To this group may be added a fifth drawing at the Kupferstichkabinett, Berlin, an early compositional sheet (fig. 34).⁶ The Berlin sheet is more complex in its iconography and more elaborate in its architecture than either the *bozzetto* or the final altar-

4 Inv. S.III.4, c. 16r, and inv. S.III.9, c34r; *Study of the Magi on the Left with Separate Studies of his Hands and a Sheet of Studies of St. Francis, the Virgin and the King on the Left* (fig. 35), black and white chalk, 183 x 278 mm, and, 286 x 410 mm, respectively; see Ciampolini, *op. cit.*, p. 935, pp. 932–33, both illustrated.

5 Inv. 4801 S, and inv. 4979 S; *Madonna and Child with Two Kings and Studies of Saint Francis, a Kneeling King, St. Joseph, and Drapery*, pen and brown ink, and black and white chalk on blue paper, 0,98 x 0,85 mm, and 250 x 426 mm, respectively; see Ciampolini, *op. cit.*, p. 935. For an illustration of the Uffizi *Madonna and Christ Child with Two Kings* (inv. 4801 S), see Riedl 1959/60, *op. cit.* p. 63, fig. 4.

6 KdZ 15256.



piece. In the process of editing the composition, Vanni simplified the foreground of the Berlin composition for the final painting, eliminating the two prominent foreground figures of Saint Peter and Saint Nicholas of Bari, and removing the large and distracting columns in the foreground. In the ultimate design for the composition Vanni inserted Saint Francis to the right of the Virgin and Child, replacing the two saints in the foreground of the Berlin sheet.

Our *bozzetto* represents the near-final composition Vanni planned for the altarpiece. While the altarpiece closely follows the design of the sketch, there are several interesting changes that the artist ultimately introduces to the composition. In the altarpiece the Christ Child assumes a more animated expression, straining to look at his mother rather than at the king who kneels before him in adoration; the attitude of Saint Francis is slightly altered and a youth is inserted looking out to the viewer between Saint Francis and the king seen from behind; and the number of angels and cherubim at the top of the picture is substantially increased.

The leading Siennese painter at the turn of the seventeenth century and an essential player in the advancement of the aims of the Counter-Reformation, Vanni received his initial train-

ing from his stepfather, Arcangelo Salimbeni (c.1536–1579). In about 1581, he left for Rome and entered the studio of his fellow Siennese, Giovanni de' Vecchi (1536–1614). Through his close connections with the Oratorians, he, like so many, fell under the spell of the paintings of Federico Barocci (c. 1535–1612), whom he never met but whose naturalism, compositional inventions, and lush, high-keyed primary palette were the most significant life-long influences on his work.⁷ His career was dazzling; he contributed altarpieces to almost all the most important churches in Siena and its nearby towns, and received major commissions for churches in Rome and the Vatican, Genoa, Pistoia, and even Salzburg. His drawings and oil sketches have always been prized by collectors; in 1673, the voracious seventeenth-century collector, Cardinal Leopoldo de' Medici (1617–1675), famously wrote to his local agent in Siena, saying: “of those by Vanni I would take up to a hundred, so as to be able to form a special book [album] of them all;” more recently, Sir John Pope-Hennessy (1913–1994) had a special affection for Vanni’s pictures and collected a substantial group of his drawings.⁸



Fig. 34



Fig. 35



7 For a concise and thorough account of Vanni’s training, Oratorian connections, and career, see J. Marciari and S. Boorsch, *Francesco Vanni: Art*

in Late Renaissance Siena, New Haven, 2013, pp. 1–31.
8 See his sale: New York, Christie’s, 10 January 1996.

LAZZARO TAVARONE

Genoa 1556–1641 Genoa

10. *A Rearing Horse*

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

Black and white chalk on red prepared paper

13¼ x 9¼ inches

338 x 234 mm

Provenance

Private collection, France

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

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

Jan Krugier (1928–2008), Geneva

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

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

wash, Tavarone executed these studies mostly in black chalk, occasionally adding some white chalk to accentuate the highlights. Our drawing is a study for the horse on the far right in the *quadriga* of Apollo (fig. 36), a small medallion fresco located above the center fresco of *Horatius Cocles* in a room in the former Palazzo of Ambrogio Doria, today the seat of the Banco di Roma, Genoa.² Tavarone received the commission to decorate that room and another shortly after Doria's acquisition of the palazzo in 1617. The focus in Tavarone's figures studies was on the visual effects of the large forms rather than details. This was certainly the result of the function of these studies, which were generally made in preparation for Tavarone's large ceiling frescoes in and around Genoa. It was precisely the decorative effect of those larger forms that needed to be assessed in these drawings, for the final figures in the frescoes would often be viewed—and would therefore have to exert their impact—from a considerable distance.

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



Fig. 36

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

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

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

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

5 Inv. D 5380.



JACOPO CONFORTINI
Florence 1602–1672 Florence

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

Red chalk
1 5/8 x 9 3/8 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. 37), 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. 38),³ and a black chalk study for the figure of Saint Dominic in the Kupferstichkabinett at Berlin (fig. 39).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. 37

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*

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. 38



Fig. 39

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.



PIETRO BERRETTINI, called PIETRO DA CORTONA

Cortona 1597–1669 Rome

12. *A Nude Youth Kneeling before an Altar, his Hands Bound at the Back*

Red chalk
14¼ x 10⅝ inches
362 x 258 mm

Provenance

Jonathan Richardson Sen. (1665–1747), London (Lugt 2983), his shelf mark, *Lb. 7*.

John Bouverie (c. 1723–1750), Delapré Abbey, near Northampton (Lugt 325)

Sale: London, Christie & Manson, 20 July 1859¹

Matthew Holbeche Bloxam (1805–1888), Rugby, his inscription and date on the mount, *Rugby School Art Museum—e dono Matt: H: Bloxam* 1880, by whom given to

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

Literature

A. Popham, undated typescript catalogue, cat. no. 47 (as attributed to Guido Reni)

Anne Popham's tentative attribution of the present drawing to Guido Reni in her typescript catalogue of the Rugby School drawings, compiled probably in about 1950, was more recently discarded by Nicholas Turner who linked the figure on stylistic and technical grounds to a group of some twenty life drawings by Pietro da Cortona which I had published in 2005.² Most closely related in style to the present sheet are the *Pan* in a private collection and the *Reader* in the Academy of



Fig. 40

¹ N. Turner, "John Bouverie as a Collector of Drawings," in *The Burlington Magazine*, vol. 136, no. 1091, 1994, p. 91.

² J. M. Merz, "Life Drawings by Pietro da Cortona," in *Master Drawings*, vol. 43, no. 4, 2005, pp. 457–87. For N. Turner, see London, Christie's, 4 December 2018, lot 47, illustrated.

³ Merz, *op. cit.*, figs 7 and 9.

⁴ *Ibid.*, figs 1 and 2.

⁵ See, for example, the study for *Saint Bibiana* in the Louvre (inv. 14777)

Fine Arts at Vienna.³ On the basis of a digital photograph, I endorsed Turner's suggestion and after close examination of the original drawing I confirmed the attribution and will include it in my forthcoming catalogue raisonné of Cortona's drawings. Typical of all his life drawings is a very subtle modelling of the thorax and the thigh, and the rendering of the contours which are occasionally made up of several thin lines before settling on the final shape.

The chance to single out this group among the great multitude of mainly anonymous life drawings, and to attribute them to Cortona with reasonable certainty, was possible after having identified two of them—a *Jupiter* in Rome and a *Vertumnus* in the Uffizi⁴—as connected with figures in preparatory drawings by Cortona for engravings by Johann Friedrich Greuter (1590–1662). These perfectly elaborated large studies were probably not exclusively intended as preparatory drawings for the small prints in Giovanni Battista Ferrari's illustrated book *De Florum Cultura* published in Rome in 1633, but also served as models in Cortona's studio like other unconnected life drawings of which some copies exist. They document a frequent practice in artists' studios since the sixteenth century, cultivated particularly in Florence and Rome, which later became the fundamental basis for training in art academies.

Most of Cortona's life drawings can be dated on stylistic grounds to the 1630s when he was *Principe* of the Accademia di San Luca in Rome from 1634 to 1636. They were most likely related to his teaching activities, but they also reflect his studio practice, based on the Florentine tradition, of meticulously preparing single figures in red chalk.⁵ Some of the life drawings may stem from earlier years, but none of them can reasonably be dated to the 1640s or later when numerous extant figure studies for the frescoes in the Palazzo Pitti testify to his use of a more summary style in black chalk.

A case in point for this transformation of Cortona's style is provided by the study in black chalk of a *Head for a Youth* climbing a tree in the fresco *The Age of Gold* in the Sala della Stufa in the Palazzo Pitti, executed in the summer of 1637 (fig. 40).⁶ In type, this head closely resembles that in the present study and might have even been drawn from the same model. But while the latter, drawn in red chalk, is rendered almost like a portrait, the head in black chalk is modelled more smoothly as a *Cortonesque* type.

and another in the Albertina (inv. 382) for a *Giant* in the Barberini fresco: J.M. Merz, *Pietro da Cortona. Der Aufstieg zum führenden Maler im barocken Rom*, Tübingen, 1991, figs. 178, 382.

⁶ Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 11750 F; 180 x 257 mm, black chalk; see, more recently, G. Capecchi, A. Fara, and D. Heikamp (eds.), *Palazzo Pitti. La Reggia rivelata*, exhibition catalogue, Palazzo Pitti, Florence, 2003, pp. 542–43, cat. no. 87, illustrated.



Unlike most life drawings by contemporary artists, Cortona's athletic male youths are frequently embedded in an ambience conveying a specific meaning to the figure. Thus, the youth with bound arms kneeling in front of an altar can easily be identified as Isaac being prepared for sacrifice even if Abraham, the protagonist of the biblical scene, is absent. Similarly, a youth kneeling in prayer at a burning altar in a life drawing at Dijon can be identified as Abel without his sibling Cain (fig. 41).⁷ In both drawings the background is loosely indicated. This creation of a narrative confers a more practical function to the study while avoiding any suggestion of vulgarity sometimes inherent in representations of nudes. Specifically, such issues of decency and modesty when representing nudes were discussed in the treatise published by the Jesuit Giandomenico Ottonelli in collaboration with Cortona in 1652.⁸

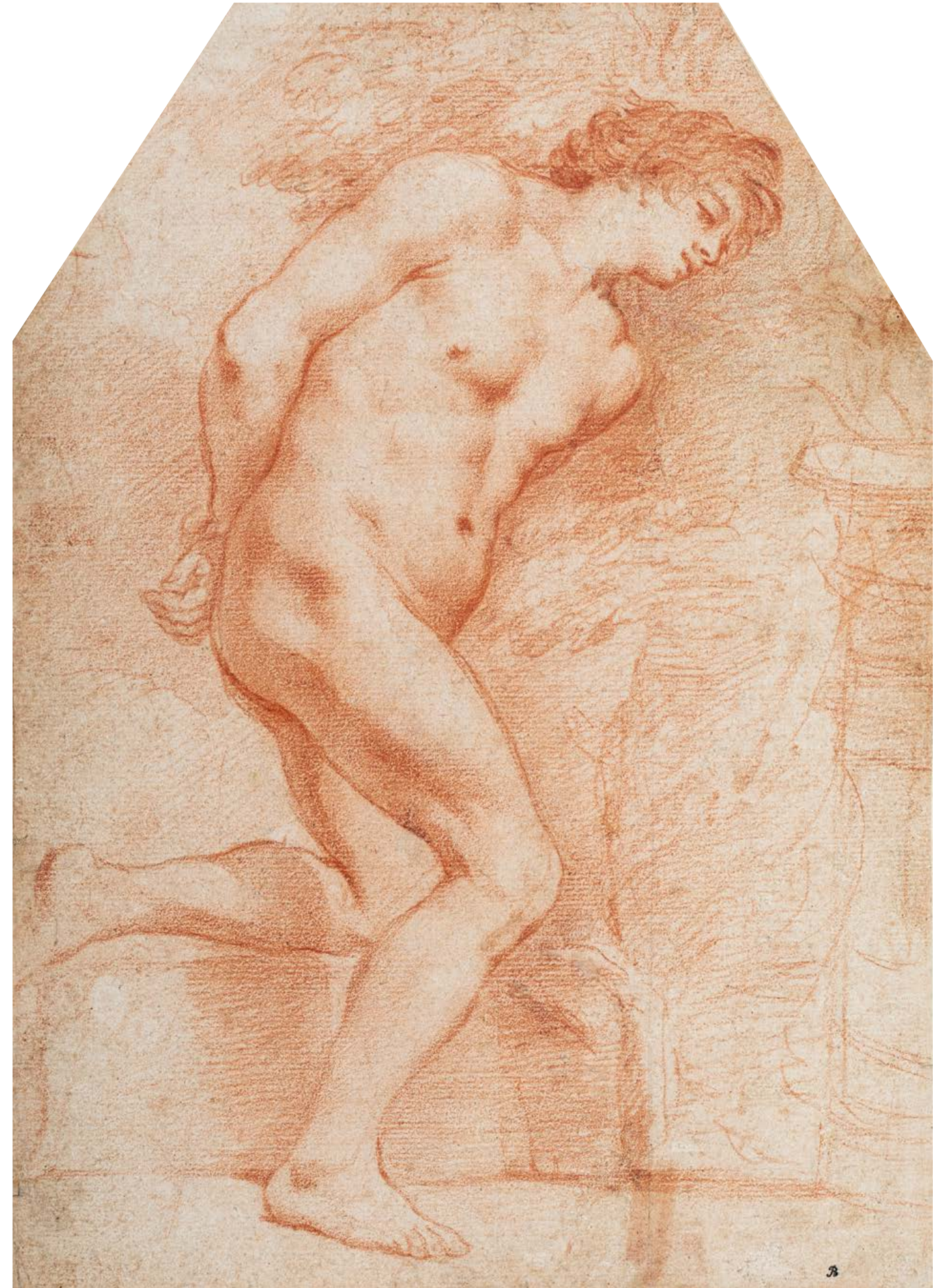
JÖRG MARTIN MERZ



Fig. 41

7 Dijon, Musée des Beaux-Arts, inv. Alb. TH A2, fol. 5; 349 x 244 mm, red chalk; see M. Guillaume, *Catalogue des dessins italiens. Collections du musée des Beaux-Arts de Dijon*, Dijon, 2004, p. 39, cat. no. 36, illustrated.
8 Odomenigo Leionotti da Fanano, e Britio Prenetteri [anagram for Gian-

domenico Ottonelli and Pietro Berrettini], *Trattato della pittura, e scultura, uso, et abuso loro*, Florence, 1652 (ed. V. Casale, Treviso 1973), in particular pp. 41–46 and 306–08.



GIOVANNI FRANCESCO GRIMALDI, called IL BOLOGNESE
Bologna 1606–1680 Rome

13. *A Coastal Landscape with Trees on the Left and a Castle beyond*

Pen and brown ink
9 x 6⁷/₈ inches
230 x 174 mm

Provenance

Unidentified collector's stamp, partially cut
Matthew Holbeche Bloxam (1805–1888), Rugby, by whom given to
The Rugby School Art Museum, Rugby, Warwickshire, until 2018

Literature

A. Popham, undated typescript catalogue, cat. no. 6
A. Schmarsow, "Aus dem Kunstmuseum der Schule zu Rugby," in
Jahrbuch der Königlich Preussischen Kunstsammlungen, IX, 1888,
no. 1, p. 136, as circle of (or attributed to?) Titian, previously as
Domenichino

Catalogued in the past as in the circle of either Titian (1490–1576 or Domenichino (1581–1641), and more recently suggested to be by Annibale Carracci (1560–1609), this beautifully preserved sheet is rightly catalogued as from the hand of Giovanni Francesco Grimaldi. Drawn rapidly with a delicacy of touch, our drawing is an exceptionally graceful and well-preserved example of this artist's seductive pen work and satisfying classical landscape compositions. The undulating coastline at the right showing a receding tide, the *repoussoir* stand of trees moving gently in the wind on the left, and two birds in flight in the middle of the composition, lead the eye to a compound of castellated buildings guarding a serene bay of water.

Grimaldi's career was based on his success as a decorative painter in fresco, especially in Rome where he was engaged on large-scale projects at the Palazzo Quirinale, the Vatican and the Villa Doria-Pamphilj. Today he is better known as a landscape draughtsman, for the most part employing a dry, linear technique of cross-hatched pen lines to build up each composition. Grimaldi was undoubtedly influenced by the drawing style of his fellow Bolognese, Annibale (1560–1609) and Agostino Carracci (1557–1602), and by Guercino (1591–1666), whose formal pen landscapes enjoyed wide currency at the time.

Comparable sheets can be found in most European and American print rooms, especially in the British Museum where an album containing a large number of sheets by Grimaldi is preserved.¹



¹ For a handful of examples from the British Museum Grimaldi album, see N. Turner with the assistance of R. Eitel-Porter, *Roman Baroque Draw-*

ings, c. 1620 to c. 1700, London, 1999, vol. 2, pls. 144(17), 144(27), 144(30), and 144(53).

PIER FRANCESCO MOLA
Coldrerio 1612–1666 Rome

14. *Triumph of Juno (recto)*
Study for Two Seated Ignudi at the Base of a Herm (verso)

Pen and brown ink and wash over red chalk, with red chalk wash
7 $\frac{1}{8}$ x 12 $\frac{1}{8}$ inches
194 x 324 mm

Provenance
Private collection, Germany

Drawn circa 1658

A previously unpublished study for the now lost frescoes in the Stanza dell'Aria (c. 1658) at the Palazzo Pamphilj, Valmontone, near Rome. Although some of Mola's work for the summer palace at Valmontone still survives, the most important scheme for the palace, the frescoes for the Stanze dell'Aria, were destroyed in Mola's lifetime due to a dispute



Fig. 42

over payment between the artist and his patron, Prince Don Camillo Pamphilj (1622–1666).¹ These frescoes were then replaced by those of Mattia Preti (1613–1699). This humiliating destruction of his near completed fresco, and the dispute with Prince Pamphilj, which ended in a bitter court case decided in favor of the Prince, blighted the last years of the artist's life. The original design can be somewhat tentatively reconstructed with the help of a number of surviving drawings.

The Stanze dell'Aria formed part of a series of *stanze* devoted to the Four Elements. As the name suggests, Mola was instructed to provide representations of Air. An early compositional ceiling design for the project is at Naples (fig. 42),² and a slightly later compositional essay in oil is at Florence.³ The Naples design shows the ceiling divided into five compartments, including a central rectangle showing the single figure of Jove, and four horizontal scenes divided by architectural framing arms with *ignudi* at the bases; the sketch at Florence is divided, with Juno replacing Jove in the central panel, but without the details of the framing arms. The four horizontal scenes depict subjects consonant with the central theme of Air, including, in the Naples sheet, *Terra*, *Galatea*, the *Forge at Vulcan* and the *Rape of Ganymede*; and in the later and more definitive design at Florence, the *Milky Way* and the *Rape of Ganymede* on the shorter sides, with *Iris appearing to Turnus* and an unidentified *Landscape with Figures in the Sky*, on the longer sides. There are a number of preparatory drawings for the individual scenes in both compositions. These include *Iris appearing to Turnus* and the *Forge of Vulcan* at Chatsworth,⁴ and the *Rape of Ganymede* and *Boreas and Oreithyia*, both at Besançon.⁵

The *Triumph of Juno*, which is here proposed as an early idea for one of the narratives within the stucco-like frame divisions, or even as a preliminary idea for the central panel of the ceiling, shows a scene from the legend of Aeneas, from whom the Pamphilj claimed dynastic descent. As recounted by Virgil, Aeneas and his men fled the ruins of Troy and embarked on a perilous journey to establish a new home in Italy. Juno became enraged after the Trojan Paris chose her rival Venus as the fairer of the two, and in a bid to prevent the



1 For a concise and thorough account of this project, see R. Cocke, "Mola's Designs for the Stanze dell'Aria at Valmontone," in *The Burlington Magazine*, vol. 110, no. 787 (October 1968), pp. 558, 560–65.

2 Museo di Capodimonte, inv. no. 743; pen and brown ink, 248 x 199 mm; see N. Turner, in G. Briganti et al., *Pier Francesco Mola, 1612–1666*, exhibition catalogue, Lugano and Rome, 1989, p. 239, cat. no. III.30, illustrated.

3 Uffizi, inv. 16158-F; oil on paper, 393 x 320 mm; G. Briganti et al., *op. cit.*, p. 239, cat. no. III.31, illustrated.

4 Inv. nos. 555 and 556; pen and brown and with watercolor, 260 x 412 mm, 260 x 405 mm, respectively; *ibid.*, pp. 243–44, cat. nos. III.35 and III.36, both illustrated.

5 Inv. no. 1174 and 1186a; pen and ink with wash, 108 x 198 mm; Cocke, *op. cit.*, p. 562, figs. 34–35.

prophecy which stated that the heirs of these men would one day destroy her beloved Carthage, Juno called upon Aeolus, King of the Winds, to avenge her. He and his troupe of attendants unleashed a great storm, scattering and drowning much of the fleet before Neptune came to their aid. In the drawing, Juno, with her two peacocks, is shown with Aeolus who has begun to unleash the winds of destruction. Putti beat drums of war as the winds are scattered.

In addition to our sheet, there are two other drawings relating this subject, one in the Kunstmuseum, Düsseldorf (fig. 43),⁶ and the other at Windsor,⁷ both of which show Mola's treatment of an earlier part of the narrative. In these studies we see Juno bribing and imploring Aeolus to release the winds. Dieter Graf first identified the Düsseldorf sheet as a preliminary idea for Valmontone, and Bruce Davis astutely connected with the Windsor drawing, endorsing the connection with the Pamphilj project.⁸ As a result, it seems likely that our sheet provides an important insight to an earlier stage in Mola's artistic process before he had resolved the overall scheme and when he intended to devote a larger part of the ceiling to this narrative.

The *verso* of the drawing relates to the architectural figures and the framework design for the narrative panels at Valmontone. A number of other sheets with comparable workings survive, including drawings at Berlin⁹ and Florence (fig. 44),¹⁰ all of which show Mola's aspirations to the grand manner of the Roman Baroque and the clear influence of Pietro da Cortona's Barberini ceiling and Annibale Carracci's Farnese Gallery.



Fig. 44



Fig. 43

6 Inv. no. FR 797, black chalk heightened with white, 247 x 408; Briganti *et al.*, *op. cit.*, p. 245–46, cat. no. III.39, illustrated.

7 Inv. no. 4526; pen and brown ink, 163 x 141 mm; *ibid.*, p. 246, cat. no. III.40, illustrated.

8 B. Davis, "Mola and Cortona," in *Master Drawings*, vol. 25, no. 2, (Sum-



verso

mer, 1987), pp. 153–156 and 186, fig. 2 and pl. 8.

9 Kupferstichkabinett, inv. no. KdZ 18147; pen and brown ink with wash, 185 x 231 mm; Briganti *et al.*, *op. cit.*, p. 243, cat. no. III.33, illustrated.

10 Uffizi, inv. no. 6821-S; pen and brown ink over black chalk, heightened with white, 357 x 253 mm; *ibid.*, p. 243, cat. nos. III.34, illustrated.



CHARLES DE LA FOSSE
Paris 1636–1716 Paris

15. *Study of a Left Hand Holding a Baton*

Inscribed on the *verso*, 280
Red, black, and white chalks
5⁷/₁₆ x 5⁷/₁₆ inches
132 x 149 mm

Provenance
Private collection, France

Drawn *circa* 1680

The present sheet, drawn *aux trois-crayons*, depicts a hand holding a baton, or pistil. The drawing is almost certainly a study for the left hand of the figure of Peace in a compositional oil sketch, *Allegorie du traité de paix entre Louis XIV, les Allemands, et les Hollandais* (fig. 45), one of more than 25 designs for lunettes and cornices that La Fosse made, most likely for an unrealized project at Versailles. In the composition, the white-robed figure of Peace stands at the far left, holding an olive branch in her left hand, while she burns the arms of war with a flaming torch held in her right hand (fig. 46, detail).

Charles de La Fosse was the son of a silversmith and a pupil of Charles Le Brun (1619–1690), with whom he collaborated in 1655

on the ceiling of the church of Saint-Sulpice, Paris. The two men later worked on the decorations at the Hôtel Lambert. From 1658 to 1663 he studied in Italy, spending much of his time in Venice. La Fosse was a born colorist, who was much influenced by the Venetian



Fig. 45

1 Würzburg, Martin von Wagner Museum, inv. 9533; pen and brown ink, watercolor, on beige paper, 380 x 281 mm; C. Gustin-Gomez, *Charles de La Fosse, 1636–1716, catalogue raisonné*, Paris, 2006, vol. 1, pp. 76–77, illustrated; vol. 2, p. 243–44, cat. no. D. 149, illustrated.
2 Gustin-Gomez, *op. cit.*, pp. 244–54, cat. nos. D. 150–D. 178. For other isolated, drawn studies of hands, see Gustin-Gomez, *op. cit.*, pp. 293–94,

Renaissance masters, then almost forgotten in the artistic circles of Paris. He befriended the leading art theorist of the time, Roger de Piles (1635–1709), whose advocacy of Rubens exerted a further influence on his style. De Piles defended the coloristic ‘*Rubéniens*’ artists against the classical, linear ‘*Poussinistes*’ school upheld by André Félibien (1619–1695). This debate defined the course of French art at the end of the seventeenth century, until the death of the King Louis XIV and the dawn of the Rococo movement.

When La Fosse returned from Italy, he had not yet decided which of the two rival camps he should join. At that point he was still painting in the style of the Carracci pupil Francesco Albani (1576–1660). He continued to work for Le Brun in the Salon de Diane and the Salon d’Apollon at Versailles, where Rubens’s influence is distinctly evident. La Fosse’s mature style is characterized by his rich chromatic range and his frequent use of foreshortened figures. A good example can be found in the cupola of the church of the Assumption, Paris (1676). Perhaps as a result of his work at the Trianon in Versailles (1687–88), La Fosse received a major commission from the British ambassador to France, Lord Montague, to decorate his London residence, Montague House, in Bloomsbury. These decorations were widely celebrated at the time, although the house was destroyed in the 1840s to make way for the British Museum. Little remains of La Fosse’s conception since the Montague House decorations were never engraved. He was later recalled to Paris to decorate the cupola and spandrels of the church of the Invalides, as well as paint the controversial *Resurrection* for the apse of the chapel of Versailles. La Fosse decorated the *hôtel particulier* in Paris of the foremost collector of the time, Pierre Crozat (1665–1740), as well as his château at Montmorency. They were close friends, and it was through Crozat that he met and encouraged the young Watteau.



Fig. 46

cat. nos. D. 263–265, illustrated.
3 For an account of this mysterious commission, see Gustin-Gomez, *op. cit.*, vol. 1, pp. 76–77.
4 See J.-F. Méjanès, *Dessins français du XVIIe siècle dans les collections publiques françaises*, exhibition catalogue, Paris, Musée du Louvre, January 28–April 26, 1993, p. 254 for a recent biography of the artist.



LIEVEN CRUYL
Ghent 1634–before 1720 Ghent

16. *The Construction of the Pont-Royal over the Seine, Paris, 1686*

Signed and dated, lower left *LIVINUS CRUYL PBR fecit 1686*.
Pen and brown ink and wash
7½ x 11¾ inches
190 x 300 mm

Provenance
Carel Emil Duits (1882–1969), London
Thence by descent

This well-preserved and unpublished sheet is a significant addition to a remarkable series of drawings made by Lieven Cruyl to document the construction of the Pont-Royal between 1685 and 1689. Seven other sheets are known, including two in the Louvre¹ and two in the Bibliothèque Nationale (fig. 47),² of dimensions similar to ours. Three larger, panoramic drawings of grand scale were formerly in the Wattine collection, Paris.³ The drawings can be divided into two categories: those in the first group, like the present sheet, are concerned with the construction of the bridge and depict the technical details of engineering; those in the second group, such as the two drawings in the Louvre, are finished, topographical sheets which show the completed bridge and its relation to greater Paris.

Lieven Cruyl was a Flemish priest, and a gifted architect, draughtsman, and engraver. His signature often includes, as on the present sheet, the initials 'PBR,' an abbreviation for presbyter, or priest. He was trained in theology and architecture at the University of Leuven, ordained in 1658, and served as parish priest in Wetteren near Ghent from 1660 to 1664. As architect, he was involved in the completion of St. Michielskerk, Ghent, though his ambitious design for the unfinished western tower, drawn in 1662, was not realized due to considerations of cost. Cruyl left for Rome in 1664, where he lived and worked until 1671 as a topographical draughtsman and engraver.



Fig. 47

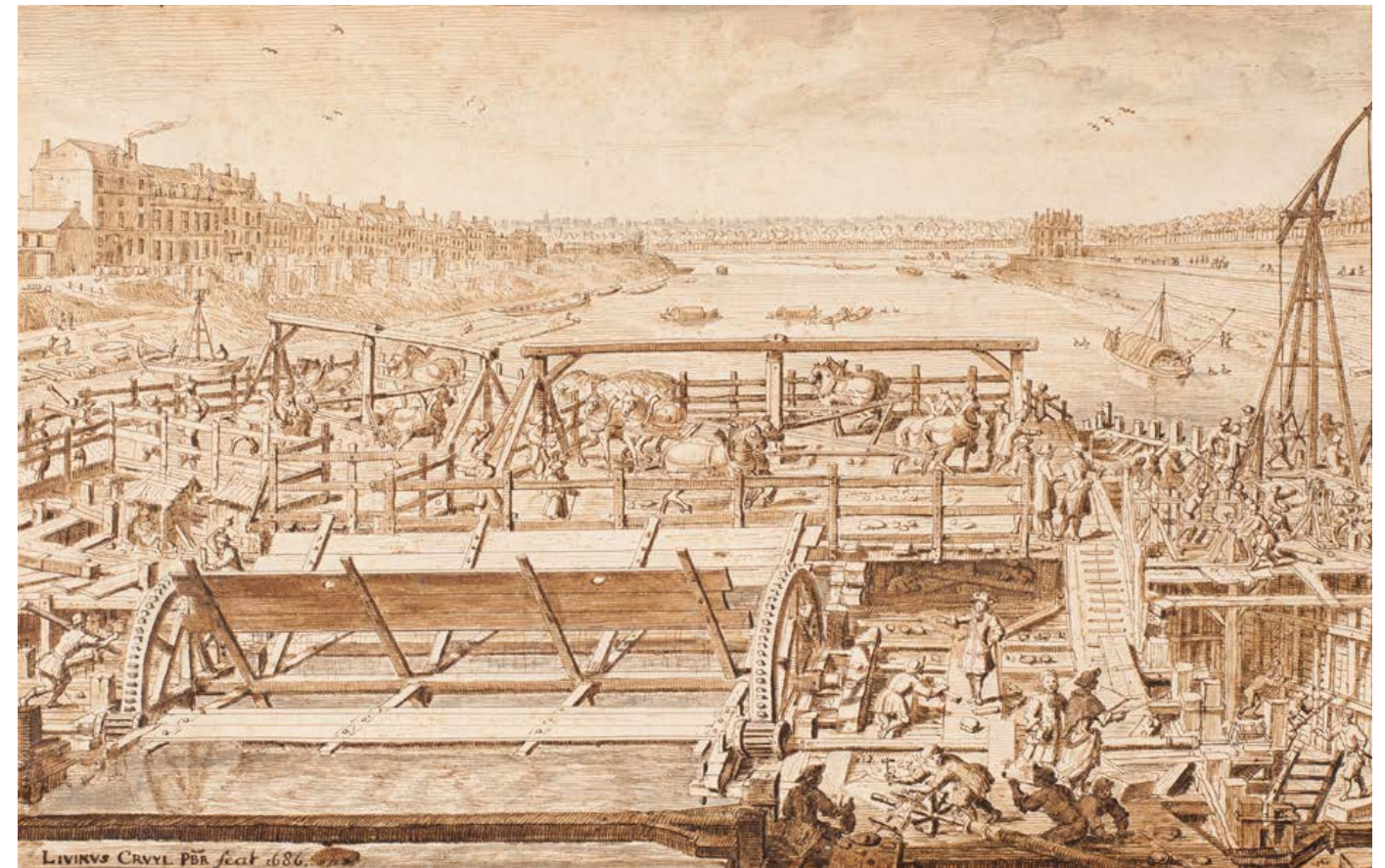
He travelled extensively in Italy until his return to Ghent in about 1676. His talents went beyond ordinary topographical concerns and reflected his specific architectural interests in the massive

building works in Rome promoted by Pope Alexander VII Chigi (r. 1655–1667). The drawings he made of Rome in the 1660s employ unusual and complex perspectives and include vignettes of the extraordinary engineering skills resulting from the papal redevelopment. Some eighteen of these Roman views are in the Cleveland Museum of Art. His drawings made in Paris later in his career, including those recording the construction of the Pont-Royal, manifest his fascination with engineering and construction techniques.

The original wooden structure of the Pont-Royal was built in 1632 and served to link the rue du Bac with the Louvre palace. It had replaced the ancient Tuileries ferry service across the Seine, which had been operating since 1550. This earlier bridge, of fifteen arches, was first repaired in 1649, burnt in 1654, flooded in 1656, completely rebuilt in 1660, reinforced in 1673, and finally carried away by ice in February 1684. The new bridge, shown in the present drawing, was made of stone and financed entirely by the Crown. It was designed by the King's Architect, Jules Hardouin-Mansart (1646–1708), with construction overseen by Jacques IV Gabriel (1630–1686) and François Romain (1648–1735), a Dominican monk from Holland. It was Romain who introduced new construction techniques some of which are visible in our drawing, including the preparation of the foundations by dredging, and the use of caissons of enormous timber boxes, in which the masonry was built and sunk down on top of the pilings.

The purpose of these fascinating drawings is unknown, although they may have been intended originally for a series of prints. It is intriguing to speculate whether Cruyl may have been somehow professionally involved with the project; the Netherlandish Dominican monk, François Romain, overseeing the construction must have known his fellow priest/architect.

The present drawing is arguably the most intimately focused of all the series, and one of the most lively. In the right center of the composition, several figures can be seen directing the works, perhaps including Mansart, Gabriel, and, at the lower left, Romain wearing a Dominican habit and hat. The sheet's near perfect state of preservation, in contrast to the light-struck and severely damaged panoramic drawings formerly in the Wattine collection, allows the viewer to take pleasure in the delightful genre details and the artist's superbly facile penwork, equal perhaps to the pleasure that the artist himself took in its composition



1 Inv. nos. 19890, and 19891; pen and ink with wash on ivory paper, 217 x 312 mm and 218 x 322 mm; see B. Jatta, *Lieven Cruyl e la sua opera grafica: un artista fiammingo nell'Italia del Seicento*, Brussels, 1992, pp. 102–03, cat. nos. 14–15, figs. 139–40.
2 Inv. nos. VE 53 h fol 31 and VE 53 h fol 30; pen and ink with wash, 220 x

237 mm and 222 x 325 mm; see Jatta, *op. cit.*, pp. 99–100, cat. nos. 11–12, figs. 134–35.

3 Pen and ink with wash, 540 x 820 mm, 540 x 820 mm, and 400 x 590, respectively; see Jatta, *op. cit.*, pp. 145–46, cat. nos. 108 D, 109 D, 110 D, figs. 154–56.

GIOVANNI BATTISTA GAULLI, called BACICCIO

Genoa 1639–1709 Rome

17. *Portrait of Pope Innocent XII in profile to the Right*

Black, red, and white chalk on buff paper
8³/₁₆ inches, diameter
208 mm

This finely drawn portrait of Pope Innocent XII Pignatelli (b. 1615; r. 1691–1700) is a new addition to the oeuvre of Giovanni Battista Gaulli, called Baciccio, arguably the most successful Italian portrait painter active in Rome in the *Seicento*. Gaulli's vast painted corpus includes likenesses of all seven popes that reigned between Alexander VII and Clement XI. These would have included no less than five portraits of Innocent XII, executed during his papacy (1691–1700) and today all lost.¹

The present sheet joins a small group of fine portrait drawings by Baciccio to survive.² Comparable portraits of popes, in colored chalks, are held in various collections. A portrait of Clement IX is in the Niedersächsisches Landesmuseum, Hannover,³ while likenesses of Innocent XI (fig. 48) and Clement X are in the Royal Collection, Windsor Castle. Particularly close to our drawing, in showing the sitter in full profile, is a sheet in the Museum Kunstpalast, Düsseldorf, identified as Pope Alexander VIII.⁴ Another drawn likeness of the same pope, in the Morgan Library, New York, is preparatory for a painting in a private collection, Venice.⁵ Rather than having been intended for a painting, the round format of our drawing and the stark profile suggest that it was made

in preparation for a portrait medal or medallion, such as the 1695 anonymous medal cast in the fifth year of Innocent XII's papacy (fig. 49).

Gaulli trained in his native Genoa, presumably under the prominent portrait painter Luciano Borzone (1590–1645). In the city's patrician collections, the young artist was exposed to the works of Antony van Dyck (1599–1641) and his followers, and the taste for Flemish portraiture was to exercise a long-lasting influence on his style. He also refined his skills by studying the commanding portrayals of rulers and aristocrats by Titian (1490–1576), Velázquez (1599–1660), and Pietro da Cortona (1596–1669). In 1657, confident in his mastery of portraiture, Gaulli moved to Rome. He soon joined the household of the painter and art merchant Pellegrino Peri (1624–1699) who most likely introduced him to Gian Lorenzo Bernini (1598–1680) in the early 1660s. From then onwards, Bernini was to act as a friend and champion of the Genoese artist's professional success. By creating a personal blend of his Flemish-inspired technique and Bernini's focus on drawing and liveliness, Gaulli gave life to his own brand of portraiture, a compelling compromise between naturalism and idealization. In parallel to his activities as a portraitist, Baciccio undertook prestigious commissions for altarpieces and ceiling decorations in Roman churches, most notably for the Gesù (finished 1684) and Santi Apostoli (1707).



Fig. 48



Fig. 49

1 F. Petrucci, *Baciccio: Giovanni Battista Gaulli, 1639–1709*, Rome, 2009, pp. 638–39, cat. nos. E13–E17.

2 Petrucci, *op. cit.*, pp. 138–40.

3 *Ibid.*, p. 140, fig. 168; M. Trudzinski, *Die italienischen und französischen Handzeichnungen im Kupferstichkabinett in der Landesgalerie*, Hanno-

ver, 1987, cat. no. 33 (as Alexander VII).

4 H. W. Kruff, L. O. Larsson, 'Porträtzeichnungen Berninis und seiner Werkstatt,' in *Pantheon*, XXVI, 1968, p. 130.

5 Inv. IV, 175; H. Brauer, R. Wittkower, *Die Zeichnungen des Gianlorenzo Bernini*, Berlin, 1931, p. 157.

FRANCESCO MONTI

Bologna 1685–Brescia 1768

18. *A Seated Man, his Right Arm Raised*

Black and white chalk, on grey-olive prepared paper
16⁵/₁₆ x 11 inches
429 x 278 mm

Provenance
Private collection

A particularly beautiful academy by Francesco Monti, taken from life, this powerful and perfectly preserved drawing was surely intended for the figure of the seated Christ blessing, presumably for one of the artist's altarpieces, though no related painting has yet been identified. The drawing stands firmly in the Bolognese academic tradition, first established by the Carracci Academy at the end of the sixteenth century and still the predominant model throughout Europe in the eighteenth century, to study the human figure in all its poses from the living model. Apart from presenting an unusual pose, our drawing reveals Monti's particular interest in the effects of lights and shade on the man's torso. To enhance these effects he used white laid paper that was first carefully prepared on the *recto* with broad brush strokes in dark-grey wash as a mid-tone color against which to set off the strong white chalk highlights and dark black chalk contours. Monti's approach is eminently painterly, and in some areas he stumped and rubbed the chalk into the paper to enhance the three-dimensionality of the figure as well as to better isolate the subject against the background. Highly idiosyncratic but typical of the artist is his method of outlining the figure with white chalk, but then elaborating it only partly, leaving the underdrawing visible. This underdrawing betrays numerous pentimenti, revealing Monti's searching attempts at quickly defining the correct anatomy of the human body.

The highly painterly effect of this study suggests it was made relatively early in Monti's career when he was strongly influenced by Venetian art. Several comparable Academies survive in the Acca-



Fig. 50

demia Carrara, Bergamo, which preserves the largest holding of drawings by the artist, in the Uffizi, and in various other public and private collections.¹ The rich use of white chalk can also be found in highly finished composition drawings by Monti in the Royal Library, Windsor.² As a pupil of Sigismondo Caula (1637–1724) of Modena, who trained in Venice, and later of Giovan Gioseffo dal Sole of Bologna (1654–1719), Monti was strongly influenced by Venetian art—indeed he worked there in the 1720s—so much so that Ugo Ruggeri, author of the seminal monograph on the artist, once described him as a *'falso veneziano'* ('a faux Venetian').³

Francesco Monti began his artistic training with the Venetian-trained painter Sigismondo Caula in Modena before moving to the Bolognese studio of Giovan Gioseffo Dal Sole, which he joined in 1703. The Venetian traits in Caula's art would remain a component of Monti's production throughout his long and prolific career. His first documented work, the *Pentecost* for the church of S. Spirito in Reggio Emilia (now in S. Prospero), dated 1713, already shows Monti's aspiration to autonomous expressive modes. The 1720s were marked by important history painting commissions and in 1725 he was elected to a term as *principe* of the Accademia Clementina.⁴

By the mid-1720s Monti moved to Venice, where he contributed five canvases to a series of large allegorical paintings of imaginary tombs commemorating prominent British noblemen commissioned by the Irish entrepreneur Owen McSwiny.⁵ In the early 1730s he received several commissions for churches in and around Bologna. The 1736 fresco decorations for Palazzo Martinengo, now lost, and those for the church of S. Maria della Pace secured Monti's success in Brescia. Having settled there, he would spend the latter part of his career working on large-scale fresco commissions in Lombardy—primarily Brescia, Cremona and Bergamo—often in collaboration with the *quadraturista* Giovanni Zanardi (1700–1769). Monti is best known today as a highly accomplished draughtsman. His numerous black chalk figure studies and red chalk compositional drawings combine a strong emphasis on the assiduous observation of the human form, typical of the Bolognese academic tradition, with a distinctive lightness of touch, producing a rare "combination of elegance and spontaneity."⁶

1 U. Ruggeri, *Francesco Monti bolognese (1685–1768). Studio dell'opera pittorica e grafica*, Bergamo, 1968, no. 357–58, 365–66, 372–74, 406, pls. 285–86, 291–95, 304. Several academies by Monti are in private collections, in England and Germany (for one of these, see fig. 50), all executed in the same technique and with similar measurements as the present sheet; two other drawings, identified and catalogued by Donatella Biagi Maino and evidently from the same group, are in another private collection.
2 *Ibid.*, cat. nos. 124–28, pls. 108–112; and *idem*, "Francesco Monti bolognese a Brescia," in *Critica d'arte*, 16, 1969, no. 108, pp. 50–51, fig. 22.

3 U. Ruggeri, "Francesco Monti 'falso veneziano,'" in *Nicola Grassi e il Rococò europeo* (proceedings of the conference, Comunità Montana della Carnia, 1982), Udine, 1984, pp. 239–53.

4 G. Zanotti, *Storia dell'Accademia Clementina*, Bologna, 1739, I, pp. 67–68, 71.

5 F. Haskell, *Mecenati e pittori*, Florence, 1963, pp. 439–40.

6 M. Cazort and C. Johnston, *Bolognese Drawings in North American Collections 1500–1800*, exhibition catalogue, Ottawa, National Gallery of Canada, 1982, p. 134.



JACOB VAN SCHUPPEN
Fontainebleau 1670–1751 Vienna

19. *A Female Nude, Full-length, Holding up a Globe*

Inscribed and numbered on the old mount, *N 1760*, and, *No. 155* (crossed out) and, *192 / Jacques Van Schuppen and 1670–1751. / Collection de Chennevières (note au dos) and, Jac. Van Schuppen (verso of the old mount)*

Black chalk, pastel on blue paper
18 $\frac{3}{4}$ x 11 inches
468 x 281 mm

Provenance

An eighteenth-century Viennese collector, to M. Joly, then sold by Michel Habersetzer, Paris (last quarter of the 19th century) Charles-Philippe, marquis de Chennevières (1820–1899), Paris and Bellesme (Lugt 2073), his inscription on the *verso*, *Jac. van Schuppen / fils du graveur et fondateur de l'académie royale de Vienne / ces pastels viennent d'une collection formée au 18e. s. a Vienne / en concurrence de celle de Mariette en France / Michel en avait achete 1500 [?] de M. Joly (verso of the mount, Lugt 3027a)*; this inscription transcribed on the *verso* of the mount by a later hand with the additional comment, *Note de la main du marquis de Chennevières*. Sale: Paris, Roblin, 4–7 April 1900, part of lot 467 (*Académies de femmes nues. Trois dessins*; 16 francs to Lemeilleur) M. Louis Deglatigny (1854–1936), Rouen (Lugt 1768a); his sale, Paris, Hôtel Drouot, 4–5 November 1937, lot 352 M. Germain Seligman (1893–1978), Paris and New York (Lugt 3863) Mr. Christopher Powney, London Sale: London, Christie's, 26 March 1968, lot 88 Sale: New York, Sotheby's Parke Bernet, 8 May 1973, lot 27, where purchased by Mrs. Drue Heinz, DBE (1915–2018), New York and Lasswade (Scotland), by descent

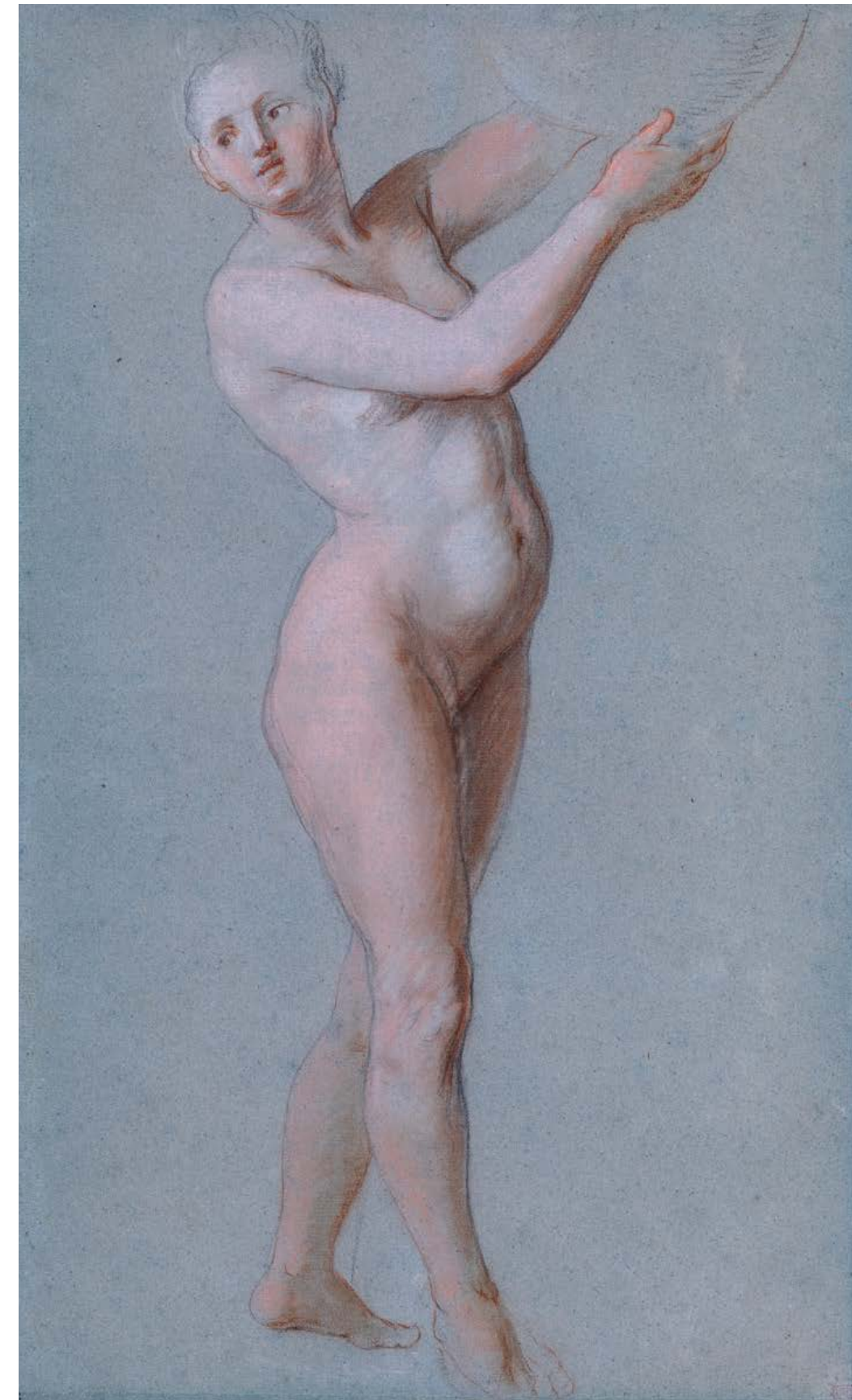
Literature

P. Schreiden, "Jacques Van Schuppen 1670–1751," in *Wiener Jahrbuch für Kunstgeschichte*, XXXV, 1982, p. 86, cat. no. 95, pl. 103
P. Schreiden, *Jacques Van Schuppen 1670–1751. L'influence française à Vienne dans les arts plastiques au cours de la première moitié du XVIIIe siècle*, Brussels, 1983, p. 86, cat. no. 95, pl. 103
L.-A. Prat et al., *Histoire des collections du musée du Louvre. La collection Chennevières. Quatre siècles de dessins français*, Paris, 2007, p. 369, cat. no. 573, illustrated

This full-length drawing of a young woman holding up a globe is a rare early example of a female *académie* by Jacob Van Schuppen, best known as the first director of the Academy of Painting and Sculpture in Vienna. Datable to the 1720s, this exceptional sheet attests to Van Schuppen's French artistic heritage while also foreshadowing an attention to the

female *académie* that would emerge in France from the 1730s onwards, pioneered by François Boucher. From its inception in 1648, the Académie royale de peinture et de sculpture had privileged drawing from the live model, leading to the term *académie* being used to refer to the actual drawings resulting from this practice. However, this concerned solely the male model (women were only allowed to pose from 1750, and even then, exclusively for head studies). Clearly, these restrictions did not apply to the more private realm of the artist's studio, as attended by Boucher's numerous sensual female nudes, which blur the boundaries between preparatory studies and independent drawings. Conversely, Van Schuppen's drawing is striking for its emphasis on close observation. Executed in colored pastels on beautifully conserved blue paper, it is a careful study of anatomy and movement, as well as of tone and shading. The model is lit from left to right and reddish-brown pastel is applied to convey the darker shadows on her left shoulder, inner thighs and right knee. Comparable *académies* by Van Schuppen only show male models, while a stylistically close study of a clothed female figure holding a basket is in the Albertina.¹ A larger group of sheets focuses on head studies, both male and female.

Although no directly related work by Van Schuppen has been identified so far, comparable figures can be found in his two main decorative programmes for Palais Lobkowitz (today the Theatre Museum) and the Stallburg Palace (which now hosts the Spanish Riding School), both in Vienna. Palais Lobkowitz owes its name to Prince Ferdinand Philipp Lobkowitz who acquired it in 1753. It was originally built between 1685 and 1687 by Giovanni Pietro Tencala for Count Gundacker von Althan (1665–1747), a general, diplomat and, from 1716, the Director General of Works with responsibility for all court construction projects under Charles VI. In 1726, in his capacity as Imperial Director of Artistic Affairs, he was appointed Honorary President of the newly founded Academy of Fine Arts, which, from 1733, was based in his palace. The room decorated by Van Schuppen at Palais Lobkowitz is a space of relatively modest size, renowned as the birthplace of Beethoven's Symphony No. 3—hence its current name of 'Eroica Hall'. The decorative programme, datable to 1720–23, comprises eleven allegories of the liberal and mechanical arts. The focus on female personifications of the arts suggests a related context for the conception of our drawing, and comparable facial types can be found, for instance, in the allegories of Civil Architecture and Geography (fig. 51).²



1 Inv. no. 10462; pastel on brown paper, 239 x 227 mm.

2 Schreiden, *op. cit.*, 1982, pp. 77–78, cat. no. 28, figs. 31–32.



Fig. 51

a *bozzetto* (fig. 53),⁴ were likely meant to exalt the newly founded Academy of Fine Arts in Vienna. The first scene shows Charles VI in the guise of Apollo admitting Painting amongst the Muses. The ascent of the Liberal Arts towards the Olympian realm is contrasted by the fall of the supplanted artisans into Hell. The left-hand group of allegories leaning or standing on clouds includes a female figure holding up a globe or armillary sphere. Although her pose does not match that of our nude *académie*, it is possible to connect the Stallburg commission with Van Schuppen's dedication to the study of the nude female model. Two further studies of female nudes,



Fig. 52

³ *Ibid.*, p. 78, cat. no. 32, fig. 38.

⁴ Van Schuppen's *bozzetti* for both paintings (Schreiden, *op. cit.*, p. 78, cat. nos. 31 and 33, fig. 37 and 40) were recently with Dr Robert Keil Kunsthandel, Vienna. See S. Haag and G. Swoboda, eds. *Die Galerie Kaiser Karls VI. in Wien. Solimenas Widmungsbild und Stoffers Invernar (1720–1733)*, Vienna, 2010, p. 17, figs. 12–13.

possibly related to the same project, are now untraced but were once also in the collection of Charles-Philippe, marquis de Chennevières, the renowned art historian and collector of predominantly French drawings, whose handwritten inscription on our drawing's mount traces its earlier provenance back to an eighteenth century Viennese collection.

Portraitist, history and genre painter, Jacob Van Schuppen trained in Paris, initially under his father, the Antwerp-born engraver Pierre-Louis (1627–1702), and later in the studio of Nicolas de Largillière (1656–1746), a family friend. Dissatisfied with his father's and Largillière's sole focus on portraiture, Van Schuppen would soon pursue his interest in the study of the full figure and in anatomy, thus specializing in history painting. His animated *Meleager Killing the Calydonian Boar* secured his admission to the Académie royale in 1704.⁵ By mid-1707 he had moved to Lorraine, where he was at the service of Duke Léopold at Lunéville. In late 1712 he moved to Vienna, where his first patron was Prince Eugène, soon replaced by Count Althan, whose position at court favored Van Schuppen's promotion to court painter (*peintre de cabinet*), in 1721. His early decorative scheme for Palais Lobkowitz attests to Van Schuppen's engagement with artistic theory and pedagogy that would soon be realized in the plan for a Viennese Academy, which would come to define his career.⁶ One such institution, of Italian inspiration, had already existed, founded by Peter Strudel in 1692 and closed at his death in 1714. In 1726 Charles VI approved by decree the institution of the Palatine Imperial and Royal Academy of Painting and Sculpture and placed Van Schuppen at its helm.⁷ Modelled largely on its Paris counterpart, and committed to the practice of drawing, the Viennese Academy was an instant success, attracting students from Austria, Germany, Italy, Switzerland, the Netherlands as well as Turkey and America.

ANITA VIOLA SGANZERLA

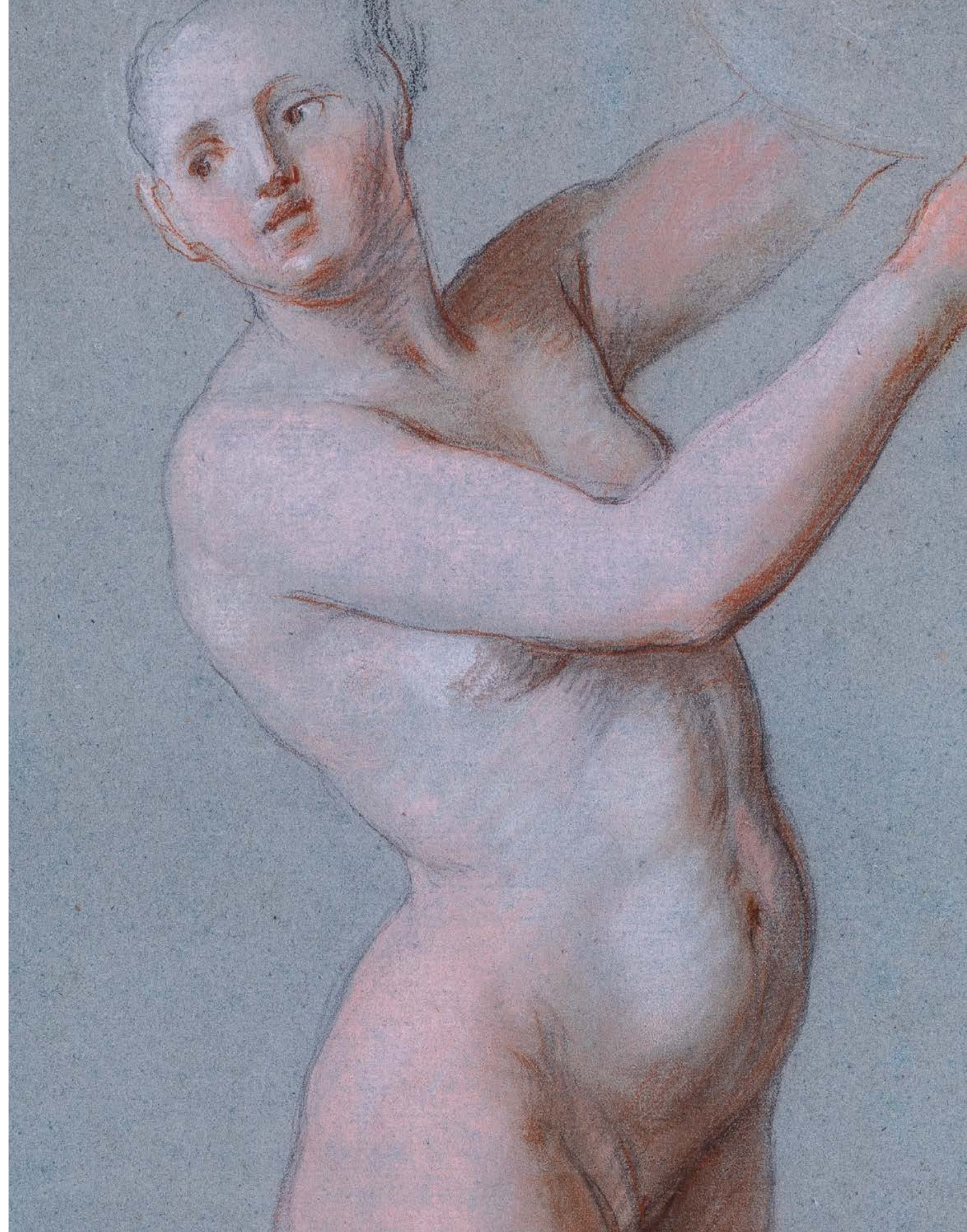


Fig. 53

⁵ Montpellier, Musée Fabre, inv. no. D.803.120; Schreiden, *op. cit.*, 1982, p. 73, cat. no. 5, pl. 5.

⁶ Schreiden, *op. cit.*, 1982, pp. 40–41.

⁷ On the history of the Academy see the bibliography listed in Schreiden, *op. cit.*, 1982, p. 17, note 108.



GASPARE DIZIANI

Belluno 1689–1767 Venice

20. *The Mystic Marriage of Saint Catherine*

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

Executed circa 1742

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

Two further preparatory drawings for the *Mystic Marriage of Saint Catherine* are known: a pen and ink sketch in the Museo Correr, Venice,² focusing on the figure groups, and a more elaborate drawing, also in pen and ink, in the Städel Museum, Frankfurt am Main (fig. 54).³ Although many of the elements of the composition are present in the Städel sketch, our sheet expresses a more advanced stage in the painting's conception and is typical of Diziani's elegant draughtsmanship. The flowing outlines are combined with the extensive application of brown ink wash in various shades to define the figures' volume and illumination effects. The group of music-making angels and the architectural setting, defined by the steps in the mid-foreground and the imposing column to the

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

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



Fig. 54

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

from what is thought to be its *modello*, now in a private collection (fig. 55).⁴ This small-scale preparatory oil study corresponds in most details to our drawing, with some exceptions. For instance, changes occur in the poses of the pair of winged putti in the foreground, whose attention is diverted to a piece of the broken wheel symbolizing the Saint's martyrdom. Both the wheel and a classical frieze fragment evoke another famous precedent, Guido Reni's *Martyrdom of Saint Catherine* (Museo Diocesano, Albenga). A variation is also present in the figure of Joseph, whose body is turned towards the viewer and brought closer to the central group, in the *modello*.

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



Fig. 55

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



FRANCESCO LONDONIO

Milan 1723–1783 Milan

21. *A Young Shepherd Eating*

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

Black chalk heightened with white

12¾ x 10 inches

323 x 254 mm

Provenance

Ludwig Pollak (1868–1943), Rome (Lugt 788b)

Giancarlo Baroni (1926–2007), Florence (his sale: New York, Sotheby's, 30 January 2013, lot 141)

Private collection

Drawn *circa* 1760

This lively drawing of a young shepherd eating while resting on a large rock is typical of Francesco Londonio's portrayals of everyday subjects and may have been executed as an independent drawing or in preparation for a print. In technique and subject matter, it is comparable to a number of studies by the artist, such as that of a *Peasant Woman Holding a Basket of Chickens*, at the National Gallery of Art, Washington,¹ or a sheet with two studies for an *Old Shepherd*, at the Fogg Art Museum, Cambridge.² A similar looking boy, possibly a bit younger and perhaps Londonio's own son, appears in a drawing comparable in size and execution, signed and dated 1760 (fig. 56).³ A similar model also appears in the first state of an etching by Londonio, *Seated Shepherd Boy with a Sheep*, signed and dated 1758,⁴ suggesting a date of *circa* 1760 for our drawing.



Fig. 56

1 Inv. 1985.1.39; charcoal with white chalk and gray wash on gray paper, 253 x 276 mm.

2 Inv. 1964.83; black chalk and white gouache on faded blue paper, 246 x 335 mm.

3 Black chalk heightened with white gouache, 255 x 330 mm; *Master Drawings, 1530–1920*, exhibition catalogue, W. M. Brady & Co., New York,

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

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

January 24–February 3, 2012, cat. no. 18, illustrated.

4 M. Scola, *Catalogo ragionato delle incisioni di Francesco Londonio*, Milan, 1994, pp. 18–19, cat. no. 5, illustrated p. 19.

5 Between 1758 and 1764, Londonio engraved, or had engraved, a large number of prints of his pastoral subjects; see M. Scola, *Catalogo ragionato della incisione di Francesco Londonio*, Milan, 1994.



HUBERT ROBERT

Paris 1733–1808 Paris

22. *Lavandières à la nymphée de la Villa Aldobrandini à Frascati, 1761*

Signed and dated, lower right, *H Robert / 1761*

Red chalk

17 $\frac{1}{2}$ x 13 $\frac{1}{2}$ inches

447 x 333 mm

Provenance

Possibly, Pierre-Adrien Pâris (1745–1819), Besançon

Sale: Paris, Palais Galliera, 5 December 1964, lot 4, pl. III (as *Les lavandières*)

Private collection, Paris, 1985

Literature

J. de Cayeux, *Les Hubert Robert de la Collection Veyrenc au Musée de Valence*, Valence, 1985, pp. 276, 278, under cat. no. 77, fig. 101 (as *Lavandières sous une voûte arquée*)

S. Catala (ed.), *Les Hubert Robert de Besançon*, exhibition catalogue, Besançon, Musée des Beaux-Arts et d'Archéologie, 2013–14, p. 70, under cat. no. 42

In Rome from 1754 to 1765, Hubert Robert, nicknamed 'Robert des ruines,' produced numerous drawings, mostly in red chalk, of monuments and famous sites in and around the Eternal City, both direct, on-the-spot observations as well as *capricci*. His Italian drawings are characterized by the strength and assuredness of their handling and often include contemporary figures. Upon his return to Paris in 1765, Robert specialized in architectural subjects and exhibited at the Salon from 1767 until 1798.

The present sheet, large, beautifully executed in red chalk and dated 1761, shows two women washing at a basin in the nymphaeum of the Villa Aldobrandini at Frascati, about twelve miles southeast of Rome. The vaulted, triple-arched space, an arcade or portico, is located on the garden façade of the villa. In Robert's drawing a statue of a nymph holding an amphora out of which pours water is located in a niche on the far wall of the space. In addition to the two women washing at a basin in the center of the composition, two figures appear in the central arch to the left, while a woman with a child on her lap is seated to the right. A ladder leans against boards closing the left-hand arch; a barrel appears in the left



Fig. 57

1 Inv. Vol. 452, II, no. 24; Catala, *op. cit.*, illustrated.

2 Inv. Vol. 453, I, no. 16; Cayeux, *op. cit.*, p. 278; Catala, *op. cit.*, illustrated.

3 Inv. D 2911; 430 x 305 mm; Cayeux, *op. cit.*, fig. 100, illustrated; Catala, *op. cit.*, p. 71, cat. no. 43, illustrated.

foreground; and a tunnel to the right, surrounded by greenery, leads to the main part of the villa. It is classic Robert—a charming scene from contemporary life set within a grand and older architectural setting, in this instance a famous Roman villa dating to the sixteenth and seventeenth centuries.

A counterproof of the present sheet with the three arches to the right and Robert's signature and date, lower left, was owned by the eighteenth-century architect and collector, Pierre-Adrien Pâris, and is today in the Bibliothèque Municipale, Besançon (fig. 57).¹ Pâris was familiar with and possibly even owned our drawing, as he made a copy of it in the same direction, smaller and in black chalk, today also in the Bibliothèque Municipale.² Robert made a version of our drawing in the same direction, *Nymphée de la Villa Aldobrandini à Frascati transformée en lavoir*, slightly smaller, with differences, and in watercolor, around the same time. It, too, was owned by Pâris and is today in the Musée des Beaux-Arts et d'Archéologie, Besançon.³

Robert returned to the subject of women washing in the nymphaeum of the Villa Aldobrandini in 1775 in a smaller red chalk drawing of similar compositional motifs, *Lavandières à Frascati* (Valence, Musée de Valence).⁴ A pen and ink drawing connected to this sheet is in the Louvre, in an album which was part of the Moreau-Nélaton bequest in 1927 (inv. RF 11525).⁵ The Villa Aldobrandini was one of Robert's favorite Roman subjects. Six further counterproofs in red chalk of the villa—of its gardens and garden features—all large and comparable in scale to the present sheet, are in the Bibliothèque Municipale, all also formerly owned by Pâris.⁶ The library and museum in Besançon, between them, own more than 180 drawings by Robert, most of them counterproofs, all from the collection of Pâris, who bequeathed them to the Musée des Beaux-Arts et d'Archéologie in Besançon in 1819.

The Villa Aldobrandini was originally built in 1550 by a Vatican prelate, Alessandro Rufini. Pope Clement VIII gave the villa to his nephew, Cardinal Pietro Aldobrandini, in 1598, at which time work on the villa was begun by the Roman architect Giacomo della Porta (1532–1602). The core of the house was finished by 1603. After Giacomo della Porta's death, Carlo Maderno (1556–1629) continued work on the villa and its gardens for the next twenty years. The magnificent gardens include features such as a *grand jet d'eau*, a *teratro delle acque*, a water stairway, and a belvedere. The villa remains in the possession of the Aldobrandini family.

4 Inv. D. 114; 370 x 285 mm; Cayeux, *op. cit.*, pp. 276–77, cat. no. 77, illustrated.

5 Cayeux, *op. cit.*, p. 278; Catala, *op. cit.*, p. 70, under cat. no. 42.

6 *Ibid.*, pp. 72, 74–78, cat. nos. 44, 46–50, all illustrated.



NICOLAS-BERNARD LÉPICIÉ

Paris 1735–1784 Paris

23. *A Standing Dog: Study for “Intérieur d’une douane”* (1775)

Inscribed, lower right, *Lépicie*
Black, red, and white chalk
11 1/8 x 6 7/8 inches
295 x 175 mm

Provenance
François Renaud, Paris (Lugt 1042)

Initially a pupil of his father, François-Bernard (1698–1755), and then of Carle van Loo (1705–1765), Lépicie first exhibited in the Salon of 1765. He joined the Académie in 1769, becoming a professor there in 1779. While he painted history subjects and portraits, he is known for his genre scenes.

The present sheet, beautifully and sympathetically drawn *aux trois crayons*, is a study for the dog standing in the right middle ground of Lépicie’s painting, *Intérieur d’une douane*, 1775 (Madrid, Museo Nacional Thyssen-Bornemisza; fig. 58). The picture was commissioned by the abbé Terray, minister to Louis XVI, along with a pendant painting, *Vue de l’intérieur d’une grande halle* (private collection), which Lépicie completed in 1779. Large in scale, each measuring 98 cm x 162 cm, *La Douane* and *La Halle* are mature works by Lépicie, executed at the height of his powers. They are his most ambitious genre paintings. Each is characterized by a complex, yet successful composition, in which a multitude of figures goes about a variety of everyday tasks, all set against a grand architectural background. In *La Douane*, a Neo-clas-

sical portico serves as the backdrop for the activity occurring in the courtyard of a customs house: a central group of figures reviews documents, while a group to the right examines a just-opened crate. Other figures stand and sit in a space filled with bundles, barrels, horses, carriages, and wagons. *La Douane* was exhibited in the Salon of 1775, and *La Halle* in the Salon of 1779, each to rave reviews. Diderot wrote, “*La Douane est un grand succès auprès du public. . . On en fait grand bruit. . .*”¹ It was Diderot who also noted that the figure in the center of the middle group of figures, in a green frockcoat, was Lépicie himself.²

Only a small group of drawings preparatory for *La Douane* is known. Three studies for various figures in the picture are in the Musée du Louvre: *Couple Embracing*,³ *Four Men Carrying a Trunk*,⁴ and *Standing Man in Peasant Dress*.⁵ Additionally, there is a study of the overall composition,⁶ and a study of fourteen figures in the painting.⁷

Our drawing bears the dry stamp of François Renaud, a mount maker and dealer in drawings and prints active in Paris at the end of the eighteenth and beginning of the nineteenth centuries. He is mentioned in Jean-Baptiste Lebrun’s *Almanach historique et raisonné des architectes, peintres, sculpteurs, graveurs et cizeleurs*, 1776, under the heading, *Blanchisseurs. Coleurs et raccommodeurs de’estampes*, with premises at rue Feydeau. Renaud worked for all of the important collectors of drawings in Paris in the last quarter of the eighteenth century. Mounts and drawings bearing his mark exist in the principal drawings cabinets today, including the Louvre, the Morgan Library, the British Museum, and the J. Paul Getty Museum. The donation of drawings from the collection of the comte de Saint-Morys to the Louvre in 1793 contains 80 mounts by Renaud.



Fig. 58

1 P. Gaston-Dreyfus, *Catalogue Raisonné de l’Oeuvre Peint et Dessiné de Nicolas-Bernard Lépicie*, Paris, 1923, p. 78, under cat. no. 182, *Intérieur d’une douane*.

2 *Ibid.*

3 Inv. no. RF 38724; black chalk heightened with white on grey paper, 382 x 206 mm.

4 Inv. no. RF 38725; pencil, 206 x 162 mm.

5 Inv. no. RF 38726; red chalk, 251 x 110 mm.

6 Thyssen-Bornemisza collection; Gaston-Dreyfus, *op. cit.*, p. 117, cat. no. 406.

7 Baron James de Rothschild collection; *ibid.*, p. 118, cat. no. 407.



JEAN-HONORÉ FRAGONARD

Grasse 1732–1806 Paris

24. *A Scene from Ariosto's Orlando Furioso: Ruggiero Blinds Alcina's Sailors with the Magic Shield*

Brush and brown and grey wash over black chalk, within partial black chalk framing lines
15½ x 10¼ inches
394 x 259 mm

Provenance

François-Hippolyte Walferdin (1795–1880), Paris, who is said to have purchased a large group of Fragonard's drawings for Ariosto's *Orlando Furioso* directly from the artist's family¹ (his sale: Paris, Hôtel Drouot, 12–16 April 1880, part of lot 228 ["136 Compositions. Magnifique série de dessins originaux à la pierre noire et lavés au bistre pour l'illustration de *Roland Furieux*. H., 0^m, 39. L., 0^m, 25."]), bought by

Louis Roederer II (d. 1880), Reims, by descent to his nephew, Léon Olry-Roederer (1869–1932), Reims, by whom consigned to, Thos. Agnew and Sons, Ltd., London, 1922, the Walferdin/Roederer group of Fragonard drawings for *Orlando Furioso* sold en bloc to, Dr. A. S. W. Rosenbach (1876–1952), Philadelphia, who dispersed the set

Arthur Armory Houghton, Jr. (1906–1990)
Thos. Agnew and Sons, Ltd., London, 1978
Private collection, England

Literature

E. Mongan, P. Hofer, and J. Seznec, *Fragonard Drawings for Ariosto*, New York, 1945, p. 69, Plate 59
M.-A. Dupuy-Vachey, *Fragonard et le Roland Furieux*, Paris, 2003, pp. 202–203, no. 86, illustrated, p. 203

Drawn circa 1780s

The present sheet depicts a scene (Canto X, stanza 50, lines 5–8) in Ludovico Ariosto's epic poem, *Orlando Furioso*: *Ruggiero Blinds Alcina's Sailors with the Magic Shield*.² First published in its complete form, containing forty-six cantos, in 1532, *Orlando Furioso* is and continues to be one of the most important and influential literary works of the Italian Renaissance. Illustrated editions of the poem were printed from the sixteenth century until Fragonard's time, and our drawing is one of approximately 175 sheets the artist made in preparation for an ultimately unrealized, illustrated edition of the poem by the Parisian publisher, Didot. These drawings are considered amongst Fragonard's most important, and form a cohesive series not only in terms of their subject matter, but in scale, technique, and handling as well. Fragonard's draw-

ings for *Orlando Furioso* are all large (approximately 15 x 10 inches), executed in brown or grey wash, or both, over black chalk, and characterized by tremendous vigor and freedom of handling. Each conveys a very real sense of motion, of figures and fantastical animals moving through space with great urgency, purpose, and drama. And because its Fragonard, with grace and elegance throughout.

Orlando Furioso, 38,736 lines long and including numerous characters and episodes, is about a war between the Emperor Charlemagne's Christian knights and an army of Saracens (Arab Muslims) who have invaded Europe. Its main themes are war, love, and unrequited love, specifically that between Orlando, Charlemagne's most important knight, and the pagan, Angelica. Another important story within the poem is that of the love between Ruggiero, a Saracen, and the female Christian warrior, Bradamante. Ruggiero's pursuit of Bradamante takes him on numerous adventures, including a visit to the sorceress, Alcina's, island. Held captive by Alcina against his will, Ruggiero is forced to flee her island by blinding her sailors with a magic shield, the scene depicted here.

Our large and beautiful sheet, a fine example of one of Fragonard's drawing for *Orlando Furioso*, was part of a group of 136 such drawings by the artist owned by François-Hippolyte Walferdin, and sold as part of lot 228 in his posthumous sale in April of 1880. Walferdin, physicist, liberal politician, and member of the National Assembly for the Haute Marne, formed, like the Goncourt brothers, one of the best collections of French eighteenth-century drawings in the nineteenth century. Fragonard was his favorite artist. In addition to examples by Boucher, Greuze, and others, his sale included over 100 drawings by Fragonard alone. Our sheet was purchased at the Walferdin sale by Louis Roederer II who, in the 1870s and '80s, formed an important collection of illustrated books and drawings for book illustrations. His father, Louis Roederer, founded the eponymous *maison de champagne* in 1833 which remains in the hands of the family to this day. Léon Olry-Roederer, Louis Roederer's nephew, inherited our drawing and the other 135 sheets by Fragonard for *Orlando Furioso*. He consigned the group to Agnew's in 1922, which sold the group, en bloc, to Dr. A. S. W. Rosenbach, the renowned Philadelphia book and manuscript dealer known at Sotheby's in London as "the terror of the auction



¹ See E. Mongan, P. Hofer, and J. Seznec, *Fragonard Drawings for Ariosto*, New York, 1945, p. 10.

² "L'incantato splendor che ne sfavilla, / Gli occhi degli avversari così

offese / Che il fe' restar ciechi allora allora / E cader chi da poppa e chi da prora."

room." Rosenbach bought and sold eight Gutenberg Bibles, and by 1945, in addition to this sheet, still owned 117 other drawings by Fragonard from the Walferdin *Orlando* group. He sold our sheet (and close to 100 others from the series) to Arthur Armory Houghton, Jr., a descendant of Armory Houghton, Sr., a founder of Corning Glass Works in 1851. A. A. Houghton was president of Steuben Glass Works, a subsidiary of Corning Co., from 1933 until 1973, and brought a fresh, distinctly modern sensibility to its designs. He served as president of the board of the New York Philharmonic from 1958 until 1963, and in 1964 became the 10th president of the Metropolitan Museum of Art, serving as the chairman of its board from 1969 until 1972. The drawing was again with Agnew's in 1978, and has been in the same, distinguished English collection since then.

The National Gallery of Art, Washington has six drawings by Fragonard for *Orlando Furioso*,³ all formerly in the collection of Lessing J. Rosenwald, and the Morgan Library has seven,⁴ including the comparable, *With Logistilla's Guidance, Ruggiero Masters the Hippogryph* (fig. 59),⁵ formerly in the Thaw collection.



Fig. 59

3 Inv. nos. 1978.10.2, 1978.10.5.a, 1978.10.1, 1978.10.4, 1978.10.3, 1943.3.9080.
 4 Inv. nos. 2001.61:3, 1990.23, 2001.61:5, 2001.61:6, 2001.61:4, 2001.61:1,

2001.61:2.
 5 Inv. no. 2001.61:2; brown wash over black chalk, 401 x 260 mm.



JEAN-BAPTISTE WICAR

Lille 1783–1859 Rome

25. *Portrait of Antoine-Christophe Saliceti, 1803*

Signed, dated, and inscribed, lower right, *J.B. Wicar dis / Genua 1803*; and inscribed on the book, *Grandeur / et / Decaden[ce] / des / Romain[s]*

Black chalk and charcoal

18½ x 14½ inches

470 x 370 mm

Exhibitions

Rome, Galleria Carlo Virgilio, *Ritratti romani*, 1987, cat. no. 3, illustrated

Literature

R. Cioffi, "Jean-Baptiste Wicar, directeur de l'Académie des Beaux-Arts de Naples (1806–1809), et l'importation du style néoclassique français," in P.-M. Delpu, I. Moullier and M. Traversier (eds.), *Le royaume de Naples à l'heure française. Revisiter l'histoire du decennio francese 1806–1815*, Villeneuve d'Ascq, 2018, pp. 318–19, fig. 9.

A. Pinelli, "Cinq lettres inédites de Wicar," in M. T. Caracciolo and G. Toscano (eds.), *Jean-Baptiste Wicar et son temps, 1762–1834*, Villeneuve d'Ascq, 2007, pp. 237–38, fig. 10

This portrait of the politician and diplomat Antoine-Christophe Saliceti (1757–1809) is an outstanding example of Jean-Baptist Wicar's draughtsmanship. Executed in 1803, it shows Saliceti as French ambassador at Genoa standing in a loggia opening onto the city's harbor and lighthouse. His right hand is tucked inside his jacket while his left is placed on a copy



of Montesquieu's treatise of political philosophy, *Considerations on the Causes of the Greatness of the Romans and their Decline* (Paris, 1734). Saliceti's civilian attire, free from emblems or decorations, and the plainness of the setting make for an intense yet detached likeness.

In a letter of 28 October 1803,

writing from Genoa to his faithful pupil Francesco Giangiocomo, Wicar states that he is busy working on a portrait of Saliceti, to be identified as the present sheet.¹ Combining a careful rendering of the sitter's physiognomy with a close attention to psychology and introspection, Wicar masterly captured Saliceti's notorious qualities of cold detachment, inner strength, and lucid intelligence that proved instrumental in driving his political career. A copy of our drawing by Gaetano Forte (1790–1871), one of Wicar's closest pupils, was probably executed not long before Saliceti's death, which occurred on 23 December 1809.² Forte was most likely pursuing a commission for an official portrait of the minister, which, however, was ultimately assigned to Guillaume-Désiré Descamps (1779–1858) and is today in the Museo della Reggia di Caserta.

Saliceti was born at Saliceto in Corsica, of a family of Piacenza. After studying law in Tuscany, he became a lawyer at the upper council of Bastia and was elected deputy of the Third Estate to the State General in 1789. As deputy to the Convention, Saliceti voted for the death of Louis XVI, and was sent to Corsica on a mission to oppose the counter-revolutionary plots. Forced instead to withdraw to Provence, he took part in repressing the revolts at Marseilles and Toulon. It was on this mission that he met his compatriot Napoleon Bonaparte. By arranging for the 24-year-old captain to be appointed commander of the artillery of Toulon, Saliceti *de facto* launched Napoleon's military career. With the Campaign of Italy in 1796 he continued to be a strong supporter and close aide of Napoleon, who entrusted him with crucial missions. These included drafting the new constitution of Lucca (1801–1802) and taking on the role of ambassador of the French Republic in Genoa, charged with negotiating the imminent annexation of the Ligurian Republic to France (1803–1805). Saliceti would later become minister of police during the government of Joseph Bonaparte and Joachim Murat in Naples (1806–1809), where he died in 1809 in mysterious circumstances, possibly poisoned.

Wicar first portrayed Saliceti in a print dated 1796 (fig. 60). Here, a young Saliceti, at the time commissioner of the Armata d'Italia, is shown at bust-length, wearing a coat over a jacket, shirt, and cravat – a style closely evoked in our drawing.³ This served as the prototype for Carlo Lasinio's 1798 effigy of Saliceti, part of a set of portraits of commanders of the French Republic in the Armata d'Italia.⁴ A painted portrait



Fig. 60

¹ Pinelli, *op. cit.*, p. 237.

² Naples, Museo di San Martino; Cioffi, *op. cit.*, p. 319, fig. 8.

³ London, British Museum, inv. 1867,0309.691.

by Wicar, supposedly made in Naples in 1808, the year before Saliceti's untimely death, is untraced.⁵ Neither openly critical nor supportive of Saliceti's persona, Wicar must have found in the Corsican statesman's distinctive physiognomy and cold composure an intriguing subject.

Our drawing is particularly close in style and technique to a full-length likeness of Joachim Murat (1767–1815) in the Louvre (fig. 61), one of several portraits Wicar executed of members of the Bonaparte family and their entourage.⁶ The handsome and ambitious general Murat became Napoleon's brother-in-law when he married his sister Carolina Bonaparte in 1800. The Louvre drawing is datable to *circa* 1802, a year marked by Murat's military successes in central Italy. But it is his prowess in the campaign of Egypt (1798–1801) to be commemorated here, with a far distant view of the pyramids juxtaposed in the middle ground with a Roman pyramid, the tomb of Gaius Cestius.

Another closely comparable example, in both technique and style, is the Louvre drawing of *Pope Pius VII Signing the Concordat, on 5th August 1801*, executed between November 1802 and February 1803, thus very shortly before our sheet.⁷ Pope Pius VII is portrayed in the act of delivering to Cardinal Consalvi the ratification of the *Concordat* signed in Rome between France and the Holy See. With this agreement, Napoleon and Pope Pius VII sought to reconcile

French revolutionaries and Catholics and solidify the Roman Catholic Church as the majority church of France. Wicar's commission to commemorate the historical event in a drawing and painting came from the diplomat François Cacault (1742–1805), one of the chief negotiators of the agreement.⁸ Soon after, Cacault would also introduce Wicar to the French command in Genoa, where he rekindled his acquaintance with Saliceti.

A successful portraitist and history painter, Wicar first studied drawing in Lille and later continued his training in Paris with Jacques-Louis David (1748–1825). Between 1787 and 1793, during the early years of the Revolution in France, he worked in Florence, Rome, and Naples. He was back in Paris in late 1793, during the Reign of Terror. An ardent revolutionary, he was briefly imprisoned in 1785 after the fall of Robespierre. Freed on 26 July 1795, he finally returned to Italy and served from 1797 as a member of the commission seizing Italian works of art for France. From 1801 he settled, with brief intervals, in Rome. In 1805, he was elected a member of the Accademia di San Luca. In 1806–09 he directed the Accademia delle Belle Arti in Naples under the short-lived rule of Joseph Bonaparte. Celebrated as a painter, draughtsman, and printmaker, Wicar was also a sophisticated connoisseur and, while in Italy, assembled a large collection of drawings, mostly Italian, now preserved at the Musée des Beaux-Arts, Lille.



Fig. 61

4 F. Beaucamp, *Le peintre lillois Jean-Baptiste Wicar (1762–1834): son oeuvre et son temps*, Lille, 1939, vol. 1, p. 221, note 3; Lasinio's prints were included in the volume *Campagna del Gen. Buonaparte in Italia negli anni IV. e V. della Repubblica Francese scritta da un Uffizial Generale*, Genoa, Stamperia delle Piane, 1798.

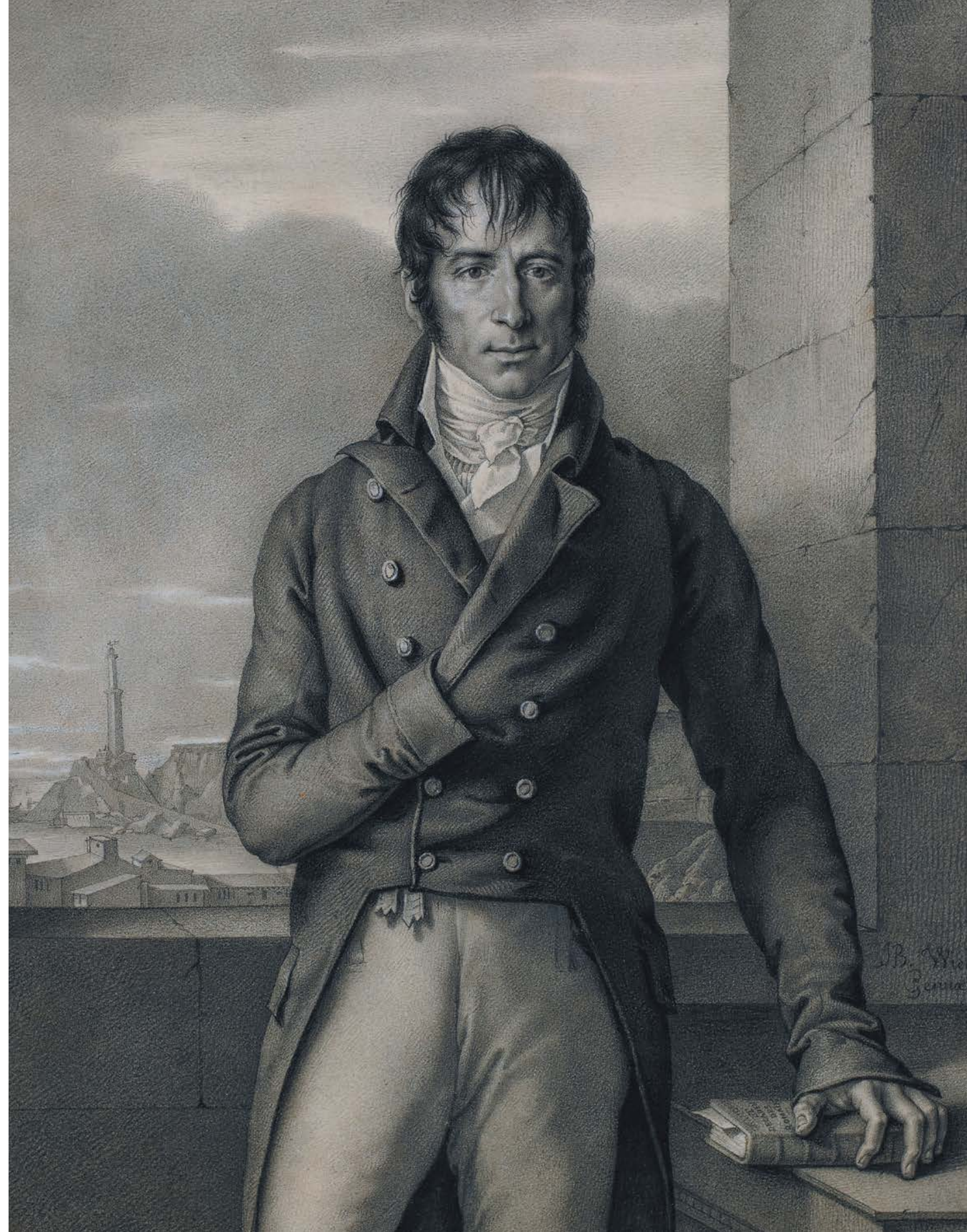
5 Beaucamp, *op. cit.*, vol. 1, p. 221, note 3, and vol. 2, p. 640, cat. no. 72; S. Betti, *Notizie intorno alla vita e alle opere del cav. Giambattista Wicar pittore di Lilla dette all'insigne e pontificia accademia romana di S. Luca dal prof. Salvatore Betti*, Rome, 1834, p. 19, cat. no. 18 (*Ritratto di Cristoforo Saliceti ministro di polizia di Napoli sotto Giuseppe e Gioacchino, grande al vero*). A painting attributed to Wicar, in the Chrysler Museum of Art (inv. 77.445; c. 1800, oil on canvas, 76.2 x 63.8 cm), is thought to portray Saliceti. However, both the painting's authorship and the identity of the sitter appear somewhat problematic. Another portrait of Saliceti by

Giuseppe Pietro Bagetti (*Saliceti at the Battle of Montenotte*) is known from a print by Jean-Baptiste Pillement.

6 Inv. 26529; black chalk and charcoal, 573 x 470 mm; see M. T. Caracciolo (et al.), *Jean-Baptiste Wicar, ritratti della famiglia Bonaparte*, exhibition catalogue, Museo Napoleonico, Rome, and Museo Diego Aragona Pignatelli Cortes, Naples, 2004, p. 76, cat. no. 14, illustrated. A painted version by Wicar, similar in size but with a different backdrop, is in the Musée des Beaux-Arts, Lille (inv. P. 434).

7 Inv. 33393; black chalk and charcoal, heightened with white, 532 x 447 mm.

8 Wicar's painting, *Pope Pius VII signing the Concordat*, corresponding only in part with the Louvre drawing, is in Castel Gandolfo; Pinelli, *op. cit.*, p. 235, fig. 3.



PIERRE-NOLASQUE BERGERET

Bordeaux 1782–Paris 1863

26. *Homer Reciting his Poetry*

Signed, lower left, *Bergeret inv et fecit*; and inscribed by the artist on the pedestal at left with a bust of Jupiter, *YOVIS*
Black chalk, pen and black ink, brown wash, heightened with white on ochre prepared paper
12½ x 13½ inches
309 x 347 mm

As yet unpublished, this highly accomplished and rare drawing depicts a subject that Pierre-Nolasque Bergeret treated several times during the first two decades of the nineteenth century. At the Salon of 1817 he submitted a painting entitled *Paysage historique - On y voit Homère récitant ses poésies*.¹ A good decade earlier, in *circa* 1803–04 Bergeret made a lithograph, a technique introduced in France only in 1802 and of which he was one of the earliest adopters, of the same subject as our drawing (fig. 62).² Although different in composition, both works share a similar figure repertory as well as the pastoral surroundings. In our drawing Homer is shown reciting his poetry, under the aegis of Jove, to an audience of two women, who appear to be singing from a sheet, while a shepherd and his dog calmly look on. The lithograph equally features two women and a shepherd with a dog, in addition to two children, who are absent from our sheet. At approximately the same time, Bergeret is known to have made a pen and ink drawing, now untraced, of the *Captured Athenians*



Fig. 62

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

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

Bergeret's familiarity with the present subject, however, goes back further, more specifically, to his days as a nineteen-year old student in the atelier of Jacques-Louis David (1748–1825). There he would have seen some of David's drawings of the subject that he had made in the autumn of 1794 while imprisoned in the Palais de Luxembourg. One of them, in the Louvre, shows *Homer Reciting the Iliad to the Greeks* within the architectural context of the monumental courtyard of the Luxembourg palace (fig. 63).⁴ Markedly different in his own approach, Bergeret chose a bucolic and opulent rather than an heroic setting for his drawing.



Fig. 63

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

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

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



Before studying with David, in *circa* 1799–1800, Bergeret briefly trained in the studio of François-André Vincent (1746–1816), then professor at the Ecole des Beaux-Arts. The crisp and vigorous pen style of our sheet, together with the yellow-ochre preparation of the paper and the ample application of white gouache, is strongly reminiscent of Vincent's drawing style. Vincent, too, regularly used colored or prepared paper for his drawings. In style, technique, and size, our drawing is particularly close to Bergeret's drawing of the *Nurse Eurycleia Recognizing Ulysses at his Return* in the Musée des Beaux-Arts at Bordeaux, the artist's hometown. The drawing was made for a *concours* among the students of the *Ecole de dessin* announced by the city's academy in 1805 (fig. 64).⁵ Due to an illness of its director, Pierre Lacour, who was the first teacher of Bergeret before his move to Paris in 1799, the prizes were only awarded in 1807. As Olivier Le Bihan points out in his extensive analysis of the Bordeaux competition, after failing to win de Prix de Rome in 1799, 1802 and 1803, Bergeret focused on his drawings, which reveal great technical dexterity and inventiveness, as can be seen in the present sheet, as well as in his lithographs. Our drawing was made during those opening years of the nineteenth century, and most likely at about the time of the Bordeaux competition of 1805–07. In 1806, following the prestigious commission for the Place Vendôme relief designs, Bergeret submitted for the first time a painting to the Salon, *Pope Leo X and his Entourage Honoring Raphael after His Death* (Oberlin, Allen Memorial Art Museum). The picture proved a tremen-

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

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



Fig. 64

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

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



BARTOLOMEO PINELLI

Rome 1781–1835 Rome

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

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

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

16½ x 23¼ inches

420 x 590 mm

Provenance

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

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

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

Literature

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

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

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

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

A drawing by Pinelli of the same subject, comparably large and executed in the same technique (fig. 65), is in the Art Institute of Chicago.¹ It is one of twelve drawings by the artist in that collection, all on this grand scale and in this



Fig. 65



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

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

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

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



JULIEN-LÉOPOLD, called JULES, BOILLY

Paris 1796–1874 Paris

28. *Portrait de chasseur et de son chien, ou, Portrait présumé de Louis Boilly, peintre, en costume de chasseur, 1819*

Signed and dated on the dog's collar, *Jul. Boilly / 1819*; inscribed on the etiquette of the old frame, *Jules BOILLY / Portrait de L. BOILLY Peintre*

Pastel and black chalk
29¾ x 18⅞ inches
755 x 466 mm

Provenance

Sale: Paris, Hôtel Drouot, *Vente de dessins anciens des écoles française & hollandaise*, [André Couturier, commissaire-priseur; Paul Roblin, expert], 17 May 1907, lot 4 (as *Portrait de Louis Boilly, peintre*)

Private collection, France

Literature

P. Marmottan, *Le peintre Louis Boilly (1761–1845)*, Paris, 1913, p. 216 (as *Portrait de Louis Boilly, peintre*)

In this large and beautiful pastel, an elegant and distinguished-looking hunter is shown walking through a wood, holding in his left hand his rifle while his right hand rests on a powder flask. He wears a large “*chapeau de paille de forme tromblon*,” as the 1907 sale catalogue records. His chocolate-brown hunting jacket contrasts smartly with his chamois-colored moleskin trousers and leather leggings, and is set off with a colorful blue, red, and white silk scarf tied loosely around his neck. The sartorial details of his dress, stylish and swagger, suggest that this is very much a ‘fancy’ picture. The hunter appears as though he has just spotted prey. His dog turns and stares at his master in readiness.

The sitter traditionally has been identified as the artist's father, Louis-Léopold Boilly (1761–1845), painter of manners and morals at the turn of the nineteenth century. Following the inscription on the etiquette of the original frame and the 1907 sale catalogue, Paul Marmottan (1856–1932), art historian and collector of Boilly, first published the drawing as *Portrait de Louis Boilly, peintre* in his 1913 monograph on the artist.¹ The pastel has not been seen for over a hundred years since it last appeared at the Hôtel Drouot in 1907, and its recent re-discovery gives scholars an opportunity to study an important addition to the already well-known images of the artist. While the identification of the sitter as Boilly père appears to be correct, further research may yield more information.² Regardless, the present sheet is the masterpiece of the young Jules.

Though Boilly was not a sportsman, the physiognomy of the subject is remarkably similar to other, recorded portraits of him, as is his apparent age (Boilly would have been 58 years old in 1819). Boilly was famously near-sighted and often, though not always, portrayed wearing spectacles. For a grand drawing such as this, intended as a whimsical portrait of the artist's father in fancy dress (“*en costume de chasseur*,” as the 1907 sale catalogue describes it), it is possible that his son deliberately decided to portray his father without spectacles as a concession to vanity. Further, the pastel *Self-Portrait* (1819) of Louis Boilly (fig. 66), made the same year as our drawing and today in the museum at Boulogne-sur-Mer,³ equally shows the painter without his spectacles. In the Boulogne *Self-Portrait*, described by his first biographer Henry Harisse as “un pur chef d'œuvre,”⁴ the artist portrays himself wearing a black top hat, tightly gripping his curly hair, and soberly dressed in a dark-blue overcoat trimmed with black velvet. There is a look of fatigue in his features in the Boulogne pastel, perhaps resulting from the death of his second wife earlier that year, Adélaïde, the mother of Jules.

Jules Boilly studied drawing with his father before entering the studio of Baron Gros (1771–1835) at the Ecole des Beaux-Arts, where he assiduously copied the Old Masters. He quickly became a master draughtsman and lithographer, and was responsible for portraying all the members of the academy between 1822 and 1825 in his *Iconographie des membres de L'Institut de France*. Boilly left for Rome in 1826 and travelled through southern Italy with his friend, the poet

Inv. 26L; dated 1819, pastel and gouache on blue paper; A. Scottez-De Wambrechies and F. Raymond, *Boilly (1761–1845)*, exhibition catalogue, Palais des Beaux Arts de Lille, Lille, 2011, p. 94–95, cat. no. 32, plate 32.

4 Scottez-De Wambrechies and Raymond, *op. cit.* p. 96, and n. 1.



Fig. 66

1 Marmottan, *op. cit.*, p. 216.

2 Etienne Breton and Pascal Zuber, authors of the recently published *catalogue raisonné* of the works of Louis Boilly (1761–1845), have suggested that our drawing be described as *Portrait présumé de Louis Boilly, peintre, en costume de chasseur*.

3



and dramatist Casimir Delavigne (1793–1843) and his brother Germain Delavigne (1790–1868), dramatist and librettist. As a result of this journey, Boilly returned to Paris with nearly 50 oil sketches and 100 drawings and watercolors.⁵ He exhibited for the first time in the Salon of 1827 with his debut submission, *Des paysans des Etats du Pape, allant à Rome faire leurs dévotions dans l'année du jubilé de 1825, aperçoivent de loin le dôme de Saint-Pierre*, for which he was awarded a gold medal. He continued to exhibit regularly at the Salon until 1865.

Jules Boilly had a passion for two painters, Murillo and Prud'hon, and replicated their work in drawings, prints, and paintings, precise copies that were difficult to distinguish from the original. He also made several portraits of Prud'hon as an old man. Boilly was exceptionally sophisticated and well-educated, spoke seven languages, translated Persian poetry, and was an avid billiards player, travelling across Europe with his cue stick. Like his father, he excelled at portraiture, generally small in scale, which he made in black chalk, occasionally heightened with pastel. His sitters included such social, literary, and cultural figures of the Romantic period as the comte de Forbin, Bernardin de Saint-Pierre, Humboldt, Cuvier, Rossini, Georges Sand, Talma, Méhul, and, of course, his father, whose portrait he gave to the Palais des Beaux-Arts de Lille, in 1862 (fig. 67).⁶



Fig. 67

⁵ See his sale: *Succession Jules Boilly, Catalogue des Tableaux, dessins, estampes par Louis et Jules Boilly*, Paris, Hôtel Drouot, December 14–16, 1874.

⁶ Inv. P406; signed and dated 1823, oil on canvas, 130 x 98 cm; see A. Scottez-De Wambrechies and F. Raymond, *Boilly (1761–1845)*, exhibition catalogue, Palais des Beaux Arts de Lille, Lille, 2011, p. 96, fig. 1.



HIPPOLYTE-JEAN FLANDRIN

Lyon 1809–1864 Rome

29. *Jacob*

Signed with the initials, lower left, *H. F.*; with an old label, *verso*, inscribed, *par H^c Flandrin / prophète* and *N^o 9*
Oil, with pen and ink underdrawing, on board
13 $\frac{3}{8}$ x 4 $\frac{7}{8}$ inches
35.2 x 12.5 cm

Exhibitions

Paris, Ecole des Beaux-Arts, *Exposition des oeuvres d'Hippolyte Flandrin*, 1865, no. 1 within cat. no. 87, a group of 27 oil sketches of prophets and other Old Testament figures preparatory for the nave decoration of Saint-Germain-des-Prés

Comprising 85 paintings, Hippolyte Flandrin's frescoes in the church of Saint-Germain-des-Prés form the largest and most ambitious religious decorative cycle painted in France in the nineteenth century. Flandrin was initially commissioned in 1842 by the comte de Rambuteau, the Prefect of the Seine, to decorate the sanctuary of Saint-Germain-des-Prés. He was further commissioned in 1843 to paint the choir, or chapel of the Apostles, and the nave, thanks largely to the recommendation of two of his friends, the sculptor, Edouard Gatteaux (1788–1881) and the architect, Victor Baltard (1805–1874), a *pensionnaire* with Flandrin at the Villa Medici in the 1830s and Inspecteur des Beaux-Arts de la Ville de Paris. Baltard and the Prefecture charged Flandrin with the entire decorative program of Saint-Germain-des-Prés, a project carried out in four campaigns which continued until the artist's death in 1864.

Our sketch is preparatory for the finished fresco of *Jacob* in the upper register of the third bay on the left, or North, side of the nave, viewed from the entrance (fig. 68). The finished fresco appears beside the mural of *Joseph* and



Fig. 68

is separated by a window from frescoes of *Moses* and *Job*. It appears above paintings of the *Adoration of the Magi* and the *Prophecy of Baalam*. The elderly, bearded figure of Jacob, with a halo behind his head, stands with his right arm over his left in a gesture of blessing. No other oil sketches or drawings for the figure of Jacob are known.

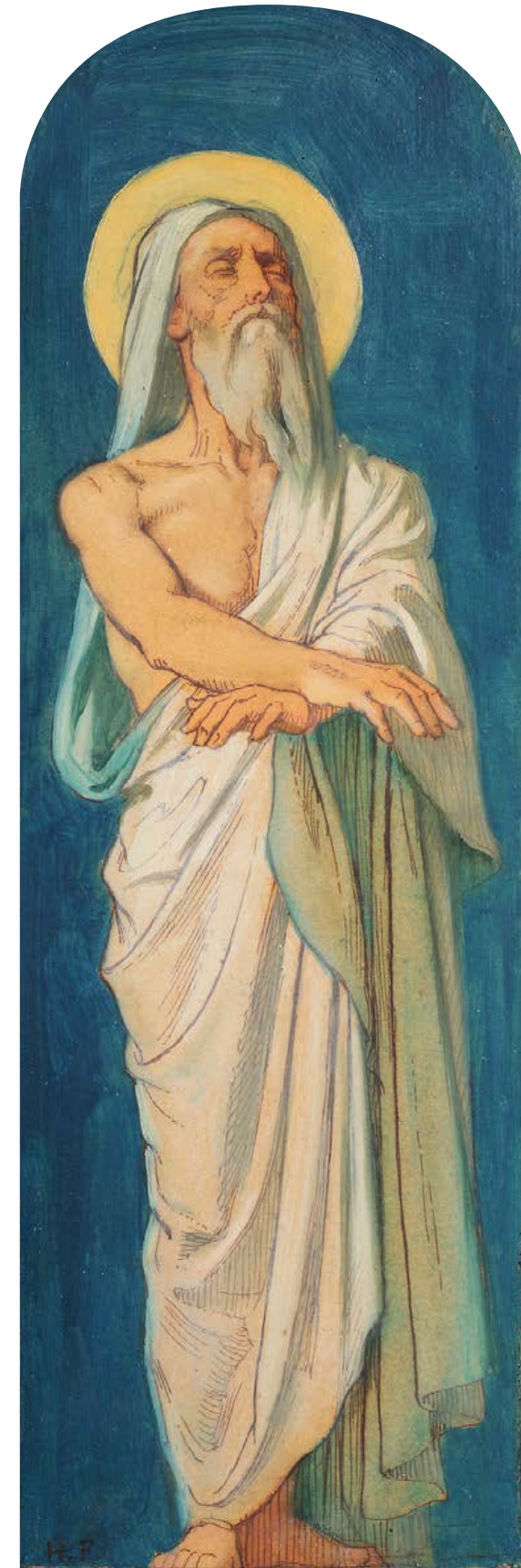
Jacob, one of the three Patriarchs of the Israelites, was the third Hebrew progenitor with whom God made a covenant. He had twelve sons and one daughter by his two wives, Leah and Rachel, and several concubines. Jacob was the younger twin of Esau. The two fought in their mother's womb, and throughout their lives. Jacob traded a bowl of stew for Esau's birthright, and tricked their elderly and blind father, Isaac, into blessing him instead of the elder Esau, by wearing Esau's clothes and the skins of several goats (Esau was very hairy and Jacob was not).

Of Jacob's twelve sons, Joseph, the second to youngest and born of his second wife, Rachel, was his favorite. Jacob made a coat of many colors for Joseph when the boy was seventeen. The act incited the jealousy of Joseph's half-brothers, born to Jacob's first wife, Leah, who stole Joseph's coat, tore it into pieces, and smeared it in animal blood. They presented it to their father, who assumed Joseph had been killed by a wild beast. In reality, Joseph's older brothers had sold him into slavery on a caravan heading to Egypt. Only when Jacob moved his entire household from Canaan to Egypt twenty-two years later did he discover that Joseph was alive and well in Egypt, serving as governor of Egypt, the second most powerful man after the Pharaoh.

As the blind Isaac, through Jacob's deception, had blessed the younger Jacob instead of Esau, the Book of Genesis describes Jacob, elderly and nearly blind, blessing, intentionally this time, the younger of Joseph's sons, Ephraim, with his right hand (normally reserved for the elder son), while blessing Joseph's older son, Manasseh, with his left hand. Referencing his own earlier experience, Jacob said of Manasseh, "but truly his younger brother shall be greater than he." Appropriately, the mural of *Joseph*, dressed in Egyptian attire and holding a sheaf of wheat, appears directly to the right of that of *Jacob* in the nave: father next to favorite son. And while Ephraim and Manasseh are not shown in the mural of *Jacob*, the elderly patriarch, mostly blind and with eyes closed, stands with arms raised and hands crossed in the gesture of blessing his grandsons.

¹ For a history and detailed description of Hippolyte Flandrin's painted decoration at Saint-Germain-des-Prés, see B. Horaist, "Hippolyte Flandrin à Saint-Germain-des-Prés," in *Bulletin de la Société de l'Histoire de l'Art français*, Paris, Année 1979 (1981), pp. 211–32, and B. Horaist,

"Peintures Murales: Saint-Germain-des-Prés (1839–1863)," in *Hippolyte, Auguste et Paul Flandrin: Une fraternité picturale au XIX^e siècle*, exhibition catalogue, Paris, Musée du Luxembourg and Lyon, Musée des Beaux-Arts, 1984–85, pp. 124–53.



THOMAS COUTURE

Senlis 1815–1879 Villiers-le-Bel

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

Signed with initials, lower right, T. C

Black chalk on blue paper

12½ x 17⅞ inches

320 x 455 mm

Drawn circa 1866–67

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

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



Fig. 69

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

Our recently discovered study for the central figure of the notary is one of five known drawings preparatory for the last and culminating picture of Couture’s Harlequinades, the *Marriage of Harlequin*, c. 1866–67 (Paris, Musée d’Orsay; fig. 69). The painting depicts five figures engaged in signing a marriage contract. As the notary extends a quill pen from behind his desk to a proud Harlequin standing on the left, Columbine stands meekly on the right, her gaze doleful as she ponders her dowry displayed at the feet of Harlequin by her father, a balding and humble Cassandre. In the left background a clerk carrying documents peers over the groom’s shoulder.²

In addition to our study for the notary, four other studies for the painting include a black chalk compositional study of all the figures (fig. 70);³ a large, elegant study for the torso and arms of Harlequin, now at Vassar;⁴ a second, smaller study for the same figure;⁵ and a study for the kneeling figure of Columbine’s father, Cassandre.⁶



Fig. 70

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

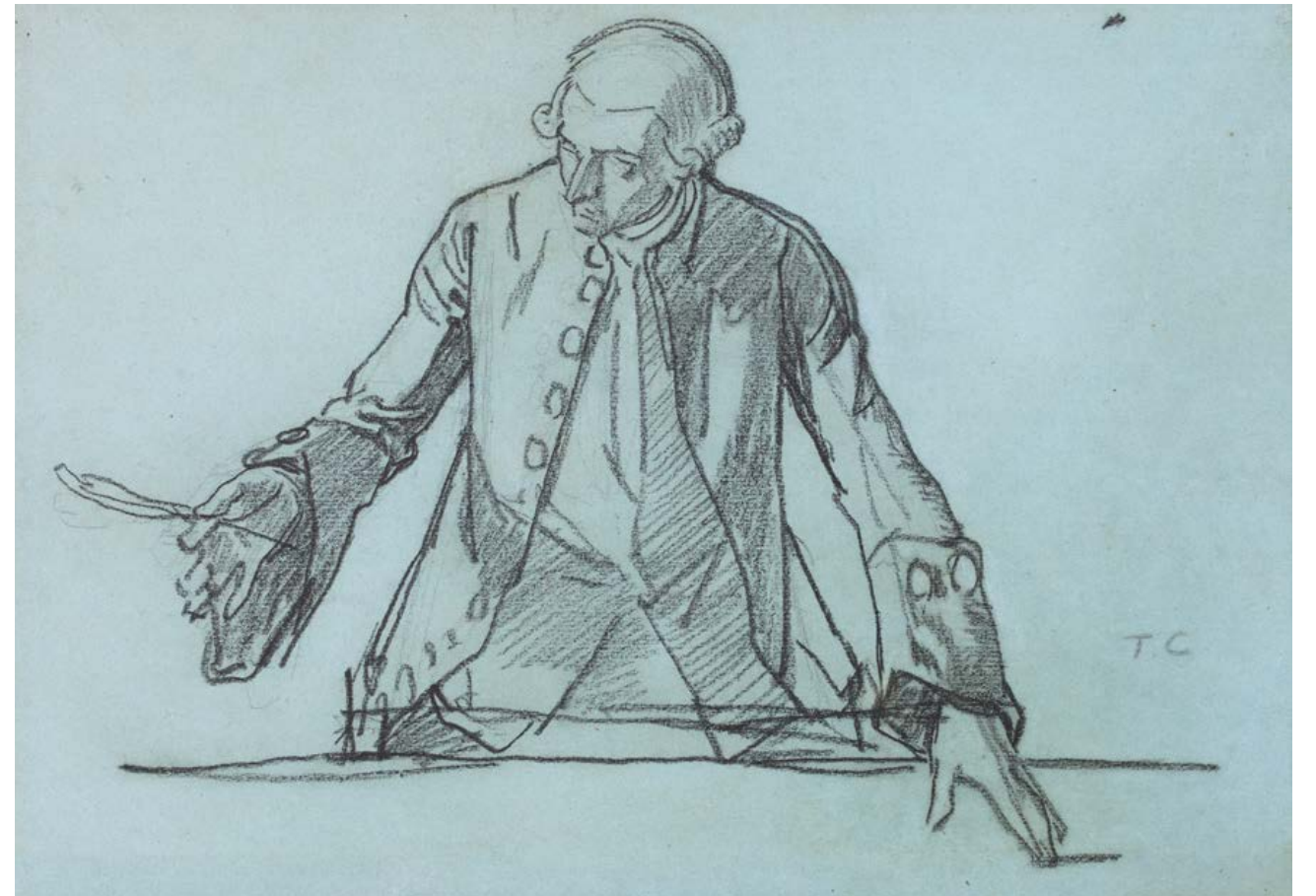
2 *Idem.*, p. 296, illustration IX.3.

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

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

5 Compiègne, Musée national du Château.

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



CHARLES-FRANÇOIS DAUBIGNY
Paris 1817–1878 Paris

31. *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

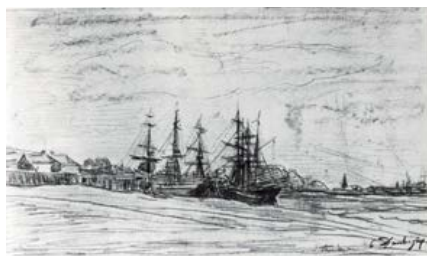


Fig. 71

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. 71).¹

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

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

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

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

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



JEAN-FRANÇOIS MILLET
Gruchy 1814–1875 Barbizon

32. *Croix près de Gréville*

Marked with the artist's studio stamp, lower right, *J.F.M.* (Lugt 1460)
Black Conté crayon and charcoal, stumped, heightened with white
chalk; with framing line
8⅞ x 11¾ inches
214 x 298 mm

Provenance

Emile Joseph-Rignault (1874–1962), Paris (Lugt 2218)
Galerie Guy Stein, Paris
John Rewald (1912–1994), New York (Lugt 1517a) (his sale: London,
Sotheby's, Important Nineteenth Century and Modern Drawings,
The Property of John Rewald, 7 July 1960, lot 76 [£240; bt. Ko-
rnfeld])
Dr. Zdenko Bruck (1903–1979), Bern and Buenos Aires
Galerie Nathan, Zurich, 1978
Private collection, Switzerland

Exhibitions

Paris, Galerie Guy Stein, *8e Exposition-Vente: 150 Tableaux, dessins,
aquarelles*, 17 June–31 July 1938, cat. no. 103
Los Angeles, Los Angeles Municipal Art Gallery, *The Collection of
Mr. and Mrs. John Rewald*, 31 March–9 April 1959, cat. no. 84

In August of 1870, with the Franco-Prussian War underway,
and Prussian troops moving into northeastern France, Mil-
let and his family left Barbizon for Cherbourg in Normandy,



Fig. 72

where they remained for the duration of the war and the en-
suing radical government of the Paris Commune. They did
not return to Barbizon until November 1871. During this
period the artist spent much of his time in the countryside
of Cherbourg, particularly in his natal hamlet of Gruchy, and
its neighboring village of Gréville, sketching the surround-
ing towns and landscape. Despite his anxiety about the war,
Millet made a large number of drawings and paintings, some
of which were completed after his return to Barbizon. Al-
most all were landscapes. The greatest of these, the *Church
at Gréville* (1871–74) (fig. 72),¹ exhibited at the Musée de
Luxembourg from 1875 and now in the Musée d'Orsay, was
one of the most influential paintings for the young generation
of modern painters, including, especially, Vincent van Gogh
(1853–1890).

While art historians have pointed to these Norman land-
scapes as central to the development of Impressionism, it is
clear that for Millet they were a way of making contact with
his own past during this time of exile.² He almost always
sought out buildings for their antiquity and landscape sites
of untouched rural beauty and contour. These were the *loci* of
his childhood, and they clearly gave him great security; they
were symbols of lasting endurance in troubling times. In no
small way these landscapes and ancient buildings were emo-
tionally equivalent to the peasants of his earlier work who
had survived raw nature and economic forces threatening to
destroy their centuries-old way of life.

The present sheet shows such a landscape. Set against a
high horizon line, old village buildings and a tower are almost
engulfed by a luxurious canopy of ancient trees and vegeta-
tion. One of the many early Norman crosses throughout the
Cotentin peninsula is the focal point of the composition,
drawing the eye to the uneven terrain untouched by mod-
ern machinery. A stonewall with a gate separates this ground,
presumably a pasture for grazing.



1 John Rewald, who owned our drawing, thought that the tower at the left
of the drawing represented this very church, Sainte-Colombe; it does bear
a striking resemblance to the general shape of the tower with its weather
vane, but the prominent high point on which the church stands would

argue against this identification; see his sale: London, Sotheby's, *op. cit.*
2 R. Herbert, *Millet*, exhibition catalogue, Paris, Grand Palais, and London,
Hayward Gallery, 1975–76, English edition, p. 195.

HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

33. *Etude de danseuse*

Inscribed, upper center, *menton reflété*; also marked with studio stamp, *verso*, *ATELIER ED. DEGAS* (Lugt 657), and inscribed with blue crayon, *Pb 721 / 2354*

Black chalk heightened with white chalk, traces of red chalk on blue paper

18 x 11 $\frac{1}{8}$ 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 (1909–1980), 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 of age, and always drew them with great humility, 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.

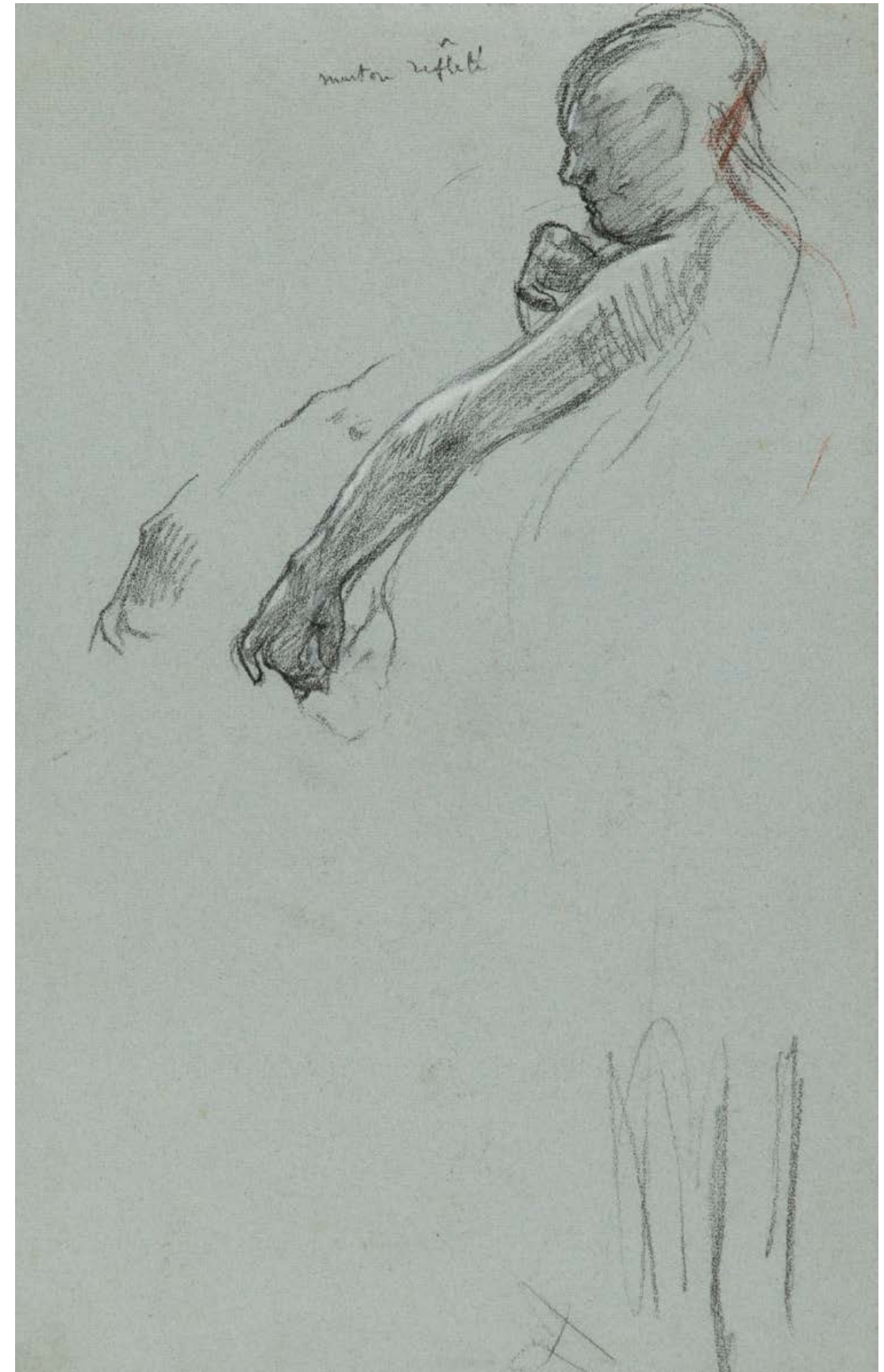
Although our drawing has not yet been linked to a specific composition, the style and media of black and white chalk would allow us to date it to the late 1870s or early 1880s, years during which he had completed numerous paintings and pastels drawn from the Opéra *corps de ballet* and during which he 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 2009² (fig. 73). 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 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. 73

¹ See R. Kendall and J. Devonyar, *Degas and the Ballet: Picturing Movement*, exhibition catalogue, Royal Academy of Arts, London, 2011, pp. 130–47, 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, Intimität und Pose*, exhibition catalogue, Hamburger Kunsthalle, Hamburg, 2009, cat. no. 71, illustrated.



GEORGES SEURAT

Paris 1859–1891 Paris

34 *La pluie*

Conté crayon on Ingres paper
9⅞ x 11⅞ inches
238 x 302 mm

Provenance

Marius de Zayas (1880–1961), New York, by 1919 (his sale: New York, Anderson Galleries, March 23–24, 1923, lot 73 [\$210]), purchased there by
John Quinn (1870–1924), New York (his sale: New York, American Art Galleries, February 9–11, 1927, lot 9 [\$300]), purchased there by
Veraccho Gallery, New York
Arthur B. Davies (1862–1928), New York, by 1928 (his sale: New York, American Art Galleries, April 16–17, 1929, lot 363), purchased there by
C. W. Kraushaar Art Galleries, New York, from whom acquired in 1946 by
M. Knoedler & Co., New York, from whom acquired in 1950 by
Mr. and Mrs. E. Powis Jones, New York
Thence by descent

Exhibitions

Paris, Galerie Bernheim-Jeune, *Exposition Georges Seurat (1859–1891)*, 14 December 1908–9 January 1909, p. 20, cat. no. 120
New York, C. W. Kraushaar Art Galleries, *An Exhibition of Modern French Paintings, Water Colors and Drawings*, October 5–28, 1929, cat. no. 53
Buffalo, Albright Art Gallery, *The Nineteenth Century: French Art in Retrospect, Eighteen Hundred to Nineteen Hundred*, November 1–30, 1932, cat. no. 96
Toledo, The Toledo Museum of Art, *French Drawings and Water Colors*, November 2–December 14, 1941, cat. no. 97
New York, Buchholz Gallery (Curt Valentin), *Seurat: His Drawings*, March 4–29, 1947, no. 16



Fig. 74

New York, M. Knoedler & Co., *Seurat 1859–1891: Paintings and Drawings*, April 10–May 7, 1949, cat. no. 28
Chicago, Art Institute of Chicago, and New York, Museum of Modern Art, January 16–March 7; March 24–May 11, 1958, *Seurat, Paintings and Drawings*, p. 28, cat. no. 41
New York, Metropolitan Museum of Art, *Seurat: Drawings and Oil Sketches from New York Collections*, September 29–November 27, 1977, cat. no. 10
New York, Metropolitan Museum of Art, *Georges Seurat 1859–1891*, September 24, 1991–January 12, 1992, pp. 93–94, cat. no. 66, illustrated
New York, Museum of Modern Art, *Georges Seurat: The Drawings*, October 28, 2007–January 7, 2008, p. 152, pl. 83; p. 252, cat. no. 83

Literature

F. Watson, *John Quinn 1870–1925: Collection of Paintings, Water Colors, Drawings & Sculpture*, New York, 1926, pp. 15, 126, illustrated
G. Seligman, *The Drawings of Georges Seurat*, New York, 1947, p. 68, pl. XXIII
C. de Hauke, *Seurat et son oeuvre*, Paris, 1961, vol. 2, pp. 112–13, cat. no. 519, pl. 519
R. L. Herbert, *Seurat's Drawings*, New York, 1962, pp. 61, 87, 96, 98, 161; pl. 88
J. Zilczer, "The Noble Buyer: John Quinn, Patron of the Avant-Garde," exhibition catalogue, Washington, Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, 1978, p. 186

Drawn in 1882–83

La pluie was made at a decisive point in the artist's career, when he began to experiment with landscape form. The sheet shows a woman at the lower left holding an umbrella with one hand and carrying a bag in the other, standing among fields and woods lashed by rain. The atmospheric effects are expressed in the swirling strokes of black chalk, which cross and re-cross the landscape. The dark shape of trees at the upper left, beyond the sloping field, act as an anchor for the composition, which is framed by thick branches of foliage on the right. A clearing in the sky at the top center provides some relief from the violence of the storm.

By 1882 Seurat had found his mature style. The increasing dark tones of his drawings shrouded the forms and gave them emotional force. Although he was not the only artist of the 1880s to employ such a semi-abstracted style, he was surely the boldest. Like many of his contemporaries, Seurat looked to the chiaroscuro of Rembrandt van Rijn (1606–1669); an even greater influence at the beginning of that decade was Jean-François Millet (1814–1875). Millet's Romantic vision, his deep respect for the dignity of the people he depicted in his paintings and drawings, his predilection for twilight and



nocturnal subjects, and his use of shadowy strokes of gray and black had a profound effect on Seurat. Indeed, Millet's rural subjects seemed to affect him at this time as much as his own experience of life in the city.

Such drawings as *Le labourage* (1882–83; Louvre; H 525) (fig. 74),¹ *Le poulain* (1882–83; Metropolitan Museum of Art; H 527) and *Les meules* (1882–83; ex-Kenneth Clark; H 540) (fig. 75) are drawn directly from Millet's dignified bucolic world. Other sheets, such as *Le pont-levis* (Dian Woodner collection, New York; H 608), *Le bateau à vapeur* (1882–83; Albright-Knox Art Gallery; H 654), and *Place de la Concorde, hiver* (1882–83; Guggenheim Museum; H 564) give an equally emotional evocation of Parisian life, where moody shadows evoke Millet's penumbrous naturalism.

In the present drawing Seurat mixes both worlds. A modern man, aware of the recent softening of borders among city, suburb, and country, Seurat has introduced a well-dressed denizen of the city into a country setting, whether rural or suburban is not clear. As she struggles through the rain, with an umbrella signifying her bourgeois status, this woman is a modern encroachment on the ancient landscape of the French peasant that Millet recorded so sensitively earlier in the century.

Seurat surrounds the figure with a halo-like penumbra, a special chiaroscuro effect which he called "irradiation." Robert Herbert neatly explains this effect: "the concept, which can easily be verified in the observation of the natural world, [is] that light and dark tones mutually exalt each other as they come together."² Irradiation, used by artists since the time of Leonardo, was exploited by Seurat regularly through his ca-



Fig. 75

1 "H 525" and all such reference numbers for drawings in this catalogue entry refer to the catalogue numeration of Cesar de Hauke's *catalogue raisonné* of Seurat's drawings; see C. de Hauke, *op. cit.*

2 R. L. Herbert, *op. cit.*, p. 56.

3 Considered the finest collection of Seurats ever assembled by one collector, John Quinn's collection included such masterpieces as *Le cirque*, which Quinn bequeathed to the Louvre; *La poudreuse*, now in the Cour-

reer. In the present instance, the effect is almost to isolate or even protect the figure from the elements.

La Pluie was one of eleven paintings and drawings by Seurat from John Quinn's celebrated collection of modern art.³

tauld Collection, London; the small version of *Les poseuses*, purchased by Henry P. Mellhenny and now on loan from the Berggruen collection to the National Gallery, London. In addition to *La pluie*, the superb drawings in the Quinn collection included *Le bateau à vapeur* (c. 1882–83) and *La nourrice* (1884), both now in the Albright-Knox Art Gallery, Buffalo (H 654 and H 630); and *Jeune fille à l'ombrelle* (1884), now at the Museum of Modern Art, New York (H 629). See F. Watson, *op. cit.*, p. 15.



ADRIEN MOREAU

Troyes 1843–1906 Paris

35. *Un coin de Paris sous la neige*

Signed, lower right, *ADRIEN MOREAU*

Pastel

21½ x 18¾ inches

548 x 460 mm

Provenance

Studio of the artist (sale: Paris, Hôtel Drouot, Vente de l'Atelier Adrien Moreau, 3–4 December 1909, lot 56 [*Pastels—Un Coin de Paris sous la neige*])

Initially trained as a glassmaker in his native Troyes, Moreau left for Paris at an early age to study at the Ecole des Beaux-Arts in the studios of Léon Cogniet (1794–1880) and Isidore Pils (1813/15–1875). He first exhibited in the Salon of 1868 with a history painting taken from I Kings 13, 23–25, *Puis ce Prophète s'en alla et un lion le recontra et le tua*. Moreau soon began exhibiting historical genre subjects taken from the Middle Ages and the Renaissance. Subjects such as *Concert d'amateurs dans un atelier d'artiste* of 1873 or *Une kermesse au Moyen âge* of 1876 supplied a French public, after their defeat in the Franco-Prussian war, with pictures of the nation's great historical past. His paintings quickly attracted an international clientele, especially in America. He succeeded regularly at the Salon, winning several medals; exhibited at the Expositions Universelles of 1889 and 1900; and illustrated the works of Voltaire, Balzac, and Anatole France. In 1892, Moreau was named a Chevalier de la Légion d'Honneur.

Later in his career, influenced by such artists as Claude Monet (1840–1926) and Camille Pissarro (1830–1903), Moreau's style evolved into a more Impressionist style, and he shifted his focus to landscape painting. Our pastel, most likely drawn from his studio in the 9th *arrondissement*, is a remarkable winter scene of the city evoking, particularly, Pissarro's modern urban views of Paris.

Works by Moreau are in the collections of the museums of Troyes, Nantes, and Carcassonne; the Smithsonian Institution, Washington; and the Clark Art Institute, Williamstown.



RENÉ ERNEST HUET

Villers-Bocage (Calvados) 1876–1914

36. *Bird Wings, Heads, and Claw*

Inscribed, upper left, *Bunette*; upper right, *Bécassine / extérieur*; middle left, *Bécassine / intérieur*; lower left, *étourneau*; and lower right, *Geai*

Oil with black chalk underdrawing on canvas

17¼ x 11½ inches

43.7 x 29.6 cm

Provenance

By descent through the artist's family

Galerie Fischer-Kiener, Paris, 1988

Frederick J. Cummings (1933–1990), New York

Mr. and Mrs. Edward Powis Jones, New York

Thence by descent

Born in Normandy and a pupil of Luc-Olivier Merson (1846–1920), René Huet exhibited regularly at the Paris Salon from 1908 until he was killed in the war in 1914, mostly landscapes and portraits, with one history painting, *Ulysses Meeting his Father Laertes in the Orchard*, 1913. He is best known for his landscapes, which are characterized by an interest in atmospheric effects. After Huet's death, however, very little of his work was known until a select group of about thirty drawings and some small paintings, all of the highest quality and remaining in the artist's family, appeared on the Paris art market in 1988. This group revealed another side to the artist, that of one interested in natural history subjects.

The present painting, part of this group, is a fine example of Huet's skill as a natural history painter. Carefully observed from life and beautifully and sensitively painted, it shows the wings, heads, and claw of four different kinds of birds. According to Huet's inscriptions, these are: a Hedge Sparrow (*Bunette*), upper left; the exterior and interior wing of a Snipe (*Bécassine extérieur* and *intérieur*), upper right and middle left; a Starling's wing and head (*étourneau*), lower left; and a Jay's wing and claw (*Geai*), lower right. The identity of the bird's head in the center of the composition is, at present, unknown. While it appears to be a crow, the blue underpainting suggests it could also be a kind of Jay. It was part of Huet's working process to produce numerous studies, both drawings and oil sketches, of the individual elements for his paintings. The motifs here are assembled in a striking and highly original way. The *mis-en-page* is unforgettable. While no finished painting incorporating the types of birds depicted in our oil sketch is currently known, several drawings of birds' wings were also part of the group of Huet's works to come onto the market in 1988.



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