



OLD MASTER DRAWINGS
AND OIL SKETCHES, 1480-1900

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We are particularly grateful to Florian Härb for several distinguished entries, including those for Vincenzo Tamagni's sketch of *Diana and Her Nymphs Surprised by Actaeon* (cat. no. 3); Giovanni Maria Butteri's preliminary study for the now-lost Porta al Prato decorations showing *Dante, Petrarch, Boccaccio and Other Tuscan Men of Letters* (cat. no. 5); the remarkable double-sided sheet of *Anatomical Studies* by Figino (cat. no. 6); Visacci's elegant *Crucifixion* (cat. no. 8); and the darkly poetic preparatory drawing for Giambattista Tiepolo's print of the *Discovery of the Tomb of Punchinello* (cat. no. 15). We are equally grateful to Professor David Stone for his entry on Guercino's beguiling *Allegory of Winemaking, with Four Putti* (cat. no. 11).

We would like to thank, especially, Nicholas Hall and Yuan Fang, Isabelle Dove, and Oliver Rordorf for welcoming us to Nicholas Hall and 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

ANTONIO DI BENEDETTO AQUILLO DEGLI AQUILI,
called ANTONIAZZO ROMANO

2. *The Nativity with Saints Andrew and Lawrence*

Frontispiece

LOUIS-ROLLAND TRINQUESSE

18. *La Liseuse (Louise Charlotte Marini?)*, detail

Back cover illustration

FRANÇOIS BONVIN

23. *Le Moulin à café*, 1879

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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.

Circle of FRANCESCO DI STEFANO, called IL PESELLINO

Florence circa 1422–1457 Florence

I. *A Standing Monk Seen from Behind (recto)* *A Kneeling Monk (verso)*

Pen and brown ink
7¾ x 5½ inches
197 x 130 mm

Provenance

William Mayor (d. 1874), London (Lugt 2799), his mark, *verso*
John Postle Heseltine (1843–1929), London (Lugt 1507), *recto*
Dr. Guy Bellingham-Smith (1865–1945), London (his sale: Amsterdam, Frederik Muller & Cie., 5 July 1927, lot 153 [as Florentine School, 15th century])
Gustav Nebehay (1881–1935), Berlin, c. 1928
Colnaghi's, London, 1992 (as Circle of Francesco di Stefano, called Pesellino)
Mr. and Mrs. Seymour R. Askin, Jr., Greenwich, Connecticut
By descent

Literature

Original Drawings and Sketches by Old Masters formed by the late Mr. William Mayor, London, 1875, no. 55 (as Raphael)
Kunsthändler Gustav Nebehay, *Die Zeichnung IV: Zeichner der Italienischen Kunst*, Berlin, n.d. (1928?), nos. 143 (*recto*) and 144 (*verso*) (as Pesellino; 4400 reichsmarks)

B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1938, vol. II, p. 157, no. 1387E (as “later copies after Filippo Lippi’s originals dating about 1445”)
B. Degenhart and A. Schmitt, *Corpus der Italienischen Zeichnungen 1300–1450: Süd- und Mittelitalien*, Berlin, 1968, vol. II, p. 555, no. 549; vol. III, pls. 371 a & b (as by a pupil of Pesellino)

Drawn circa 1450

The Florentine artist, Francesco di Stefano, called Pesellino, was the son of the painter Stefano di Francesco who died in 1427 when the child was only five years of age. His maternal grandfather, the painter and designer Giuliano d’Arrigo Pesello (c. 1367–1446), not only raised him¹ but was his master; his surname served as the source of Francesco’s sobriquet. By the 1440s, Pesellino is thought to have joined Fra’ Filippo Lippi’s (1406–1469) workshop and enrolled in the Compagnia di San Luca in 1447.² By August 1453, however, he opened a workshop with the painters Piero di Lorenzo di Pratese (d. 1487) and Zanobi di Migliore (dates unknown); this collaboration produced, notably, his only securely docu-



Fig. 1

¹ The boy’s name appears in Pesello’s land tax declaration (*catasto*) of 1427 and later in that of 1433.
² For a succinct biographical account of the artist, see F. Ames-Lewis,

“Pesellino,” in J. Turner, ed., *The Dictionary of Art*, London, 1996, vol. 24, pp. 537–39.

mented painting, the 1455 commission for an altarpiece of the *Trinity with Saints* for the Compagnia della Santissima Trinità in Pistoia. The single surviving large-scale work by Pesellino, now in the National Gallery, London, the Pistoia altarpiece remained incomplete at Pesellino's death, and was presumably finished either by assistants from his own workshop or from Lippi's workshop, such as Fra' Diamante di Feo (c. 1430–c. 1498). Additionally, however, Vasari records in his "Lives of Pesello and Francesco Peselli" with reference to Pesellino's work that "in the Chapel of the Novitiate in S. Croce, below the panel by Fra Filippo [Madonna and Child with Saints], there is still seen a most marvelous predella with little figures, which appear to be by the hand of Fra Filippo."³ These five panels by Pesellino are now divided between the Uffizi (*Nativity*, *Martyrdom of Saints Cosmas and Damian*, *Miracle of Saint Nicholas*) and the Louvre (*Saint Francis Receiving the Stigmata*, *Saints Cosmas and Damian Healing Justinian the Canon*) (fig. 2).

This fine, Florentine fifteenth-century double-sided sheet, delicately drawn with pen and golden-brown ink, shows the clear influence of Fra' Filippo Lippi's figural types. Berenson published the sheet as from the school of Fra Filippo Lippi, noting that Gustav Nebehay had attributed the drawings to Pesellino himself. Berenson, averring that he was "not acquainted with the original," suggested that based on photographs the "two figures look like later copies after F. L.'s originals dating about 1445."⁴ Indeed, comparison in types can be made with such works as Lippi's predella panel of the *Miracle of the Bees of Saint Ambrose*, now in Berlin (fig. 1, see above);⁵ compare the standing figure of a draped woman seen from behind with the standing monk seen from

behind in our drawing, particularly the stance and the similar folds of the drapery. This panel is one of the left-hand panels of the predella made for Lippi's altarpiece of the *Coronation of the Virgin* painted for the church of S. Ambrogio, Florence, from 1439 to 1447.

Bernhard Degenhart and Annegrit Schmitt observe that while neither monk can be directly linked to a work by Pesellino, they are both close in style/type to Pesellino's two predella panels showing a *Miracle of Saint Sylvester* in the Palazzo Doria, Rome⁶ and to his five predella panels painted for Filippo Lippi's altarpiece of the *Madonna and Child with Saints* ("Novitiate Altarpiece") in the chapel of the novices in the Basilica of Santa Croce, Florence, first identified by Vasari as Pesellino's work (see above).⁷ Indeed, these predella panels echo Fra' Filippo's handling and style, as Frances Ames-Lewis notes, if lacking the "vigour and anecdotal nature of Lippi's narrative treatment."⁸ Degenhart and Schmitt conclude that the draughtsman of our sheet was likely to have been a direct pupil of Pesellino.⁹

Well-preserved, this double-sided drawing boasts an illustrious provenance, having been in such distinguished English collections as those of William Mayor, J. P. Heseltine, and the physician-connoisseur, Dr. Guy Bellingham-Smith. The astute Viennese bookseller, Gustav Nebehay, who had joined the distinguished prints and drawings gallery C. G. Boerner in Leipzig in 1900 and developed what was a regional art dealing partnership into an international firm of great renown, was the first to attribute the drawing to Pesellino in a sales catalogue he produced as a dealer in Berlin in about 1928.¹⁰



Fig. 2

³ G. Vasari (trans. by G. du C. de Vere), *The Lives of the Most Eminent Painters, Sculptors and Architects*, London, 1912, vol. III, p. 118.

⁴ Berenson, *op. cit.*, p. 157.

⁵ Ident.Nr.95B.

⁶ In addition to the two panels of the *Life of Saint Sylvester* in the Doria gallery, a third panel from the predella is in the Worcester Art Museum in

Massachusetts, inv. 1916.12.

⁷ Degenhart and Schmitt, *op. cit.*, p. 555, under cat. no. 549.

⁸ Ames-Lewis, *op. cit.*, p. 537.

⁹ Degenhart and Schmitt, *ibid.*

¹⁰ Nebehay, *op. cit.*, cat. nos. 143 (*recto*) and 144 (*verso*).

ANTONIO DI BENEDETTO AQUILINO DEGLI AQUILI,
called ANTONIAZZO ROMANO

Rome circa 1435/40–1508

2. *The Nativity with Saints Andrew and Lawrence*

Inscribed, lower right, *D'Alessio Baldovinetti*

Pen and brown ink, brown wash

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

10 x 8 inches

253 x 202 mm

This elegant sheet is a study for Antoniazzo Romano's *Nativity with Saints Andrew and Lawrence* painted in the second half of the 1480s and now at the Galleria Nazionale d'Arte Antica in Palazzo Barberini, Rome (fig. 3).¹ While a considerable number of paintings are associated with the name of Antoniazzo Romano, the leading Roman-born painter of the late Quattrocento, only a handful of drawings have thus far been attributed to him. Conversely to the other three sheets, however, this recently rediscovered study is the only one that can be firmly connected to a painting.²

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



Fig. 3

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

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

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

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

Closely related to the Barberini panel is Antoniazzo Romano's *Nativity* in Civita Castellana from the early 1480s, that anticipates the placement of the central group of Virgin, Christ Child, and Joseph, in direct response to similar compositions by Ghirlandaio and other Tuscan and Umbrian artists active in Rome. The Virgin and Child group is indebted to Ghirlandaio's much copied *Adoration of the Shepherds* painted in 1483–85 for the Sassetti chapel in Santa Trinità in Florence (fig. 4). A notable Roman model is Pinturicchio's 1483 *Nativity* in Santa Maria del Popolo, where Jesus's head rests on a bundle of straw. The gold background of the Civita Castellana panel is replaced in the Barberini *Nativity* with a countryside setting and a hilltop borgo, possibly referring to an actual site in the Roman *campagna*. This choice of backdrop may betray Antoniazzo's familiarity with Flemish precedents as do such naturalistic details as the group

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



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

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

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

His earliest known work is the *Virgin and Child* in the Museo Civico, Rieti, signed *Antonius de Roma* and dated 1464, executed for the church of the convent of S. Antonio del Monte. His early encounter with Florentine naturalism came through exposure to the works of Benozzo Gozzoli, active in Rome in 1453–59. He also looked to Piero della Francesca, who worked in the Vatican for Pius II in 1459. Access to the paintings and drawings of Domenico Ghirlandaio probably came when Domenico and his brother Davide worked in the Sala Latina of the Vatican Library in November and December 1475, and then again in May 1476. Antoniazzo's receptivity to Ghirlandaio's style is particularly noticeable in the elegant beauty of his Madonnas, as attested by a series of half-length Virgin and Child compositions executed at about 1475–76.⁴

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

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

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

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

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Fig. 4

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

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

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



VINCENZO TAMAGNI

San Gimignano 1492–after 1530 San Gimignano

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

Numbered in pen and ink, lower right corner, *verso*, N^o. 248; and in pencil, upper right corner, *verso*, 18
Pen and brown ink, over black chalk, on pink prepared paper (*recto*);
pen and brown ink (*verso*)
5½ x 7½ inches
142 x 188 mm

Provenance

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

Literature

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



Fig. 5; Grenoble, inv. MGD 1001, *verso*



Fig. 6; Turin, inv. 15824a, *verso*



Fig. 7; Turin, inv. 15824b, *verso*

D. Rust, "The Drawings of Vincenzo Tamagni da San Gimignano," in *National Gallery of Art. Report and Studies in the History of Art*, II, 1968, cat. nos. B22 and B22v

C. von Prybram-Gladona, *Unbekannte Zeichnungen alter Meister aus europäischem Privatbesitz*, Munich, 1967, cat. nos. 37 and 37a, illustrated

G. Bora et al., *I disegni della collezione Morelli*, Cinisello Balsamo, 1988, p. 333, cat. no. 259, the *recto* illustrated

F. Mariano, *I disegni di Vincenzo Tamagni*, thesis, University of Perugia, 2007–2008, pp. 94–95, fig. 73

E. Pagliano, *De chair et d'esprit. Dessins italiens du musée de Grenoble*, Grenoble, 2010, pp. 48–49, under cat. no. 8, footnote 9

R. Castrovinci, *Vincenzo Tamagni da San Gimignano. Discepolo di Raffaello*, Rome, 2017, p. 218, cat. no. 94, the *recto* illustrated

This double-sided sheet has long been an important constituent of the relatively small drawings oeuvre of Vincenzo Tamagni of San Gimignano, bearing all the hallmarks of his characteristic drawing style, strongly influenced by Raphael and his school.¹ Executed in his preferred technique on pink prepared paper, both *recto* and *verso* are closely related to a drawing at Grenoble (figs. 5, 8) a second sheet at Princeton (fig. 9), and another two at Turin (figs. 6, 7, 10).² The drawing's first known owner, the art critic, collector, and connoisseur, Giovanni Morelli, correctly assigned it to Tamagni. When its subsequent owner, Gustavo Frizzoni, deposited the sheet at the Brera, it was catalogued as a work of the Venetian school, apparently at the suggestion of the American art historian and collector, Charles Loeser (1864–1928). Bernard Berenson later restored the correct attribution to Tamagni.



¹ The seminal article on Tamagni as a draughtsman is A. E. Popham, "Some drawings by Vincenzo Tamagni da San Gimignano," in *Old Master Drawings*, September–March 1939–1940, pp. 44–46. See also David Rust's article of 1968, cited above.

² For the drawing at Grenoble, see Pagliano, *op. cit.*, cat. no. 8, illustrated; for the Princeton drawing, see Castrovinci, *op. cit.*, pp. 208–09, cat. 83,

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

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

The drawing on the *recto* illustrates the story of *Diana and Actaeon*, as told in Book III (138–250) of Ovid's *Metamorphoses*. It shows Actaeon, as he surprises Diana, goddess of hunting, and her nymphs, while bathing in her crystal pool located in the valley of Gargaphia, which was sacred to the virgin goddess and whose sanctity the young hunter had just breached. By spraying water at his head, Diana turned Actaeon into a stag. Thus unable to communicate with his hounds, they chase him to his death, his demise deftly described in the poem which names the hounds individually as they tear him apart; this scene is depicted at right in the drawing. Like our drawing, that in Grenoble shows the hunter just before his transformation. Diana's pool is filled by a fountain with a temple housing a statue of the goddess. On the *versos* of the two drawings at Turin, both much sketchier in execution, Actaeon is already partially transformed into a stag. The precise purpose of all these designs has not yet been firmly established, but they were possibly made for a series of mythological frescoes based on the *Metamorphoses* in the Sala del Loggiato of the Palazzo Farnese at Gradoli (Lazio), which were recently attributed to Tamagni and dated to *circa* 1521–24.³ These include a much-damaged fresco of *Diana and Actaeon*, which in turn is inspired by a print of the subject by Giovanni Battista Palumba of *circa* 1500–10 (fig. 11).⁴ Several other frescoes are also based upon Palumbo's prints. One of the drawings at Turin, as Rossanna Castrovinci pointed out in her recent monograph on the artist, clearly seems to reflect Palumba's composition.⁵



Fig. 8; Grenoble, inv. MGD 1001, *recto*



Fig. 9; Princeton, inv. 1947-143, *recto*



Fig. 10; Turin, inv. 15824b, *recto*



Fig. 11

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

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

FLORIAN HÄRB



verso

³ *Ibid.*, pp. 51–60.

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

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

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

BERNARDINO GATTI, called SOJARO

Pavia (?) circa 1495–1575 Cremona

4. Study for Saint Dominic Kneeling, with Arms Outstretched (recto) Partial Re-study of Dominic's Knee and Drapery (verso)

Inscribed, verso, with initials RD, (Lugt 2197a)
Red chalk heightened with white on cream paper,
squared for transfer
Irregularly cut, 9 1/8 x 6 1/8 inches
239 x 167 mm

Provenance

Rudolf Düb (1873–1939), Brno and Nice (Lugt 2197a)
Bey Paul Adamidi Frasher (1904–1989), Geneva and Nice (Lugt
4019)
Alfred Normand (1910–1993), Paris (Lugt 153c) (sale: Monaco,
Christie's, 20 June 1994, lot 10, illustrated), where purchased by
Eric Syz, Commugny, Switzerland, until 2021

Exhibitions

Paris, Galerie Aubry, *Dessins français et italiens du XVIe et du
XVIIe siècle dans les collections privées françaises*, December 1971,
cat. no. 54, illustrated (lent by A. Normand)

Literature

M. Di Giampaolo, "Disegni di Bernardino Gatti," in *Mario Di
Giampaolo: Scritti sul disegno italiano, 1972–2008*, Florence, 2010,
p. 83, n. 20; originally published in *Antologia di Belle Arti*, vol. I,
1977, no. 4, pp. 333–38

Drawn circa 1531

A study for the figure of Saint Dominic kneeling with out-
stretched arms in the central panel of the altarpiece of the
*Madonna of the Rosary with Saint Dominic, Saint Alex-
ander of Bergamo, and Votaries*, painted for the chapel of
Sant'Allessandro on the right transept of the Duomo of
Pavia, in 1531 (figs. 12, 13 [detail]).¹ After the completion of
his first documented fresco of the *Resurrection*, painted for
the Duomo in Cremona in 1529, Gatti returned to Pavia in
1530. The following year he was awarded the commission for
the *pala* of *Madonna of the Rosary* by the Confraternita del
Rosario for which he was paid 70 *scudi*.

The altarpiece consists of a central panel of the Corona-
tion of the Virgin with Saint Dominic and Saint Alexander of
Bergamo kneeling in adoration with members of the Confra-
ternita del Rosario. Surrounding the central panel are four-
teen individual smaller panels representing scenes from the
Joyful, Sorrowful, and Glorious Mysteries of the Rosary.²
The design was one of the earliest Italian iconographic depic-
tions of the Madonna of the Rosary and would prove greatly
influential over the development of the similar altarpieces in
sixteenth-century Lombardy.³

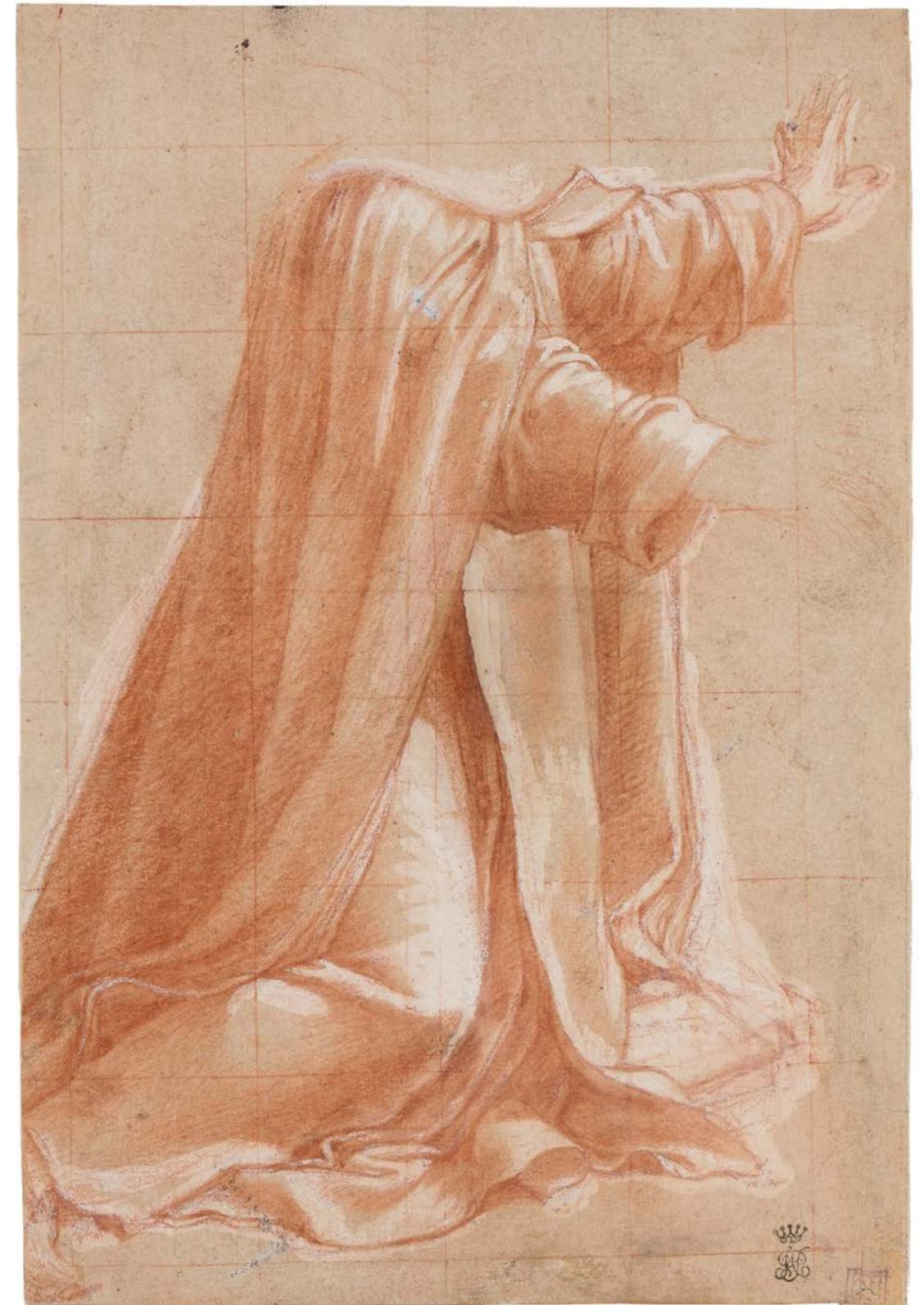


Fig. 12

1 Duomo, Pavia; oil on panel, 240 x 160 cm.



Fig. 13, detail

2 Including, from top left, counter-clockwise, the Annunciation, the Visita-

Our drawing, a rare example of a drawing by Gatti connected to a documented work, is primarily a drapery study for the habit of Saint Dominic in the Pavia painting. Richly worked with red chalk, and heightened with white gouache, the drawing is exceptionally Corregesque in style. Though the *Madonna of the Rosary* predates Gatti's mature work in Cremona and Parma, Diane De Grazia notes that both the altarpiece and the preparatory drawing show already how "Gatti had fused the style of Correggio with his own Lombard sense of color and form."⁴ Gatti's homage to Correggio from the earliest days of his career was profound and suggests that he might have known or even worked with the master in the 1520s.⁵ Despite this influence, Gatti's own drawings and working methods are distinguished and separate in that they are largely of single figures carefully studied for his compositions rather than compositional drawings, or figure groups. Like the present example, they are usually richly worked, lavishly heightened with white to convey volume, and regularly squared for transfer.⁶ Our drawing, a highly refined example of the artist's pictorial draughtsmanship, is the single surviving study for the Pavia commission.

Gatti's later career in Cremona and Parma included major commissions such as the *Ascension* painted in 1549 for San Sigismondo, Cremona, and his masterpiece, the fresco of the *Multiplication of the Loaves and Fishes*, painted for the refectory of San Pietro del Po, also in Cremona. Later, called to Parma in the mid-1550s, he was asked to complete the *Steccata* left unfinished at the death of Michelangelo Anselmi (c. 1492–c. 1554) and, eventually, to paint the dome of the *Steccata* with an *Assumption of the Virgin*, on which he worked from 1560 until 1570. His several pupils included, notably, Sofonisba Anguissola (c. 1532–1625).

tion, the Nativity, the Presentation in the Temple, the Finding of Jesus in the Temple (Joyful); The Agony in the Garden, the Scourging at the Pillar, the Crowning of Thorns, the Carrying of the Cross, the Crucifixion (Sorrowful); the Resurrection, the Ascension, the Descent of the Holy Spirit, and the Assumption of the Virgin (Glorious).

³ For a thorough account of the beginnings of the devotion to Our Lady of the Rosary, its local impact in Pavia, the commission of the altarpiece and its iconographic sources, see S. Cibolini, "La Compagnia del Rosario nel Duomo di Pavia e la pala di Bernardino Gatti," in *Arte Lombarda*, no. 149 (1), 2007, pp. 75–79.

⁴ D. De Grazia, *Correggio and His Legacy: Sixteenth-Century Emilian Drawings*, exhibition catalogue, National Gallery of Art, Washington, and Galleria Nazionale di Parma, 1984, p. 271. See, also, pp. 271–79 for a concise discussion of Gatti's drawings, life, career, and the specific influ-

ences and sources of Correggio's work on the artist.

⁵ *Ibid.*

⁶ Compare such drawings as the *Study for an Apostle* (*Study for the "Assumption," Santa Maria della Steccata, Parma*), in the Getty Museum, Malibu, inv. 84.GG.651, black and red chalk, brush and black ink, grey wash, heightened with white, squared for transfer; G. Goldner with the assistance of L. Hendrix and G. Williams, *European Drawings 1: Catalogue of the Collections, J. Paul Getty Museum, Malibu, 1988*, pp. 48–49, cat. no. 13, illustrated; or another, related *Study for an Apostle* (*Study for the "Assumption," Santa Maria della Steccata, Parma*), in the Ashmolean Museum, Oxford, inv. 243, point of brush, pen and ink, black wash, and black chalk with white, yellow, and pink heightening on buff paper; De Grazia, *op. cit.*, 276–77, cat. no. 92, illustrated.



verso

GIOVANNI MARIA BUTTERI

Florence 1540–1606 Florence

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

Pen and brown ink
11½ x 10½ inches
292 x 257 mm

Provenance

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

P. & D. Colnaghi, London

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

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

By descent

Literature

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

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



Fig. 14

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

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

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

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

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

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

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



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

In 1995, Scorza published Butteri’s then newly discovered finished design for the *Poets* from the collection of the Palazzo Rosso, Genoa (fig. 14). Surely based on the present drawing, it is fully elaborated, revealing and clarifying several details previously known only from Mellini’s description of the painting. According to Borghini’s *invenzione*, the painting was to show in the center the three foremost poets crowned by laurel wreaths—Dante, resting his hand on a globe held by a putto, with Petrarch, in a cowl, to his right and Boccaccio to his left. This corresponds closely to our drawing and the Genoa sheet. The three men were surrounded by a ‘choir’ of other Tuscan writers, all listed by Mellini, including Guido Cavalcanti, Luigi Alamani, and Giovanni della Casa. Personifications of the rivers Arno and Mugnone were seen resting in the bottom corners, both of which are included in the drawings.³ Behind the poets is an elaborate, balustraded double staircase with a terrace and landing in the middle (the architecture is reminiscent of Michelangelo’s staircase of the Palazzo del Senatore on the Campidoglio in Rome, as Scorza has noted). In the center of the staircase’s façade is a fictive gate, flanked by sculptures in niches, and reclining figures in the triangular fields below the stairs on either side. This can all be seen in the Genoa drawing and in our sketch, with the exception of the figures in the triangular fields. Beyond the terrace is the fountain of Aganippe and the Muses, set within a lush meadow (or *prato*, directly referring to the location of the arch at the Porta al Prato), with Pegasus, Parnassus, and Mount Helicon beyond, the last of which is lightly indicated in the Genoa drawing (but not in the present one). As Scorza elegantly summarized it, and the inscriptions on the painting itself read, “the poets of Tuscany had descended from Mount Helicon to pay their respects but lamented that death had denied them the opportunity to celebrate the wedding in verse.”⁴

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

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

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

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

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

6 Inv. 40758.

7 Inv. 1946,0713.628.

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

GIOVANNI AMBROGIO FIGINO

Milan 1548–1608 Milan

6. *Studies of Right and Left Arm Musculature, of a Right Knee, Male Genitals, m and Hand Bones, and Heads of Horses (recto)* *Studies of the Musculature and Bone Structure of a Right Arm, of Feet and Bones (verso)*

Red chalk, pen and brown ink
Watermark hand/glove with ruff at cuff, pointing to six-petaled flower (Briquet 10700; Turin, 1574)
17 x 11 1/8 inches
432 x 283 mm

Provenance
Ferruccio Asta (1900–1952), Venice and Milan (Lugt 116a)
W. R. Jeurwine, London, 1959, from whom acquired by
Dr. Robert Landolt (1913–2008), Chur
By descent

Exhibitions
London, The Alpine Club, W. R. Jeurwine, *Exhibition of Old Master Drawings*, 1959, cat. no. 13

This large, double-sided sheet is arguably Ambrogio Figino's most elaborate drawing of anatomical studies to survive. The *recto* contains some ninety studies of the musculature of right and left arms, traditionally called *écorché* studies, in different states of extension, and several subsidiary studies of the

underlying bone structure of humerus, ulna and radius; seemingly unrelated studies of male genitals, of horses' heads, and two studies of a right knee along the center of the right margin. The sheet has traditionally been seen in an upright format, as the stamp of a previous owner in the lower right corner suggests, but several studies, such as the horses' heads and the extended arm studies in the



Fig. 15

upper right corner, are better read when the sheet is turned ninety degrees to the right. Figino may well have turned the sheet more than once while working on it. He began most of the studies, particularly those at center and left, in red chalk and then reinforced the muscles' outlines in pen and ink. He then added to some studies a sketch in pen and ink to clarify the bone structure. The densely arranged studies at bottom and top right are in pen and ink only, which may suggest they were made at a subsequent drawing session.

What the red chalk studies looked like without additional pen work can be seen on the *verso*, which contains some further thirty-five studies of a right arm bent at the elbow. In addition, there are two studies of a left knee and a right foot, seen from behind. After turning the sheet ninety degrees to the left, Figino added pen and ink studies of two heads, a left foot, and of the bones of a left foot and its toes, quickly jotted over the unrelated red chalk arm studies.

Our drawing is closely related to two double-sided sheets of nearly identical size in the Morgan Library (fig. 15; inv. 1993/300, *recto*).¹ Both contain red chalk studies of mostly right arms bent at the elbow, some of which are almost identical in pose and dissection of the muscles to several right arm studies in our drawing.² Our drawing also bears the same watermark, Briquet 10700, as the Morgan drawing inv. 1993/399, identifying the paper as made in Piedmont in the mid-1570s. The sheets therefore stem from the same paper mill, and the drawings were most likely made at about the same time. They also share, at least partially, the same provenance. One of the Morgan sheets bears the stamps of the Milanese dealer Giuseppe Vallardi and of a still little-known collector and dealer called Giuseppe Pacini in Florence (active c. 1860–1890), who is known to have purchased several drawings from Vallardi, probably at his second sale in 1860. Vallardi may have also owned the other Morgan drawing, since both sheets are assumed to have been sold together, in *circa* 1950, by the Venetian dealer Ferruccio Asta to Janos Scholz (1903–1993), the Austro-Hungarian cellist and drawings collector, who emigrated to the United States and later donated the drawings to the Library. Although neither drawing bears Asta's stamp, the information is probably correct, since Asta certainly owned our sheet, which does bear his stamp. Our



1 Inv. 1993/300 and 1993/400 *recto* and *verso*; both in red chalk, 430 x 287 mm and 426 x 280 mm, respectively.

2 Several sheets at Windsor (inv. RL 6884, 6885, and 6886), executed in black and red chalk and smaller in size than the present one, contain further related anatomical studies. Inv. RL 6884 shows comparable studies of

a right arm bent at the elbow, but without the dissection of the muscles, and a single red chalk *écorché* study of a right arm which is very close to those in our sheet and the Morgan Library. Similar studies can be found on the two other sheets.

drawing then reappeared in an exhibition organized by the dealer Wynne Jeurwine (1920–1984) in London in 1959. There it was purchased by Robert Landolt, who kept it until his death in 2008. It remains unclear how Jeurwine acquired the drawing, but probably not directly from Asta who died in 1952.

During his highly successful career from *circa* 1570 to his death in 1608, Figino was amongst the most sought-after artists in Milan.³ He was predominantly known as a portraitist, though most of his work in this genre has perished. And while his extant painted oeuvre, largely concentrated in and around Milan, is relatively small, his drawn oeuvre of over four hundred and thirty sheets is substantial. The largest cache, some one hundred and sixty sheets, is in the Accademia in Venice,⁴ while another one hundred and twenty-one have been in the Royal Collection at Windsor Castle since 1762;⁵ an album of some twenty portrait drawings is in the Morgan Library, while other important holdings are in the Ambrosiana, Milan, and at Christ Church, Oxford. Figino's drawings oeuvre includes over thirty anatomical studies, generally smaller in size than the present sheet, and largely preserved at Windsor and Venice.

Figino's scientific interest in human and animal anatomy must be seen in the context of a renewed interest in Leonardo da Vinci (1452–1519) in Milan in the second half of the sixteenth century. Leonardo had spent seventeen years in the city, before leaving for Florence in 1499. After his death, his pupil Francesco Melzi (1491–1570) inherited his drawings and manuscripts, some 4000 items, which remained in or near Milan until their dispersal by Melzi's heirs at the end of the sixteenth century. They also remained accessible to later artists, including Figino, who had first-hand knowledge of Leonardo's drawings. Indeed, according to his teacher, the painter, poet, and theorist Giovanni Paolo Lomazzo (1538–1592), Figino owned about thirty of Leonardo's scientific drawings and, according to other sources, several of Leonardo's manuscripts including one on the anatomy of horses.⁶ And while many of Figino's anatomical studies are strongly influenced by Leonardo's, none are direct copies. Yet they share many of the features of the drawings of his famous predecessor, such as a similar *mise-en-page* often featuring numerous relatively small-scale figures, a highly economical use of space on a sheet of paper; a scientific approach to anatomical studies, which at times are accompanied by careful annotations, as on the *verso* of inv. 2003/400 in the Morgan Library, cited above (reflecting Figino's direct knowledge of Vesalius's *De humani corporis fabrica*, Padua 1543);⁷ the comparison of human and animal anatomies, as well as indications of scale and proportions.

Figino's drawings reveal him as an artist who prepared his paintings with meticulously executed studies. It was precisely that exactitude and care in Figino's renderings of anatomy, and of figures more generally, that Lomazzo must have had in mind when, writing in 1584 on the subject of *ritrarre dal naturale*, or working from nature, he singled out his pupil for having, among other outstanding abilities, "Leonardo's accuracy" ("accuratezze di Leonardo").⁸

Figino's anatomical studies are generally dated to the artist's relatively early years, the 1570s. It appears that none of the studies on our sheet or those in the Morgan relate directly to any of Figino's extant paintings, which is not unexpected given their strictly analytical, rather than preparatory, character. The presence of remnants of red oil paint on our drawing, however, suggests that anatomical drawings of this type were present for consultation in the artist's studio. How such studies subsequently, perhaps via additional figure studies, were used in paintings can be seen in some works from the 1580s and beyond. More specifically, our studies of bent arms correspond in type and style to the bent arm of the demon in the lower right corner of Figino's *Madonna and Child with Saints John the Evangelist and Michael* of 1588, also known as the *Pala de Dottori* and today in the Brera in Milan (fig. 16), while the right knee of Saint Michael is close to that drawn along the center right margin of our *recto*.⁹

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Fig. 16



verso

3 For an up-to-date account of Figino's life and career, see M. Pavesi, *Ambrogio Figino pittore*, Rome, 2017.

4 A. Perissa Torrini, *Disegni del Figino*, Gallerie dell'Accademia di Venezia, *Catalogo dei disegni antichi*, Venice, 1987.

5 R.P. Ciardi, *Giovan Ambrogio Figino*, Florence, 1968, pp. 135–37.

6 D. Laurenza, "Figino and the lost drawings of Leonardo's comparative anatomy," in *The Burlington Magazine*, vol. CXLVIII, March 2006, pp. 175–77.

7 D. Laurenza, "Art and Anatomy in Renaissance Italy. Images from a Scientific Revolution," in *The Metropolitan Museum of Art Bulletin*, Winter 2012, vol. 69, no. 3, pp. 38–39.

8 G. P. Lomazzo, *Trattato dell'arte della pittura, scultura ed architettura*, Milan, 1584, vol. 6, p. 438.

9 M. Pavesi, *Ambrogio Figino pittore*, Rome, 2017, pp. 421–24, fig. 2.90.

LUCA CAMBIASO

Moneglia (Genoa) 1527–1585 El Escorial

7. *Two Animated Figures in Movement*

Pen and brown ink with brown wash over traces of black chalk
5 x 4 inches
125 x 102 mm

Provenance

Jacques Petithory (1929–1992), Paris (his sale: Paris, Hôtel Drouot, Audap, Solanet, Godeau-Velliet, *Succession de Jacques Petit-Hory*, 18 June 1993, lot 24), where purchased by Manuel Canovas (1935–2021), Paris (Lugt 4098) Galerie Boquet et Marty de Cambiaire, Paris, 2012, from whom purchased by Herbert Kasper (1926–2020), New York (his sale: New York, Christie's, 14 October 2021, lot 25, illustrated)

Exhibitions

Paris, Galerie Boquet et Marty de Cambiaire, *Dessins anciens de la collection Manuel Canovas*, 2012, cat. no. 6, illustrated

Literature

F. Lugt, *Les marques de collections de dessins et estampes*, online edition, www.marquesdecollections.fr, under no. L. 4138 (Jacques Petithory)

The spare, geometric figures of Cambiaso's late drawings, with their block-like heads and absent facial features, have an enduring appeal among collectors of Italian drawings. Full of energy and momentum, drawn quickly with a reed pen and a faultless touch, these drawings reveal the most distinctive

and recognizable style of any draughtsman of sixteenth-century Italy. The present sheet is an exemplary example and dates to the mid-1560s, a time when Cambiaso was working on the important fresco commissions of the *Rape of the Sabines* at the Villa Cattaneo-Imperiale



Fig. 17

- 1 J. Bober, "The Drawings of Luca Cambiaso," in *Luca Cambiaso 1527–1585*, exhibition catalogue, Blanton Museum of Art, Austin, 2006, p. 86.
- 2 E. Schön, *Study of Five Mannequins*, from the *Manual of Proportion and the Positioning of Jointed Mannequins*, Nuremberg, 1538, fig. 10.
- 3 See Bober, *op. cit.*, p. 86, for a thorough discussion of the source of the

and the *Return of Ulysses* in the Palazzo Grimaldi, when he first began to develop this cubic style of drawing which would remain the foundation of his draughtsmanship until his death in Spain in 1585.¹

This cubic system of drawing originated with Durer's (1471–1528) studies and illustrations of human proportion. These ideas were further disseminated through his follower, the printmaker Erhard Schön (c. 1491–1542), in his *Unnderweissung der Proportzion unnd Steelung der Possen* [*Manual of Proportion and the Positioning of Jointed Mannequins*], a series of 31 woodcut illustrations, published in five editions between 1538 and 1561, which Cambiaso is almost certain to have seen (fig. 17).² The style became a hallmark of Genoese drawings and was passed on from the master to such of his pupils as Giovanni Battista Paggi (1554–1627), Lazzaro Tavarone (1556–1641), and Bernardo Castello (1557–1629).

Our drawing may be linked stylistically with two preparatory compositional drawings for the *Return of Ulysses*, the great fresco painted in 1565 for the *salone* of the Palazzo Grimaldi at the end of the Strada Nuova in Genoa (fig. 18); one at Stockholm serves as a first study for the composition, while the variant at Princeton (fig. 19) is the more developed and definitive study. Further, these two highly agitated figures may be a variant study for the two women (one of whom in the fresco is leading a child to safety) at the far right of the composition. Jonathan Bober notes that the figures in our drawing are slightly larger in scale than those depicted in the preparatory drawings, but that the gestures and emotion conveyed by the drawing conceivably accord with the "startled postures" of the two women fleeing Ulysses's wrath.⁴

The distinguished provenance of the sheet is worth noting. Jacques Petithory [aka Petit-Hory] was a brilliant connoisseur and *marchand-amateur* whose stand at the Puces



Fig. 18

- 1 J. Bober, "The Drawings of Luca Cambiaso," in *Luca Cambiaso 1527–1585*, exhibition catalogue, Blanton Museum of Art, Austin, 2006, p. 86.
- 2 E. Schön, *Study of Five Mannequins*, from the *Manual of Proportion and the Positioning of Jointed Mannequins*, Nuremberg, 1538, fig. 10.
- 3 See Bober, *op. cit.*, p. 86, for a thorough discussion of the source of the cubic system of drawing, including an alternate proposal that Cambiaso may have come across such a tradition from Milan via a purported "book" made by the painter Vincenzo Foppa of "squared figures."
- 4 J. Bober, private e-mail communication, 7 June 2021: "[the drawing] puts these figures slightly larger than those in the *Ulysses* and *Sabines* draw-



de Saint-Ouen and whose house at 44, rue Danton, at Levallois on the outskirts of Paris, were essential destinations for drawings collectors and curators from America and Europe. The major part of his remarkable collection was left to the Musée Bonnat at Bayonne; the settled bequest, part gift/part purchase, included 187 drawings, 37 paintings, and dozens of works of art and sculpture.⁵ Manuel Canovas, the celebrated textile designer, purchased the drawing at the estate sale of Petit-Hory in 1993 at the Hôtel Drouot. The late Herbert Kasper, the American fashion designer, subsequently acquired the drawing from the collection of M. Canovas in 2012. Mr. Kasper's collection of sixteenth-century Italian and Northern Mannerist drawings was sold by Christie's in October 2021, save for a bequest of ten drawings left to the Morgan Library, including works by Perino del Vaga (1501–1547) and Pietro Candido (1548–1628), and one drawing by Fra Bartolommeo (1472–1517) bequeathed to the Metropolitan Museum of Art.



Fig. 19

ings. The hand is so loose, insouciant, with the abbreviations so knowing, while accounting for the underdrawing, I settle on the idea that it's an autograph replica or variant on such a composition, conceivably even the *Ulysses* given the startled postures.”

⁵ The gift was celebrated in an exhibition at the Musée du Luxembourg, Paris, in 1997–1998; see P. Rosenberg et al., *La Donation Jacques Petit-hory au musée Bonnat, Bayonne*, exhibition catalogue, Musée du Luxembourg, Paris, 1997–1998.



ANTONIO CIMATORI, called VISACCI
Urbino circa 1550–1623 Rimini

8. *The Crucifixion*

Pen and brown ink, brown wash, over black chalk, heightened with white on blue paper
15¾ x 10⅞ inches
404 x 263 mm

Provenance

Vittorio Amedeo I, Duca di Savoia (1587–1637), Turin
Cavaliere Antonio Abrate (1834–1925), Turin, since 1887, by descent to his daughter
Adele Abrate Carle (d. 1956), Turin; sold shortly after 1927 to Dr. Ernesto Bertarelli (1873–1957), Milan
Francis Matthiesen (1898–1963), via Swiss art market, 1940 (?), London
Galerie Durand-Matthiesen, Geneva, 1961, where acquired by Dr. Robert Landolt (1913–2008), Chur,
By descent

Literature

G. Rodolfo, *Disegni di Gaudenzio Ferrari e di Bernardino Lanino già nella Galleria dei Duchi di Savoia in Torino*, Carmagnola, 1927, p. 12, cat. no. 6 (as Federico Zuccaro)
A. Chiodo, "Riscoprendo l'Album Abrate. Dalla formazione alla dispersione di un album di disegni del Seicento," in V. Segreto (ed.), *Libri e album di disegni, 1550–1800*, Rome, 2018, pp. 141–42, fig. 2

Exhibitions

Zurich, Graphische Sammlung ETH, *Zwiesgespräch mit Zeichnungen. Werke des 15. bis 18. Jahrhunderts aus der Sammlung Robert Landolt*, 2013–2014, cat. no. 9, illustrated (catalogue entry by M. Matile)

This large and fully elaborated composition is entirely characteristic of the elegant and idiosyncratic drawing style of Antonio Cimatori, called Visacci, one of Federico Barocci's (1535–1612) most talented pupils. Cimatori spent most of his career in the Marches, working mainly in Urbino, Pesaro, and Rimini. Early on, he became a protégé of Francesco Maria II della Rovere, the last duke of Urbino. Francesco sat to the young painter for a now-lost portrait in 1572, the same year Barocci made his famous portrait of the duke now in the Uffizi. In 1582–83 Cimatori is documented in Rome

where he copied extensively the works of Michelangelo and Raphael, as we know from a letter from Francesco's ambassador who had stayed in the artist's house.¹ In Rome Cimatori also enjoyed the patronage of Cardinal Francesco Maria del Monte (1549–1627), Caravaggio's early patron; later he was to receive further commissions from the del Monte family.² Francesco Maria della Rovere made him a court painter and member of his household in Pesaro. In 1587–89, Cimatori is documented at Pesaro, where he ran a workshop with several assistants. He returned to Urbino in 1593 and moved into Barocci's old studio. In about 1609, he finally settled in Rimini where he spent the remainder of his successful career.³

Cimatori must have supplied the della Rovere court with a great number of now lost paintings. As Michael Matile first noted, our drawing is very likely a study for one of those paintings. An inventory of the ducal collection in the Palazzo Ducale at Pesaro of 1623 lists several pictures by Visacci, including "a large canvas of Christ on the Cross, the two thieves and other figures."⁴ Several altarpieces of the *Crucifixion* by Visacci survive, including the strongly Baroccosque *Crucifixion with Saints Jude and Simon*, a del Monte commission, in the Church of SS. Vito e Modesto at Mombaroccio of circa 1612,⁵ and the *Crucifixion with Franciscan and Carmelitan saints* for the Church of S. Giovanni Battista at Rimini of circa 1620.⁶ The fact that none of these altarpieces features the Good and Bad Thieves (nor the magnificent figure of Longinus on horseback at left in the drawing) but other saints, renders a direct link of our drawing to these paintings unlikely. Rather, the fact that the inventory specifically mentions the two Thieves makes a strong case for a link between the drawing and the ducal painting, which is undated but, judging by our drawing's style, was probably made sometime in the first or second decade of the century. The strongly Baroccosque flavor of our drawing (the highly dramatic group of the Marys consoling the slumped body of the Virgin in the lower right is reminiscent of Barocci's *Deposition* at S. Lorenzo in Perugia), suggests a proximity in date to the Mombaroccio *Crucifixion* (fig. 20). Particularly comparable in style is a preparatory drawing for that painting at Stuttgart, which is similar in size and executed in the



1 Vitali, R., "Antonio Cimatori detto Visacci," in A. M. Ambrosini Massari and M. Cellini (eds.), *Nel segno di Barocci. Allievi e seguaci tra Marche, Umbria, Siena*, Milan, 2005, p. 94. For the seminal article on Cimatori, see C. Monbeig Goguel, "Les deux 'Antonio da Urbino', élèves de Barocci," in M. Di Giampaolo (ed.), *Dal disegno all'opera compiuta* (conference proceedings, Torgiano, 1987), Perugia, 1992, pp. 109–22.
2 Vitali, *op. cit.*, p. 100.
3 G. Zavatta, "Le due pale seicentesche di Antonio Cimatori detto Visacci," in *Ariminum*, vol. XX, no. 4, 2013, p. 6.

4 F. Sangiorgi, *Documenti urbinati. Inventari del Palazzo Ducale (1582–1623)*, Urbino, 1976, p. 359, no. 456 ("Quadri: uno grande di tela con un Cristo in croce li due ladroni et altre figure di mano del med(em)o [=Visacci]"). Matile, *op. cit.*, p. 34, erroneously gives the date of the inventory as 1582, rather than 1623.
5 G. Zavatta, "Disegni inediti di Antonio Cimatori detto Visacci," in *Commentari d'arte*, vol. XIV, no. 39–40, 2008, p. 57. Vitali, *op. cit.*, p. 100, 102, fig. 13., dates the picture to circa 1616.
6 *Ibid.*, pp. 101–02, fig. 12.

same technique on blue paper (fig. 21).⁷ Another comparable sheet in the same technique is Cimatori's *Annunciation* in the Louvre for an altarpiece in the parish church at Barchi in the Marche of 1608.⁸ Cimatori was held in high esteem as a painter and particularly as a draughtsman already in the seventeenth century ("buon pittore e meglio disegnatore a penna"), and it was precisely pen drawings such as ours, *a chiaroscuro*, which critics such as Luigi Lanzi (1732–1810) saw as Cimatori's particular strength.⁹

Our drawing once belonged to an album of about ninety drawings assembled by an unknown collector who was a member of, or close to, the court of the dukes of Savoy at Turin in the 1630s. It contained an important group of about sixty sheets by and from the circle of Gaudenzio Ferrari, and of Taddeo and Federico Zuccaro, to whom our sheet was then attributed. Many of the drawings are highly finished in pen and ink on blue paper, presumably reflecting the collector's taste for drawings made in this painterly manner. The album remained probably intact until the early 1940s, when it is known to have entered Switzerland, before its subsequent dispersal on the London and Swiss art markets.

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Fig. 20

7 Zavatta, *op. cit.*, 2008, pp. 58–59, fig. 8. The figure of the Magdalene standing next to the cross in another sketch for this picture (*idem, op. cit.*, p. 58, fig. 4, present whereabouts unknown), executed in black chalk, is close in type to the figure of Saint John in our drawing.

8 G. Zavatta and A. Bigi Iotti, "Antonio Cimatori a Rimini (1609–1623) e i



Fig. 21

dipinti per San Giovanni Battista," in *Bella Fede*, Rimini, 2013, pp. 20–21, fig. 4. See also Vitali, *op. cit.*, p. 98, fig. 6.

9 Zavatta, *op. cit.*, 2008, p. 56; Zavatta and Bigi Iotti, *op. cit.*, 2013, p. 21 ("il suo forte par che fosse il disegno a penna ed il chiaroscuro").



BARTOLOMEO PASSAROTTI

Bologna 1529–1592 Bologna

9. *Saint Paul*

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

Provenance

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

Exhibitions

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

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

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

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



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

² *Idem*.

³ Colnaghi, 1995, *op. cit.*

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

GREGORIO PAGANI

Florence 1558–1605 Florence

10. *The Wedding at Cana*

Inscribed, *verso*, *Gregorio Pagani*

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

16½ x 10¼ inches

410 x 262 mm

Provenance

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

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

Samuel Woodburn (1786–1853) London

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

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

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

Literature

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



Fig. 22

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

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

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

This large and fully elaborated drawing is for Pagani's altarpiece formerly in the Franchini chapel in the church of S. Francesco at Pistoia and today in Museo Civico (fig. 22). Commissioned towards the end of Pagani's life and left incomplete at his premature death, the painting was finished by his pupil, Matteo Rosselli (1578–1650), according to Pagani's early biographer, the historian Filippo Baldinucci. The ample use of brown wash and white gouache in our drawing has led Christel Thiem, author of the seminal study on the artist, to describe it as similar to a *bozzetto*. Rosselli completed also another altarpiece left unfinished at Pagani's death, that of the *Immaculate Conception* for SS. Annunziata in Florence, which was destroyed in the 1966 flood of the river Arno.

In Pagani's time, the subject of the *Wedding at Cana*, here set in the sumptuously decorated interior of a palazzo, was well established in Florentine painting and particularly popular for refectory decorations. It offered the painter the opportunity to show both his mastery of a complex multi-figure composition and his skill at still-life painting, as evident in the focus on the vases in the foreground, the lavishly set table, and in particular the large sideboard at left stacked with rich silverware. Here, one must keep in mind that the actual miracle performed in the story, the metamorphosis of water into wine, is nigh but impossible to submit to canvas. In this respect, and with regard to the steeply receding dining table, as Thiem has observed, Pagani deferred to a painting by his own teacher, Santi di Tito's *Wedding at Cana* of about ten years previously and today in the villa I Collazzi outside Florence (fig. 23).

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

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



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

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

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



Fig. 23

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



GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO

Cento 1591–1666 Bologna

II. *Allegory of Winemaking, with Four Putti*

Inscribed in pen and ink, *verso*, upper right corner, *Guerc.° = L [?] 40*
Oiled black chalk heightened with white
10½ x 14 inches
268 by 355 mm

Provenance

By descent from the artist to the Gennari family, Casa Gennari, Bologna
Probably, Francesco Forni, Bologna, from whom acquired by John Bouverie (c. 1723–1750), Northampton (Lugt 325), by descent to his sister,
Anne Bouverie (d. 1757), Betchworth, Surrey, by descent to her husband,
John Hervey (d. 1764), Betchworth, Surrey (no mark; see Lugt Supplement 2858c), by descent to his son,
Christopher Hervey (d. 1786), London and Betchworth, Surrey, by descent to his aunt (John Bouverie's surviving sister),
Elizabeth Bouverie (d. 1798), Teston, Kent, by bequest to Sir Charles Middleton, later 1st Baron Barham (1726–1813), Teston, Kent; by descent to his son-in-law,
Sir Gerard Noel, 2nd Baron Barham (1759–1838), by descent to his son,
Sir Charles Noel, 3rd Baron Barham, later 1st Earl of Gainsborough (1781–1866), Exton Park, Oakham (no mark; see Lugt Supplement 2858c) (his sale, Christie's, London, 20 July 1859, lot not identifiable), Cyril (1918–2010) and Shirley Bartrum (d. 2020) Fry, Snape, Suffolk (their sale: London, Sotheby's, 7 July 2021, lot 5, illustrated)



Fig. 24

1 Inv. 1952.5.72; oil on panel, 33.3 x 32.8 cm. For the general topic, see C. Dempsey, *Inventing the Renaissance Putto*, Chapel Hill and London, 2001.

Guercino's warmth, humor, and delicate modulations of light and shadow have seldom been on more beguiling display than in this well-preserved, previously unpublished sheet from the Bouverie collection. Under a grapevine, two putti are sitting in a wine vat full of crushed grapes and wine. The fair-haired putto shown in profile on the right raises his right hand and points to the vine directly above him, to a blank spot, perhaps indicating where a large clump of grapes moments before had been pulled away by one of his two companions in the foreground. But which companion: the charming but slightly imperious putto, in a fine *contrapposto* pose, standing and holding the grapes protectively to one side; or his hapless, capsized competitor who has fallen backwards at the end of a tug of war? In the left corner, a pitcher of wine has also been a casualty of the roughhousing – liquid pours out on to the ground.

An allegory of autumn and the pleasures of wine, this composition has its origins in ancient and Renaissance art. A fine example from the latter period is a tondo of c. 1500 representing *Putti with a Wine Press* by a follower of Raphael in the Kress Collection, National Gallery of Art, Washington, D.C. (fig. 24).¹ Whereas mythological, humanistic, and eucharistic ideas are readily apparent in the tondo, they are all but absent in Guercino's more naturalistic narrative. Yet, a Seicento viewer would know the meaningful iconography without prompting.

Guercino made several sketches on this theme of putti and winemaking.² None seems to have been preparatory for a painting or engraving. Perhaps two of the best known and most relevant to the present work compositionally are a red and black chalk sheet at Chatsworth (fig. 25)³ and a much



Fig. 25

2 Besides the Chatsworth and Modena sheets discussed below, these include a pen and ink sketch by Guercino in the Victoria and Albert Museum: P.



larger drawing in red chalk heightened with white in the Galleria Estense, Modena (fig. 26).⁴ These two sheets, along with the present drawing, are somewhat difficult to date since they are not connected to documented projects. But all three seem to precede the style and handling employed by Guercino in a well-known red chalk study at Windsor of *Three Nude Putti with a Swag of Fruit* for a decorative fresco frieze he executed in 1627 for the cupola of Piacenza Cathedral.⁵ The present sheet, based also on comparisons with Guercino's myriad chalk drawings of preceding years, seems to fit roughly in the immediate aftermath of Guercino's Roman sojourn and return to his native Cento, thus c. 1623–1625.

On the *verso* of this recently re-discovered drawing are blank spots (and some light glue stains) at regular intervals along the edges. These appear to be the telltale signs of previously glued down (now removed) tabs of paper. Such marks probably signal that the sheet was previously fitted with a so-called "Casa Gennari" mount. These distinctive mats were likely executed for or by the Bolognese dealer Francesco Forni who is recorded as having sold drawings to Bouverie which he had purchased directly from Guercino's heirs.⁶

Bouverie's extensive collection of Guercino drawings was an important part of the wave of popularity for the



Fig. 26

Ward-Jackson, *Italian Drawings in the Victoria and Albert Museum*, vol. 2, London, 1980, p. 59, cat. no. 725 (as School of Guercino), illustrated; a red chalk drawing at Windsor of *Four Putti, One of whom Peers into a Tub of Grapes*, a school drawing probably based on a lost original: D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 157, cat. no. 531 (etched in reverse with elaborations by Bartolozzi). See, also, N. Turner and C. Plazzotta, *Drawings by Guercino from British Collections*, exhibition catalogue, British Museum, London, 1991, pp. 96–97, under cat. no. 67 where these sheets are discussed together with the Albertina copy by Bartolozzi mentioned below. Additionally, a rather restrained red chalk drawing of a single *Putto with Grapes by a Wine Vat*, probably dateable to the 1650s, was formerly in the Bick collection, Longmeadow, Massachusetts: F. W. Robinson and J. T. Paoletti, eds., *Italian Drawings from the Bick Collection*, exhibition catalogue, Hopkins Center Art Galleries, Dartmouth College, Hanover, and elsewhere, 1971–1972, cat. no. 23, illustrated (entry by S. K. Hamilton).

³ Inv. 550; red and black chalk with stumping and touches of pen and ink,

master in eighteenth-century England, much of it fueled by reproductive prints. Francesco Bartolozzi (1727–1815), who made a significant portion of his livelihood translating Guercino's designs into etchings and engravings, drew a nearly exact copy in pen and ink of the present sheet. This copy, preserved in the Albertina, Vienna (fig. 27), was no doubt intended as the source for a future print, apparently unrealized.⁷

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Fig. 27

207 x 297 mm; M. Jaffé, *The Devonshire Collection of Italian Drawings: Bolognese and Emilian Schools*, London, 1994, pp. 138–39, cat. no. 556, illustrated. A little-known anonymous etching (200 x 280 mm), in reverse of the Chatsworth composition, was published in Paris by François Langlois, called Ciartres (1589–1647); see S. Loire, "Prints after Guercino," in *Print Quarterly*, 8, no. 2 (June 1991), pp. 149–51, fig. 69. Langlois was in Italy until at least 1630.

⁴ Inv. 1147; 272 x 395 mm; Turner and Plazzotta 1991, *op. cit.*, p. 95, fig. 15, and p. 96, under cat. no. 67.

⁵ Inv. 2887; Turner and Plazzotta 1991, *op. cit.*, pp. 93–94, cat. no. 64.

⁶ For Bouverie, see N. Turner, "John Bouverie as a Collector of Drawings," in *The Burlington Magazine*, vol. 136, no. 1091 (February 1994), pp. 90–99.

⁷ Inv. 1399; 262 x 351 mm; V. Birke and J. Kertész, *Die Italienischen Zeichnungen der Albertina, Generalverzeichnis*, vol. 2, Vienna, 1994, p. 751, cat. no. 1399, illustrated.



CLAUDE GELLÉE, called CLAUDE LORRAIN
Chamagne 1600–1682 Rome

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

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

Provenance

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

Exhibitions

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

Literature

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

The subject of this composition, taken from the Homeric *Hymn to Mercury*,¹ is rare. It depicts the *dénouement* of the story of Mercury's theft of the cattle of Admetus which had been entrusted to his exiled brother, Apollo. When Apollo discovered the theft, he complained to Jupiter who ordered

Mercury to return the animals to Apollo. In our drawing, from the celebrated collection of Dr. Henry Wellesley's group of 200 sheets by Claude, Mercury is shown making peace with his brother. To seal this reconciliation Apollo and Mercury exchange gifts, Mercury presenting Apollo with a lyre and receiving from him a golden staff, or, caduceus. These gifts henceforth became their respective attributes.

A less-finished drawing of this composition, in reverse to the present sheet and dated by Professor Roethlisberger *circa* 1671,² is in the British Museum (fig. 28).³ Whether Claude intended a painting at this time is difficult to say with certainty. However, in 1677 he returned to the subject, using our drawing as the basis for a more fully-developed compositional drawing now at the Kupferstichkabinett, Berlin.⁴ The Berlin drawing served as the definitive compositional drawing for a now-lost painting of 1679, made for one of Claude's greatest patrons, the Abbé Louis d'Anglure, Sieur de Bourlemont (1627–97), recorded by a drawing dated 1678 in the *Liber Veritatis* at the British Museum (fig. 29).⁵ These later versions of the subject retain the general disposition of the figures, but expand the landscape to include a broad river to the right and a ruined classical temple.



Fig. 28



Fig. 29

1 Roethlisberger, *op. cit.*, 1961, vol. I, p. 450.

2 Roethlisberger, *op. cit.*, 1968, vol. I, p. 380, under cat. no. 1028.

3 *Ibid.*, p. 380, cat. no. 1028; vol. II, pl. 1028.

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

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

PAOLO GEROLAMO PIOLA

Genoa 1666–1724 Genoa

13. *Christ's Entry into Jerusalem*

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

15¼ x 9¼ inches

386 x 232 mm

Provenance

Private collection, France

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

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

By descent

Exhibitions

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

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

Greenwich, Bruce Museum, *Greenwich Collects: Wyeth, Italian*

Drawings, Chinese Antiquities, 6 July–31 August 2014, without
catalogue

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



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

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

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

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

The first, the Cappella della Torre in the Church of Nostra Signora della Consolazione, Genoa, dated 1718, is one of the city's most lavishly decorated chapels. More specifically, our drawing is particularly close to the large fresco of *Christ Handing the Keys to St. Peter* in that chapel. A finished drawing for this fresco, identical in size and executed in the same technique as ours, is recorded in a private collection, Genoa (fig. 30).¹ Similarly, nearly identical figure types and a closely comparable compositional layout can be found in the fresco of *Christ in the House of Martha and Mary*, painted from 1722 in the Church of Santa Marta. It seems quite conceivable that our drawing may have been initially intended for either of these chapels or a similar project, such as the drawing of *Christ and the Woman of Samaria* in the print room of the Palazzo Rosso, Genoa.² Again, identical to ours in size, technique, style, and date, this sheet, too, is not connected with any known work. Yet as Mary Newcome has pointed out, few of Paolo Gerolamo's drawings are preparatory in a strict sense,³ and he may well have made this drawing for his own pleasure or that of close friends.



Fig. 30

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

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

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

ISAAC DE MOUCHERON

Amsterdam 1667–1744 Amsterdam

14. *Garden with Figures and a Statue of a Reclining River God, 1732*

Signed and dated, lower left, *Moucheron / Fecit / 1732*

Pen and brown ink with brown and grey washes, black chalk, heightened with white

Watermark, *Pro Patria*, similar to Heawood 3700

7¹/₁₆ x 10¹/₁₆ inches

181 x 255 mm

Provenance

Louis Deglatigny (1854–1936), Rouen (Lugt 1768a)

Nissman, Abromson, Ltd., Brookline, Massachusetts, 2008

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

By descent

Isaac de Moucheron, a pupil of his father Frederik (1633–1686), travelled to Italy around 1695. There he met a number of artists in Rome specializing in classical landscape, including his countryman Gaspar van Wittel (1653–1736), and was inspired by the great French classical landscapists of the previous generation, Nicolas Poussin (1594–1665), his brother-in-law Gaspard Dughet (1615–1675), and Claude Lorrain (1600–1682). Indeed, Isaac made a series of etchings after Claude's paintings.

After returning to the Netherlands in 1697, he became known as a painter of interior wall decorations as well as a painter of easel pictures. Many of these interior decorations have been lost, and he is today best known for his drawings, watercolors, and etchings, particularly those of classical gardens such as the present example. After his death, the sale of his studio on December 1, 1744 included 489 drawings, of which 28 were "hofgezichten," or park landscapes, such as the present example; only a relatively small portion of these drawings and watercolors have survived.

Typical of de Moucheron's style, our drawing shows a highly-ordered composition that features precisely placed figures and sculpture in a stylized Italianate garden such as he would have encountered in his years in Rome.¹ A highly-accomplished and richly-worked composition, this sheet demonstrates the artist's mastery of the media, deftly combining black chalk, pen work, subtle washes, and gouache to great technical effect and advantage.



¹ For similar examples, see N. Wedde, *Isaac de Moucheron (1667–1744). His Life and Works with a Catalogue Raisonné of his Drawings, Watercolours, Paintings and Etchings*, (2 vols.), Frankfurt-am-Main, 1996, vol. I, pp. 319, 326, cat. nos. D200 and D218; vol. II, pp. 117, 125, pls. 93 and 103.

GIOVANNI BATTISTA TIEPOLO

Venice 1696–1770 Madrid

15. *Punchinello Observed* or *The Discovery of the Tomb of Punchinello*

Inscribed in pen and ink, lower left, *Tiepolo*

Pen and brown ink and wash over traces of black chalk, partially indented for transfer

11¼ by 8½ inches

297 by 215 mm

Provenance

Georg Edward Habich (1818–1901), Kassel and Boston (Lugt 862); his sale, Stuttgart, H. G. Gutekunst, 27 April 1899 (and following days), lot 644 (*Satyrische Darstellung. Verschiedene Personen betrachten eine Grabplatte mit einem Relief, wahrscheinlich Satyre auf einen Mediziner*)

Antonio Grandi, Milan, 1910

Juan A. (1862–1920) and Felix (1860–1914) Bernasconi, Milan, by descent, their sale,

London, Christie's, 1 April 1987, lot 84, illustrated, acquired by

C. G. Boerner, Düsseldorf, *Die schönsten Neuerwerbungen: Graphik und Zeichnungen von 1500 bis 1900*, 1988, cat. no. 40, illustrated, acquired by

Dr. John O'Brien, Charles Town, West Virginia



Fig. 31

1 For a comprehensive account of the series, see K. Christiansen in *Giambattista Tiepolo, 1696–1770*, exhibition catalogue, the Metropolitan Museum of Art, New York, 1997, pp. 358–69.

2 *Ibid.*, pp. 348–57.

3 A. de Vesme, *Le peintre-graveur italien*, Milan 1906, p. 390, cat. no. 29.

Literature

E. Sack, *Giambattista und Domenico Tiepolo*, Hamburg, 1910, cat. no. 193

This finished drawing, executed in Giambattista Tiepolo's favorite medium of pen and ink and wash over a slight black chalk under drawing, was made in preparation for the *Scherzi di Fantasia*, a set of twenty-four etchings Tiepolo worked on intermittently from circa 1743 to circa 1757.¹ His earlier *Capricci*, his first set of etchings consisting of ten prints, were published in 1743.² Our drawing is a study, in reverse and with several differences, for *Scherzo* no. 17, usually titled *Punchinello Observed* or *The Discovery of the Tomb of Punchinello* (fig. 31).³

The *Scherzi* have been roughly divided into several groups based on subject matter and presumed dates of execution, which cannot be established with absolute certainty.⁴ While some of the prints, usually those considered to have been made early in the sequence, have relatively straightforward subjects, such as a mother and child resting or a family of satyrs, others are more enigmatic, even sinister, in character. The overall flavor of the series is decidedly exotic and oriental, evoking the ancient cultures of Babylon and Egypt, with distinctly dark tones, as can be seen in several scenes of sacrifices and necromancy towards the end of the set. Several elements, such as dilapidated remnants of antique and oriental architecture, spoils of war, and various *memento mori* appear throughout the set. Our drawing shows a group of four figures: two older Orientals, a version of which appears in most of the prints, a semi-nude youth reminiscent of Pan (in the print he is holding reed branches), as well as two women standing in front of Punchinello's corpse which is stuck on a slab of stone. That the scene takes place in a necropolis becomes clear from the outcrop at left (at right in the print) which is surmounted by a single bone and an hourglass and serves as a *memento mori*. The horse rearing its massive head behind the group is not included in the etching, which emphasizes the trees behind it to balance the composition on the left (in the print). Long, thin and almost branchless trees, diagonally bent across the sheet, are a compositional device frequently found in Tiepolo's work. Horses, donkeys, sheep, ram and cows feature in five other etchings, as do other animals, such as monkeys, dogs and the ominous owl, which appear in more than half of the prints, including ours. The importance of the owl is underscored by the fact that nine of

The latter title seems to appear here for the first time.

4 For the dating of the *Scherzi*, see also G. Knox, "G. B. Tiepolo: the dating of the 'Scherzi di Fantasia' and the 'Capricci,'" in *The Burlington Magazine*, vol. 114, 1972, no. 12, pp. 837–42.



them feature prominently in the frontispiece, thus setting a grave and dangerous tone for the whole set. Another unusual object is the circular stone dial with indecipherable signs that appears in our drawing and several other prints. Tiepolo's etching clearly took inspiration from Giovanni Benedetto Castiglione's famous print *Diogenes Searching of an Honest Man* (c. 1645–47, fig. 32).⁵ Of particular interest were several motifs, such as the *all'antica* satyr herm which seems to have given him the idea for his dead Punchinello, the trees, the owl and the ox skull, which appears as the head of a large fish or crocodile in Tiepolo's etching.⁶

The snake entwining a staff, in the foreground of the drawing, features also in several other prints.⁷ There is no connection between Punchinello and snakes, the latter being merely another motif for Tiepolo to enhance the overall flavor of the set. The snake may well, as Charles Dempsey noted, allude to such early Christian movements as Gnosticism, which had an Egyptian background, and in particular to the snake worshipping Ophites.⁸

Punchinello appears also in another *Scherzo*, entitled *Punchinello Giving Counsel*, in which he seems to lament the death of a fellow Punchinello to a familiar crowd of bystanders consisting of the now familiar Orientals and a handsome, reed-bearing youth, and other, less distinctive, figures (fig. 33).⁹ Several preparatory drawings of different degree of finish survive for the *Scherzi di Fantasia* series.¹⁰ George Knox tentatively identified one of a group of studies for the *Scherzi* in the Victoria & Albert Museum as a first sketch for our composition, though this connection remains uncertain and was rejected by Dario Succi in his comprehensive analysis of

the Tiepolo's prints.¹¹ Succi was more supportive of Maria Santifaller's idea, however, that another V&A drawing, of similar upright format, showing a semi-nude Youth and an Oriental leaning on an altar might be an early idea for this composition.¹²

The drawing once belonged to the the German entrepreneur Edward Habich, who lived for a while in America where he made a fortune as a beer brewer in Boston. Following his return to his native Kassel in the 1870s, over a period of roughly twenty years and advised by his friend, the art critic and historian Giovanni Morelli (1816–1891), Habich amassed an important collection of old master drawings, particularly of the Northern and Italian schools. His 1899 sale catalogue of roughly eight hundred drawings lists twenty-one sheets by the Tiepolo family, four of which, including the present one, were by Giambattista.

FLORIAN HÄRB

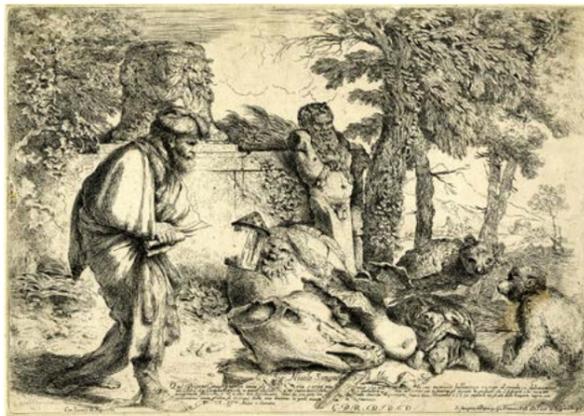


Fig. 32

⁵ Bartsch XXI.20.21). D. Succi (et al.), *Giambattista Tiepolo. Il segno e l'enigma*, exhibition catalogue, Ca' Rezzonico, Venice, 1986, p. 164–65, cat. no. 76, illustrated.

⁶ If the head is indeed that of a dead crocodile it would most likely signify *lussuria*, a vice traditionally associated with Egypt. On the crocodile and Egypt, see R. Lewis, "Romans, Egyptians, and Crocodiles," in *Shakespeare Quarterly*, 68.4, 2017, pp. 320–50.

⁷ The snake-entwined staff, or rod of Asclepius, is traditionally associated with medicine, and that was the reason why the drawing was described as



Fig. 33

"probably a satire linked to a doctor" in the Habich sale catalogue.

⁸ See Christiansen, *op. cit.*, p. 359.

⁹ De Vesme, *op. cit.*, p. 387, cat. no. 21.

¹⁰ G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, p. 26.

¹¹ *Ibid.*, p. 61, cat. no. 106, illustrated.

¹² Succi (et al.), *Giambattista Tiepolo . . .*, *op. cit.*, p. 164. For the drawing, see Knox, *Catalogue . . .*, *op. cit.*, p. 50, cat. no. 45, illustrated.



GIOVANNI DOMENICO TIEPOLO

Venice 1727–1804 Venice

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

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

Pen and brown ink and wash over black chalk

11¼ x 4½ inches

284 x 115 mm

Provenance

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

Drawn after 1770

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

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

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

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

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

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

Out of all the connected drawings by Domenico, the closest comparison is with a standing female figure, seen in profile, looking left, holding a sheaf of dried ears of corn and crowned with a wheat wreath, probably meant to represent Ceres, goddess of agriculture, grain crops, and fertility, or, perhaps, the season of Summer (fig. 34).⁷ Like other sheets from the series, the *Ceres* bares the collector's mark of Luigi Grassi (Lugt 1171b) and was part of his Sotheby's sale (London, 13 May 1924), where a number of them were acquired by Robert Lehman who later bequeathed them to the Metropolitan Museum of Art, along with other related sheets of different provenance.⁸

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

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

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

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

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

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

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

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

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

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

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

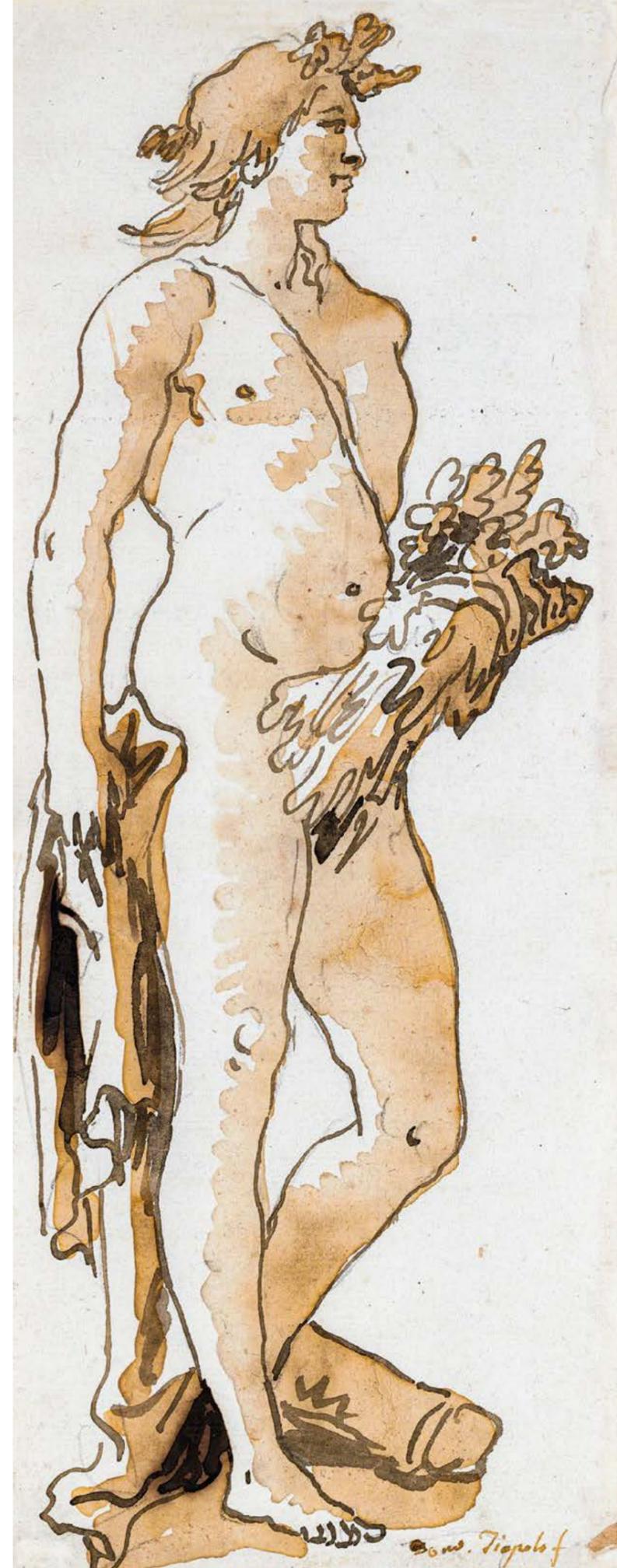


one Cini, Venice.¹¹ These sheets do more than evoke garden statuary: their choice of a perspective *di sotto in sù* (from below to above)—uncommon within the series—suggests more clearly that here Domenico was either referring to existing sculptures on balustrades or pedestals or, alternatively, designing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



Fig. 34

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



JEAN-BAPTISTE GREUZE
Tournus 1725–1805 Paris

17. *Femme nue assise, regardant avec effroi vers la gauche*

Red chalk
21½ x 14¾ inches
544 x 370 mm

Provenance
François-Hippolyte Walferdin (1795–1880), Paris (his sale: Paris, Hôtel Drouot, 12–16 April 1880, lot 312)
Baron Louis Auguste de Schwiter (1805–1889), Paris (Lugt 1768) (his sale: Paris, Hôtel Drouot, 20–21 April 1883, lot 57)
Private collection, France

Literature
J. Martin with C. Masson, *Oeuvre de J.-B. Greuze, Catalogue raisonné*, Paris, 1908, p. 80, cat. no. 1311

Drawn circa 1767

This recently re-discovered drawing, last seen at the baron Schwiter's 1883 sale at the Hôtel Drouot and long-since buried in a French private collection, is one of a series of brilliant academies of women made by Greuze between 1765 and 1769 at a time when he was searching for a suitable history subject to serve as his *morceau de réception* for admission to the Royal Academy. Exploring such subjects as the *Funeral of Patroklos*,¹ *Aegina Visited by Jupiter*,² the *Arrest of Sabinus*,³ and *Roman Charity*,⁴ Greuze eventually settled upon the subject of *Septimius Severus and Caracalla*,⁵ which he submitted to the Salon of 1769 as his reception piece. At this time, the artist made a large number of drawings, particularly red chalk academies, both male and female, which strikingly evoke historical or biblical subject matter reflecting his restless search for an ideal subject.



Fig. 35

- 1 Paris, private collection; red chalk, 450 x 570 mm; E. Munhall, *Greuze the Draftsman*, exhibition catalogue, The Frick Collection, New York, 2002, pp. 176–77, cat. no. 60, illustrated.
- 2 New York, Metropolitan Museum of Art, inv. 1970.295; oil on canvas, 147 x 196 cm; E. Munhall, *Jean-Baptiste Greuze 1725–1805*, exhibition catalogue, Wadsworth Atheneum, Hartford, 1976, p. 139, cat. no. 65, illustrated.
- 3 Chaumont, Musée Municipal; brush with black ink over graphite, 490 x

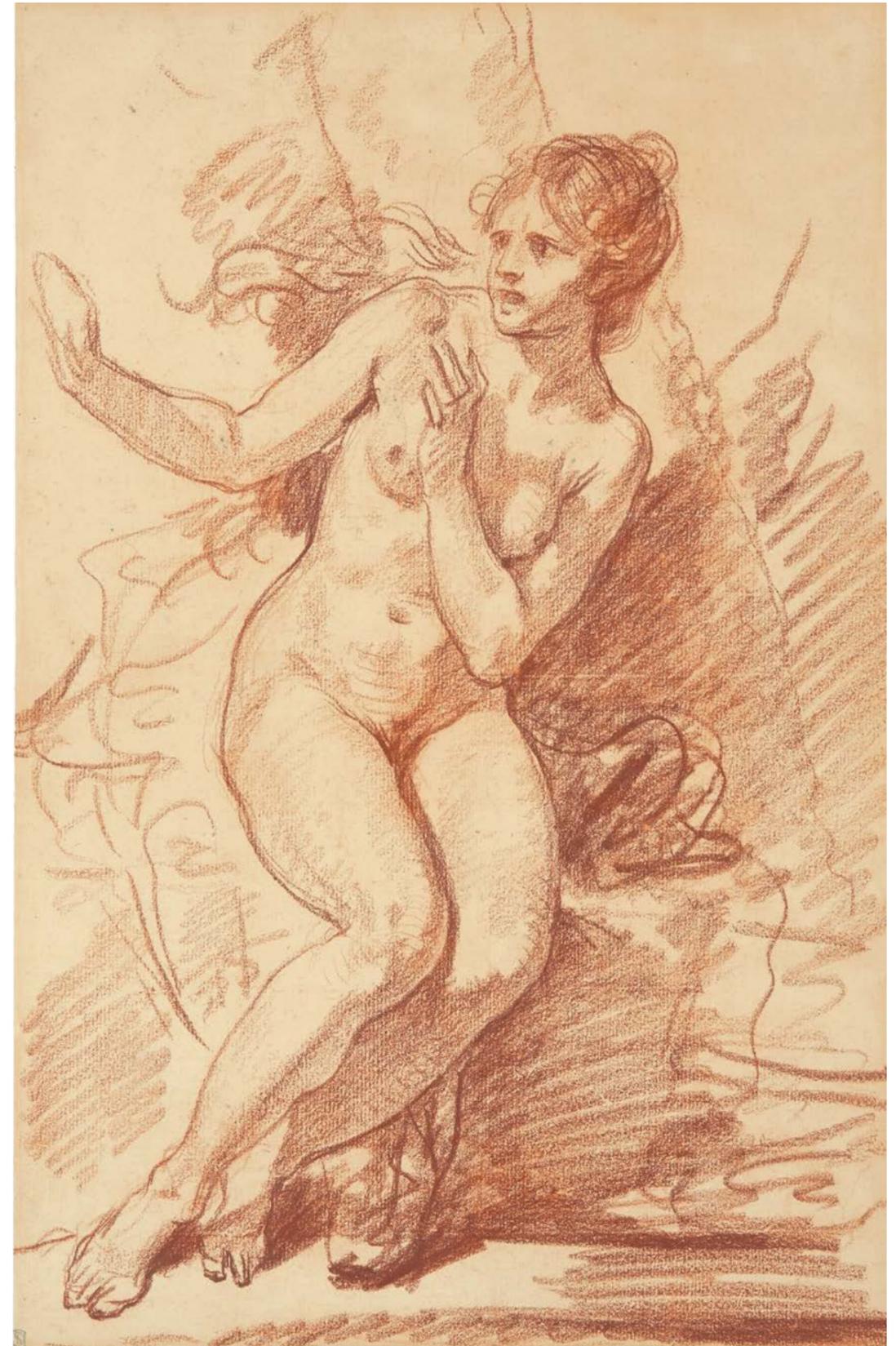
the Fogg drawing has been tentatively linked to the figure of Cimon in Greuze's *Cimon and Pero: Roman Charity* (1767), now in the J. Paul Getty Museum, it seems more likely that this figure was made, like ours, as a Susannah type. As in our drawing, the Fogg sheet shows a seated figure, in the opposite direction to the kneeling figure of Cimon in the painting of *Roman Charity*, and, most tellingly, the model covers her bosom in a gesture of modesty, rather than revealing her breast in a gesture of filial charity in the standard iconography of the subject of Cimon and Pero. In both drawings, the women face to the left, with a look of terror, while their hair flies in disarray. A very beautiful and rarely studied drawing in the Musée Bonnat at Bayonne shows a full-length, standing, rather than seated, figure in, possibly, an alternative pose for a figure of Susannah (fig. 36).

This splendid drawing comes from two celebrated collections formed in the nineteenth century. François-Hippolyte Walferdin, physicist, liberal politician, friend of fellow scientist and politician, François Arago, and member of the National Assembly for the Haute Marne, formed one of the most comprehensive collections of eighteenth-century French paintings and drawings that was especially rich in works by Jean-Honoré Fragonard (1732–1806). Louis-Auguste de Schwiter was born near Hanover in Germany, spent his youth in Nancy, and later studied law in Paris, where he met and became an intimate friend of Eugène Delacroix (1798–1863), who was his first art teacher. The baron Schwiter was, like Walferdin and the de Goncourts, among the first collectors in the nineteenth century to assemble a group of drawings from the French and Italian schools of the previous century. The present sheet was one of a dozen drawings by Greuze in the 1883 Schwiter sale. Baron Schwiter is perhaps best known today as the subject of Delacroix's finest full-length portrait, painted between 1826 and 1830, formerly in the collection of Edgar Degas (1834–1917) and now in the National Gallery, London.



Fig. 36

- 640 mm; Munhall, *op. cit.*, 2002, pp. 178–79, illustrated.
- 4 Los Angeles, J. Paul Getty Museum; oil on canvas, 65.4 x 81.4 cm; *ibid.*, p. 186, fig. 154.
- 5 Paris, Musée du Louvre, inv. 5031; oil on canvas, 124 x 160 cm; *ibid.*, p. 23, fig. 13.
- 6 Inv. 1965.290; red chalk, 445 x 370 mm; *ibid.*, pp. 184–85, cat. no. 64, illustrated.



LOUIS-ROLLAND TRINQUESSE

Paris 1746–1799 Paris

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

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

Red chalk
15¾ x 9⅞ inches
390 x 245 mm

Provenance

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

Literature

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

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

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



Fig. 37

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

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

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

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

The sitter can be tentatively identified as Louise Charlotte Marini, about whom nothing is known beyond the fact that she was one of Trinquesse's favorite models, together with two others, Marianne Franmery and Louise Elizabeth Bain. They must have exemplified the artist's ideal of beauty. The drawn portrait medallions of the three women, with identifying inscriptions, by Trinquesse's hand, signed and dated 1780, assist only in part when attempting to discern their characteristic facial features in his extant works from the 1770s.² On the basis of our drawing, we can say that the model (possibly Marini) had an oval face with large expressive eyes, gently arched brows, a straight nose, and small, well defined lips. The same features, together with the same brushed back hairdo and small cap, can be found in another drawing, formerly on the art market, showing a seated young woman, her hand supporting her chin, looking out at the viewer (fig. 37).³

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

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

7 December 2011, lot 64.

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



SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS

Antwerp 1755–1813 Naples

19. *The Great Cascade at Tivoli*

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

Oil on paper
12½ x 16 inches
32 x 40.6 cm

Provenance

By descent through the artist's family (sale: Paris, Christie's, 17 March 2005, lot 405, illustrated)
W. M. Brady & Co., New York
Private collection, New York, since 2005

Exhibitions

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

Painted *circa* 1790

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



Fig. 38

1 A. Nibby, *Raccolta delle Vedute Pittoresche Di Roma e de' Suoi Contorni, incise da Filippo Maria Giuntotardi ed Antonio Testa, vol. I, parte I* ("Le Vedute di Tivoli e delle sue vicinanze"), Tivoli, 1825, pl. VI, no. 1.

2 M. L.-E. Vigée Lebrun, *Souvenirs de Mme Vigée Lebrun*, 1835–7 (ed. 1984), vol. I, pp. 186–9.

3 The year he signed and dated an oil on paper of the *cascatelle* now in the Koninklijk Museum voor Schone Kunsten, Antwerp, bearing his inscription, noting the low water level, "Cascatelle à Tivoli il y avoit peu d'eau;" see V. Branchini, *Simon Denis (1755–1813) in Italia: dipinti e disegni di*

the swollen bed of the Aniene River slowly making its way round the bend towards the abyss. An etching by Piranesi, published in 1776, shows a view of the falls taken from a greater distance (fig. 38).¹ It allows one to understand better where the painter placed himself, in a location slightly above the river level, opposite and as close to the waterfall as possible. Rather than the site itself, it is the breathtaking gushes of the cascade, the "murky water, after a period of rain"—as Denis noted on the back of the painting—that are the true subject of this work.

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

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

paesaggio, unpublished thesis, Università di Bologna, 2002, no. 25.

4 A. Ottani Cavina (ed.), *Paysages d'Italie. Les peintres du plein air (1780–1830)*, exhib. cat., Grand Palais, Paris, and Palazzo Te, Mantua, 2001, p. 132. An oil on paper by Denis of the grotto of Neptune at Tivoli, dated 1801, is in a private collection.

5 Branchini, *op. cit.*, p. 158.

6 Sale: Monaco, Sotheby's, 19 June 1992, lots 205 and 208, the latter now in the Staatliche Kunsthalle, Karlsruhe (Branchini, *op. cit.*, nos. 9–10).



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

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

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

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

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

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

10 *Ibid.*, no. 34.

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

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

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



JULIEN-LÉOPOLD, called JULES, BOILLY
Paris 1796–1874 Paris

20. *Portrait de chasseur et de son chien*, 1819

Signed and dated on the dog's collar, *Jul. Boilly/1819*; inscribed on the etiquette on the old frame, *Jules BOILLY/Portrait de L. BOILLY Peintre* (fig. 39)

Pastel and black chalk
29¾ x 18¾ 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 gun 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. 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.

Despite the physiognomy of the subject being

similar to recorded portraits of him, Louis Boilly was not a sportsman. He was famously near-sighted and generally portrayed wearing spectacles. It is more likely that his son, Jules, has simply made a stylish picture of a hunter (“en costume de chasseur”, as the 1907 sale catalogue describes it), with his English springer spaniel, reflecting the Anglophile taste of the time, rather than an imaginary portrait of his father on a shoot. Brilliantly rendered in pastel and of great scale, this elegant portrait of a sportsman with his dog is the masterpiece of the young Julien-Léopold Boilly.

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, poet, 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.² He exhibited for the first time in the Salon of 1827 with his debut submission, *Des paysans des Etats du Pape, allant 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 scale, which he made in black chalk, occasionally heightened with pastel. He sitters included such social, literary, and cultural figures of the Romantic period as the comte de Forbin, Bernardin de Saint-Pierre, Humboldt, Cuvier, Rossini, George Sand, Talma, Méhul, and, of course, his father, whose portrait he gave to the Palais des Beaux-Arts de Lille, in 1862.³



Fig. 39

¹ Marmottan, *op. cit.*, p. 216.

² See his sale: *Succession Jules Boilly, Catalogue des Tableaux, dessins, estampes par Louis et Jules Boilly*, Paris, Hôtel Drouot, December 14–16, 1874.

³ 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, 2011, p. 96, fig. 1.



JEAN-BAPTISTE-CAMILLE COROT
Paris 1796–1875 Ville d'Avray

21. *Un ami de Corot dans son lit (Abel Osmond [1794–1840])*

Inscribed on paper on back of the stretcher, *portrait de mon frère
abel étant malade, / peint par son ami Corot*
Oil on paper laid down on canvas
5⁹/₁₆ x 8¹/₄ inches
15 x 21 cm

Provenance

Kept by the artist until his death on 22 February 1875; presumably a bequest to Abel Osmond's brother, Pierre Osmond (1804–1874),¹ Paris, by descent to his son, Floris Osmond (1849–1912), Paris
Thence by descent in the family (sale: Paris, Hôtel Drouot [SVV Aguttes, commissaires-priseurs], 26 March 2018, lot 31, illustrated)

Literature

A. Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, II, p. 142, no. 396, illustrated
R. Walter, *Corot à Mantes*, Paris, 1997, pp. 98–99, illustrated (calque drawing by Alfred Robaut)
G. Wallens, "Une petite étude de Corot atteint dix fois son estimation basse ! : identification et datation: *Un ami de Corot dans son lit*," <https://gerarddewallens.blogspot.com/2018/1/30-mars-2018>

Painted *circa* 1829

In addition to a small number of self-portraits, Corot painted only portraits of persons with whom he had a strong emotional attachment or family connection, such as his mother, his nieces, and a handful of close personal friends and their children. Generally rather small in scale, these total about fifty altogether, and were never intended for sale or public display but were gifts to the sitters signalling the artist's affection for them.

The present painting from life is one of the most intimate and compelling portraits in Corot's oeuvre. It shows Abel Osmond (1794–1840), the artist's closest friend, in bed enduring an attack of rheumatism which he suffered chronically all his adult life. Two years older than Corot, Osmond studied at the Ecole polytechnique, established in 1794 by the state to train boys in the sciences for the civil service and military.² Osmond left the school in January 1814 to join the National Guard, eventually serving as secretary of the Minister of the Interior, the *abbé* François Montesquiou-Fezensac (1758–

1832); his career in the civil service continued until his death in 1840. Although it is not known how or when Corot met Osmond, they developed a very close friendship. Seventeen frank and intimate letters written by Corot to Osmond from 1821 onwards survive, providing an unusual and invaluable insight into the artist's life.

Ten of the letters date from Corot's first trip to Italy from December 1825 through the spring of 1828, providing not only a record of the artist's travel within Italy as Corot noted both the date and place on each of the letters, but an account of Corot's views on painting, music, and, most unusually for him, a record of his relationship with women and views on his own unmarried state. Shortly after arriving in Rome, Corot writes sentimentally to Abel, "The barbarian who left you in Paris is in Rome thinking all the time of Abel, and of the time that will bring him back to his good family and his good friends."³ In a later letter from 1827, the artist, describing being regularly awakened by the glare of the sun on the wall of his room ('l'éclat du soleil qui frappe'), writes "This sun, gives off a light that makes me despair. It makes me feel the utter powerlessness of my palette. Offer some consolation to your poor friend, who is absolutely tormented to see his painting so wretched, so dreary, next to the brilliant nature he has before his eyes."⁴ In a frank letter of March 10, 1827, Corot writes without reservation to his friend, "You ask for news of the Romans. They still have the most beautiful women in the world that I have met."⁵ Relating further his 'exploits amoureux,' he goes on in detail to describe the physical beauty of the Italian women—"In that, they surpass our women, but, on the other hand, they are not their equals in grace and kindness."⁶ This letter reveals a side of his character that remained hidden from all other persons due to his natural reserve. In Abel Osmond, Corot not only found a friend but a true confidant.

After his return from Rome, Corot first painted his friend in 1829, the earliest formal portrait in his career. Now in the Cantor Arts Center, Stanford University, the painting shows Osmond in profile, seated in a chair with his arms crossed, turning to look at the viewer with a slight raised eyebrow and pursed lips (fig. 40).⁷ In his letters from Rome, Corot was often solicitous about Osmond's rheumatism, worried that he



¹ Pierre Osmond was one of six siblings and brother to Abel, the sitter in our sketch. His son, Floris (1849–1912), was a distinguished scientist and one of the originators of metallography; he was awarded the Lavoisier Medal in 1897. In addition to the present painting, Pierre Osmond inherited the formal portrait of his brother Abel painted by Corot in 1829, formerly in the S. A. Lewisohn collection, New York, and now in the Cantor Arts Center, Stanford University (fig. 5).

² See F. E. Wissman, "Mon cher ami," Corot's Portrait of Abel Osmond," in

Cantor Arts Center Journal, 2004–2005, vol. 4, pp. 7–13, for a biography of Abel Osmond.

³ E. Meynell, *Corot and his Friends*, London, 1909, p. 40.

⁴ Letter of March 10, 1827; quoted by Wissman, *op. cit.*, p. 8, n. 7.

⁵ *Ibid.*, p. 9, n. 9.

⁶ *Ibid.*

⁷ Inv. 2003.93; oil on canvas, 55 x 45 cm; Walter, *op. cit.*, pp. 97–98, cat. no. 1, pl. 1.

could not be of any immediate assistance and even praying to Saint Peter, asking him to intercede and end Abel's suffering.⁸

Our painting and a related painting of Abel Osmond in bed (fig. 41; ex-collections Henry Lerolle and David David-Weill)⁹ attest to the concern and interest of Corot for his friend's debilitating health. The dating of both paintings has been the subject of scholarly debate. Alfred Robaut, unaware of the precise identity of the sitter, surmised accurately in his *catalogue raisonné* of Corot's paintings that the paintings depicted one of the Osmond brothers.¹⁰ The inscription on the *verso* of our painting, "portrait de mon frère Abel étant malade, peint par son ami Corot," penned by one of Abel's younger brothers, was written on the stretcher after Corot's decease when the painting was with the Osmond family. Robaut, presuming the sitter to be one of the younger Osmond brothers, dated the paintings to 1845–50,¹¹ which must be excluded as the actual sitter, Abel, died on July 23, 1840. Rodolphe Walter, carefully examining both pictures, has observed that each painting, while of a similar subject, differs substantially in detail from each other. He notes that the space depicted in the paintings is different: in our picture the bed is in a painted interior, framed with a curtain; in the other, the walls are covered with wallpaper or fabric, and the bed has no curtain. Further, the sitter's expression and attitude are dissimilar: Osmond's expression in the present picture is calm, and he is aware of the painter at work; in the other, Osmond is much more drawn and agitated, gripping the bed clothes, while his eyes are unfocused suggesting a kind of delirium.¹²

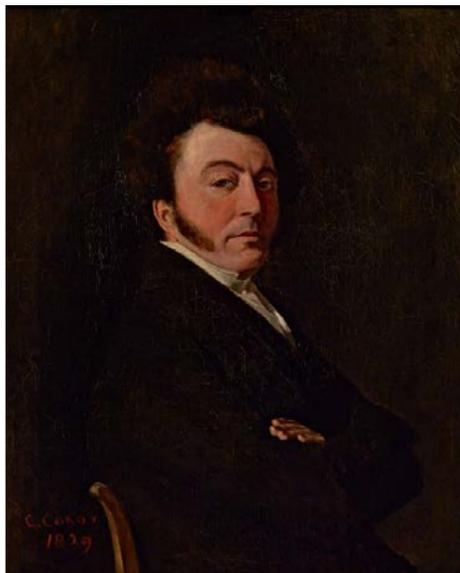


Fig. 40

⁸ Letter of August 8, 1826; see Wissman, *op. cit.*, p. 10, n. 14.

⁹ Private collection, France; oil on canvas, 15 x 35 cm; Robaut, *op. cit.*, II, p. 142, cat. no. 395, p. 132, illustrated.

¹⁰ *Ibid.*

Walter notes as well that the calque drawing made by Robaut from the original painting was inscribed with the date 1829.¹³ Indeed, when comparing the sitter in the present painting with the 1829 formal portrait of Abel Osmond, the roundness of the face in both suggests a person of about 35 years old; both models appear to be the same age, one in the fullness of health, the other with a full beard and red stocking cap enduring an illness. Walter further observes that the related second portrait of Osmond in bed, representing a much more ill and older person, may be more safely assigned the date of *circa* 1840, when Osmond was 46 and nearing his demise. This analysis is the most thoughtful guide to dating the two paintings.

Corot kept both of these small and intimate paintings of his best friend in his bedroom until he died on February 22, 1875. Robaut made a sketch of the 'chamber mortuaire de Corot' the following day, February 23, indicating both pictures in particular.¹⁴

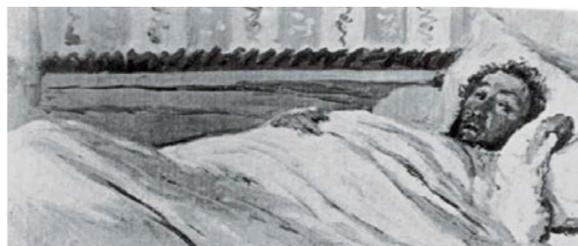


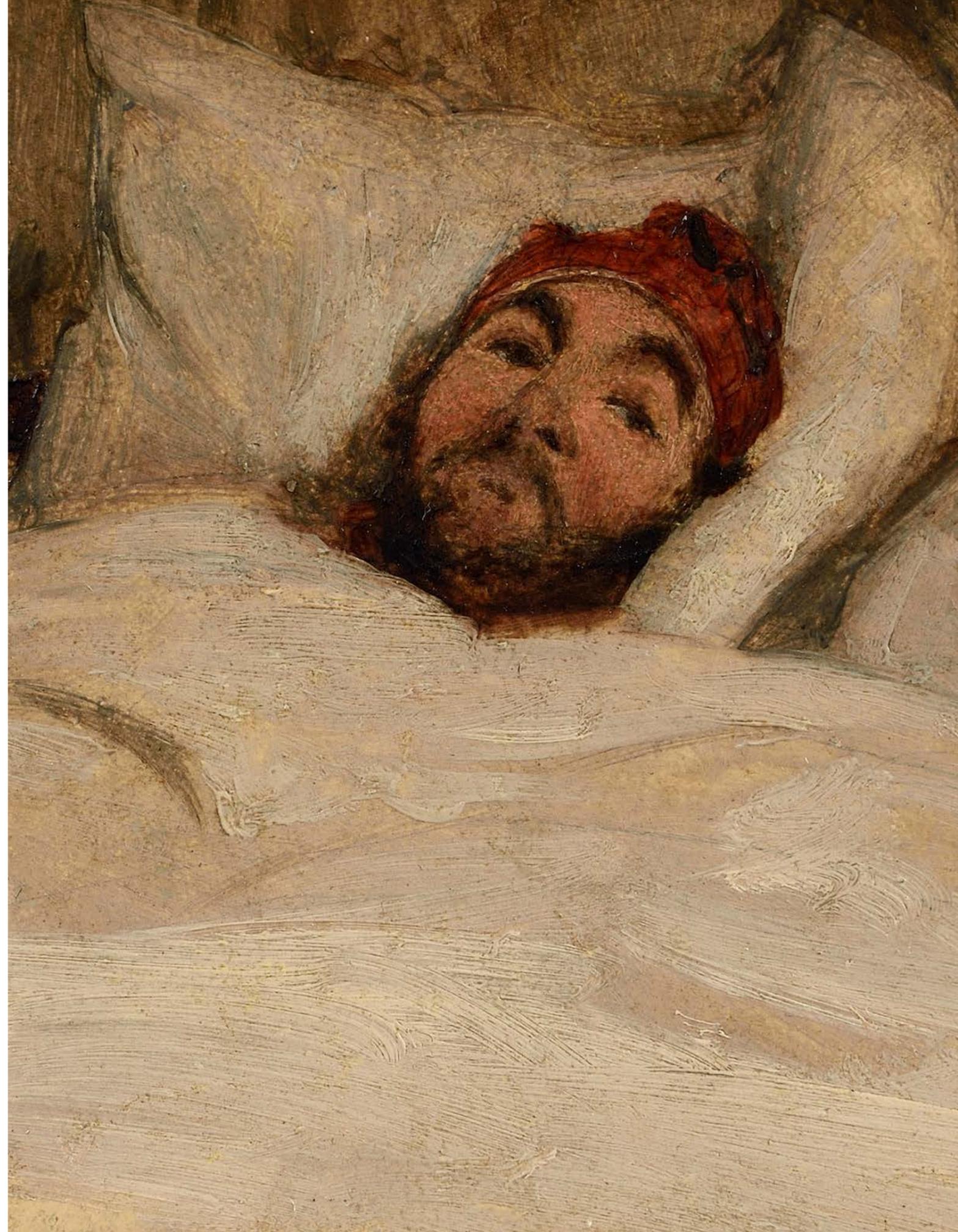
Fig. 41

¹¹ *Idem.*

¹² Walter, *op. cit.*, p. 99, under cat. no. 3.

¹³ *Ibid.*, p. 98, under cat. no. 3.

¹⁴ Robaut, *op. cit.*, II, p. 327, illustrated.



ALEXANDRE CABANEL
Montpellier 1823–1889 Paris

22. *Seated Young Man holding the Arm of a Standing Woman:
A Study for the Grand Salon, Hôtel Say, Paris*

Signed, dated, and inscribed, lower left, *au chevalier Morelli / Souvenir et Sympathie / Alex Cabanel / Paris 1^{er} mai 1867*

Red chalk
14½ x 10⅝ inches
374 x 274 mm

Provenance
Domenico Morelli (1823–1901), Naples

Drawn circa 1861

A study for the group of *La Jeunesse*, or *Youth*, of *Le Rêve de la Vie*, the painted ceiling design for the Grand Salon of the Hôtel Say, place Vendôme, Paris (fig. 42),¹ currently the headquarters of JPMorgan Chase & Co. in France.² The ceiling was commissioned in 1861 by Constant Say, the son of a wealthy sugar baron, and completed the same year. Cabanel's design for the room decoration follows a formula similar to that he had used in the commission for the décor of the Hôtel

Pereire, completed in 1858: a painted ceiling complemented by four overdoors, framed with richly gilded and painted *boiserie*.³ For the Hôtel Say ceiling design, Cabanel chose a whimsical allegory of life in which such elements as *Youth*, *Games*, *Hunting*, *Family*, *Field Work* are intertwined with more abstract themes such as *Poetry*, *Harmony*, *Science* and *Music*, while the overdoor decorations devoted to the *Four Elements: Air, Earth, Fire, and Water*, further layer the allegories of the ceiling to illustrate a correlation between man's activities and nature.

In our drawing, a young man, shown seated on a cloud and with his eyes longingly raised, grasps the arm of a standing nymph. In the painted ceiling, devised in a square format, these two figures, joined by a second young man to the right playing a mandolin, anchor one of the four corners (fig. 43, detail). A large cartoon for the whole composition group of *La Jeunesse* is conserved in the Musée Fabre, Montpellier.⁴ The present sheet, signed and dated *1 mai 1867*, several years



Fig. 42



Fig. 43, detail

¹ M. Hilaire and S. Amic, *Alexandre Cabanel, 1823–1889, La tradition du beau*, exhibition catalogue, Musée Fabre, Montpellier, and Wallraf-Richartz-Museum, Cologne, 10 July 2010–15 May 2011, p. 301, fig. 2, and p. 302, fig. 3, detail.

² The ancien Hôtel Say, 14, place Vendôme, was sold in September, 1916, by the Vicomtesse de Trédern to the bankers, Morgan, Harjes & Co., and for over the last hundred years has served as the French headquarters of the Morgan Bank, now called JPMorgan Chase Private Bank. In 1993, a full-scale restoration of the architectural and decorative schemes of the building was undertaken, including the conservation of Cabanel's original décor for the Grand Salon. For a complete description of the Hôtel Say

decorative scheme and illustrations, see E. Amiot-Saulnier, "Les décors profanes parisiens: la naissance d'un grand peintre," in Hilaire and Amic, *op. cit.*, pp. 274–79; and J. Farigoule, "Études pour le décor du grand salon de l'hôtel Say, vers 1861," in *idem*, *op. cit.*, pp. 300–07, figs. 1–10.

³ *Ibid.*

⁴ Inv. 889.2.2; charcoal and watercolor, heightened with white, on paper laid down on canvas, 259 x 298.5 cm; *idem*, *op. cit.*, p. 302, cat. no. 146, illustrated. This cartoon, as well as the remaining three cartoons for the other corners of the ceiling, were given to Montpellier in 1889 by the artist's son, Barthélémy Cabanel.



after the completion of the Hôtel Say ensemble, is dedicated to Cabanel's friend and colleague, the Neapolitan painter Domenico Morelli (1823–1901), who made frequent trips to Paris from Naples. An exact contemporary of Cabanel, Morelli won a fellowship to study in Rome in 1845–46; it is likely here that he may have first met Cabanel who arrived in Rome in early 1846 to study at the Villa Medici for the next five years.

Alexandre Cabanel represented the epitome of official art during Napoleon III's Second Empire (1852–1870). Pupil of François-Edouard Picot (1786–1868) at the Ecole des Beaux-Arts, Cabanel placed second in the Prix de Rome of 1845 but was, nonetheless, awarded five years' study as *pensionnaire* at the Villa Medici. Thereafter, his artistic career was dazzling. Upon his return from Rome, he was commissioned the decoration of the Salle des Cariatides at the Hôtel de Ville in Paris; awarded the Légion d'honneur in 1856; commissioned the decoration of the Hôtel Pereire in 1857; and the décor of the *ancien* Hôtel Say in 1861. However, his submission to the official Salon exhibition of 1863, the *Birth of Venus* (Paris, Musée d'Orsay), the same year as Edouard Manet exhibited the *Déjeuner sur l'herbe* at the Salon des Refusés, accorded him a lasting place in history due to the collision of the two artistic worlds that these two painters' work represented: the official, academic, and idealized depiction of a nude woman in a classical subject vs. the scandalous depiction of a naked woman seated among contemporary, well-dressed men in a field.⁵ This bitter controversy did not in any way impede Cabanel's official and private career: portrait commissions continued to arrive from New York to Saint Petersburg; the French State commissioned the ceiling design for the Pavillon de Flore in the Louvre Palace, currently housing the Cabinet des Dessins; as well as a cycle on the *Life of Saint Louis* (1874–1877) for the Panthéon. Cabanel continued to exhibit at the official Salon each year until his death from acute asthma on January 23, 1889.

⁵ For an engaging account of this controversy, see L. Small, "Naissance de Vénus," in *idem*, *op. cit.*, pp. 212–25.



FRANÇOIS BONVIN

Vaugirard 1817–1887 Saint-Germain-en-Laye

23. *Le Moulin à café*, 1879

Signed, dated, and numbered, lower left, 13 janvier 1879.

f. Bonvin. / 2.

Black chalk
6 x 8¼ inches
152 x 209 mm

Provenance

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

Literature

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

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

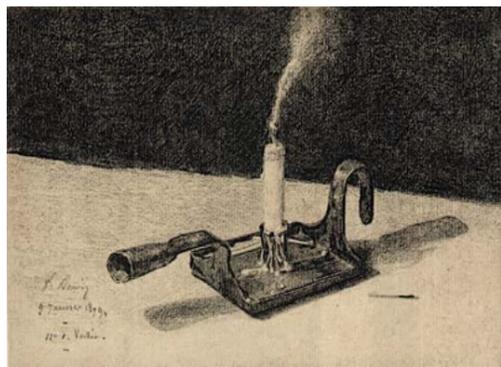


Fig. 44

¹ Location unknown, formerly Descombes collection; signed and dated 1878, oil on canvas, 48 x 81 cm; Weisberg, *op. cit.*, p. 194, cat. no. 66, illustrated.

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

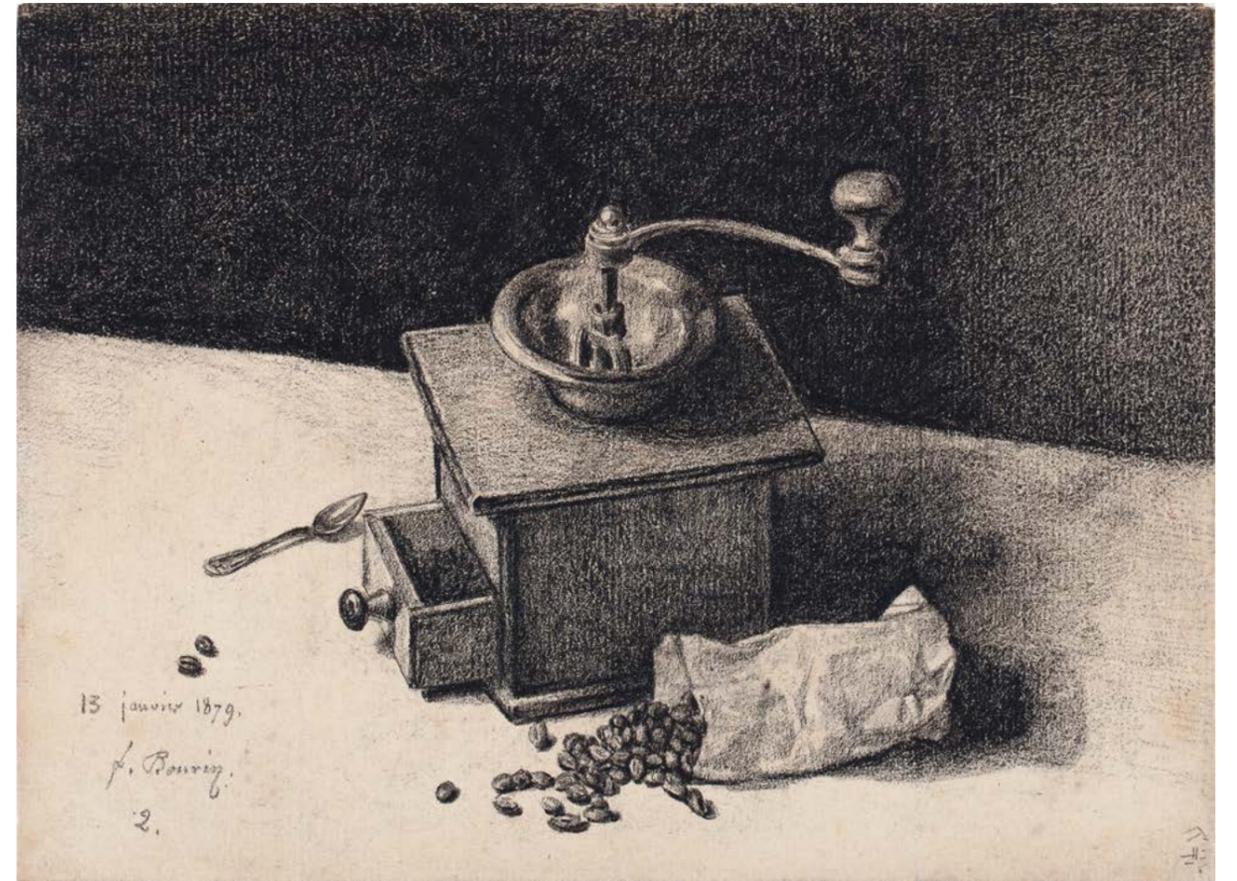
the *vie silencieuse* achieved by the great French masters of still life in the seventeenth and eighteenth centuries.

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

The present example, numbered “2” in the series from 1879 and drawn on January 13, is one of the largest, most refined, and complex drawings in the series: a coffee mill, seen from above, is placed at an angle on a table with the drawer for capturing the freshly ground coffee left open; a small spoon is to the left of the grinder while a white paper bag of coffee beans lies adjacent to the mill; coffee beans spill from the bag randomly, animating the design. Our drawing can be compared with the drawing *Le bougeoir* showing a brass candleholder supporting a recently extinguished candle,² the first in the series of drawings from 1879, numbered “1,” and made only four days before our drawing (fig. 44). Both sheets record the still-life elements from above and place the principal object on a diagonal to the table’s edge. The black chalk, faultlessly placed and richly worked in both sheets, catches the tufts of the textured, laid paper, with various levels of blackness determined by the pressure of the artist’s hand. The deepest blacks are kept for the space beyond the table, a stark void or abyss which concentrates the viewer’s attention to the still-life elements in the foreground.

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

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



FRANÇOIS BONVIN

Vaugirard 1817–1887 Saint-Germain-en-Laye

24. *Nature morte au violon*, 1879

Signed and numbered, lower right, *f. Bonvin. 14.*; also, dated, lower left, *24 X^{bis} 1879.*

Black and red chalks on laid paper
8¼ x 5⅞ inches
210 x 150 mm

Provenance

Galerie Gustave Tempelaere, Paris
Private collection, France

This beautiful still-life drawing is the culmination of a series of drawn still lifes made by Bonvin from the end of 1878 through 1879 when the artist was confined to his house in Saint Germain-en-Laye suffering an affliction of kidney stone attacks (see catalogue no. 23 for a detailed account of the circumstances of this series). Drawn on Christmas Eve, 1879, the present sheet is the only musical still-life drawing in the artist's oeuvre, and the most richly worked drawing in the series, boasting uniquely the addition of red chalk to the use of either black chalk or charcoal otherwise used throughout the series.



Fig. 45

Bonvin's interest in music and musical themes—he was a collector of musical instruments—extended throughout his career. A widower at the age of 42,¹ Bonvin made a second marriage two years later, in 1861, to a musician, Céline Prunaire, aged 21, the daughter of the printer Alfred Prunaire (1837–1912). Céline regularly posed for him and appears as a model in several compositions, including his early masterpiece, *L'épinette*, 1862, now in the Burrell Collection, Glasgow, in which she is shown from behind playing a spinet.² Céline's influence and her role as a musician had a profound effect on Bonvin's enlarging his subject matter, bringing a middle-class intimacy to his pictures that set them apart from the Realist servant- and working-class subjects to which he had devoted himself previously. By 1869, having been separated from his second wife for nearly five years, Bonvin employed Louison Köhler (1850–1935) as a model; Louison, also a musician, would become his most sympathetic model and devoted life-companion until his death in 1887. With Louison providing him the emotional security he required, Bonvin continued to paint and draw these intimate musical subjects, particularly of musicians playing stringed instruments, such as *La femme à la mandoline*, now at Cleveland,³ and *Un homme assis jouant une mandoline*, now in a private collection, New York (fig. 45).⁴

In addition to his paintings and drawings of figures making music, Bonvin made several important musical still-life paintings. While his passion for still-life painting in general derived from his devotion to Chardin (1699–1779), his musical still lifes owed a direct debt to Chardin's immense development of this particularly Italian and French aspect of the still-life tradition. Painted throughout his career, either as allegorical pictures signifying the Arts or the Seasons, the musical still lifes were intended less as simple objects observed and more as metaphors of spiritual or intellectual life. The violin, a central element of Bonvin's musical still-life pictures, appears first in a painting of 1855, *Nature morte aux instruments de musique*, in which the violin with its bow, a recorder, and a hurdy gurdy, are interleaved with a musical score and piled pell-mell on a table in a pyramidal composition.⁵ Among several of the most ambitious paintings of this type, however, a canvas of 1881, *Nature morte au violon*, aux



1 Bonvin's first wife, Elisabeth Dios, died on July 15, 1859; G. P. Weisberg, *Bonvin*, Paris, 1979, p. 60, n. 134.
2 The marriage foundered and only three years later, on 12 November 1864, Céline left him, never to make inquiries after him again. She was to become an itinerant café-concert singer; Weisberg, *op. cit.*, pp. 76 and 147.
3 The Cleveland Museum of Art, inv. 1977.124; oil on canvas, 55 x 46 cm;

Weisberg, *op. cit.*, p. 127, illustrated, p. 205, cat. no. 95, illustrated.
4 Private collection, New York; charcoal, 308 x 236 mm; see *French Drawings, 1600–1900*, exhibition catalogue, W. M. Brady & Co., New York, 2004, cat. no. 28, illustrated.
5 Musée Municipal du Vieux Château, Montluçon, Allier; signed and dated 1855, oil on canvas, 73 x 91 cm; Weisberg, *op. cit.*, p. 211, cat. no. 107, illustrated.

attributs musicaux, livres et rose, stands out for its scale, coloring, and quality (fig. 46).⁶

The present sheet is one of the most refined, richly-colored, and sensitive of the artist's still-life drawings. A violin and bow are set diagonally in the composition lying on an open score and a bound album of musical compositions. Below the violin lies a small, square packet of resin and a sprig of mistletoe, a nod to Christmas. All these elements rest on a white tablecloth, the same cloth that sets off all the objects that Bonvin used for the series of still-life drawings made in the year of his confinement; a black void beyond the table's edge sets off the whole. The attributes of music and the mistletoe gently suggest a narrative of the holiday vigil being observed quietly at home with Louison. Like *Le moulin à café* drawn earlier in 1879 (see cat. no. 23), this still life is drawn from above. The superb and discriminating mixture of the red chalk is a *tour de force* of draughtsmanship. The two chalks are worked so precisely with the white reserve of the paper that an astonishing *trompe-l'oeil* is effected: the viewer momentarily suspects that the classic *trois-crayons* mixed media of French drawings must be at work here, causing a cataloguer to search, in vain, for a third chalk in the delineation of the strings of the violin and bow.

Gustave Templaere (1840–1904), who also represented Henri Fantin-Latour (1836–1904), was Bonvin's dealer from 1874 until his death in 1887. Married in 1865 to Hector Brame's sister, Félicité, he opened a gallery on the rue Lafitte in 1867, near his brother-in-law's own gallery. He was instrumental in securing several important commissions for Bonvin and, with great kindness and generosity, paid for the artist's critical surgery for his kidney illness. Regrettably, the gallery archives were destroyed, and little is now known of the history of any exhibitions or the names of buyers.



Fig. 46

6 Private collection, USA, formerly W. M. Brady & Co., New York; signed and dated 1881, oil on canvas, 61 x 106 cm; see A. Berès and M. Arveiller, *François Bonvin, the Master of the "Realist School," 1817–1887*, exhibi-

tion catalogue, Galerie Berès, Paris; The Frick Art Museum, Pittsburgh; W. M. Brady & Co., New York, 1998–1999, p. 98, illustrated.



HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834–1917 Paris

25. *Danseuse* (“pour pirouette”)

Marked with the Degas sale stamp, lower left, *Degas* (Lugt 658); inscribed, upper right, *pour pirouette / préparation à la Seconde*; marked with the Degas studio stamp (Lugt 657) and photo number in blue crayon, *PH060 / 2594, verso*

Charcoal heightened with white and green pastel
8 7/8 x 12 3/16 inches
225 x 310 mm

Provenance

Degas sale: Paris, Galerie Georges Petit, *III^{ème} vente*, April 7–9, 1919, part of lot 120, illustrated, 600 francs to Adler Madame Briault Druet, Paris, thence by descent until 2006
Sale: Paris, Christie’s, 24 May 2006, lot 53, illustrated
Private collection, France

Drawn *circa* 1880–85

Classical ballet is composed of five basic positions of the feet and every movement is begun or ended in one of these positions, established by Pierre Beauchamp, *maître de ballet* of the Académie Royale de Musique et de Danse from 1671 to 1687. In our pastel, Degas depicted our dancer in a *plié*, in the second position, in preparation for a pirouette. In this pose the balls of the feet are turned out completely, almost parallel, with the heels separated by the length of one foot. The bending movement should be gradual and free from jerks, and the knees should be at least half-bent before the heels are allowed to rise. The body should rise at the same speed at which it descended, pressing the heels into the floor. In all *pliés* the legs must be well turned-out from the hips,

the knees open and well over the toes, and the weight of the body evenly distributed on both feet, with the whole foot grasping the floor.¹ As to the arms in the second, the dancer’s arms are advanced and curved toward the center with particular attention not to lower the elbows.

Degas depicted the dancer’s arms entering

in the third position in which the left arm remains outstretched as the right arm curls back toward the dancer. The dancer’s movement to the right, in beginning the pirouette, is indicated by the flow of the tutu on the viewer’s right, as well as the reworking in the drawing of the dancer’s right arm and side. The young woman’s determination to execute the pose correctly is further supported by her concentrated facial expression, or “spotting.” In describing a drawing in the Fogg Art Museum (fig. 47), stylistically similar to our drawing and also showing the dancer performing the *plié* in the second position, Richard Kendall and Jill Devonyar explain Degas’s approach to his subject, “. . . Degas’s black chalk lines tend towards the broad and energetic, with lighter marks indicating his first attempts to articulate a bodily form, and firmer, darker contours eventually defining the more crucial elements.”²



Fig. 47

¹ We have used the American Ballet Theater’s *Online Ballet Dictionary* to describe this movement. Other examples of Degas’s interest in the *plié* in the second ballet position, a variation of the pose of our sheet, are illustrated, in R. Kendall and J. Devonyar, *Degas and the Ballet: Picturing*

Movement, exhibition catalogue, Royal Academy of Arts, London, 2011, pp. 136–37, cat. nos. 51 and 52, both illustrated. Both are dated *circa* 1880–85.

² Kendall and Devonyar, *op. cit.*, p. 136, cat. no. 51, illustrated.

ÉDOUARD VUILLARD

Cuiseaux 1868–1940 La Baule

26. *Madame Roussel en peignoir brun-rouge (sa fille Annette à son côté)*

Stamped with signature *E. Vuillard* (Lugt 2497a), lower right
Oil on cardboard, laid down on panel
18 x 13 inches
44.5 x 32 cm

Provenance

Studio of the artist
By descent through the artist's family
Wildenstein & Co., New York, 1966
Private collection, France

Exhibitions

Paris, Musée National d'Art Moderne, *Bonnard, Vuillard et les Nabis (1888–1903)*, 8 June–2 October 1955, cat. no. 201 (as *Portrait de Mme Roussel en rouge*)
Milan, Palazzo Reale, *Edouard Vuillard*, October–November 1959, cat. no. 53, illustrated
Paris, Galerie Durand-Ruel & Co., *E. Vuillard*, May–September 1961, cat. no. 33 (titled *Madame Roussel et Jacques Roussel* and dated 1903)
Paris, L'OEil, Galerie d'art, *Vuillard et son kodak*, 25 April–26 May 1963, p. 15, p. 5, cat. no. 11, illustrated (as *Madame Roussel et Jacques Roussel* [1903]) (cat. by J. Salomon and A. Vaillant)
London, The Lefevre Gallery [Alex. Reid & Lefevre, Ltd.], *Vuillard et son kodak*, 5–26 March 1964, p. 6, cat. no. 8, p. 26, illustrated (as *Madame Roussel et Jacques Roussel* [1903]).
Tokyo, Seibu Museum of Art; Kumamoto, Prefectural Museum of Art; Hita, Municipal Museum; Shimonoseki, Daimaru Gallery; Sendai, Sendai City Museum; Takasaki, Gunma Prefectural Museum of History; and Kochi, Prefectural Folk Museum, *Vuillard*, 1977–78, no. 26, pl. 26 (as *Madame K.-X. Roussel et son fils Jacques* [1903])
London, Wildenstein, *French Portraits, XVII–XX Centuries*, 16 June–30 July 1982, exhibition list, as “Vuillard, *Portrait of Madame Roussel and Jacques Roussel*!”
Paris, Galerie Bellier; New York, Berry-Hill Galleries, *Edouard Vuillard, “Le silence me garde,”* 2002–03, pp. 30, 108–09, no. 17, illustrated pp. 30, 55 (as *Madame Roussel en peignoir brun-rouge (sa fille Annette à ses côtés)* [c. 1901]) (essay by E. W. Easton)

Literature

A. Martini, “Edouard Vuillard,” in *Arte figurative antica e moderna*, no. 5, September–October 1959, p. 57, illustrated
J. Salomon and A. Vaillant, “Vuillard et son kodak,” in *L'OEil*, no. 100, April 1963, p. 17, illustrated
C. Roger-Marx, *Vuillard-intérieurs*, Lausanne, 1968, p. 21, pl. 9
S. Preston, *Edouard Vuillard*, New York, 1971, p. 35, fig. 47
E. Daniel, *Vuillard, l'espace de l'intimité*, Ph.D. dissertation, Institute d'Art et d'Archéologie, Paris, 1984, p. 119, fig. 39bis

A. Salomon and G. Cogeval, *Vuillard, The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, p. 609, cat. no. VII-128, illustrated

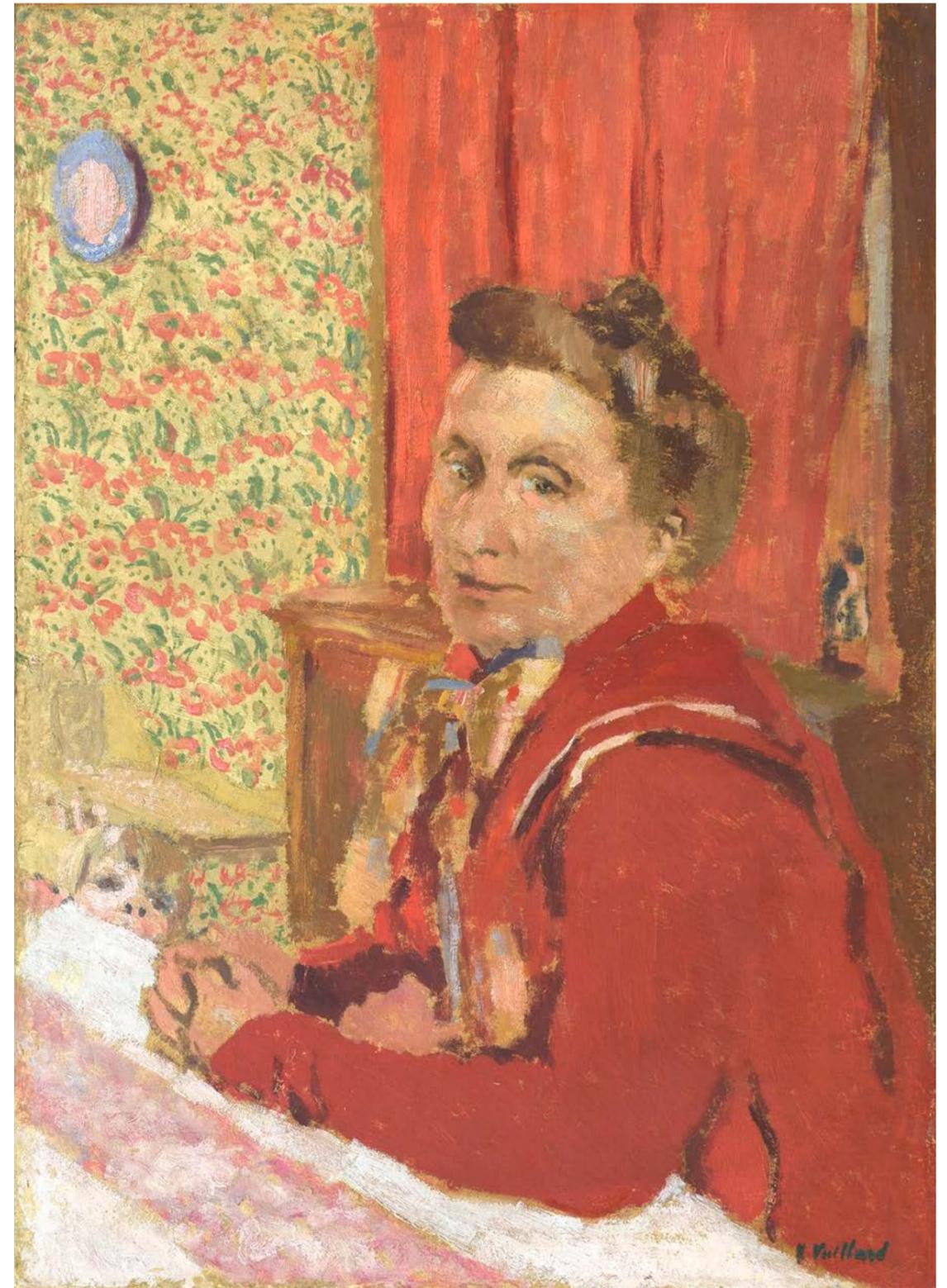
Painted *circa* 1900

Edouard Vuillard's intimate and unflinching portraits of his family and their complex lives are among the most distinctive and satisfying achievements of the Nabi movement. The artist's particular concentration, for a period of about a dozen years or so, from 1888 to 1903, on the domestic arrangements of his mother, sister, brother-in-law, and niece, and the supporting characters in their lives, creates an insular and fascinating documentation of family life unprecedented in the history of art. Family life confined within four walls engaged Vuillard's gifts like no other subject.

Painted *circa* 1900, the present picture shows the artist's sister, Marie, at a moment of peaceful happiness in her often difficult marriage to the Nabi artist Ker-Xavier Roussel (1867–1944), Vuillard's intimate friend. Having endured recurring infidelity from her husband, a still-born first child, and the death of a second child shortly after birth, Madame Roussel found great comfort and joy in the birth of her third child, Annette, who here pops her head above the table, almost invisibly, at the left of the composition. Jacques Salomon, Vuillard's nephew by marriage, conveyed the scene in the original descriptive inventory of the artist's studio,

Madame Roussel with her hands clasped and her arms resting on the edge of a table covered with a white tablecloth. Her face, shown in three-quarters profile, is delicately shaded with cold tones, and her brownish-red housecoat lends harmoniously with a curtain of similar hue in the background. The blue of the ribbon around her neck echoes that of the small medallion at upper left. The wallpaper on the left is decorated with small red and green floral motifs. At bottom left, a child's face looms up bizarrely above the edge of the table.¹

The birth of Annette, born on November 30, 1898, proved a major turning point in the life of Vuillard and his family, and banished the pall of unhappiness and tragedy that hovered over the Roussel family. For his beloved sister, Marie, the baby provided consolation in her uneasy marriage. In our painting, Madame Roussel is enveloped in a rich sym-



1 Quoted by Salomon and Cogeval, *op. cit.*, p. 609, under cat. no. VII-128.

phony of reds, from the brownish-red color of her housecoat, accented with bright spots of several higher-keyed reds, to the pinkish-orange curtain behind her to the more delicate, watery pinks of the floral wallpaper, and the cooler hue of the broad peppermint-red stripe in the tablecloth. Within this warm embrace of color, her wistful gaze looks neither directly at the viewer nor the artist; Marie appears slightly distracted in thought, as though turned within, reflecting a spirit of calm and contentment. Vuillard's use of the cardboard reserve of the painting's support is key to Madame Roussel's presentation; the reserve almost creates a halo, or aura, around her head suggesting an inner peace of happiness at this moment in her life.

For Vuillard, the arrival of Annette also provided him the role of indulgent uncle which he had so long sought, and more importantly, gave him a new subject, maternity, with which he would produce some of his most memorable and moving pictures.² The baby Annette features in more than two dozen paintings. In so many of these pictures she appears as little more than a tiny creature, as in this picture, often initially unrecognized, as though she were part of the decorative pattern of either the wallpaper, or a piece of fabric, or the dress of her mother or grandmother. As Vuillard observed, "I don't paint portraits, I paint people in their homes."³

What distinguishes this picture above all is that it is one of the only true, proper, and rare portraits of his sister Marie. While Vuillard painted any number of portraits of his mother, Madame Vuillard, and several independent portraits of his friends, he rather tended to include Marie in numberless conversation pieces of his family, but in these paintings she almost appears as staffage. In the present painting, on the contrary, Marie is the main focus of the composition, and properly portrayed by the artist without any of the imposed artifice of the psychological roles she played in the family dramas of

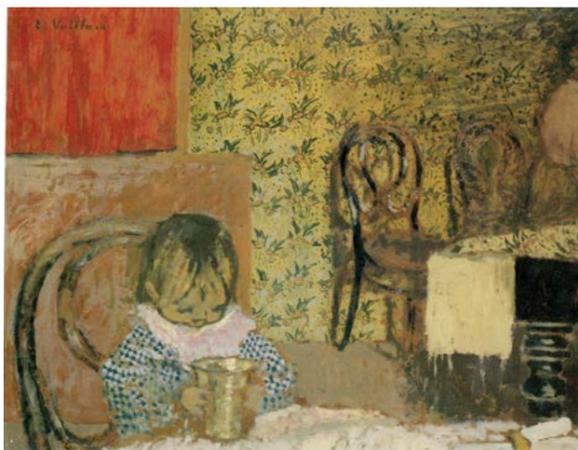


Fig. 48

² *Ibid.*, p. 539.

³ The room is the same setting for a *Child with a Goblet* (fig. 48), in which Annette is depicted drinking from a cup while seated in a Thonet chair

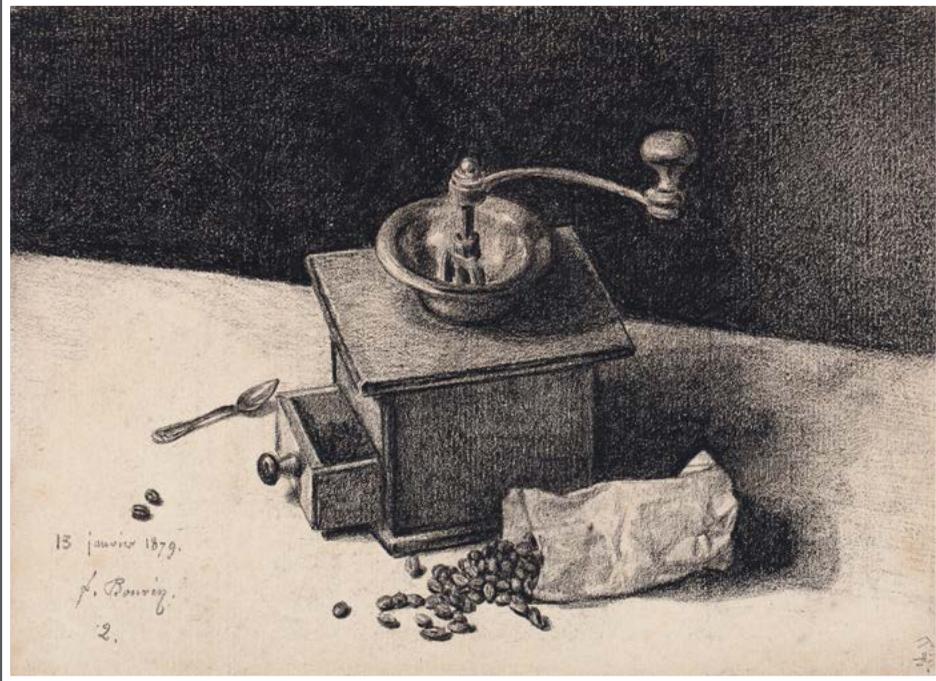
the previous decade. Here she is herself, posing calmly for her brother, in the comfort of her own dining room,³ while her child, ever curious, puts her head above the table to watch her uncle paint her mother. As one century turns into another, our picture heralds a new exploration of portraiture for an artist who will become one of the most dedicated portraitists of the twentieth century.



in front of the same cupboard dressed with a red curtain behind her; see Salomon and Cogeval, *op. cit.* p. 608, cat. no. VII-127, illustrated; oil on cardboard, 49.8 x 62.2 cm.

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