

THE J. PAUL GETTY MUSEUM

European Drawings · 4

CATALOGUE OF THE COLLECTIONS





European Drawings · 4



The background of the cover is a watercolor illustration of a coastal town. In the foreground, there's a sandy beach with several white towels or cloths laid out. A few small figures of people are scattered across the beach. In the middle ground, there are several buildings, including a prominent two-story brick building with a dark roof. The sky is filled with soft, layered washes of blue and white, suggesting a bright, slightly hazy day. The overall style is soft and painterly, characteristic of watercolor.

THE J. PAUL GETTY MUSEUM * LOS ANGELES

European Drawings·4

CATALOGUE OF THE COLLECTIONS

Nicholas Turner

©2001 The J. Paul Getty Trust

Getty Publications
1200 Getty Center Drive, Suite 500
Los Angeles, California 90049-1682
www.getty.edu

Christopher Hudson, Publisher
Mark Greenberg, Managing Editor

FRONT COVER:

Philips Koninck, *Panoramic
Landscape with a River Plain and
Hills in the Distance* (detail) (cat. no. 46)

FRONTISPIECE:

Gilles-François-Joseph Closson,
Large Butterburr Leaves and Grass (detail)
(cat. no. 42)

TITLE PAGE:

Vincent van Gogh,
Bleachery at Scheveningen (recto) (detail)
(cat. no. 44)

CONTENTS PAGE:

Dante Gabriel Rossetti, *Portrait of
Elizabeth Siddal Reclining on a Bank,
Holding a Parasol*
(cat. no. 91)

PAGE VI:

Jean-François Millet, *The Cat at
the Window*
(detail) (cat. no. 75)

PAGES VIII–IX:

Joseph Mallord William Turner,
Conway Castle, North Wales
(detail) (cat. no. 92)

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

J. Paul Getty Museum.
European drawings.

Includes index.

I. Drawing, European—Catalogs. 2. Drawing—
California—Malibu—Catalogs. 3. J. Paul Getty Museum—
Catalogs. I. Goldner, George R., 1943– . II. Hendrix,
Lee. III. Williams, Gloria. IV. Title.

NC225.J25 1987 741.94'074' 019493 87-29346
ISBN 0-89236-092-5 (v. 1)

ISBN 0-89236-219-7 (v. 2)

ISBN 0-89236-480-7 (v. 3)

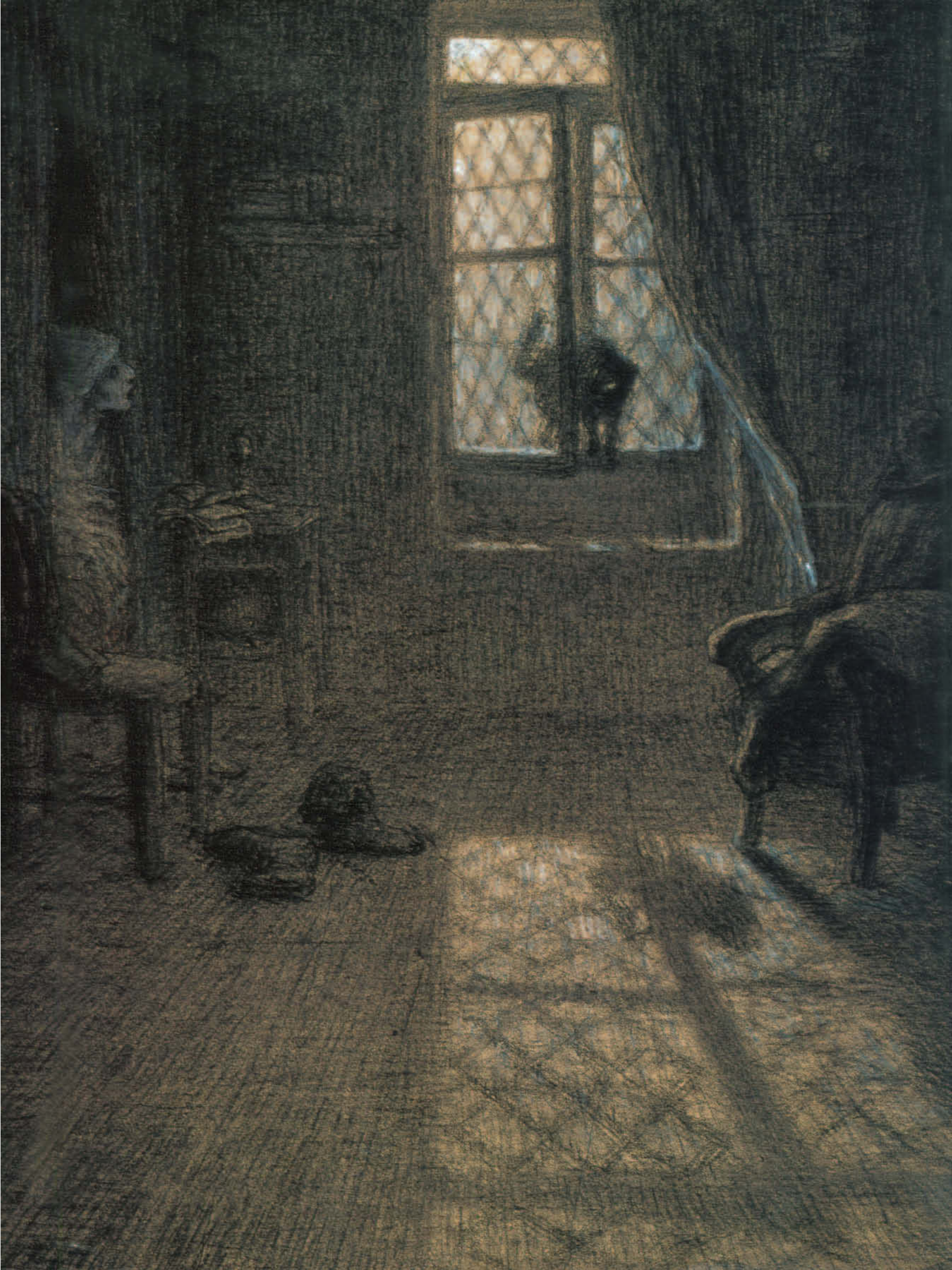
ISBN 0-89236-584-6 (v. 4)

Printed in the United States of America

CONTENTS



PREFACE AND ACKNOWLEDGMENTS	<i>vii</i>
<i>Nicholas Turner</i>	
PLATES	<i>ix</i>
CATALOGUE	
Italian School (Nos. 1–36)	1
German School (Nos. 37–40)	107
Dutch and Flemish Schools (Nos. 41–53)	117
French School (Nos. 54–86)	155
Spanish School (Nos. 87–88)	265
British School (Nos. 89–93)	273
BIBLIOGRAPHY	285
INDEXES	299



PREFACE & ACKNOWLEDGMENTS

This volume describes drawings purchased for the Getty Museum's collection during my time as curator of drawings, from May 1994 to August 1998. They include works of the Italian, German, Dutch and Flemish, French, Spanish, and British schools. When I arrived at the Museum, the nineteenth-century French school, which is critical for the later development of Western art, seemed particularly underrepresented, with the work of such key figures as Edouard Manet and Edgar Degas lacking. I am therefore particularly glad that it was possible to add Manet's *Bullfight* (cat. no. 74) and Degas's *Self-Portrait* and sketchbook (cat. nos. 64 and 65), as well as a number of other fine sheets from this great period in French art.

At the same time, other areas benefited from reinforcement, including the seventeenth-century Italian, Dutch, Flemish, and French schools. The dispersal of part of the collection of Mr. and Mrs. John Gere enabled the Museum to secure some fine Italian Baroque drawings as well as a very beautiful early study by Taddeo Zuccaro (cat. no. 36). The appearance on the market of Nicolas Poussin's *Path Leading into a Forest Clearing* (cat. no. 79) brought into the collection a magnificent sheet of great rarity by one of the greatest artists of the French seventeenth century. The purchase of Thomas Gainsborough's beautiful *A Lady Walking in a Garden with a Child by Her Side* (cat. no. 89) seemed to highlight the advantages of the policy of buying a few key drawings of the British school. In an effort to widen the scope of the collection, it was a pleasure to recommend the purchase of Carmonelle's fascinating *transparence* (cat. no. 56). As to the different types of drawings, there seemed to be a dearth of works in color, as well as of portraits and landscapes. Perusal of the present catalogue will reveal the efforts made to redress the balance.

Not all the purchased drawings included in this volume were chosen by me. Three drawings that should have been featured in the third volume of the catalogue—those by Constantijn Huygens (cat. no. 45) and Rembrandt (cat. no. 48) and one of the two drawings by Herman van Swanevelt (cat. no. 52)—were omitted and are now included here. They had already been set aside by my predecessor, George R. Goldner, now Drue Heinz Curator of Drawings at the Metropolitan Museum of Art, New York, when I joined the Museum, but I was happy to recommend that the Museum proceed with their purchase.

Also included are seven gifts made to the collection in recent years, five of them during the period of my curatorship. They include a fascinating drawing by Giuseppe Cades of the Rezzonico family coat of arms (cat. no. 7) and a beautiful late drawing by François-Marius Granet (cat. no. 69). In this volume are three previously catalogued drawings (cat. nos. 12, 14, and 25), for which I propose new attributions.

Much of the groundwork for this catalogue was laid by Krista Brugnara, who served as curatorial assistant in the department in the summer and fall of 1997. She established the draft computer documents for nearly all of the entries, and I am most grateful to her for this work. From November 1997 to January 1998 Anne Lauder, research assistant, began the work of checking the bibliographical references as well as preparing the bibliography, and from the end of March to the end of May she wrote the biographical notices on the Italian artists, with the exception of those on Giampietro Zanotti and Taddeo Zuccaro. I owe

special thanks to John McIntyre and Suzy Royal, who helped during the final months of the project. Tracking down books and working on the bibliography were John's particular forte. He also completed the Italian biographical entries and wrote all of those for the Dutch and Flemish and French schools (except those on Claude-Joseph Vernet and Simon Vouet). Suzy wrote the biographical entries for the German, Spanish, and English schools (as well as those on Vernet and Vouet). She also handled last-minute typing and rounded up typescripts, photos, and computer documents for the final presentation of the catalogue. To John and Suzy my warmest and sincerest thanks.

I am also especially indebted to the late Charles Passela, head of photographic services at the Museum, for his work, particularly in photographing the drawings in the Degas and Géricault sketchbooks. This task he happily undertook at a time when he was already busy. He and his former assistant, Laura Sanders, also kindly pulled transparencies of the drawings to be reproduced in color in the catalogue, again at short notice. Few museums are capable of producing photos of the caliber of those made by Charles, and I take this opportunity to pay tribute to the excellence of his skills as a photographer.

In the course of writing this catalogue, I have incurred numerous debts of gratitude. I should like to thank Jean-Luc Bordeaux of California State University, Northridge; Bruno Chenique of the Musée du Louvre, Paris; Jim Draper, head of the Department of Decorative Arts, Metropolitan Museum of Art, New York; Peggy Garrity; Antony Griffiths, keeper of prints and drawings, British Museum, London; Karla Kiely; Alastair Laing, adviser on pictures and sculpture, National Trust, London; Carolyn Logan, formerly of the Department of Drawings and Prints, Metropolitan Museum of Art; Jennifer Milam, former student intern in the Department of Drawings at the Getty Museum; Jane Munro, Fitzwilliam Museum, Cambridge; Jeremy Musson, Dairy House, Ickworth, near Bury Saint Edmunds; Benjamin Peronnet of the Provenance Index, Getty Research Institute; Kevin Salatino, formerly of Special Collections, Getty Research Institute, and now curator of drawings and prints, Los Angeles County Museum of Art; Michel Schulman; Frances Terpak of the Getty Research Institute; Jane Shoaf Turner, editor of *The Dictionary of Art*; and Simon Turner, formerly of the Department of Prints and Drawings, British Museum, and now research assistant for the New Hollstein project.

In addition, I am grateful for the kind help of Mark Greenberg of the Museum's Publications Department, with whom it is always such a pleasure to work. Thanks are also due to Karen Jacobson for copyediting the text of the catalogue and to Sandy Bell for the graceful design of this book. Gary Hall compiled the indexes, for which I am most obliged.

Finally, I should like to thank the staff of the library of the Getty Research Institute for their help. The art history library at the Getty Center is one of the finest resources of its type anywhere. The experience of spending a few months at this marvelous and luxurious facility was a great restorative.

Nicholas Turner
Curator of Drawings, 1994–98



PLATES





PLATE I
Amico Aspertini
Massacre of the Innocents
(cat. no. 2)



PLATE 2
Pietro da Cortona
Cybele before the Council of the Gods
(cat. no. 28)



PLATE 3
Barend van Orley
Johan IV van Nassau and His Wife, Maria van Loon-Heinsberg
(cat. no. 47)



PLATE 4
Peter Paul Rubens
The Assumption of the Virgin
(cat. no. 49)



PLATE 5
Jean-Auguste-Dominique Ingres
The Duke of Alba Receiving the Pope's Blessing in the Cathedral of Sainte-Gudule, Brussels
(cat. no. 70)

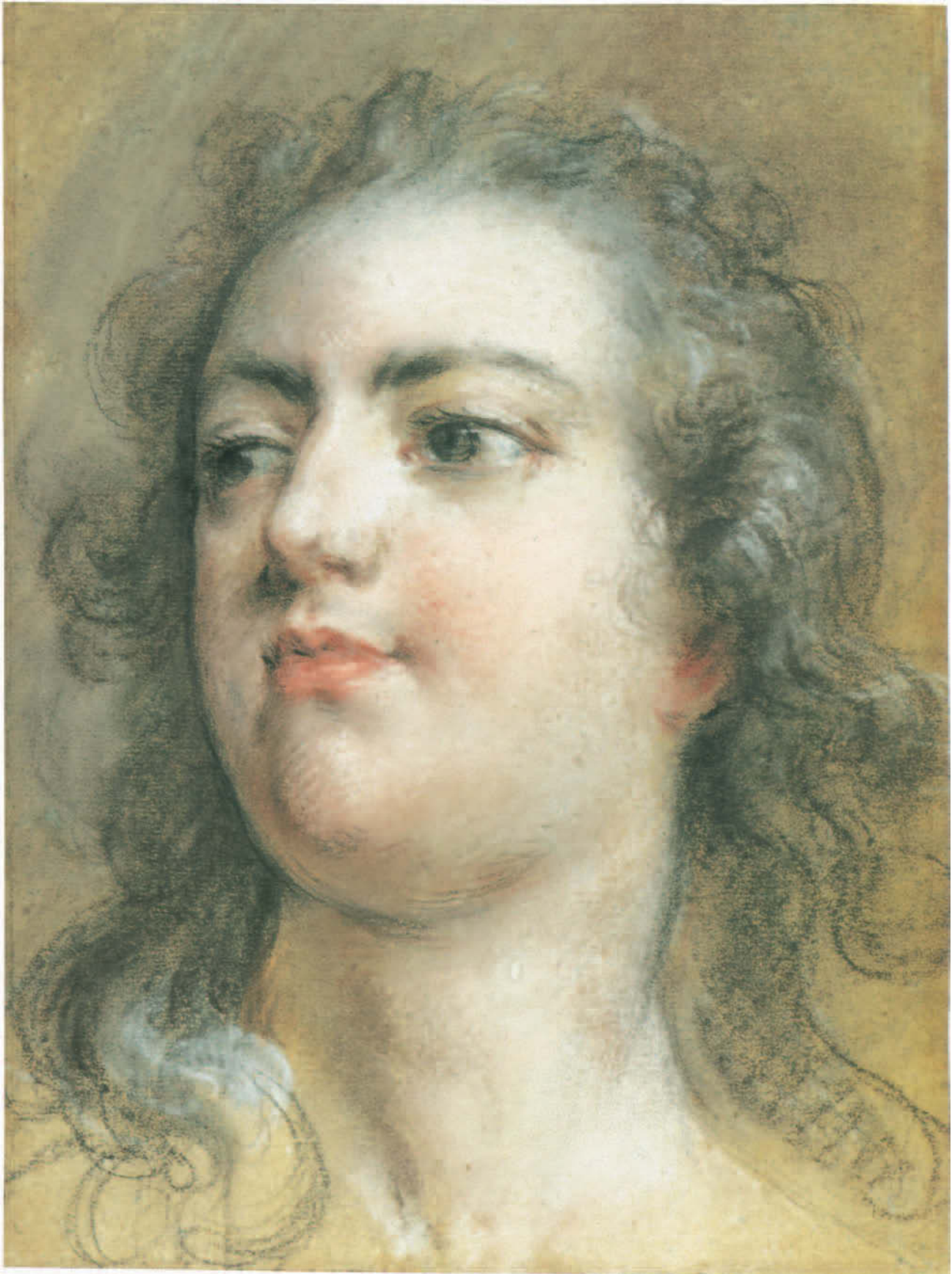


PLATE 6
François Le Moyne
Portrait Study of King Louis XV
(cat. no. 73)



PLATE 7
Louis Carrogis, called Carmontelle
Figures Promenading in a Parkland
(detail) (cat. no. 56)





PLATE 8
Edouard Manet
Bullfight
(cat. no. 74)

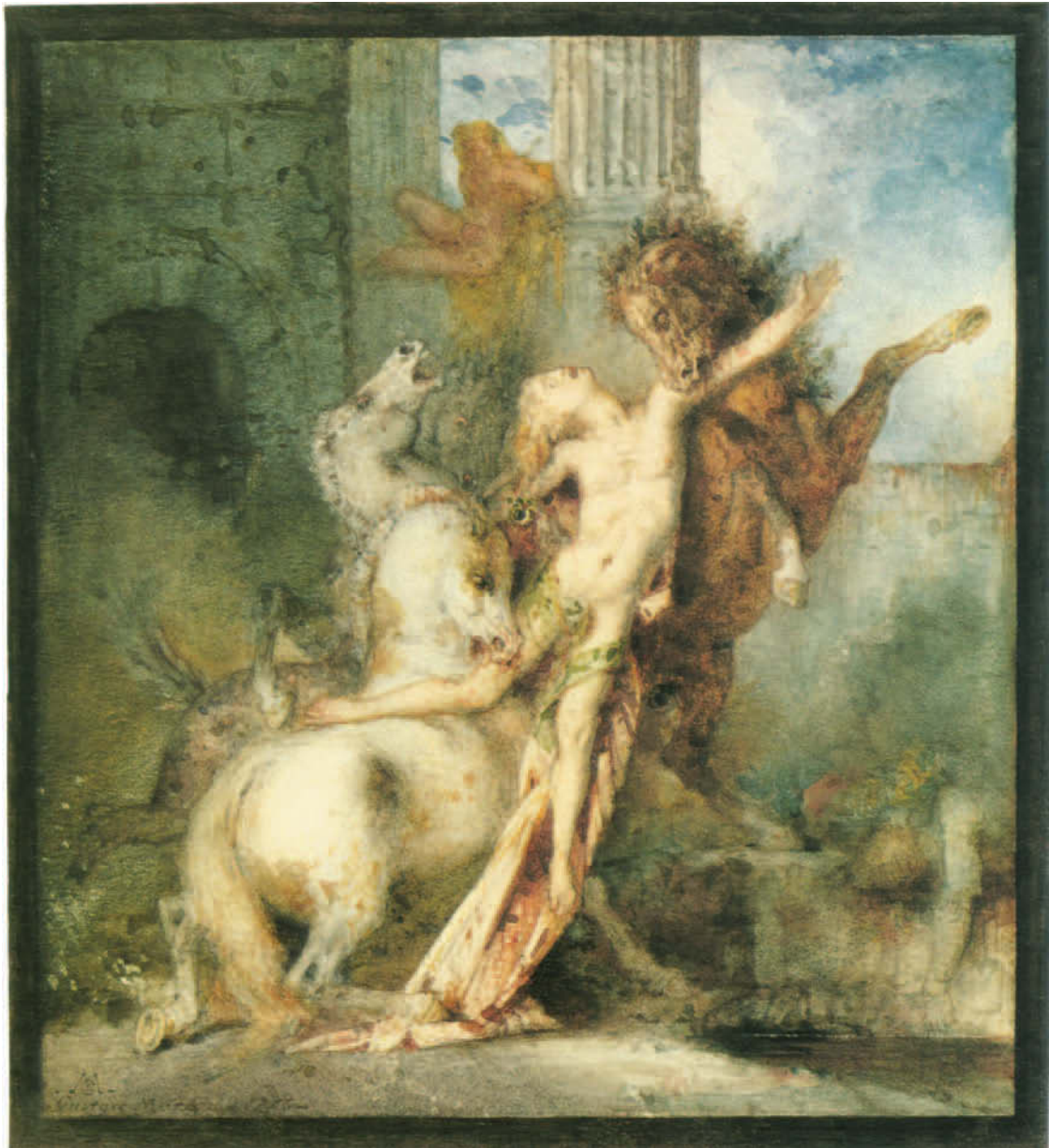


PLATE 9
Gustave Moreau
Diomedes Devoured by His Own Horses
(cat. no. 76)



PLATE IO
Jean-Baptiste Oudry
Steps Leading to a Balustraded Terrace in an Overgrown Garden
(cat. no. 78)



PLATE II
Nicolas Poussin
A Path Leading into a Forest Clearing
(cat. no. 79)



PLATE 12
Thomas Gainsborough
A Lady Walking in a Garden with a Child by Her Side
(cat. no. 89)



PLATE 13
Sir David Wilkie
Study for "Sir David Baird Discovering the Body of Tipu Sahib"
(cat. no. 93)



ITALIAN
SCHOOL



Alessandro Algardi & Giovanni Francesco Grimaldi(?)

Bologna 1598–Rome 1654 and Bologna c. 1606–Rome 1680

Born in Bologna, Alessandro Algardi trained under Ludovico Carracci (1555–1619) and with the minor Emilian sculptor Giulio Cesare Conventi (1577–1640). Following a youthful trip to Mantua—where, according to the biographer Giovanni Pietro Bellori (1613–1696), he went at around the age of twenty-four—the artist settled in Rome by 1625 and thereafter worked chiefly for

the papal court. During the pontificate of Innocent X (1644–55) he produced many of his greatest works, including a bronze seated figure of the pope (1646–50; Rome, Musei dei Conservatori). Algardi's style is more restrained and classical than that of his rival Gian Lorenzo Bernini (1598–1680), recalling his Bolognese origins. His surviving drawings were for the most part made in preparation for or in association with his sculptural projects.

Giovanni Francesco Grimaldi was also born in Bologna, where he trained in the circle of the Carracci. Around 1626 he arrived in Rome, where he joined other artists working with Pietro da Cortona. During his Roman sojourn he took part in numerous decorative projects. From 1645 to 1647 he collaborated with Algardi on the design and fresco decoration of the Villa Pamphilj, and in 1647–48 he assisted Gaspard Dughet with the decorations at San Martino ai Monti. After 1651 Grimaldi took part in the decoration of the Sala Gialla in the Palazzo del Quirinale. He was in Tivoli between 1656 and 1659 and was commissioned by Cardi-

nal Marcello Santacroce to decorate the Chapel of the Immaculate Conception in Tivoli Cathedral. By 1672 Grimaldi had returned to Rome, where he painted landscape scenes for the gallery of the Palazzo Muti-Papazzuri, between c. 1660 and 1680, and for the Villa Falconieri, Frascati, in 1672. In the mid-1670s he worked on the gallery of the Palazzo Borghese. Grimaldi was an accomplished landscape artist whose style is strongly rooted in the Bolognese tradition established by the Carracci. Through his numerous drawings and prints, the influence of the seventeenth-century Bolognese landscape tradition was disseminated throughout Europe.

I *Landscape with the Rest on the Flight into Egypt*

Pen and brown ink with brown wash; H: 36.5 cm (14 $\frac{3}{8}$ in.); W: 26.4 cm (10 $\frac{5}{8}$ in.); there are some losses to the paper at the edges and in the bottom left corner

94.GA.78

PROVENANCE

Unidentified collector (TC, with the two characters superimposed to form a monogram; not in Lugt); Galerie de Bayser, Paris; art market, London.

EXHIBITIONS

European Master Drawings, Kunsthandel Bellinger, New York; Galerie de Bayser, Paris; Hazlitt, Gooden, and Fox, London, 1994, no. 21 (as Algardi and Grimaldi, in collaboration); Rome 1999, pp. 75, 82–83 n. 28, pp. 258–59, no. 78.

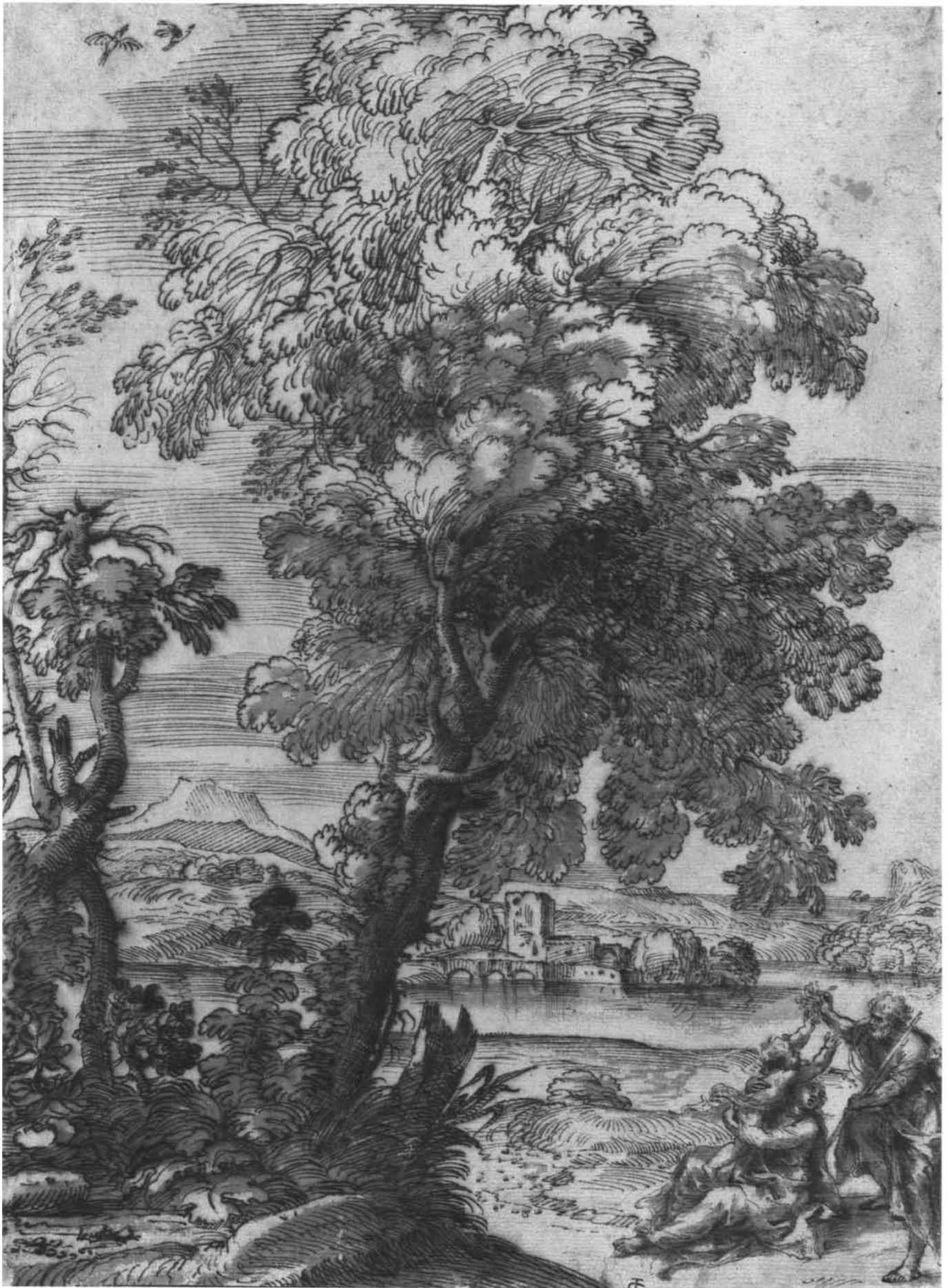
BIBLIOGRAPHY

Journal 23 (1995), p. 74, no. 20 (as Algardi and Grimaldi, in collaboration); Turner 1999a, under no. 144, no. 49 recto (likewise as Algardi and Grimaldi, in collaboration).

The drawing is laid down onto an eighteenth-century French mat of stiff card, which has been trimmed away to just outside the ruled pen-and-ink and gilt border surrounding the drawing. This backing was once attached on the reverse side, with eight blobs of sealing wax evenly distributed near the edges, to another surface of paper or card, which was subsequently removed, leaving a slight residue of paper adhering to the wax. The backing is now hinged onto a somewhat faded light blue modern card.

THE BIBLICAL STORY of the Holy Family's rest on its flight into Egypt to escape Herod's Massacre of the Innocents in Bethlehem (see cat. no. 2), enacted by the diminutive figures in the right foreground, seems merely a pretext for this splendid finished classical landscape in the grand manner, dominated by the magnificent tree at the center. The ample vegetal forms, together with the clarity of the spatial recession, show a dependence on the landscapes of Agostino Carracci (q.v.) and his brother Annibale (q.v.) (see, for example, *The Rest on the Flight into Egypt* by Agostino, a drawing formerly in the Ellesmere collection [sale, Sotheby's, London, 11 July 1972, lot 39]).

When acquired, the drawing was considered a collaborative work of two Bolognese artists: the architect and sculptor



Alessandro Algardi and the painter, printmaker, and architect Giovanni Francesco Grimaldi. Grimaldi was thought to have been responsible for the landscape and, as this author was the first to point out when the drawing came to light in Paris, Algardi was responsible for the figures. Certainly the two men often worked together on architectural projects, such as the building of the Villa Pamphilj, called the Villa Belrespiro, outside Rome, commissioned by Prince Camillo Pamphilj, nephew of Innocent X, around 1650. The two artists also pooled their efforts on a number of drawings.

Walter Vitzthum was the first to bring attention to this collaboration on drawings (1963, pp. 75–98). When working together on architectural or decorative projects, Grimaldi tended to draw the architectural backgrounds and Algardi the figurative details. A drawing in the British Museum, London, of the side elevation of the catafalque of Marchese Ludovico Facchinetti (inv. At-10-70; Montagu 1985, vol. 2, p. 482, no. 50, pl. 63; Turner 1999a, no. 5), on which both Algardi and Grimaldi drew, is a preparatory study for an engraving by Grimaldi that appeared in a book by Sebastiano Rolandi entitled *Funerale celebrato nella Chiesa de' Bolognesi in Roma dall'illustrissimo Senato di Bologna al Signor Marchese Lodovico Facchinetti* (Rome, 1644). Here most of the drawing is Grimaldi's, save for the figure of Immortality at the top of the structure and the reliefs at the side of its main body. Other such collaborative drawings include a second drawing in the British Museum, *Two Angels Holding a Reliquary* (inv. At-10-101; Turner 1999a, no. 6). This working arrangement between the two artists was entirely logical, and it allowed Algardi, clearly the senior partner, to save time and effort. The collaboration is also of general art historical interest in showing how closely, and over how long a period, two artists could work together in this way.

At first sight, the composition and handling of the landscape in the present sheet do seem reminiscent of Grimaldi's work, especially the cross-hatching, which finds analogies in the artist's numerous landscape studies, for example, *Landscape with a Bridge and Two Figures* in the Metropolitan Museum of Art, New York (inv. 62.204.1; New York 1967, no. 80). The present drawing should also be compared with Grimaldi's etched *Rest on the Flight into Egypt* (Bartsch 1803–21, vol. 19, p. 92, no. 15), a composition that is upright in format, with a tree dominating one side of the design and a lake and cliff on the other. Nevertheless, there are many differences, including the placement of the figures nearer the center in the print.

Far more delicately executed is what is unquestionably Algardi's share of the drawing, the staffage drawn in pen and brown ink at the lower right, consisting of the standing figure of Saint Joseph, with a staff in one hand and a branch of leaves in the other (possibly a bunch of grapes, a prolepsis for Christ's Death and Passion); the infant Christ; and the seated Virgin. Good comparisons may be made between these figures and those in Algardi's drawing *Hercules Rising from the Pyre* in the British Museum, a study for one of the stucco reliefs in the Villa Belrespiro (inv. 1982-7-24-4; Montagu 1985, vol. 1, p. 102, fig. 105, and vol. 2, p. 481, no. 32; Turner 1999a, no. 2). Moreover,

the passages of brown wash in the figure group, in the large tree in the center, in the shrubbery to the left, and in the river and riverbank to the right may also have been laid in by Algardi. A similar application of wash is found in other drawings by the artist, for example, *The Rest on the Flight into Egypt* in the Royal Library, Windsor Castle (inv. 2348; Blunt and Cooke 1960, no. 4; Montagu 1985, vol. 1, p. 196, fig. 228, and vol. 2, p. 478, no. 4).

Precisely the same figure group with a standing Saint Joseph and the Virgin and Child seated occurs in the lower right corner of a drawing by Grimaldi, *Landscape with the Rest on the Flight into Egypt*, in the British Museum (inv. At-10-49; Turner 1999a, no. 144, no. 49 recto). In the British Museum drawing the Holy Family is adored by two kneeling angels in the shadow of a clump of trees outside a walled fortress or town. While the rest of the composition, including two kneeling angels, is shaded with pen-and-ink hatching, the three figures of the Holy Family corresponding to those in the Getty drawing (with the slight difference that Joseph is no longer holding a staff) are rendered in outline only and seem to have been copied exactly.

Interestingly, Danuta Batorska, a specialist on the work of Grimaldi, has rejected the attribution to this artist of the landscape in the Getty drawing (letter to the department, 8 May 1997): "After a careful examination I cannot concur with [the] attribution [to Grimaldi]. There are too many problems; the landscape is done in a very mechanical manner and the figures are a far cry from his style." The only feasible alternative for the authorship of the landscape would then be Algardi, who is not known to have produced drawings of pure landscape, though passages of some of his figure drawings do contain landscape details, such as the Windsor *Rest on the Flight*. Close parallels may be found if the foreground of the Windsor drawing is compared with that of the Getty drawing, particularly the bank with shrubbery. Similar details also occur in Algardi's drawing *Standing Warrior* in the Musée du Louvre, Paris (inv. 12350; Montagu 1985, vol. 2, p. 486, no. 91). Although Vitzthum believed that these landscape passages were added by Grimaldi, the alternative, that they are by Algardi himself, deserves consideration. Certainly the Louvre drawing shows a similar treatment in the clumps of grass and foliage and has the same gently undulating parallel hatching in the sky to denote clouds. There is even a small flying bird, which is identical in treatment to the pair above the treetop in the Getty drawing. The landscape in the Louvre *Warrior* is superbly drawn, as is that of the Getty drawing (pace Batorska); in the author's opinion both seem beyond Grimaldi's limited talents.

Initially, the arguments in favor of Grimaldi's authorship of the landscape in the Getty drawing seem strong. Yet careful inspection of the quality of the drawing—the strength and certainty of its execution—reveals an approach that seems beyond Grimaldi's stereotyped capabilities, as I suggested in a letter to Jennifer Montagu (30 July 1997, departmental files). There are good reasons therefore to believe that this might be Algardi's only surviving drawing whose composition is primarily of landscape.

Amico Aspertini

Bologna 1474/75–1552

Born into a family of painters, the Bolognese painter, sculptor, illuminator, and draftsman Amico Aspertini traveled to Rome between 1500 and 1503 and compiled a sketchbook of numerous drawings copied after or derived from antique models. During this early period he may have trained in the workshop of the painter Bernardino Pinturicchio (c. 1454–1513). Aspertini returned to Rome in 1504, after which he began working on the signed and undated altarpieces *The Adoration of the Shepherds* (Berlin, Gemäldegalerie) and *The Nativity* (Bologna, Pinacoteca Nazionale). In 1505–6 he assisted Lorenzo Costa the Elder (1460–1535) and Francesco Francia (c. 1450–after 1526) with the decoration of the Oratory of Santa Cecilia in San Giacomo Maggiore for the Bentivoglio family. Aspertini's keen interest in antiquar-

ian studies is evident in his next major project, the frescoed decoration of the chapel of Sant'Agostino in San Frediano, Lucca, for which he painted *Saint Frediano Changing the Course of the River Serchio*. During the next two decades he dedicated substantial time to sculpture, while also producing several paintings for San Petronio, Bologna. From 1510 to 1530 he is documented as working on the façade of San Petronio. In 1539 he was commissioned to decorate a triumphal arch for the entry of Pope Clement VII and Emperor Charles V into Bologna. Among his final works is the altarpiece *The Holy Family* (Paris, Saint-Nicolas-des-Champs). Aspertini, whose individual style developed in the Emilian-Ferrarese tradition exemplified by the work of Ercole de'Roberti (c. 1456–1496) and his contemporaries Costa and Francia, was an influential precursor of Mannerism.

2 *Massacre of the Innocents*

Brush drawing in white body color over red and some black chalk underdrawing; some passages touched in with pen and brown ink, for example, in the drapery around the woman standing to the left pleading with the soldier and in the right arm of the soldier himself; H: 28.1 cm (11 1/16 in.); W: 42.6 cm (16 3/4 in.); the corners cut diagonally and then made up; there is a slight loss to the paper in the top left corner

97.GB.49

PROVENANCE

Unidentified collector (mark, in the lower right, stamped blind, consisting of a flower with five petals, with between them five pistils and five inner petals, within a circle, somewhat similar to Lugt 2833, which is believed to be the stamp of Hugh Howard); Nathaniel Hone (according to London and Oxford 1971–72, no. 16); Francis Wellesley (also according to London and Oxford 1971–72, no. 16); Sir J. C. Robinson, London (Lugt, Suppl., 2141b); John Malcolm of Poltalloch; given by Malcolm to the Hon. Alfred E. Gathorne-Hardy, between 1869 and 1876; by descent to the Hon. Robert Gathorne-Hardy, Donington Priory, Berkshire (sale, Sotheby's, 28 April 1976, lot 19); British Rail Pension Fund; Hazlitt, Gooden, and Fox, London.

EXHIBITIONS

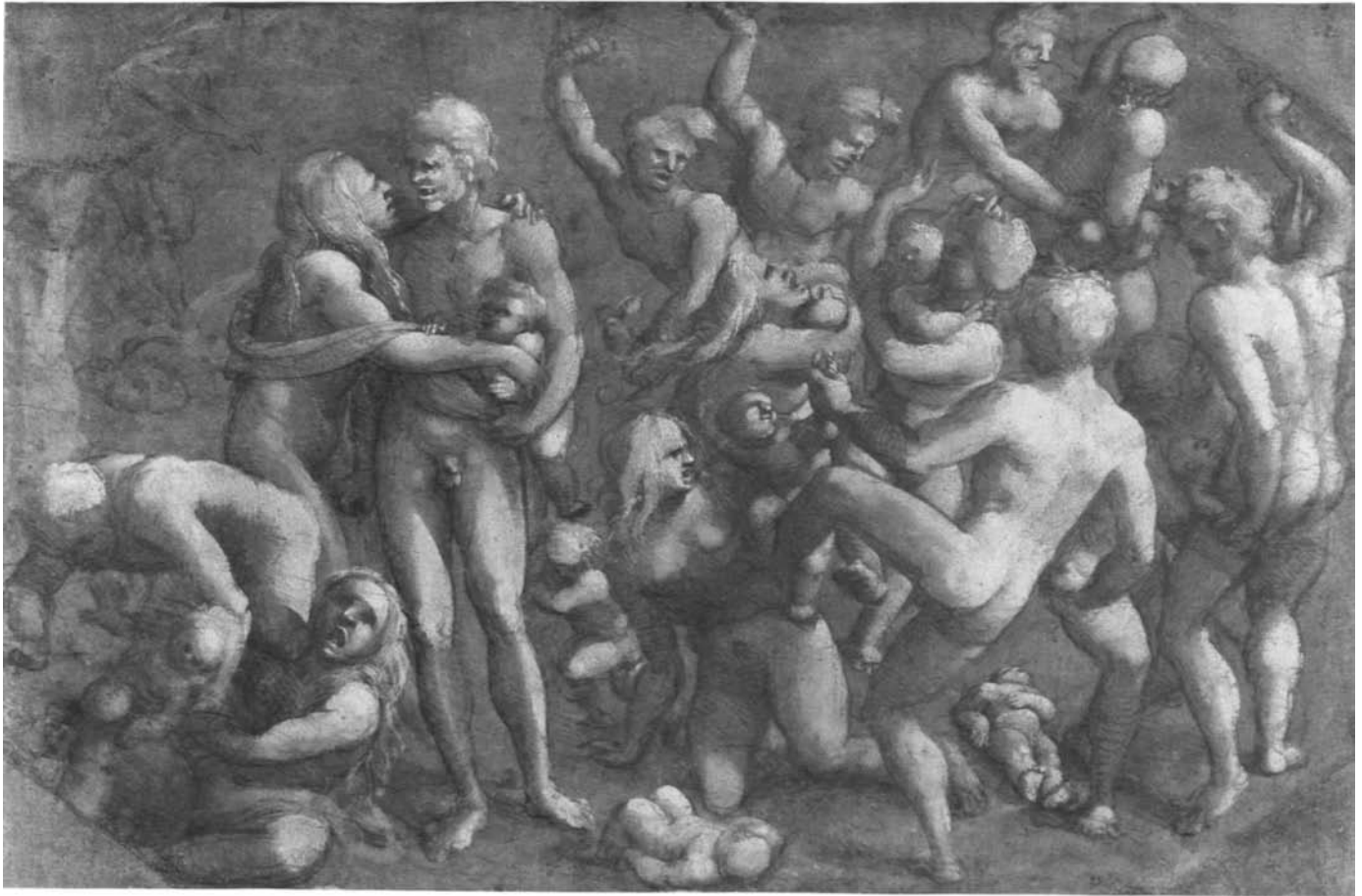
Edinburgh 1969, no. 4, pl. 3; London and Oxford 1971–72, no. 16; Hazlitt, Gooden, and Fox, London, November–December 1991, and New York, January 1992, no. 2; *Bolognese and Emilian Drawings*, J. Paul Getty Museum, March–May 1999.

BIBLIOGRAPHY

Robinson 1869, p. 130, no. 344 (as anonymous North Italian); Gathorne-Hardy 1902, p. 22, no. 40 (as Amico Aspertini); Kügelgen 1992, p. 443; Ballarin 1994–95, vol. 2, fig. 370; Faietti and Scaglietti Kelescian 1995, p. 267, no. 52; Brugnara 1998, p. 99.

On the old nineteenth-century(?) backing, inscribed upper center, in graphite, 14, and lower center, in pen and brown ink, 843/ *J.C. Robinson/ 1863/ .16* (perhaps a reference to the year in which Malcolm acquired the drawing from Robinson).

WHEN IN THE POSSESSION of the great nineteenth-century British collector John Malcolm of Poltalloch (1805–1893), this drawing was attributed by his adviser and the cataloguer of his collection, J. C. Robinson (1824–1913), to an anonymous artist of the North Italian school and dated c. 1510–20. Robinson remarked that “the style of this composition, which displays much energy of action and forcible expression . . . [is] very original, and different from those of any hand hitherto known to the writer” (1869, p. 130, no. 344). Sometime after the drawing, along with many other drawings from Malcolm's collection, had passed into the ownership of Malcolm's son-in-law, A. E. Gathorne-Hardy of Donington Priory in Berkshire, probably in the 1870s, it was recognized correctly as the work of Amico Aspertini by Sir Sydney Colvin (1845–1927), then of the Department of Prints and Drawings of the British Museum, London, who in, or shortly after, 1896 had been invited by Gathorne-Hardy to assess the collection given him by his father-in-law. In the 1902 Gathorne-Hardy catalogue (cited above), it is noted



that “this composition is now ascribed by Professor Colvin to Amico Aspertini. The method of shading and heightening with white greatly resembles known compositions.”

The drawing is indeed a fine and characteristic example of Aspertini’s rugged, almost primitive style of drawing, with rich passages of white heightening, thickly applied with the brush. The grisaille technique reflects Aspertini’s somewhat eccentric interest in the antique, which he had studied while in Rome at the beginning of the century. Similar use of white heightening and a bulky figure reminiscent of those in the present sheet can be seen in *River God* in the Metropolitan Museum of Art, New York (inv. 68.78; Bean 1982, no. 12). The sense of color—the Getty drawing is done on a lightly tinted paper, with underdrawing in red chalk and extensive passages of light brown wash—and the tendency toward the grotesque reflect the influence of his great Ferrarese contemporary Dosso Dossi (c. 1490–1541/42), while the strong forms of the figures are perhaps a distant echo of the work of both Andrea Mantegna (1430–1506) and a fellow Emilian, Francesco Francia (c. 1450–1517). Giorgio Vasari makes one or two incidental references to Aspertini’s painting in his *Vite* (Vasari/Milanesi 1878–85, vol. 5, pp. 175, 179–82), sometimes saying that it reflected the artist’s bizarre character. Aspertini’s originality and expressive force are, however, the very qualities that give his work such appeal today.

The drawing illustrates the biblical scene of the soldiers of King Herod brutally murdering the newborn sons of Jewish women in Bethlehem shortly after the birth of Christ (Matthew 2.16–18). The Magi had come from the east searching for the infant “King of the Jews” in order to pay him homage and had inquired of Herod as to his whereabouts. Fear of a possible threat to his throne prompted Herod to order the massacre of all Jewish male infants, a carnage from which Christ had escaped by the flight of Joseph and Mary into Egypt.

The drawing has been dated to around the beginning of the

second decade of the sixteenth century on the basis of a comparison with Aspertini’s *A Political Allegory* in the British Museum, datable to the same period (inv. 1939-10-14-148; Faietti and Scaglietti Kelescian 1995, pp. 264–67, no. 51). The Getty drawing was perhaps made for a painting, though it may simply have been an independent exercise in drawing.

The composition shows Aspertini’s knowledge of Marcantonio Raimondi’s famous engraving *The Massacre of the Innocents*, based on a design by Raphael (1483–1520), which is generally dated around 1511 (Bartsch 1803–21, vol. 14, p. 19, no. 18). Aspertini’s drawing has similar figures and figurative groups, including the two children lying lifeless in the foreground and the man on the right with his right arm raised, who recalls the soldier in Raphael’s composition unsheathing his sword in a similar gesture. In Raphael’s majestic composition, however, the arrangement is classically ordered, the figures seem to take part in the action as if performing a ballet, and there is a clearly defined architectural backdrop. Aspertini’s frenzied scene, by contrast, with the soldiers kicking and bludgeoning the women and children, strikes the viewer as more akin to the chaos of an actual disturbance. The figures are not the beautiful bodies seen in Raphael’s design, but the awkward and unidealized peasantry of everyday Emilia.

There is a touch of ambiguity in the pair of standing figures on the left, who pause in what might seem at first to be affectionate embrace, as the woman holds the naked soldier by the shoulder and stares pleadingly into his face, attempting to rescue her baby from his clutches at the same time; he seems to yield to her, relaxing his nutcracker jaw and opening his mouth as if in a smile, revealing his single, prominent tooth as he does so. In these two figures, especially in the woman’s drapery, are passages of delicate cross-hatching with pen and brown ink, a drawing technique used more extensively in Aspertini’s *Two Standing Men* in the British Museum (inv. 1952-1-21-86; Faietti and Scaglietti Kelescian 1995, p. 248, no. 32).

Baccio della Porta, called Fra Bartolommeo

Florence 1472–1517

Fra Bartolommeo served as an apprentice to Cosimo Rosselli (1439–1507). While in Rosselli's studio he met Mariotto Albertinelli (1474–1515), with whom he formed a partnership. In 1500 Fra Bartolommeo joined the Dominican order at the convent of San Domenico di Prato, and although he continued to draw, he ceased painting for four years. The works produced during the subsequent period, including *Noli mi tangere* (1506; Paris, Musée du Louvre) and *The Vision of Saint Bernard* (1507; Florence, Galleria degli Uffizi), reflect the pervasive influence of Leonardo, displaying a fusion of compositional balance with subtle tonal gradation.

Works commissioned following Fra Bartolommeo's Venetian sojourn in 1508, like *God the Father with Saints Mary Magdalen and Catherine of Siena* (1509; Lucca, Villa Guinigi), show a greater interest in exploring color and its reflective properties. The altarpieces produced after his trip to Rome in July 1513 reveal the influence of Raphael and Michelangelo. The figures in his *Annunciation* (1515; Uffizi) and *Isaiah and Job* (both 1516; Uffizi) recall the grandiose forms of Michelangelo's Sistine ceiling. A prolific and inventive draftsman, Fra Bartolommeo is celebrated for his innovative use of black chalk to create forms modeled from strong contrasts of light and shade.

3 Study for the Figure of the Infant Saint John the Baptist

Black and white chalk on buff-colored paper; squared in black chalk; most of the right side of the sheet has been cut away irregularly in a wedge shape and made up with another sheet of paper, and a line has been drawn in red chalk at the junction between the two pieces, not by the artist but presumably by a former owner of the drawing; H: 23.5 cm (9¼ in.); W: 11 cm (4¾ in.)

97.GB.7

PROVENANCE

Henri Baderou, Dijon (what was taken to be his mark, a small *B* apparently stamped in brown ink in the lower right corner, not in Lugt [see departmental records], is simply a blemish in the paper); sale of his heirs (Pierre Cornette de Saint-Cyr, Drouot-Richelieu, Paris, 3 June 1996, lot 25); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

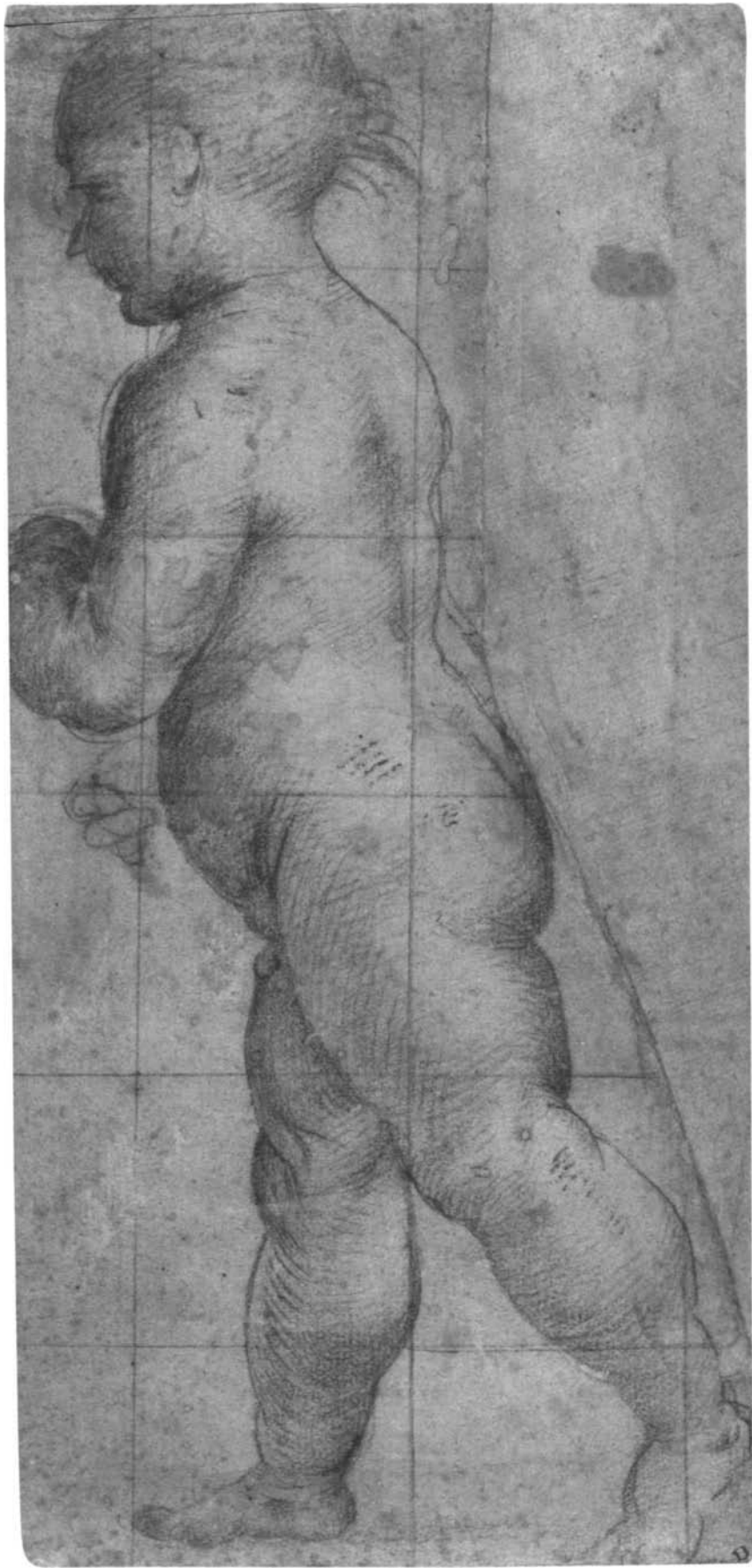
None.

On the reverse of the backing, inscribed in graphite, top center, in a nineteenth-century(?) hand, *Fra Bartolomeo*, and slightly below, toward the middle, in two different hands, *No 218/ 43*, and just above the bottom edge, in yet another hand, *S. B.*, followed by *Bartolomeo*, again in a different hand.

THIS IS A STUDY FOR *The Holy Family with Infant Saint John*, formerly at Firlie Place, Lewes, Sussex, but now in the Getty Museum (fig. 3a; Berenson 1963, vol. 2, no. 1326; Fredericksen et al. 1997, pp. 22–23, no. 8), a painting in oil on panel, which Fra Bartolommeo carried out in Florence around 1509. In the picture the infant Saint John appears in the lower right corner, striding forward purposively and proffering his reed cross to the seated Christ Child, who grasps it with his left hand. The



FIGURE 3A. Fra Bartolommeo. *The Holy Family with Infant Saint John*. Oil on panel. H: 129.5 cm (51 in.); W: 106.6 cm (42 in.). Los Angeles, J. Paul Getty Museum inv. 96.PB.15.



stateliness of the overall conception, which is strongly reminiscent of the work of both Leonardo da Vinci (1452–1519) and Raphael (1483–1520), makes this one of Fra Bartolommeo's most pleasing and successful exercises in the Florentine High Renaissance style, with its "calm grandeur" and "beautifully orchestrated dialogue of gesture and glance" (David Jaffé, in Fredericksen et al. 1997, pp. 22–23).

So far as it goes, the figure of Saint John in the present sheet corresponds in most particulars to its painted counterpart. Among the more conspicuous differences, however, is the child's nudity, for in the picture a diaphanous veil loosely covers his waist and rear and billows out from behind his back as well as falling slack between his legs; this veil, which the child pulls up with his left hand, creates a delicate circular movement around the figure, which mitigates the stiff, forward-leaning posture imposed on him by the "pyramidal" grouping of the figures in the picture. Another difference between drawing and painting is in the treatment of the child's hair. Abundant auburn curls adorn the infant saint's head in the painting, while in the drawing the child seems almost bald save for some stranded locks at the back, slicked into an exaggerated coif somewhat resembling the crest of a bird.

Besides allowing him to finalize the figure's pose and explore various niceties of detail, the drawing also enabled the artist to consider the illumination of the body. The figure's painted counterpart is lit from behind, so that his front appears in shadow, an effect the artist again anticipated in his drawing. The sheet has been squared for enlargement, presumably for transfer onto the cartoon, which would have immediately preceded the painting and would have shown the composition to the same scale as the painting, though it is also conceivable that this study was enlarged directly onto the surface of the panel.

What appears to be another drawing by Fra Bartolommeo for the infant Baptist (which I know only from a photograph), drawn at an earlier phase of the invention of the figure, is presently on loan to the Fogg Art Museum, Harvard University, Cambridge (fig. 3b). In this sheet, the child's arms are folded together on his chest, his body is turned slightly toward the spectator, and his left leg, rather than his right, steps forward. The lighting, still from behind, now strikes the side of the child's body and brightly illuminates his face so that his profile is in direct contrast to the darkly shaded background of the top left of the sheet; this is a notable difference from the face in the Getty drawing, which is lost in shadow as the child turns away from the spectator and into the picture space. (It is worth noting that the alert face of the Baptist in the Cambridge drawing—with its smiling expression, sharp little eyes, and pointed nose—is much akin, though in reverse, to that of the Christ Child in

the painting.) The stem of the reed cross in the Cambridge drawing, only half of which has been drawn in, is apparently held in the Baptist's left hand and is tilted back, away from the Virgin and Child, rather than being angled forward, as in the final version. The artist must have decided against this posture, perhaps because it gave too much prominence to the Baptist.

Several other preparatory studies for the picture survive, including three for the figure of Saint John and one of the seated Madonna in the Uffizi, Florence. Two drawings of Joseph and Saint John are in Weimar, and a study for the palm tree is in a private collection in Paris. (These drawings are mentioned only in passing here, since they will be discussed at length in the Museum's forthcoming catalogue of paintings.)



FIGURE 3B. Fra Bartolommeo. *The Infant St. John the Baptist*. Black chalk on buff antique laid paper. H: 27.8 cm (10 $\frac{7}{8}$ in.); W: 16 cm (6 $\frac{3}{8}$ in.). Courtesy of the Fogg Art Museum, Harvard University Art Museums, Purchase through the generosity of an anonymous donor and the Kate, Maurice R., and Melvin R. Seiden Fund in honor of Gabriele Geier. © President and Fellows of Harvard College, Harvard University.

Marco Benefial

Rome 1684–1764

Between 1698 and 1703 Marco Benefial trained in Rome under the painter Bonaventura Lamberti (1651–1721), whose style of High Baroque classicism greatly influenced him. Benefial's biographers emphasize his youthful emulation of the High Renaissance style of Raphael (1483–1520) and of the seventeenth-century Bolognese masters Annibale Carracci (q.v.), Domenichino (1581–1641), and Guido Reni (1575–1642), all proponents of a classical style of painting. From 1702 Benefial received a number of important ecclesiastical commissions in Rome and the Marches. These early Roman works, including the altarpiece *The Martyrdom of Saint Saturninus* (1716) for Santi Giovanni e Paolo and *Jonah* (1718) for San Giovanni in Laterano, reflect the influence of late Baroque formulas deriving from Carlo Maratta (1675–1713). Paintings from the 1720s, including the series commissioned for the cathedrals of Monreale and Viterbo, reflect Benefial's renewed interest in

the tradition of Bolognese painting. Other important works from this time include *The Transfiguration* (1720s; Vetralla Cathedral) and frescoes for the Boccapaduli Chapel in Santa Maria in Aracoeli (1729–32; in situ). Benefial was an accomplished portraitist, and several portraits survive from the 1740s, including *Princess Giacinta Ruspoli Marescotti Orsini* (1740s; Venice, Fondazione Giorgio Cini), *The Marefoschi Family* (Rome, Galleria Corsini), and *Self-Portrait* (Rome, Accademia di San Luca). In the last decade of his life, he executed a number of paintings that reflect anticlassical tendencies, such as *The Vision of Saint Anthony of Padua* (1755; Macerata, San Filippo). Benefial was an important precursor of the Neoclassical style, which was continued later in the century by his students Anton Raphael Mengs (1728–1779) and Pompeo Girolamo Batoni (1708–1787).

4 Self-Portrait

Red chalk; H: 35.4 cm (13¹⁵/₁₆ in.); W: 23 cm (9¹/₁₆ in.)

95.GB.34

PROVENANCE

Francesco Maria Niccolò Gabburri; William Kent; Charles Rogers (Lugt 624; sale, T. Philipe, London, 23 April 1799, lot 70 ["Six—W. Baur, Marco Beneficiali (*sic*), Clem. Bocciardi, Rinaldo Botti, Marcus Meijers, & c."]); William Esdaile (Lugt 2617; the drawing was apparently not included in either of the Esdaile sales: *Original Drawings by Ancient and Modern Masters*, 2 March 1819, or *Drawings by Italian, German, Flemish, and Dutch Masters*, 18–23 June 1840); private collection, Europe (sale, Ader Picard Tajan, Paris, 9 March 1988, lot 177); art market, New York.

EXHIBITIONS

Possibly Florence 1737 (see Borroni Salvadori 1974a, p. 65 n. 316, and Borroni Salvadori 1974b, p. 1544); Marcello Aldega and Margot Gordon, *Italian Drawings, 1700–1863*, New York and Rome, 1989, no. 9 (giving the provenance, almost certainly incorrectly, as the collection of Nicola Pio [1677–after 1733]).

BIBLIOGRAPHY

Borroni Salvadori 1974a, p. 65; Bjurström 1995, p. 48, no. 4 (also giving the provenance, incorrectly, as the collection of Nicola Pio); Turner 1996a, pp. 87, 97, fig. 13; *Journal* 24 (1996), p. 107, no. 36.

In the cartouche at the bottom of the sheet, inscribed by the artist in red chalk, *AEQVES.MARCVS.BENEFIAL. ROMANVS/ ANNORVM.QVADRAGINTA SEPTEM/ MENSISQVE.VNIVS* (Cavalier Marco Benefial, Roman, aged forty-seven years and one month). On the verso, inscribed near the top right, in dark red chalk, *100* (such numbers, invariably written in red chalk, are often found on the back of the drawn portraits of artists with a Gabburri/Rogers provenance and may have been applied at the instigation of Gabburri or an executor); inscribed near the bottom right, in another, later hand, in graphite, *2-*, perhaps an old price in pounds sterling.

AS INDICATED BY THE inscription in the artist's hand in the cartouche at the bottom of the sheet, Benefial here portrayed himself at the age of forty-seven years and one month. The sheet must therefore have been drawn in 1731. The artist is seen almost full face, though he does not look directly at the spectator but instead turns his gaze slightly toward the left. The curls of his long wig fall on his shoulders, and he wears an open-necked shirt with a frilled collar and a coat with voluminous upper sleeves. His right hand holds his chalk holder, and his left supports, at a slight angle, a small portfolio with ties on the top of a table with a decorated surface. Hanging on a ribbon around the artist's neck is the cross of the Order of the Cavaliere di Cristo, a papal decoration he received in 1718, on the completion of *Jonah*, one of a series of oval frescoes commissioned from different painters which decorate the nave of San Giovanni in Laterano, Rome. The oval frame of the portrait is attached to the



ÆQVES·MARCVS·BENEFICIAL·ROMANVS
ANNORVM·QUADRAGINTA·SEPTEN
MENSISQVE·VNIVS

front of a pilaster, the base of which provides support for the cartouche; heavy drapery surrounds the oval frame, partly overlapping it at the top left, thereby softening the lines of the architectural structure.

Until recently this drawing was believed to have been one of the large series of drawn self-portraits and portraits of artists assembled by the Roman collector and art historiographer Nicola Pio (1677–after 1733). In 1714–15 Pio commissioned a set of portrait drawings, presumably to have them engraved as illustrations to the lives of some 225 artists, which he wrote between c. 1718–19 and 1724. His *Le vite de pittori, scultori e architetti* remained in manuscript, in the Biblioteca Vaticana, Rome (Cod. Capponiana 257), until its publication in 1977 by Catherine and Robert Enggass. Many of the portrait drawings for it survive in the Nationalmuseum, Stockholm (see Clark 1967, pp. 3–23).

Although a life of Marco Benefial appears in the text of Pio's manuscript *Vite* (on pp. 263–64; each side of each folio is consecutively numbered), the corresponding portrait now appears lost. For at least two reasons, the present drawing cannot be the one furnished by the artist to Pio. First, the date of 1731 would make the drawing considerably later than the others from the series. Second, its subsequent provenance, notably its ownership in the second half of the eighteenth century by the English collector Charles Rogers (1711–1784), shows that it had belonged some years previously to the Florentine collector Francesco Maria Niccolò Gabburri (1676–1742), who had himself embarked on a project to assemble a series of drawn portraits of artists even more ambitious than Pio's. These were perhaps intended to illustrate a much lengthier series of artists' lives, this

time conceived more in terms of a dictionary (for further particulars on Gabburri's project, see cat. no. 17). Moreover, the Getty self-portrait of Benefial was almost certainly one of a group of drawn self-portraits and portraits of artists that Gabburri lent to an exhibition in the Chiostrò dei pittori of Santissima Annunziata, Florence, in 1737. As has recently been shown, Rogers ended up with more than a hundred of Gabburri's drawn portraits of artists (Turner 1993, *passim*).

There is further evidence in support of Gabburri having commissioned the drawing. A large number of the portraits of artists done for Gabburri are on sheets of about the same size as this portrait and are of a similar upright format. Many also show the sitter half-length within an upright oval, as in this example. It seems likely therefore that Gabburri gave fairly precise specifications to the artists he invited to submit portraits.

The sitter's idealized appearance in the Getty drawing may be compared with the oil portrait of a much plumper and older-looking man (though evidently the same person) in the Accademia di San Luca, Rome (Sapori 1919, ill. p. 70). In the painted self-portrait, Benefial is also bewigged and wears a similar open-collared shirt, but this time his gaze engages the spectator directly. A mediocre copy of the present drawing is in the Victoria and Albert Museum, London (inv. D. 1927-1889; Ward-Jackson 1980, no. 928). It is drawn in red and black chalk, with some of the outlines reinforced in pen and brown ink. Since it corresponds exactly in scale, it may even have been traced from the Getty original, perhaps with the intention of making an engraving.

Giuseppe Bossi

Busto Arsizio 1777–Milan 1815

The Italian painter, collector, and writer Giuseppe Bossi studied painting at the Accademia di Brera in Milan. Between 1785 and 1801 he lived in Rome, where he studied antique and Renaissance works, making copies of statues and frescoes in museums and churches. When he returned to Milan in 1801, he became secretary to the Brera, and for the next six years he oversaw its restructuring, installing new statues and building a new library and art gallery. In 1802 he traveled to Lyon, where he met Jacques-Louis David (1746–1825), Anne-Louis Girodet (1767–1824), and François

Gérard (1770–1837), under whose influence he began to paint political subjects, such as *The Italian Republic's Gratitude to Napoleon* (1802; Milan, Brera). In his later paintings Bossi chose poetic and mythological subjects, such as *The Night and the Dawn* (1805–6; Erba, Como, Villa Amalia). Bossi was a prolific collector, acquiring coins, paintings, sculpture, antiques, and especially prints and drawings. His collection of 3,092 drawings, prints, and engravings was auctioned in 1818. Some of it was acquired by the Venetian abbot Luigi Celotti and is today in the Galleria dell'Accademia in Venice.

5 *Three Groups of Figures at a Balcony*

Pen and brown wash; H: 17.4 cm (6 $\frac{7}{8}$ in.); W: 10.8 cm (4 $\frac{1}{4}$ in.)

Donated by Elisa Marcato Enrico, last descendant of the artist; 96.GA.336

PROVENANCE

Galleria Salamon, Milan; Mr. and Mrs. Maurizio Enrico.

EXHIBITIONS

Giuseppe Bossi: Le sessanta opere dell'eredità Bossi, Galleria Salamon, Milan, April–May 1996, no. 32.

BIBLIOGRAPHY

None.

Inscribed by the artist(?) in brown ink, in the lower left corner, *4 tre*, and in the lower right, *qual'*. The drawing is laid down onto a nineteenth-century colored backing, presumably that of the artist's studio, and is stamped in black ink with large numbers: at the top, *3* and *16*, and, at the bottom center, *6*.

THE DRAWING, which shows three different groups of figures gathered at a balcony, is a preparatory study for the artist's cartoon *The Apotheosis of Giambattista Bodoni* in the Biblioteca Palatina, Parma. Giambattista Bodoni (1740–1813), one of the greatest typographers of all time, spent much of his life in Parma. A drawing in pen and ink alone, with two further studies for the same composition, was sold at Finarte, Milan (19 March 1991, lot 268), one of the studies being for yet another figure group at the balcony.



Giuseppe Cades

Rome 1750–1799

Giuseppe Cades trained at the Accademia di San Luca under Domenico Corvi (1721–1803) and is considered one of the chief exponents of the Roman classical tradition in the mid-eighteenth century. Following differences with his master, he was expelled from Corvi's studio in 1766, despite being awarded prizes for drawing by the Accademia in the same year. From the 1770s Cades received commissions for works based on subjects taken from ancient history. His early paintings reflect an interest in the Neoclassical works of French and northern European artists. By the 1780s Cades had achieved preeminence in Rome as a history

painter and decorator. Important commissions from this period include the decoration of the apartments in the Palazzo Altieri in Rome (1787–91), the ceiling painting of a room in the Villa Borghese (1787), and the Sala dell'Ariosto in the Palazzo Chigi at Ariccia (1788–90). He was also successful as a painter of religious subjects. Cades easily ranks among the most celebrated Neoclassical draftsmen in Italy. His drawings reflect the influence of Henry Fuseli (1741–1825), Johan Tobias Sergel (1740–1814), and their circle. Cades developed an expressive, proto-Romantic vision of classical antiquity that tended to favor grand, often violent interpretations of historical themes.

6 *Tullia About to Ride over the Body of Her Father with Her Chariot*

Pen and brown ink, with white and gray body color, over black chalk on gray prepared paper; H: 49.5 cm (19½ in.); W: 66.4 cm (26¼ in.)

95.GA.25

PROVENANCE

Private collection, France (sale, Christie's, Monaco, 20 June 1994, lot 7 [the owner is said to be "un amateur" and from the Midi]); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 24 (1996), p. 108, no. 37; Turner and Hendrix 1997, p. 53, no. 41.

TULLIA WAS THE DAUGHTER of Servius Tullius, one of the legendary kings of ancient Rome. The story of her wickedness is recounted in the histories of Livy (1.48.6–7). She persuaded her husband, Tarquinius the Proud, to have her father murdered so that he might become king and she queen. Livy describes how Tarquinius chased the elderly king from the Roman Senate and then arranged for hired assassins to kill him in the streets. Crowds gathered around the dead king's body, and Tarquinius bade Tullia to withdraw from so turbulent a scene. She ignored this advice and commanded a driver to take her to the Esquiline Hill, when: "The man gave a start of terror, and pulling up the reins pointed out to his mistress the prostrate form of the murdered Servius. Horrible and inhuman was the crime that is said to have ensued, which the place commemorates—men

call it the Street of Crime—for there, crazed by the avenging spirits . . . Tullia drove her carriage over her father's corpse and, herself contaminated and defiled, carried away on her vehicle some of her murdered father's blood."

This powerful and affecting drawing of a dramatic equestrian subject accurately reproduces Livy's account, the artist focusing deliberately on the horror of the event, to which Tullia alone, of all the protagonists, is stonily impervious. Even her horses show more feeling, staring pityingly at the corpse and seeming to shy away from the deed she is about to make them perform. The subject is of such darkness and violence as to inspire terror, an emotion enhanced by the chilling nocturnal chiaroscuro, the claustrophobic forms, and large scale.

Maria Teresa Caracciolo dated the drawing to the early 1770s, at the beginning of the artist's career (her opinion is quoted in the Christie's catalogue cited above). Another drawing by Cades of the same period, *Athena Encouraging a Warrior Wounded in the Foot* (private collection; Caracciolo 1992, pp. 189–90, no. 21), is similar in style and format. It too has a frieze-like composition, with emphatic highlights, somewhat reminiscent of marble low relief, and includes a frenzied horse that resembles those in the present drawing. Also in the same grandiloquent vein, with marmoreal forms once more cooling the heat of the ancient story, is *Briseis Leaving Achilles' Tent* (Caracciolo 1992, pp. 189, 238, no. 20B), formerly in a private collection, London, and recently on the New York art market (sale, Christie's, 30 January 1998, lot 163). Here Achilles surrenders his slave Briseis to the emissaries of Agamemnon. Agamemnon had asked Achilles to give him the daughter of a priest as a prize of war. Calchas, Agamemnon's cunning adviser, pointed out that Briseis would be a much richer booty. In the drawing, Achilles has already accepted his loss and tries to comfort Briseis, who looks at him sadly.



One of the most important Italian Neoclassical draftsman, Cades was a figure of international significance who absorbed the outside influences then present in Italy in the work of visiting foreign artists and yet preserved his own innately Italian style, manifest in the elegant calligraphy of his pen work. The drawing dates from an especially fertile period of his early career, when he had come into contact with the Anglo-Swiss artist Henry Fuseli and the Swedish sculptor Johan Tobias Sergel. In *Tullia*, the lavish use of white heightening, drawn with the point of the brush, often in agitated little curlicues, recalls similar effects in the chiaroscuro drawings on tinted ground by the French Neoclassical artist Jacques Gamelin (1738–1803), who worked in Rome, with some interruptions, from 1764 to 1774 and was a close associate of Cades.

It is often said that Cades broke away from the formulas of the late Baroque in Rome, which was derived from the art of Carlo Maratti (1625–1713) and his followers, to create a Romantic style, influenced both by the antique and by Mannerist and Renaissance painting. In this regard it is worth pointing out, however, that the pose of the dead Servius in the Getty drawing is taken directly from that of the corpse of Sisera in Maratti's famous composition *Jael and Sisera*, datable to c. 1675–1713, which occupies the right-hand section of the lunette of the altar wall in the Cappella della Presentazione, Saint Peter's, Rome (Di Federico 1983, pp. 69–70); this was part of the extensive mosaic decoration of the upper walls and cupola carried out to the designs of Maratti on the order of Clement X (r. 1670–76).

Giuseppe Cades

Rome 1750–1799

7 *Coat of Arms, Capped by a Princely Crown and Supported by Two Winged Victories*

Pen and brown ink with brown wash; H: 17.3 cm (6¹³/₁₆ in.); W: 18 cm (7¹/₈ in.)

Gift of Bridget and Andrea Rothe; 96.GA.333

PROVENANCE

Art market, Florence (c. 1975); Bridget and Andrea Rothe.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

The drawing is laid down onto an eighteenth-century(?) backing of light blue-gray paper adhered to thin card. It is surrounded by a border ruled a little carelessly in black ink; this consists of a narrow line adjacent to the edge of the drawing, a broader central band, and another narrow line, just outside this central band, matching the first in thickness.

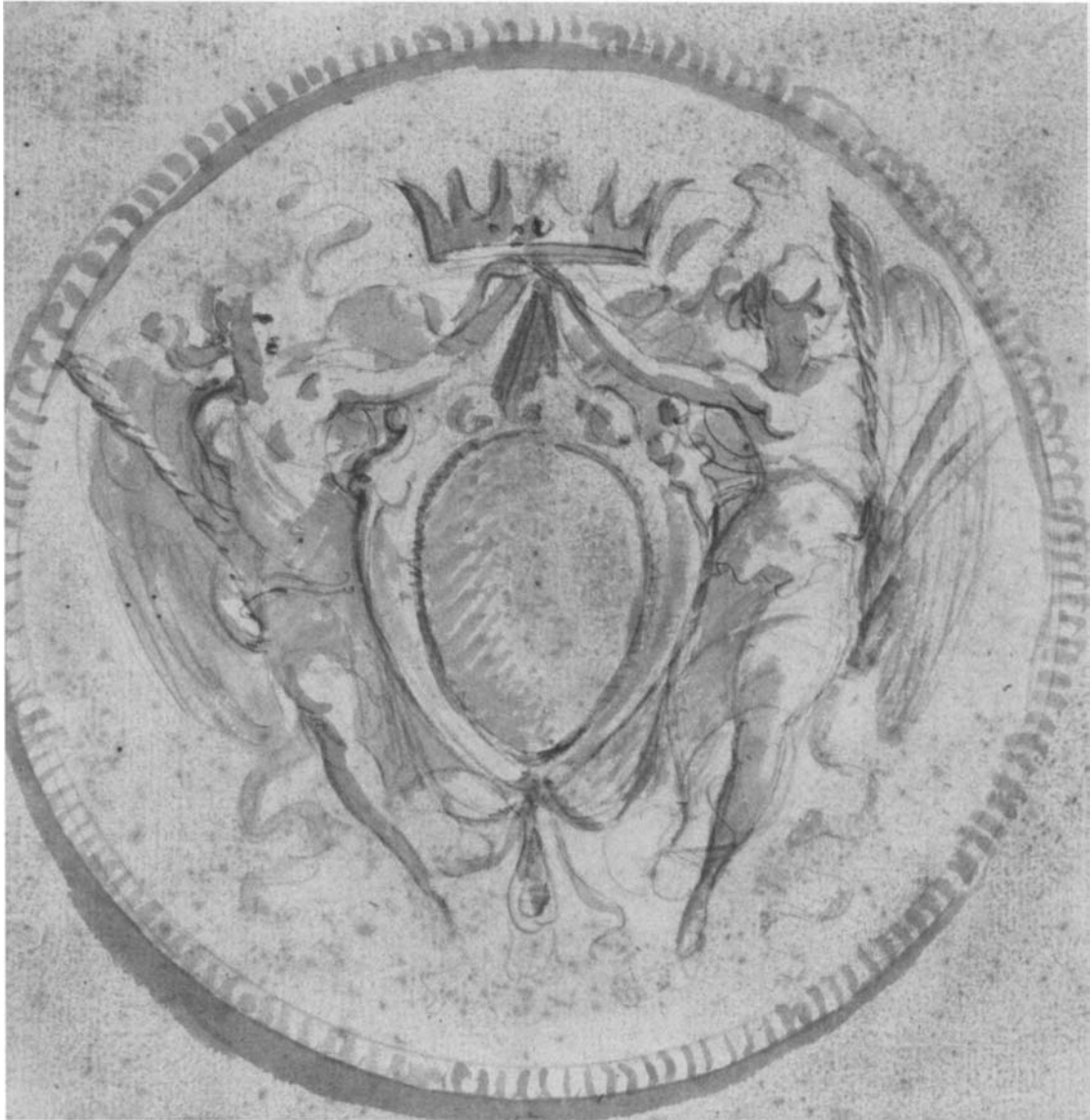
THIS ELEGANT SHEET is a study for the painted medallion with the Rezzonico coat of arms located in the center of the rectangular ceiling of the former music room—the present Sala delle Commissioni dell'Ufficio Speciale per la Zona Industriale della Città di Roma—on the second floor of the Palazzo Senatorio, the Capitol, Rome. In the finished work (Caracciolo 1992, ill. p. 240), the escutcheon, which is left blank in the drawing, is filled with an argent tower, surmounted by a turret, against a field of black, the emblazon of the Rezzonico, an ancient noble family whose *dimore* (residences) were found in Como, Verona, and, more latterly, Rome. A delicate circular yellow border, ornamented at its outer edge by roses, surrounds the painted medallion. In the drawing, a thick “milled” border occupies this

space instead, its relief suggested illusionistically by a shadow cast outside its rim, in the lower part of the sheet, and a second shadow cast within it, above.

The decoration of the music room of the Palazzo Senatorio was begun in 1767, on the commission of the Roman senator Prince Abbondio Rezzonico, nephew of Pope Clement XIII (Carlo della Torre Rezzonico), and was completed in 1779. The architectural design was entrusted to the Bergamese architect Giacomo Quarenghi (1744–1817), while the painted decoration, as Anthony M. Clark was the first to suggest, was carried out by Cades, then on the threshold of his career (Caracciolo 1992, pp. 72–73, 239–41, under no. 47). The room was inaugurated at a dinner held on December 28, 1779, which was attended by several artists, including the young Antonio Canova (1757–1822), who had arrived only recently in Rome (Canova-Bassi 1950, p. 56). The precise dating of the drawing is therefore not easily determined, though it seems probable that it was done toward the middle of the 1770s, once the architectural decoration was under way.

The technique of brush and light brown wash seen in the present drawing recalls the style of Cades's master, Domenico Corvi. The purity and intelligence of the handling are remarkable and show the younger artist's already firm grasp of abstract form, so dear to Neoclassical aesthetics.

Maria Teresa Caracciolo (1992, p. 241) pointed out the existence of three drawings in the Hermitage, Saint Petersburg, which show some resemblance in conception to the painted figures in Cades's ceiling, though she did not argue for a direct connection. The first of these, *Two Winged Women Holding a Lyre* (inv. 20560; Caracciolo 1992, pp. 249–50, no. 55), is compositionally close to the Getty drawing, though it does not, in this writer's opinion, seem to be associated with the same creative idea. Of the two other drawings (inv. 20559, 20561; Caracciolo 1992, pp. 251–53, nos. 58–59), the first, *Winged Female Victory Holding a Crown and a Palm*, might indeed be an alternative for the right-hand figure in the medallion.



Attributed to Domenico Campagnola

Venice (?) 1500–Padua 1564

Domenico Campagnola was the adopted son of Giulio Campagnola and apprenticed to him in Venice c. 1507. He is best known as a follower of Titian (1488/90–1576), although he never formally studied with him. He may have had access to his studio, where he was able to copy his paintings and prints. Domenico's earliest recorded works, from 1517, are a group of engravings and woodcuts. His woodcuts were innovative because he cut the blocks himself, rather than paying a professional cutter. His *Vision of Saint Augustine* (1517) shows the influence of Titian's woodcut

Saint Jerome. By 1520 Domenico had probably moved to Padua, where he became a well-known painter, painting both frescoes and works on canvas for churches and palaces. Titian's influence is again visible in Domenico's fresco *Joachim and Anna* (c. 1520; Padua, Scuola del Carmine). Domenico's most popular pieces during this period were his woodcuts and drawings of landscapes, inspired by Titian. His landscapes were to influence such artists as Pieter Bruegel the Elder (1525/30–1569), Hieronymus Cock (c. 1510/20–1570), Hendrick Goltzius (1558–1617), and Peter Paul Rubens (q.v.).

8 *Three Candlesticks*

Pen and brown ink; H: 31 cm (11¾ in.); W: 18.5 cm (7¼ in.)

Gift of Spencer A. Samuels, in memory of Mitchell Samuels; 93.GA.65

PROVENANCE

Lorna Lowe (*Old Master Drawings Presented by Lorna Lowe*, 29 June–11 July 1981, no. 4, pl. 2); Spencer A. Samuels (*Master Drawings*, Spencer A. Samuels & Company Ltd., New York, 1981, no. 1).

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

THE ATTRIBUTION OF THIS DRAWING to Campagnola was proposed by Konrad Oberhuber when the drawing belonged to Lorna Lowe. Later, when the drawing was in the possession of Spencer Samuels, Oberhuber pointed out the similarity in style and motif to a drawing unquestionably by this artist of a processional banner with a monstrance surrounded by angels and cherubim in the Pierpont Morgan Library, New York (inv. IV, 59; Tietze and Tietze-Conrat 1944, p. 129, no. A514). The cherub below the monstrance in the New York drawing is similar in pose to the infant at the center of the base of the candlestick on the left. Other parallels exist between the two drawings, including the appearance in both of similar ornamentation. As for the three objects themselves, Campagnola or a member of his studio seems to have been copying late fifteenth-century Italian prototypes or designs for such works (see the similar examples reproduced in Byrne 1981, pp. 76–77, nos. 88–90).



Domenico Maria Canuti

Bologna 1620–1684

A native of Bologna, Domenico Maria Canuti received his training from a succession of artists, including Guido Reni (1575–1642), Guercino (q.v.), and Giovanni Andrea Sirani (1610–1670). After a sojourn in Rome from 1651 to 1655, he returned to Bologna, where he painted *The Ecstasy of Saint Cecilia* (Imola, Santa Maria di Valverde), which is generally considered to be his earliest work. He received commissions for decorations in the Palazzo Pepoli Campogrande in Bologna, including two frescoes on the grand staircase ceiling (in situ), completed in 1665. Between 1660 and 1670, in a collaborative effort with his former pupil Domenico Santi, called il Mengazzino (1621–1694),

Canuti executed the celebrated *Apotheosis of Hercules* on the ceiling of the *gran salone* (in situ). In this work he balanced figure painting and *quadratura* while drawing inspiration from monumental illusionistic ceiling decorations in Rome by Annibale Carracci (q.v.) and Pietro da Cortona (q.v.). The success of this project led to commissions in Rome, to which Canuti returned in April 1672. Shortly thereafter, he painted *The Apotheosis of Saint Dominic* on the apse and ceiling of the church of Santi Domenico e Sisto (1673–75; in situ). In 1677 Canuti returned to Bologna, where he spent the remainder of his career, devoting himself to local commissions. He established a sizable workshop that included Giuseppe Maria Crespi (q.v.) among its pupils.

9 *Seated Nude Youth; Separate Study of the Head of a Youth in Profile, Looking Downward to the Left, and a Caricature Head of a Man Playing a Pipe*

Red chalk, with some stumping, over slight traces of black chalk underdrawing; H: 39.5 cm (15⁵/₁₆ in.); W: 27.6 cm (10⁷/₈ in.)

96.GB.331

PROVENANCE

Unidentified late seventeenth- or early eighteenth-century Italian collector (his mark, consisting of a coat of arms within a roundel, poorly stamped in black ink in the top left of the sheet, apparently not in Lugt); Jonathan Richardson Sr. (?) (on his mount?); John Bouverie (who would have owned the drawing from January 1747 until his death in 1750); John Hervey (d. 1764); Christopher Hervey (d. 1786); Elizabeth Bouverie (d. 1798); first earl of Gainsborough, and thence by descent (sale, Sotheby's, London, 21 July 1953, lot 1); Mr. and Mrs. J. A. Gere, London; Artemis Fine Arts, London.

BIBLIOGRAPHY

Feinblatt 1961, p. 272.

EXHIBITIONS

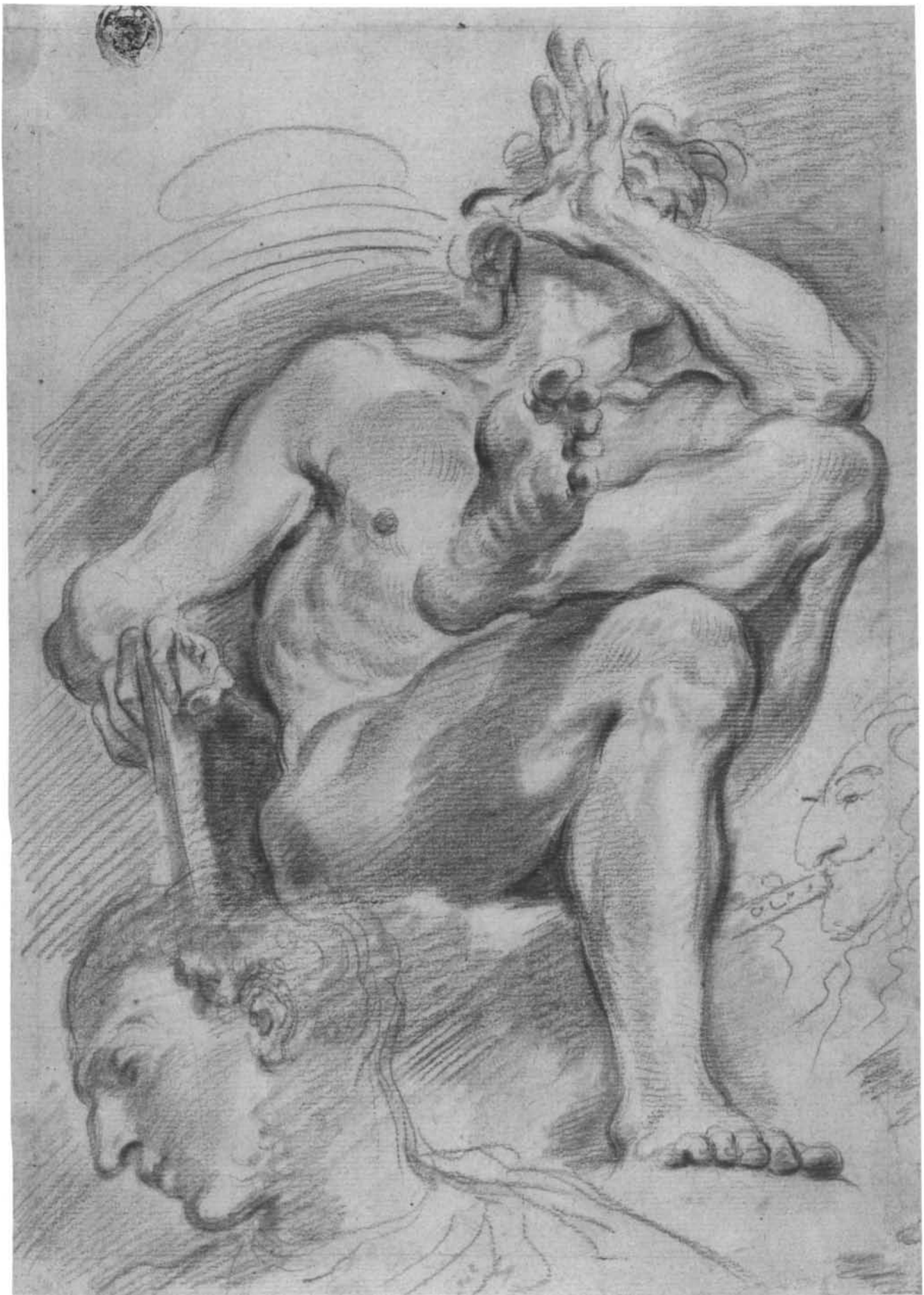
Edinburgh 1972, p. 7, no. 17; *Bolognese and Emilian Drawings*, J. Paul Getty Museum, March–May 1999.

The drawing is laid down on what appears to be a Jonathan Richardson Sr. mat, from the style of the border (which is ruled on the outside in brown ink, with a central band in

light reddish brown wash) and from the type of the paper or card. It is known that John Bouverie hurried back to England from Italy in order to attend the closing days of the Richardson Sr. sale, which was held at the end of January 1747, and bought several lots (see London 1991, pp. 30–31 n. 79). On the reverse of the old backing, inscribed in an eighteenth-century hand(?), in brown ink, *Canuti*.

THE SEATED NUDE YOUTH, or *ignudo*, appears, with significant differences, as one of the seated giants in one of the four corners of *The Apotheosis of Hercules*, the ceiling decoration in the *gran salone* of the Palazzo Pepoli Campogrande, Bologna. Canuti carried out this early masterpiece between May 1669 and August 1671 (Stagni 1988, pp. 60–67, 68–69, 165–66, with illustration of the whole ceiling, as well as many details, though not the corners; for a reproduction of the fresco showing the *ignudo* with which the present drawing is connected, see *TDA* 5 [1996], p. 652). The emotional energy implicit in the contorted pose of the drawn figure is absent from the painted equivalent, who no longer raises a hand to shield his face from the blinding light caused by Hercules' arrival on Mount Olympus, but lowers it to hold the shin of his right leg, which is now crossed over his left as he turns his left shoulder toward the spectator. Instead of lowering his right hand to hold a book or tablet, he now rests his clenched hand on his right knee, gripping a stylus with a turned handle.

A framework of feigned architecture, painted by Domenico Santi, surrounds the central oval space containing the main composition of the *Apotheosis*. This structure is enlivened by, among other decorative elements, twelve standing *ignudi* with putti and festoons of fruit, seen in the spandrels between the



window openings at each of the four sides, as well as by the four much larger *ignudi* seated within semicircular niches at the corners. One other drawing for the *ignudi* is known, depicting a bound youth (Stockholm, Nationalmuseum inv. 1863/1287; Feinblatt 1961, p. 272, fig. 17).

The conception of many of the ornamental figures in Canuti's decoration owes a particular debt to two frescoes painted in Rome earlier in the seventeenth century, namely Annibale Carracci's ceiling of the *galleria* in the Palazzo Farnese (1597–1601) and Pietro da Cortona's ceiling of the *gran salone* in the Palazzo Barberini (1632–39). Canuti's dependence on Annibale's prototype is especially noteworthy in his treatment of the four seated *ignudi*. In the Palazzo Farnese fresco, Annibale conceived of his figures as real-life youths—with often disconcertingly animated expressions and movements—and he ingeniously contrasted their vivacity with the more impassive expressions of the monumental stone figures of the standing terms directly behind.

The emphatic plasticity of the figure in the present drawing is patently Annibalesque, though the delicate effects of light and shadow, enhanced by stumping, show Canuti's familiarity with Guercino's drawings in red chalk. The pose of the youth, who

seems to twist and turn in every conceivable direction, is based ultimately on that of the *Spinario*, an ancient statue of a seated youth removing a thorn from his left foot, in the Capitoline Museum, Rome (Haskell and Penny 1981, pp. 308–10, fig. 163). In Canuti's drawn *di sotto in su* figure, the artist gives a none-too-subtle reminder of his prototype by placing the youth's left foot in the middle of the sheet, thrusting toward the viewer's face.

The purpose of the study of the head of a youth at bottom left, seen in profile to the left, with slight tufts of hair beneath his chin and with much of his face cast in shadow, is not known. It is worth remarking, however, that in type it resembles Taddeo Pepoli in Canuti's earlier oval fresco *Taddeo Pepoli Elected Prince*, painted on the ceiling of the staircase of the same palace in 1665 (Stagni 1988, ill. pp. 153–54).

The caricature of the head of a man playing a pipe takes its place in the strong tradition of caricature in Bologna, where the art form had been pioneered by Annibale and Agostino Carracci (q.v.) and vigorously followed by Guercino. By coincidence, a not dissimilar outline caricature head of a man in profile, though less fully drawn, appears in the bottom right of the verso of a drawing by Agostino in the Getty (cat. no. 11).

Attributed to Bernardino Capitelli

Siena 1590–1639

A Sieneſe painter and printmaker, Bernardino Capitelli was a prolific copyist after the antique. He received his early training in Siena, firſt with Alessandro Caſolani (1522–1606) and then with Rutilo Manetti (1571–1639). In 1626 Capitelli moved to Rome for about three years, working as a draftsman and engraver for Caſſiano dal Pozzo (1588–1657), creator of the Museum Chartaceum (paper museum) in Rome. He returned to Siena in 1629

but continued to correſpond with and make prints for Caſſiano. He may have returned to Rome periodically after that date. In 1633 Capitelli engraved the *Ara pacis* and the *Ara pietatis*, which he dedicated to the Sieneſe nobleman Francesco Ballati. Capitelli alſo ſeems to have been reſponsible for making drawings of plans and elevations of buildings, as well as copies after other drawings and architectural plans and elevations.

10 *Portrait of Napoleone Orsini II*

Pen and black ink, with gray waſh, heightened with white body color, on paper prepared light green; H: 17 cm (6¾ in.); W: 17.2 cm (7 in.)

Gift of Spencer A. Samuels, in memory of Mitchell Samuels; 93.GA.64

PROVENANCE

Caſſiano dal Pozzo (his number 8 at the bottom center), thence by deſcent, Rome; Pope Clement XI (Albani), Rome; Cardinal Alessandro Albani (1692–1779), Rome; King George III, Windsor Caſtle; Richard Dalton(?), London (probably from the collection of drawings from dal Pozzo's Museum Chartaceum, which were ſold in juſt a few lots in Dalton's ſale, Greenwood, London, 11–18 May 1791); K. Meißner, Switzerland; Spencer A. Samuels & Company, Ltd.

EXHIBITIONS

Bremen, Zurich, and elsewhere 1967–68, no. 65 (as Italian maſter, c. 1560).

BIBLIOGRAPHY

None.

Inscribed on the inner circle of the border of the roundel, in black ink, *NAPOLEONE ORSINO II SIGNORE DI BRACCIANO ET CONFALONIERE DELLA CHIESA* (Napoleone Orsini II, overlord of Bracciano and ſtandard-bearer of the church); beneath this, the emblem of the ſitter, with the motto *IN HOSTES* (in the enemy), illuſtrated by a ſtake driven into the ground. Inscribed juſt to the right of center, in brown ink, with Caſſiano dal Pozzo's number 8 (i.e., a figure reſembling a 5 reſting on its ſide). The drawing is inlaid within a characteristic paper inlay aſſociated with

drawings from dal Pozzo's Museum Chartaceum, conſiſting of a border juſt outside the ſheet with two fine lines in brown ink ruled about one-half inch apart (for ſuch inlays, ſee Solinas 1989, pp. 77–93, 130–75).

THIS IS ONE OF THE MANY hundreds of drawings that were made for Caſſiano dal Pozzo's Museum Chartaceum, or paper museum, the majority of which are now in the Royal Library at Windsor Caſtle. The museum was a vaſt compendium, conſiſting of many ſequences of drawn copies of ancient ſculptures and artifacts, Early Chriſtian and Medieval moſaics, and objets d'art, as well as natural hiſtory ſpecimens: plant, animal, foſſil, and mineral. Caſſiano dal Pozzo's library and museum were ſold in 1703 to Pope Clement XI, from whoſe nephew Cardinal Alessandro Albani it was later bought for King George III of England. This drawing is almoſt certainly from the large group of dal Pozzo drawings that was removed at ſome point by the royal librarian Richard Dalton (1715?–1791).

The celebrated Orsini family of Bracciano was elevated to a dukedom by Pius IV in 1560, and this drawing may well reproduce a ſixteenth-century Italian maiolica diſh or plaquette reſeſenting Napoleone Orsini II. Its ſtyle ſuggeſts the hand of Bernardino Capitelli, an ariſt from Siena and one of a number of draftſmen employed in Caſſiano dal Pozzo's houſehold to make drawn copies for the Museum Chartaceum. As Mina Gregori has pointed out (Bremen, Zurich, and elsewhere 1967–68, p. 47, under no. 65), what appears to be a pendant drawing of Paolo Giordano Orsini I was on the English market in 1964 (Alister Matthews, *Books and Drawings*, Poole [Dorſet], 1964, no. 162, ill.).



10

Since this catalogue went to press, Simon Turner has pointed out the existence of photographs of a set of about ten portrait drawings of different members of the Orsini family, all of them from the same series as the Getty drawing, including a photograph of the Getty drawing itself. These drawings were presumably also once in Cassiano dal Pozzo's collection and must have shared the same subsequent provenance until some point in the middle of the twentieth century, when the set was broken up. The photographs are placed with the engraved portraits of the Orsini in the Department of Prints and Drawings,

British Museum, London, now temporarily housed at Blythe House, Blythe Road, Olympia. Other family members represented in the series of portraits include "Batista Orsino Cardinale di S. R."; "Fabio Orsino Signore di Lamentana"; "Francesco Orsino Duca di Gravina et Prefetto di Roma"; "Giordano Orsino Signore di Monterotondo"; "Giovanni Antonio Orsino Conte di Tagliacozzo"; "Giulio Orsino Signore di Monte Rotondo"; "Napoleone Orsino Abbate di Sarpa"; "D. Paolo Giordano Orsino Duca di Bracciano et Generale de[lla] S[anta] Chiesa"; and "Roberto Orsino Conte di Tagliacozzo."

Agostino Carracci

Bologna 1557–Parma 1602

A painter, draftsman, and engraver, Agostino Carracci was apprenticed briefly with a goldsmith and then with a succession of artists in Bologna, including Prospero Fontana (1512–1597) and Bartolomeo Passerotti (1529–1592), before entering the studio of Domenico Tibaldi (1541–1583), where he trained as an engraver. The early biographer Carlo Cesare Malvasia (1616–1693) emphasized Agostino's knowledge of literature, philosophy, mathematics, and history. By 1583 he had established—together with his younger brother, Annibale (q.v.), and their cousin, Ludovico (q.v.)—the influential Carracci Academy in Bologna, which, for the most part, rejected the stylized approach to art practiced by many of their contemporaries, favoring instead closer study from life. Agostino took part in a number of projects in Bologna with his brother and cousin, among the earliest of which was the painted friezes in the Palazzo Fava, Bologna (in situ), begun c. 1583. Agostino traveled in 1582 to Venice and in 1586 to Parma.

Around 1589 Agostino executed one of his best-known works, *The Last Communion of Saint Jerome* (Bologna, Pinacoteca Nazionale), and, shortly after, collaborated with Annibale and Ludovico on the frieze decoration in the Palazzo Magnani, Bologna (1590–91; in situ). At the end of 1598 Agostino moved to Rome, where he worked with Annibale on the painted vault decoration of the Palazzo Farnese (see cat. no. 12). Following disputes with Annibale, Agostino left Rome but continued in the Farnese service in Parma, where he worked for Duke Ranuccio on frescoes in the Palazzo del Giardino from 1600 until his death in 1602. Agostino, Annibale, and Ludovico were precocious draftsmen who sought to implement the principles of the Carracci Academy primarily through the practice of drawing. The Carracci reform of painting, achieved through their approaches to drawing, had a profound impact on European art, providing a methodology of teaching drawing which was to become standard until the mid-nineteenth century.

II *Cupid Overpowering Pan* ("Omnia vincit Amor") (recto); *Head of a Priest*; *Caricature of a* *Man in Profile* (verso)

Black and white chalk on light blue paper (recto); black chalk (verso); H: 34.5 cm (13³/₁₆ in.); W: 25.8 cm (10¹/₁₆ in.)

95.GB.49

PROVENANCE

Unknown Dutch private collection (the drawing came to light at a country auction in Holland in the late 1980s, when the sheet was laid down onto an old backing, with the *Head of a Priest* as the recto); Arturo Cuellar (who had the sheet lifted, revealing the more attractive study *Cupid Overpowering Pan* on the other side, the present recto; later consigned by him for sale, Christie's, London, 3 July 1990, lot 33); Agnew's, London.

EXHIBITIONS

Bolognese and Emilian Drawings, J. Paul Getty Museum, March–May 1999.

BIBLIOGRAPHY

Bentini and Mazza 1990, pp. 26–28, no. 3.1; Di Giampaolo 1989–90, pp. 153–55; *Journal* 24 (1996), p. 105, no. 33.

THE RECTO STUDY IS FOR the upright, rectangular fresco *Cupid Overpowering Pan* ("Omnia vincit Amor"), formerly over the fireplace of one of the upstairs rooms of the Palazzo Magnani, Bologna, and now in the Palazzo Masetti in the same city (fig. 11A). Cupid's conquest of Pan is a metaphor for the triumph of love over lust and was frequently represented in late sixteenth- and early seventeenth-century Italian art: the subject may have been especially chosen for the location over the fireplace, Pan's ardor being paralleled by the actual fire below.

According to the Bolognese biographer Carlo Cesare Malvasia (1616–1693), after Agostino Carracci, his brother Annibale, and their cousin Ludovico had completed frescoes depicting the stories of Romulus and Remus in the frieze of the *gran salone* of the Palazzo Magnani (1589–90), the last major commission on which the three painters worked together, they were then charged with painting the chimney breasts in the rooms of the main apartment (Malvasia 1678, ed. 1841, vol. 1, p. 355). Only two were carried out by the Carracci, both in 1591: *Cupid Overpowering Pan* ("Omnia vincit Amor") by Agostino and *Apollo* by Ludovico. Two other chimney breasts were painted by Bartolomeo Cesi (q.v.) and Lavinia Fontana (1552–1614).

In the present drawing, the two figures are posed and lit in much the same way as their counterparts in the finished fresco, except that Cupid's right hand pushes against Pan's midriff instead of his thigh; in both works Pan attempts to resist this pressure by grasping Cupid's wrist with his right hand. In the



II RECTO

drawing, Cupid's stance is still a little unsteady: his right leg is weakly drawn and is placed too close to Pan's body to give his exertions credible force. The defect was corrected in the painting, however, by bringing Cupid's right leg further to the left. Pan is now the one made to seem more off balance, by the decreased gap between his body and his left hand, which supports his weight against the ground. All the same, the Getty drawing is a sheet of great spontaneity, in which the artist successfully achieved his principal goal of capturing the physical energy expended by the two struggling protagonists.

The line "omnia vincit Amor: et nos cedamus Amori" (Love conquers all; let us, too, yield to Love!) comes from Virgil's *Eclogues* (10.69), in which he tells of the unhappy love of his friend C. Cornelius Gallus for a mistress, Lycoris, who had deserted him: "Let us tell of Gallus' anxious loves, while the blunt-nosed goats crop the tender brakes. We sing to no deaf ears; the woods echo every note" (10.6–8). Pan is one of a number of characters who make appearances to chide Gallus for his lapse into sadness in the midst of so idyllic a pastoral setting: "Pan came, Arcady's god, and we ourselves saw him, crimsoned with vermilion and blood-red elderberries. 'Will there be no end?' he cried. 'Love reck's naught of this: neither is cruel Love sated with tears, nor the grass with the rills, nor bees with the clover, nor goats with leaves.'" Gallus concludes, "No toils of ours can change that god," conceding the power of love. As dusk draws near, the shepherd-poet's song is over, and he returns home with his goats well fed.

A more fully worked up compositional study of the recto subject, drawn in pen and wash, though very probably by a studio hand, is in the Royal Library, Windsor Castle (inv. 1811; Wittkower 1952, no. 94, pl. 26; Ostrow 1966, pp. 238–41). Like the fresco, this shows Cupid and Pan in a landscape setting. The background is, however, different from the painting, and the composition is contained within an elongated, upright trapezium, the same shape as the chimney breast, and not the rectangle eventually decided upon. A siren-caryatid facing outward, with its serpentine tail entwined with a swag of foliage, appears in each of the two wedge-shaped spaces at the sides; these caryatids were drawn on separate sheets of paper that were then stuck down, but they are clearly by the same hand as the rest of the sheet and belong to the same creative moment. The Windsor drawing is squared for transfer and shows the composition at a later stage of development, since the figures more closely resemble those in the finished painting than the Getty drawing. No sirens appear in the finished result.

Fighting figures of Cupid and Pan reappear, with many differences, in a print engraved by Agostino to his own invention in 1599, entitled *Omnia vincit Amor*, from the small inscription that appears in the middle of the sky (Bartsch 1803–21, vol. 17, no. 116; De Grazia 1979, no. 210). In this composition, Cupid and Pan brawl playfully in the left foreground, in front of a hilly landscape, while on the opposite bank, in the right foreground, two seated nymphs in semiembrace look on. In the print, Cupid

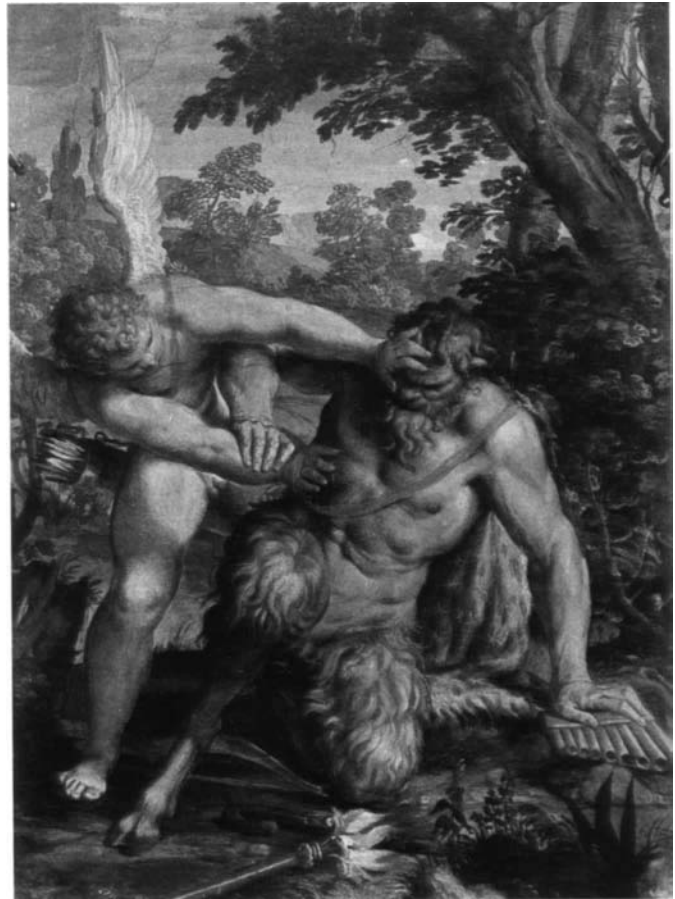


FIGURE 11A. Agostino Carracci. *Cupid Overpowering Pan* ("Omnia Vincit Amor"). Detached fresco. Bologna, Palazzo Masetti.



II VERSO

is more of a baby than in the earlier composition, and his subduing of Pan is amicably achieved. In Agostino's preparatory drawing for the print, in reverse, in the Städelisches Institut, Frankfurt (inv. 4059; De Grazia 1979, fig. 210a; Frankfurt 1980, pp. 86–87, no. 39), Cupid even holds up Pan's right hand to his face and bites his thumb.

When Mario Di Giampaolo first published the present drawing, he commented (1989–90, p. 153): "It does not often happen that one comes across a single sheet containing two studies connected with two capital works in the artistic career of a master." The head studied on the verso is for that of the priest, who dispenses the last rites to Saint Jerome in what is arguably Agostino's most famous painting, *The Last Communion of Saint Jerome*, painted for the *frati certosini* of San Girolamo, Bologna, and now in the Pinacoteca Nazionale, Bologna (fig. 11b; Bologna 1956, no. 39; Ostrow 1966, pp. 248–55). The painting is signed *Ago. Car. fe.* and is generally dated 1592, the same date as that inscribed on Ludovico Carracci's companion altarpiece, *The Preaching of Saint John the Baptist*, painted for the same church and likewise in the Pinacoteca Nazionale, Bologna (Bologna and Fort Worth 1993, no. 36). Commenting further on this study, Di Giampaolo (1989–90, p. 154 n. 2) observed: "The sheet is of an impressive 'naturalness': apart from the disposition of the face that lives in its own autonomous space, it is worth noting how the drapery at the neck contributes to identify the age of the personage." In the painting, the priest is turned more in profile, and his facial features are more clearly differentiated by light and shade. His expression, however, somehow lacks the tender compassion and sense of mystery that characterize the face studied in the drawing.

Given the connection of the recto study, the probable date of the Getty drawing is 1591, and it is consequently possible that the painting *The Last Communion of Saint Jerome* may be datable a year earlier than was previously thought. In style and technique, the verso study compares well with the other surviving studies for the picture in the Galleria degli Uffizi, Florence; the Pinacoteca Nazionale, Bologna; and the Rijksmuseum, Amsterdam (see Ostrow 1966, pp. 256–72).

Especially noteworthy in terms of its style are the drawing's Venetian influences. The technique of black and white chalks on a slightly greenish, light blue-gray paper, a favorite of Agostino's for many years, reveals the impact on him of the drawings in the same medium, on similarly colored paper, by the great Venetian, Paolo Veronese (1528–1588). When Agostino first visited Venice in 1582, he was impressed by contemporary Venetian painting, especially the work of Veronese. On his return to Bologna, a strong "Venetianism" remained evident in his work, especially his drawings.

(For the caricature head in profile to the left, drawn in the bottom right of the verso, see cat. no. 9.)



FIGURE 11B. Agostino Carracci. *The Last Communion of Saint Jerome*, 1592 (detail). Oil on canvas. H: 376 cm (148 in.); W: 224 cm (88³/₁₆ in.). Bologna, Pinacoteca Nazionale inv. 461. Photo: Alinari/Art Resource, New York.

12 *A Triton Blowing a Conch* (recto); *Detail of a Left Forearm* (verso)

PREVIOUSLY CATALOGUED AS BY
ANNIBALE CARRACCI

Black and white chalk on light blue-gray paper (recto); black chalk (verso); H: 40.7 cm (16 in.); W: 24.1 cm (9½ in.)

84.GB.48

PROVENANCE

Francesco Angeloni, Rome; Pierre Mignard, Rome and Paris; Pierre Crozat, Paris (his number 25 inscribed in the bottom right corner in black ink); Sir Bruce Ingram, Chesham, Buckinghamshire (Lugt 1405a); Carl Winter, London; art market, London.

EXHIBITIONS

London 1952, no. 29; London 1955a, no. 24; Cambridge 1955–56 [no number]; Bologna 1956a, no. 195; Cambridge 1959, no. 21; Edinburgh 1969, no. 22; London 1995–96 [no number]; *Bolognese and Emilian Drawings*, J. Paul Getty Museum, March–May 1999.

BIBLIOGRAPHY

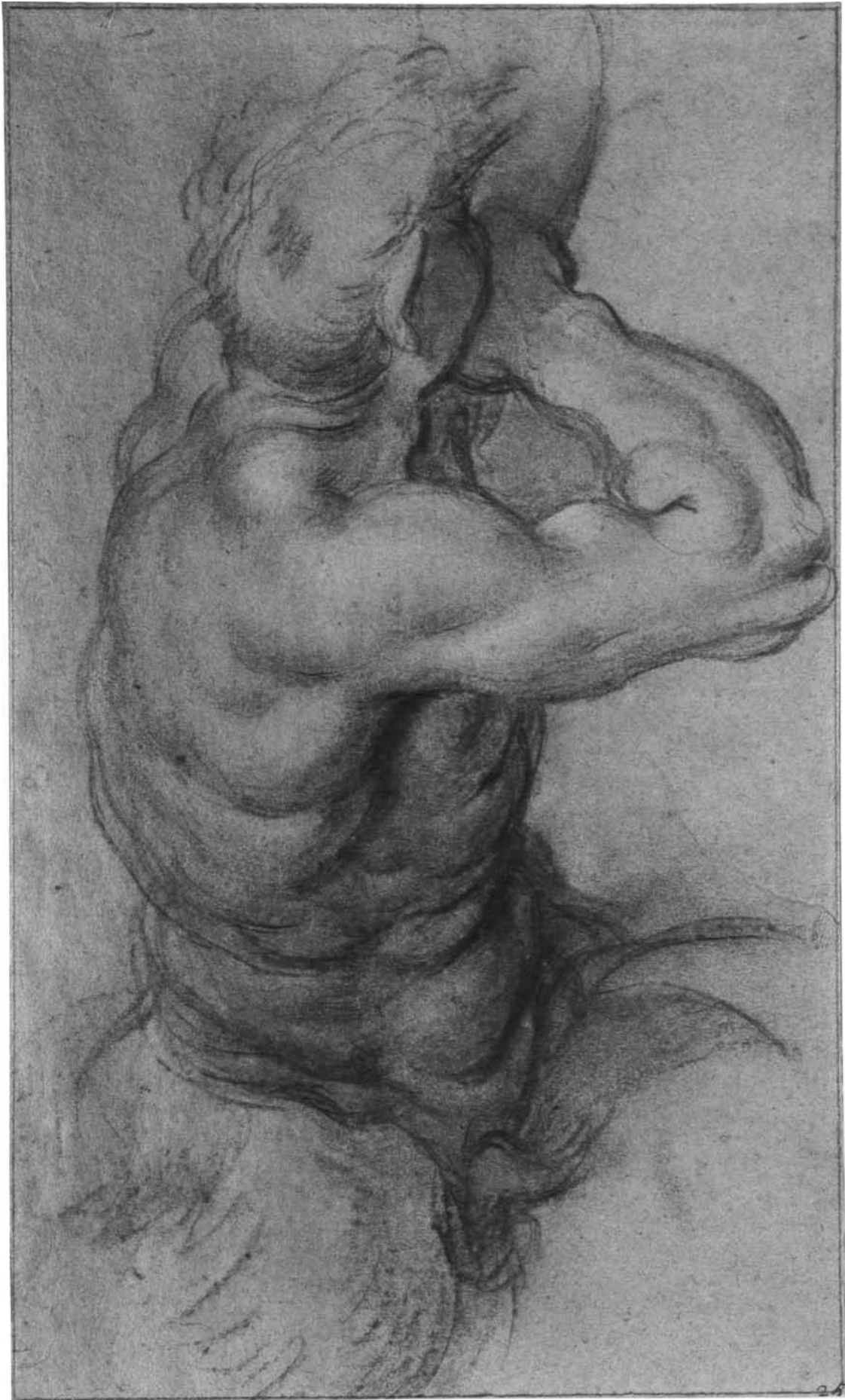
Mariette 1741 (2d ed., 1973), p. 50, no. 465; Mahon 1953, p. 337; Mahon, in Bologna 1956b (2d ed., 1963), pp. 135ff.; Martin 1965, pp. 214, 260; Bean 1970, pp. 390–91; Levey 1971, p. 60; Cooney and Malafarina 1976, no. 104R1 (where the Getty drawing is said to belong to the Metropolitan Museum of Art, New York); Ottawa 1982, no. 31; Goldner 1988, no. 9; Turner 1996b, pp. 144–45, fig. 78.

THE DRAWING IS A PREPARATORY STUDY for the triton on the right of the *quadro riportato* showing *A Woman Borne Off by a Sea God(?)* (sometimes called *Glaucus and Scylla* or *Thetis Carried to the Bridal Chamber of Peleus*), one of the frescoed scenes on the ceiling of the Galleria Farnese, Rome (Martin 1965, fig. 60); the figures correspond closely in both works, in lighting as well as in pose. The ceiling, long considered one of the masterpieces of Italian painting, comparable to Michelangelo's Sistine Chapel ceiling and Raphael's frescoes in the Vatican *stanze*, was carried out between 1597 and 1601 by Annibale Carracci and his brother Agostino. The decoration has been described as a "picture gallery" in fresco and was conceived as a complement to the sculpture gallery below. Fictive paintings appear to hang against an architectural framework that seemingly extends the room's real architecture.

Annibale was engaged on the scheme from the start and invented the overall design; Agostino's share was limited to the period between 1599 and 1600, when Annibale was having difficulty completing the work. Although he may have been responsible for some other passages, Agostino certainly painted the two large frescoes above the center of each of the long walls: *Cephalus Carried Off by Aurora* (Martin 1965, pp. 103–5, fig. 59) and *A Woman Borne Off by a Sea God(?)*, to which the present drawing is related. Agostino's magnificent cartoons for these two frescoes, now recently cleaned, are in the National Gallery, London (Martin 1965, pp. 259–60, nos. 80, 82, figs. 190, 194; Levey 1971, pp. 56–61, nos. 147–48; Finaldi, Harding, and Wallis 1995, *passim*). The collaboration between the two brothers on this project did not go well; for some reason there was friction, which



FIGURE 12A. Annibale Carracci (here attributed to Agostino Carracci). *Triton Sounding a Conch Shell*. Black chalk on blue paper. H: 38.7 cm (15¼ in.); W: 24.1 cm (9½ in.). New York, Metropolitan Museum of Art, Rogers Fund, inv. 1970.15.



12 RECTO

eventually led to a complete rupture, with Agostino subsequently leaving Rome for Parma.

Any discussion of the Getty drawing has to take into consideration its companion study, known as *Triton Sounding a Conch Shell*, in the Metropolitan Museum of Art, New York (fig. 12a; Bean 1979, no. 102), originally drawn on the back, though on the opposite side, of the same piece of paper, which was subsequently cut in two, probably in the mid-seventeenth century, when the drawing was in Angeloni's collection (see Goldner 1988, ill. p. 39). Both drawings are traditionally given to Annibale, the Metropolitan's bearing a seventeenth-century inscription, *Annibal*. They evidently postdate the cartoon in the National Gallery, where the triton on the right turns his head in profile to the right and throws back his right arm in an open-handed gesture toward the central group of the woman and the sea god; in this expansive movement, the figure's chest, not his back, is turned toward the spectator. From a compositional point of view, the more compact position for the same figure explored in the two drawings and adopted in the fresco seems a more satisfactory solution, since the triton's pose no longer resembles (and therefore competes with) that of the figure of the woman in the center of the design.

The question of whether Annibale or Agostino was responsible for bringing about this revision at what was clearly a late stage in the preparation of the painting remains a matter of debate. On the one hand, the old attribution of the New York and Getty drawings, together with a tradition implying Annibale's dissatisfaction with Agostino's help, lends support to the view that Annibale was the one responsible for "correcting" his brother's work and "improving" the figure. On the other hand, so close in material and execution are both the New York and Getty sheets to the drawings of Agostino for the *Cephalus Carried Off by Aurora*—for example, the *Sleeping Tithonus* in the Musée du Louvre, Paris (Martin 1965, p. 259, no. 79, fig. 189)—and so similar is the musculature of the figure in the Getty drawing to that of the sea god and triton in the cartoon, that a simpler explanation is worth putting forward, namely, that they represent an afterthought by Agostino himself. The frequent pentimenti in the contours and some awkwardness in the anatomy of the figure in the Getty drawing (in the elbow, for instance) would appear to lend support to such a view. In the finished fresco, the anatomy of the triton remains rather clumsy, with the lower part of the body connecting uncomfortably with the upper. Had Annibale really intervened, a more successful painted figure would surely have resulted.

Finally, there seems a logical progression in idea from the triton in the National Gallery cartoon to the variant of this figure in the New York drawing and to the eventual solution in the Getty drawing, which bespeaks the train of thought of one creative mind, not two. What in this writer's view is the consistency of style and technique in all three works adds weight to this hypothesis.



12 VERSO

Annibale Carracci

Bologna 1560–Rome 1609

A painter, draftsman, and printmaker, Annibale Carracci was one of the most talented and influential Italian artists of his age. In his *Lives of Painters*, published in 1672, Giovanni Pietro Bellori (1613–1696) credited Annibale—together with his older brother, Agostino (q.v.), and cousin Ludovico (q.v.)—with resurrecting seventeenth-century art from the perceived decline into which it had fallen as a result of the preceding style, now often referred to as Mannerism, which had dominated Bolognese painting from the mid-sixteenth century. Carlo Cesare Malvasia (1616–1693) recorded that Annibale learned painting from his cousin Ludovico, who sent him to northern Italy to study Lombard and Venetian art. Annibale was impressed by the work of Correggio (c. 1489/94–1534) and Federico Barocci (c. 1535–1612), as can be seen in a number of his youthful works, including *The Baptism* in San Gregorio, Bologna (c. 1583; in situ), the painted friezes in the Palazzo Fava (c. 1583; in situ), and *The Pietà with Saints*

Francis and Clare (1585; Parma, Galleria Nazionale). Several of Annibale's paintings dated between 1588 and 1595, such as the painted frieze for the Palazzo Magnani in Bologna and *The Virgin of Saint Matthew* (1588; Dresden, Gemäldegalerie Alte Meister), contain rich, painterly effects recalling Venetian painting. Annibale's large-scale altarpieces of the late 1580s, such as *The Virgin with Saints John and Catherine* (1593; Paris, Louvre) and *Saint Roch Distributing Alms* (c. 1587; Dresden, Gemäldegalerie Alte Meister), are significant for their synthesis of naturalism with central Italian principles of design. In 1595 Annibale transferred to Rome, where he received the prestigious commission from Cardinal Farnese to carry out the fresco decoration of the ceiling of the Farnese Gallery (1597–1601). Annibale, together with Agostino and Ludovico, is credited with establishing the Carracci Academy, which was enormously influential on the successive generation of painters in Rome, Bologna, and elsewhere.

13 Self-Portrait

Pen and brown ink (slightly faded); H: 13.4 cm (5 $\frac{1}{16}$ in.); W: 10.4 cm (4 $\frac{1}{4}$ in.); backing, H: 17.1 cm (6 $\frac{3}{4}$ in.); W: 11.7 cm (4 $\frac{3}{8}$ in.). The drawing was once framed; on the reverse of the old backing, at the sides, stains from rusty nails that held the drawing in place within the frame have penetrated to the front in some areas.

96.GA.323

PROVENANCE

Francesco Maria Niccolò Gabburri, Florence (on what remains of his ornamental mount, decorated by Gaspare Redi [fl. 1726–39]; the drawing is cited in Gabburri's inventory [fol. 51v], among his "Ritratti dei Pittori, Scultori e/ Architetti, tutti Originali fatti di loro pro=^rpria mano" [portraits of painters, sculptors and architects, all originals done by their own hand], as follows: "Annibale Caracci, a penna in Ovato con alcuni/ ornati pure a penna di sua mano. Per alto [Braccio fiorentino] 4 $\frac{1}{2}$ largo B[raccio fiorentino] 3 $\frac{1}{2}$ riportato in mezzo a certe/ Grottesche a penna, e acquer[ella], di Gasparo Redi—3 [ruspi]" [Annibale Carracci, in pen, in an oval, with some ornamentation, also in pen and also from his own hand, placed in the middle of some grotesques in pen and watercolor by Gaspare Redi—3 *ruspi* (a type of Florentine money, equivalent to the gold *zecchino*, or sequin)]; sold c. 1758, along with the rest of Gabburri's collection of drawings, to William Kent, London (anonymous sale[?], 1766 or 1767); Charles Rogers, London (Lugt 624; sale, T. Philipe, London, 23 April 1799, lot 171); private collection, Oxfordshire; Richard Day, London; art market, Munich.

EXHIBITIONS

Bolognese and Emilian Drawings, J. Paul Getty Museum, March–May 1999 (no published catalogue).

BIBLIOGRAPHY

Turner 1993, pp. 184, 204–6, 208; Turner 1997, p. 210, fig. 67 (reproducing the remnant of the Gabburri backing, with the addition of the printed label "Carracci").

The drawing is laid down onto the old Gabburri mount, which must originally have measured some 37.8 x 25.4 cm (14 $\frac{7}{8}$ x 10 in.) but which is now almost completely cut away at the top and sides, leaving a narrow band at the bottom, a little over one inch in depth. The decoration of this band, in light yellow or ocher and gray watercolor, includes two narrow rectangular panels, placed horizontally at either side of a central finial topped by an oval-shaped knob, all three elements in light yellow or ocher; a narrow strip of paper with the name *Caracci* printed on it is attached just above the base of the finial, in the middle of this remnant of the old backing.

TO JUDGE FROM ITS STYLE, this self-portrait was done in the mid-1580s, at a relatively early date in the artist's career, when he would have been in his mid-twenties. Annibale has here portrayed himself in an informal pose, leaning slightly forward toward the spectator, with his right elbow extending a little beyond the upright oval frame, thereby casting a faint shadow over it. His face has a characteristically melancholic air, and this aura of sadness is further conveyed by the low position of his body within the frame, as if the vacant space above were bearing



down too heavily upon him. The drawing of the lower part of the arms is left unresolved, since this part of his body would have been in movement as he drew himself in the mirror using his right hand (which would have appeared as his left in the reflected image and thus also in the drawing). This “left” hand, rapidly sketched in almost as an afterthought, rests on his right arm in the drawing. In each of the two top corners appears a skeletal hybrid beast, with a beaked head at the end of a long neck, peering down at the sitter, typical of the *memento mori* imagery seen in some engraved portraiture of the period. Two beady-eyed dolphins with their tails in the air occupy the equivalent spaces at the bottom.

The drawing may have been made as a *modello* for an engraving, an idea supported by the presence of the decorative frame, though no such print survives. Annibale was himself an engraver, as was his brother Agostino; either could have easily traced the design onto the copper plate had they a mind to do so. Moreover, some resemblance, especially in the type of ornamental frame, may be found with some of Agostino’s portrait prints of this period.

A less likely possibility is that the self-portrait was conceived as a kind of joke, a parody of the formal language of the printed portrait. A genial, if somewhat tragic, figure, Annibale chose to represent himself in an unusual and affecting manner. Eschewing pomp or self-aggrandizement, he presented himself as something of an outsider—a scruffy, ordinary individual whose pained expression points to the embattled aspect of his later career. Such a humorous, mock-heroic intent fits well with Annibale’s cast of mind. Widely acknowledged as the inventor of caricature, he certainly struck a lighthearted note here with his disheveled appearance and the two fantastic beasts, whose beaked heads hang menacingly forward to peer at the haunted little face below.

A painted self-portrait in the Pinocoteca di Brera, Milan, which also includes three men of different ages, probably members of the Carracci family, shows the artist’s left hand (his right in reality, since he was looking at himself in the mirror) touching the canvas, probably in a symbolic gesture indicating that the painted image on which he was at work is merely an illusion (Posner 1971, 1:22; Winner 1989, pp. 509–10). There is even more of an enigmatic feel in his painted self-portrait in the Hermitage, Saint Petersburg, painted around 1603, in which, as in the Getty drawing, the painter’s face is sad (Posner 1971, no. 1:22; Winner 1989, pp. 510–12). In this picture, the self-portrait appears in a small, dimly lit room standing on an easel, from which a palette hangs. A dog and cat are seen crouching in the foreground, while, further back, there is a window, in front of which is a sculpture or plaster model. The painter seems to dissociate himself from his own likeness, which is abandoned in an empty room, of equal weight, as it were, with a number of objects and two pet animals.

This is one of only a handful of drawn self-portraits by Annibale. It is also unique among them in being incorporated

into the formal compositional setting of a frame. There can be no question of the sitter’s identity. The staring eyes, prominent ears set a little far back on the head, tousled hair, and long, flat nose are characteristic of the artist’s features, which are known from a number of painted self-portraits, which, besides the Brera and Hermitage examples, include a picture in the Galleria degli Uffizi, Florence. It is worth mentioning in this connection that Ann Sutherland Harris attributed the so-called self-portrait in the Royal Library, Windsor Castle (inv. 2254; Wittkower 1952, no. 360)—drawn in black chalk, heightened with white, on gray-green paper—to Ludovico Carracci, an opinion that has much to recommend it, though Pietro Faccini’s authorship should not be excluded (1994, pp. 71–73). Another good comparison of physiognomy may be made with the engraved portrait of Annibale by Albertus Clouwet (1636–1679), after a lost portrait. The print appears as an illustration at the beginning of the biography of Annibale by Giovanni Pietro in the latter’s *Vite de’ pittori, scultori et architetti moderni* (Rome, 1672). (Other engraved portraits of Annibale are discussed and illustrated by Borea 1986, *passim*.)

The drawing is one of a large series of drawn self-portraits and portraits of artists that was assembled by the Florentine nobleman and diplomat Francesco Maria Niccolò Gabburri (see cat. no. 17), many of which subsequently belonged to the English collector Charles Rogers (1711–1784), at whose sale in 1799 they were dispersed. Other drawn self-portraits and portraits of artists that were once part of the Gabburri series are in the British Museum, London; the Ashmolean Museum, Oxford; the Museum Boijmans Van Beuningen, Rotterdam; the Fondation Custodia, Paris; and various private collections (see Turner 1993, *passim*).

The printed strip of paper with the name *Carracci* that is glued to the bottom center of the border may have been cut from an old sale catalogue, although it was not taken from Rogers’s 1799 catalogue, where the artist’s surname was spelled “Carracci.” This strip must surely have been added by the same unidentified former owner of the drawing who decided to discard Gabburri’s early eighteenth-century Florentine backing by Gaspare Redi. The simple label would have replaced Redi’s florid lettering, done on Gabburri’s instructions and doubtless in a cartouche, with Annibale’s dates of birth and death, somewhat resembling the styling of the lettering in the cartouche in the self-portrait by Sabatini (cat. no. 31). Gaspare Redi was the son of the Florentine painter Tommaso Redi (1665–1726) and was employed to make the ornamental backings for many of Gabburri’s extensive series of drawn portraits and self-portraits of artists. In the present instance, a brief mention of the appearance of Redi’s border fortunately survives (see above, under provenance). Redi’s “Grottesche” must have been conceived in counterpoint to Annibale’s own fantastic skeletal beasts and the dolphins that decorate the corners of the frame of his drawing.

Attributed to Ludovico Carracci

Bologna 1555–1619

Ludovico Carracci, like his younger cousins Annibale (q.v.) and Agostino (q.v.), was born in Bologna, where he trained as a draftsman, painter, and engraver. The influence of Federico Barocci (c. 1535–1612) and Correggio (c. 1498/94–1534) is evident in early works of the 1580s, including *The Annunciation* (1583–84; Bologna, Pinacoteca Nazionale). In 1584 he collaborated with Annibale and Agostino on the painted frieze of the Gran Salone in the Palazzo Fava, Bologna. During the second half of the 1580s Ludovico enjoyed the patronage of the Bolognese aristocracy, members of whom commissioned him to supply altarpieces for their family chapels. These include his earliest signed and dated painting, the *Madonna and Child Adored by Saints and Donor* (1588; Bologna, Pinacoteca Nazionale) for the

Bargellini family chapel in the church of the Monache Convertite in Via Lame. In 1592 Ludovico took part in a number of collaborative projects with his cousins, including fresco cycles in the Palazzo Magnani-Salem and in the Palazzo Lucchini. He was commissioned to execute the vast fresco cycle *The Story of Saint Benedict* in the original cloister of the convent of San Michele in Bosco, completed in April 1605. Together with Annibale and Agostino, Ludovico was instrumental in establishing the influential Carracci Academy, of which he served as overseer. An important tenet of the Carracci was the in-depth study of nature through the practice of drawing. As a result, their graphic output was sizable, and scholars are often challenged by the task of differentiating the hands of these artists.

14 *Four Studies of Heads Drawn over a Copy of a "Saint John the Evangelist" by Correggio*

PREVIOUSLY CATALOGUED AS BY
ANNIBALE CARRACCI

Black chalk (recto); black and red chalk (verso); H: 27.7 cm (10⁷/₈ in.); W: 20.7 cm (8¹/₈ in.)

85.GB.218

PROVENANCE

Jonathan Richardson Sr. (Lugt 2184); his sale, 23 January 1747 (i.e., second day of the sale), lot 54 ("Two, Anib. Caracci—Kigali," bt "Price," i.e., Robert Price); Robert Price; by descent to Sir Uvedale Price; Thomas Dimsdale; Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, first earl of Ellesmere (Lugt Suppl. 2710b), and thence by descent to the sixth duke of Sutherland (sale, Sotheby's, London, 11 July 1972, lot 44); Alain Delon (his mark AD, not in Lugt).

EXHIBITIONS

The Lawrence Gallery . . . Sixth Exhibition: A Catalogue of One Hundred Original Drawings by Ludovico, Agostino, & Annibal Carracci, Messrs Woodburn Gallery, London, 1836, no. 65 ("[Annibale Carracci] A Sheet of Studies—of heads, &c.; slightly sketched in black chalk. Full of expression."); London 1938, no. 375; London 1955b, no. 26; Bologna 1956b, no. 221; Newcastle-upon-Tyne 1961, no. 73; New York 1993, no. 23; London 1993–94; *Bolognese and Emilian Drawings*, J. Paul Getty Museum, March–May 1999.

BIBLIOGRAPHY

Ellesmere Collection 1898, no. 71 (as Annibale); Tomory 1954, p. 24, no. 56 (as Annibale); Posner 1971, vol. 1, pp. 21, 64, 156, 164, nos. 54, 84 (as Annibale); Goldner 1988, pp. 34–35, no. 8 (as Annibale); Harris 1994, p. 84, no. 49 (as Ludovico); Turner 1997, pp. 209–10, fig. 66 (as Ludovico); Turner and Hendrix 1997, pp. 34–35, no. 26 (as Annibale).

TWO OF THE STUDIES ON the recto (the uppermost of the two of a man wearing a hat, seen in profile to the right, and the youth seen full face, with his head cupped in his hands) were engraved, in the same direction, by Arthur Pond (1701–1758) in 1747. In addition to the date, further inscriptions on the print are: A[nnibale] C[arracci] and *In the Collection of Uvedale Price Esq.* (see also Hake 1922, no. 72, where the print is included among "Pond's Caricatures," as "Annibale Carracci"). The sale of Jonathan Richardson Senior, a former owner of the drawing, was in January 1747, the same year in which a subsequent owner, Sir Uvedale Price (1747–1829)—the distinguished landowner, writer, and early promoter of the Picturesque movement in England—was born. Price, who is referred to as "Esquire" in the inscription, was created baronet on February 12, 1828, a little over a year before he died. The inscriptions are therefore hard to explain, and it is only possible here to speculate about the historical circumstances that account for them. It seems likely that Pond engraved his plate in 1747 and that the print, with its inscription, was published long after. Price's father must have acquired the drawing at Richardson's 1747 sale, along with a lot of other drawings, since the name "Price" occurs many times as a buyer in the sale on January 22, 1747, and the seventeen



RECTO



VERSO

following days. Uvedale must therefore have inherited it at his father's death, in 1761.

The traditional attribution to Annibale of this splendid sheet has only recently been challenged. In a footnote to her groundbreaking but controversial 1994 article on the early drawings of the three Carracci, Ann Sutherland Harris included it as one of those she believes to be by the artist's older cousin Ludovico, in spite of the fact that many of the drawings she thus attributes have been accepted as Annibale in the recent literature. In support of her opinion she quoted Babette Bohn, a specialist in the drawings of Ludovico, who also considers the present sheet to be "probably by Ludovico."

The coarse strength of handling does indeed indicate Ludovico's style of the mid-1580s, as does the idiosyncratic and expressive rendering of the hands of the flat-faced youth with stubbly, sticking-out hair in the study on the right. The youth's upturned nose, wide-set eyes, and prominent ears bear a striking resemblance to Annibale Carracci himself, as Stephen Pepper first pointed out on a visit to the Museum in 1994. Since Pepper believes the Getty drawing to be by Annibale, however, this likeness in his view is a self-portrait. Pepper's opinion to this effect is quoted in a sale-catalogue entry for *Portrait of the Artist as Bacchus* (fig. 14a), a painting that does indeed seem to show the same sitter. (This picture is described in the 1725 inventory of

paintings belonging to Lord Annandale at Craighiehall, Dalmeny, as "A peasant or buffoon with grapes and melons in his hands. Orig. by Annibale Carracci.")

There is an obvious practical argument against the full-face youth in the Getty drawing being a self-portrait. Since the studies on the sheet were clearly done from life, were the youth who cups his head in both hands drawing himself in a mirror, one of those hands would be in movement (in reality the right, but it would appear as the left in a mirror and in any drawing made from that reflected image), as indeed is precisely the case in the Museum's self-portrait of Annibale (cat. no. 13).

Another argument, this time stylistic, against the view that this study is a self-portrait of Annibale is provided by its similarity in handling to the drawing *Man in a Pensive Attitude* in the Ashmolean Museum, Oxford (fig. 14b; Parker 1956, no. 174), by Ludovico. The Oxford drawing, which is done in pen and wash, displays the same idiosyncratic treatment of the hands, and the same confident touch, with broad chiaroscuro effects. There can be no questioning of the attribution to Ludovico, since the Oxford drawing has long been recognized as a study from the studio model for the bearded figure of Saint Joseph in the artist's etching *The Holy Family* (Bartsch 1803–21, vol. 18, no. 4; De Grazia 1979, pp. 480–82, no. 1). The studio model was once more Annibale, for here is the same flat-faced youth, with slightly upturned nose, prominent ears, and wide-set eyes!



FIGURE 14B. Ludovico Carracci. *Man in a Pensive Attitude*. Pen and ink and dark brown wash; H: 13.9 cm (5 1/2 in.); W: 11.9 cm (4 3/8 in.). Oxford, Ashmolean Museum inv. P.II.174.



FIGURE 14A. Annibale Carracci. *Portrait of the Artist as Bacchus*. Oil on canvas; H: 58 cm (22 3/4 in.); W: 47.5 cm (18 3/8 in.). Formerly private collection, Scotland; sale, Christie's, London, 6 July 1990, lot 58.

As A. E. Popham was the first to point out (his observation is noted in London 1938, no. 375), the figure in outline of a seated Saint John the Evangelist, drawn beneath the other studies, is a tracing of the design of one of the pendentives painted by Correggio in Parma Cathedral. With the Getty sheet turned clockwise, at right angles, the artist drew from life a youth wearing a wide-brimmed hat and looking downward. Further studies from life appear on the verso, including a study of a boy asleep at a table, with his head resting on his hands, and a large-scale, slightly childlike and comical study of a face, which the artist canceled out impatiently with shading in black chalk. Ludovico Carracci was in the habit of canceling out some of his drawings in this way, another instance being the crossing out of part of a red-chalk study of a torso and right arm on the verso of a drawing in the British Museum, London (inv. 1943-10-9-36; Tokyo and Nagoya 1996, no. 57).

Bartolomeo Cesi

Bologna 1556–1629

Bartolomeo Cesi trained under the painter Giovanni Francesco Bezzi, called il Nosadella (1500?–1571). His earliest documented work is the fresco cycle *The Life of the Virgin* (1574) in the Vezzi Chapel in San Stefano, Bologna. In the 1570s he collaborated with Prospero Fontana (1512–1597) and other artists on the paintings for the apse and crypt of Bologna Cathedral. Cesi was a master of the Compagnia dei Cartai from 1583 until 1599, when he and Ludovico Carracci were instrumental in establishing a separate painter's guild. Cesi's *Crucifixion with Saints* (1584–85)—painted for the Zini altar in San Martino, Bologna—displays the combination of a sober mood and abstract composition with naturalistic figures, characteristic of his mature style. The commission to execute a portrait of Ambrogio Morandi, abbot of San Salvatore, documents Cesi's presence in Rome in 1591. Shortly afterward, he returned to Bologna to execute the fresco

cycle *The Life of the Virgin* in the chapel of Santa Maria dei Bulgari in the Archiginnasio (virtually destroyed in 1944, partially reconstructed). A dated payment of 1594 documents Cesi's presence in Siena, where he was commissioned by the Certosa di Maggiano, near Siena, to paint a large-scale *Assumption of the Virgin* and to execute the frescoes in the cupola of the choir in Siena Cathedral (in situ). In the early 1600s Cesi—with Ludovico Carracci, Guido Reni (1575–1642), and other artists—painted scenes of the Mysteries of the Rosary in the Chapel of the Rosary in San Domenico, Bologna (1601). Among Cesi's later paintings is *The Crucifixion with Saints Matthew and Peter* (1625; Bologna, San Giovanni in Monte). In 1620 Cesi was nominated *maestro del disegno* of the Accademia degli Ardentini. A dedicated draftsman, he produced numerous studies that show his adoption of the method—advocated by the Carracci Academy—of drawing from a live model.

15 *Holy Family with Saint John the Baptist Adored by a Carthusian(?) Monk*

Black chalk on blue-gray tinted paper; squared for transfer in black chalk; H: 28.9 cm (11 $\frac{3}{8}$ in.); W: 25.7 cm (10 $\frac{1}{8}$ in.)

98.GB.1

PROVENANCE

Prince Cantacuzene (his mark, not in Lugt, bottom right); private collection, Paris; Galerie de Baysier, Paris.

EXHIBITIONS

Bolognese and Emilian Drawings, J. Paul Getty Museum, March–May 1999.

BIBLIOGRAPHY

None.

AS MARIO DI GIAMPAOLO was the first to point out (in a letter to the previous owner), this is a finished preparatory study for Cesi's early fresco *The Madonna and Child with the Infant Saint John the Baptist, Saint Jerome, and Saint Bruno*, formerly located in the *foresteria nuova* of the convent of San Girolamo della Certosa, Bologna, and later transferred to a wall of a store-room in the Certosa itself (fig. 15a; Graziani 1988, pp. 65–66, fig. 4). Painted on the front of the platform on which the figures

appear is the following inscription: *Te pia Virgo humilis Cartusia poscit: sis memor ante Deum. se precibusq. iuves* (Oh, you pious Virgin, receive a humble Carthusian: and if it please you to do so, bring his memory before God).

The drawing is squared for the enlargement of the design either to the cartoon or directly onto the surface of the wall to be painted, with the result that the basic organization and internal proportions of the drawn and painted compositions correspond closely. Among the principal differences between the two works, however, are the rounded top that extends the space of the finished painting a little higher and the inclusion of the figure of Saint Bruno on the right, instead of the hooded female(?) figure seen in the drawing. Several other smaller differences between the two may be noted, but they are not worth enumerating here.

An earlier compositional study, this one drawn in pen and brown wash and likewise squared in black chalk for transfer, is in a London private collection (52 x 11.7 cm [20 $\frac{1}{2}$ x 4 $\frac{3}{8}$ in.]; Graziani 1988, p. 167, fig. 3). The sheet is cropped on all sides so that the kneeling figure of Saint Bruno, on the right, appears half-length. The design is radically different from the Getty sheet and the fresco, including the additional figure of Saint Anne, behind Saint Bruno; she holds a staff in her left hand and directs the Virgin's attention toward him with a gesture of her right. On the left of the composition are the head and shoulders of Saint Jerome and the heads of two other male saints, one of them holding what appears to be an olive branch. The position of the Christ Child seated on the Virgin's lap in the London drawing is not dissimilar from its later, painted equivalent.





FIGURE 15A. Bartolomeo Cesi. *The Madonna and Child with the Infant Saint John the Baptist, Saint Jerome, and Saint Bruno*. Fresco. Bologna, San Girolamo della Certosa.

Because the Virgin's body there faces left rather than right, however, the infant Saint John the Baptist is partly concealed by her legs as he looks up into the face of the Christ Child.

The Getty drawing fits neatly within the Emilian tradition of drawing. The influence of the Bolognese Mannerist painters Pellegrino Tibaldi (q.v.) and Giovanni Francesco Bezzi is clearly apparent, as are the more interesting echoes of the Carracci, seen here in the choice of black chalk on gray tinted paper (compare, for example, Agostino's choice of similar media and paper in cat. nos. 11–12).

Giuseppe Maria Crespi, called lo Spagnuolo

Bologna 1665–1747

The Bolognese painter, draftsman, and printmaker Giuseppe Maria Crespi, nicknamed “lo Spagnuolo” (the Spaniard) because of his customary manner of dress, studied drawing at the age of twelve with the painter Angelo Michele Toni (1640–1708). During the 1680s he trained with Domenico Maria Canuti (q.v.) and in the drawing academy led by Carlo Cignani (1628–1719). In 1688–90 Crespi traveled to Emilia, the Veneto, and the Marches. Commissions from this period include *The Marriage at Cana* (c. 1686–88; Art Institute of Chicago), which draws heavily on Paolo Veronese’s version of the same subject (1562–63; Paris, Musée du Louvre). In 1690 Crespi was elected to the Compagnia dei Pittori and, according to his son Luigi Crespi, was commissioned by Carlo Cesare Malvasia, director of the Palazzo Ghislieri drawing academy, to paint *The Temptation of Saint Anthony* (1690; Bologna, San Nicolò degli Albari), his first major altarpiece in Bologna. Shortly afterward, Crespi received the

important commission to decorate Prince Eugene of Savoy’s Winter Palace in Vienna with paintings based on mythological themes. Also dated to the 1690s are Crespi’s earliest surviving frescoes, in the Palazzo Pepoli in Bologna. By 1700 Crespi had established his own school of painting. During this period Don Carlo Silva, a Florentine priest, commissioned *The Massacre of the Innocents* (1706; Florence, Galleria degli Uffizi) as a gift to Grand Prince Ferdinando de’ Medici. The success of this work led to a number of commissions from the grand prince, and Crespi’s trips to Florence in 1708–9 led to a renewed interest in genre painting. By c. 1710 he had returned to Bologna, where he continued to pursue his interest in genre scenes. His later paintings included depictions of genre and pastoral subjects as well as a more violent treatment of religious themes. In 1741 Crespi was knighted by his most illustrious patron, the former archbishop of Bologna, Pope Benedict XIV.

16 *Saint Paul*

Red chalk over traces of black chalk. The figure’s right hand is drawn on a cutout piece of paper set into the main sheet; the section of the original sheet on which the right hand was drawn was cut away by the artist; H: 28.1 cm (11 $\frac{1}{16}$ in.); W: 21.1 cm (8 $\frac{3}{16}$ in.)

97.GB.34

PROVENANCE

Private collection (sale, Sotheby’s, New York, 13 January 1993, lot 54); private collection, London; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

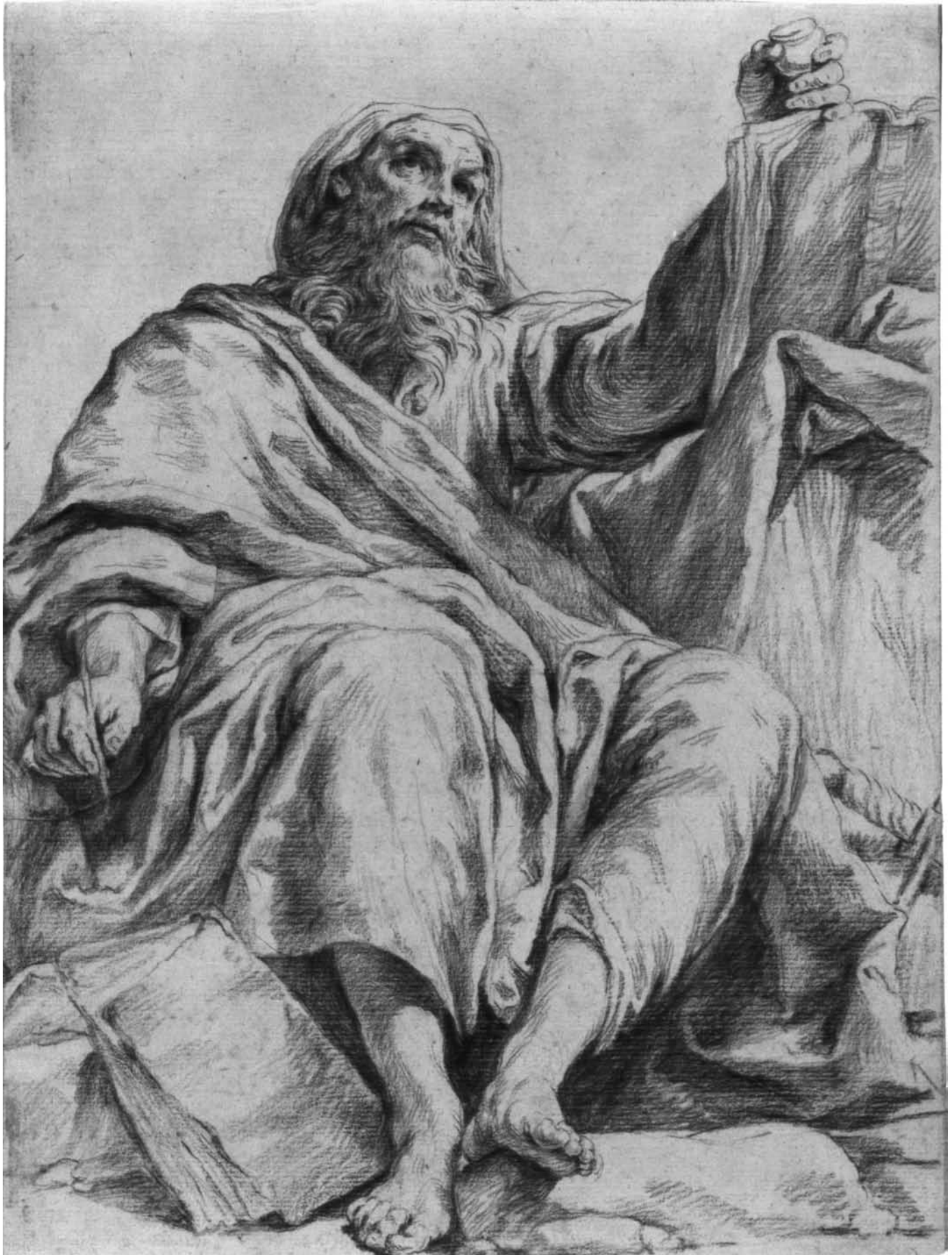
None.

FROM THE PRESENCE of his attribute of a sword, the hilt of which is seen lying on the ground near his left knee, the figure may be identified as Saint Paul. He pauses from writing his *Epistles* in the book propped up on the ledge in the upper right and looks heavenward in divine contemplation, his pen poised in his right hand. With his left hand he supports the book upright, while also holding a small inkpot; another book lies discarded at his feet in the bottom left corner.

In its pose and in its aged, somewhat disheveled appearance, the figure bears some resemblance to that of Guercino’s *Elijah* in a painting in the collection of Sir Denis Mahon, London (now on loan to the National Gallery, London), in which the gray-haired, long-bearded prophet is likewise shown seated barefoot in a rocky desert (Salerno 1988, p. 147, no. 68). As a pupil first of Canuti and then of Cignani, Crespi was influenced by the work of Guercino (q.v.) and other Bolognese masters of the late sixteenth and early seventeenth centuries.

The purpose of this powerful drawing of Saint Paul is not known. Its high degree of finish and general resemblance to Crespi’s drawings for prints suggest that it may have been made with an etching in mind, although no such print has been identified. Similar in style, for example, is the drawing *Marcolfa Persuading Cacasenno to Mount a Horse* in the Metropolitan Museum of Art, New York (inv. 53.535.23; red chalk, 20.1 x 14.5 cm [7 $\frac{15}{16}$ x 5 $\frac{11}{16}$ in.]; Bean 1966, pp. 420–21), a study in reverse for an etching by the master in a series of twenty illustrating the old Bolognese burlesque histories of Bertoldo, Bertoldino, and Cacasenno (Bartsch 1803–21, vol. 19, p. 409, no. 39).

The invention of Crespi’s *Saint Paul* is connected with another of his works, the painted composition *Saint John on Patmos*, known from two versions, one formerly in a private collection, Venice (present whereabouts unknown), and the other, by his son Luigi Crespi (1708–1779), in the Accademia di Belle Arti, Ravenna (Merriman 1980, pp. 259, no. 90). In the picture,



an almost identically posed, but this time younger, beardless, and better-dressed saint is also seated in a landscape and similarly stares heavenward in ecstasy, holding on a ledge a book in which he has been writing (Bean 1966, p. 419, fig. 1). In his pioneering article on Crespi as a draftsman, Jacob Bean connected a drawing of a seated bearded man wearing a heavy cloak in the Musée du Louvre, Paris (inv. 8216; red chalk, 32.5 x 24.5 cm [12³/₁₆ x 9⁷/₁₆ in.], formerly in the collection of P.-J. Mariette; Bean 1966, pp. 419, 421 n. 2), with *Saint John on Patmos*, memorably referring to the sheet as “a sage and suave example of Bolognese academic draughtsmanship [that] owes much to the example of Carlo Cignani in whose studio Crespi studied figure drawing.” While the pose of the saint in the Louvre drawing corresponds closely to that of the Saint John in the picture, the figure is nevertheless an old man with a long, flowing beard who bears a distinct resemblance to the figure of Saint Paul in the Getty sheet. If the Louvre sheet did not double as a study for the *Saint Paul*, Crespi’s invention of the latter figure was but a hair’s breadth away.

A drawing that is unquestionably a study for the Getty *Saint Paul*, though less finished in treatment, is in the Pinacoteca di Brera, Milan (red chalk, 30 x 22 cm [11³/₁₆ x 8¹¹/₁₆ in.]; Malaguzzi Valeri 1906, no. 77, ill., as “Scuola napoletana del secolo XVI”; Spike 1990, p. 402, no. 13). The Milan drawing carries an inscription, *dello Spagnoletto*, in the lower left of the sheet, an old but nevertheless perfectly correct attribution to Crespi, who received this nickname as a pupil in Cignani’s studio. The figure of Saint Paul in the Milan drawing is seated in an identical pose to that of the figure in the present sheet and corresponds exactly in scale. There are some minor variations of detail, however, including the addition of sandals on the saint’s feet and a change in the position of the hilt of his sword, which now points toward the figure, though the blade is concealed by the heavy drapery covering the rocky ledge on the right.

Bean started his 1966 article with the observation that “Giuseppe Maria Crespi’s style as a painter is so distinct and so personal that it is surprising to find how little, really, is known of his draughtsmanship.” Although Crespi is acknowledged as one of the best draftsmen of the Bolognese school (see John T. Spike, in Bologna 1990, p. clvii), his work in the medium is still underappreciated. His accomplishment was extraordinary, as can be seen in the present sheet in the variation in texture in the saint’s wrinkled face and curly beard, in the penetration of his gaze, and in the remarkable feeling for light and texture in the drawing of the drapery—effects beyond many draftsmen. Several of these subtleties find an equivalent in the rich handling and rugged chiaroscuro of Crespi’s paintings.

Giandomenico Ferretti

Florence 1692–1769

Giandomenico Ferretti was the son of the goldsmith Antonio di Giovanni da Imola and Margherita di Domenico Gori, sister of the theologian and antiquarian Antonio Francesco Gori (1691–1757). Ferretti first studied painting in Imola, in the studio of the obscure local painter Francesco Chiusuri (d. 1729). After the removal of Ferretti's family to Florence, he worked with Tommaso Redi (1665–1726) and then with Sebastiano Galeotti (1676–1741/46). The following five years he spent in Bologna, continuing his training under Felice Torelli (1670–1748), whose influence on his style was to prove decisive. On his return to Florence in 1715, Ferretti became one of the most celebrated and prolific of the decorative painters active there. His Florentine works include the ceiling decoration of Santa Chiara (1715; now

practically illegible), *The Twelve Apostles* in San Salvatore del Vescovo (1738), and the frescoes *The Martyrdom of Saint Stephen* and *The Assumption and Coronation of the Virgin* in the choir and apse of the Badia Fiorentina (1734). He was also widely employed in other Tuscan cities, and perhaps his best-known work is the fresco decoration of the cupola of San Filippo, Pistoia. In addition to being a painter of large-scale decorations, he was a successful portraitist, making drawings for a series of engravings after an extensive collection of painted self-portraits of artists now in the Galleria degli Uffizi, Florence. Ferretti was also among a group of Florentine artists employed by the nobleman Francesco Maria Niccolò Gabburri to make copies of portraits of artists for his large collection of drawn portraits and self-portraits of artists.

17 *Portrait of Cavaliere Francesco Maria Niccolò Gabburri*

Black chalk, with stumping and some touches of the brush with gray wash, heightened with white body color, on light brown paper; H: 37 cm (14⁵/₁₆ in.); W: 24.9 cm (9¹³/₁₆ in.)

96.GB.324

PROVENANCE

Francesco Maria Niccolò Gabburri, Florence; William Kent, London; Jonathan Richardson Jr. (Lugt 2170; on his mat); Charles Rogers (Lugt 624; sale, T. Philipe, London, 23 April 1799, lot 790, as "N. Gaburri, by Ferretti"); Sir W. Fowle Middleton(?); Sir G. Nathaniel Broke-Middleton(?); Sir J. Saint Vincent Saumarez(?), fourth baron de Saumarez; thence by descent to the sixth baron de Saumarez; private collection, Germany; art market, Munich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Turner 1993, p. 211, under no. 72.

Inscribed by the artist in black chalk at the top edge of the bas-relief supported by the sitter's left hand, *CARPAMVS D[V]LCIA. PERS[IUS] S[ATIRI] [V]* [Let us gather the sweetness]. [*Flaccus Aulus Pers[ius] Sat[ires] [V]*], and at the bottom of the sheet, on the stone tablet affixed to the front of the ledge, *Eq. Frañc[isc]us M[ari]a Nicolaus Gabburrius/ Patritius Florentinus AEt: Suae Ann. Lxv. / Nobili. Academiae. Picturae. Artis. Urbis/ Florentiae Simulacrum. Praefecti. Optimi/ sui Bonarumque. Artium. Maecenatis, a se/ delineatum, grati. Animi. Monumentum. / D.D. / Io: Dom[eni]s Ferretti.*

Pict. Flor. delin. ad Viru[m]. An. MDCCXXX (Francesco Maria Niccolò Gabburri, citizen of Florence, aged sixty-five years, prefect of the noble academy of the art of painting of the city of Florence, among the best patrons of the fine arts, drawn for him as a monument to his noble spirit and given to him by Giovanni Domenico Ferretti, painter from Florence, who did it from the man himself). Inscribed in the bottom right corner of the old Richardson Jr. mat, in brown ink, with the price 80 —.

THE FLORENTINE NOBLEMAN, diplomat, painter, and collector Francesco Maria Niccolò Gabburri (1676–1742) is shown at the age of sixty-five, some two years before his death. Although he is still not as widely known as his achievement merits, he was without doubt one of the greatest collectors of prints and drawings in Italy in the early eighteenth century and had an international circle of eminent friends and acquaintances, including the Italian art dealer Antonio Maria Zanetti (1680–1757), the great French collector and banker Pierre Crozat (1665–1740), the collector and connoisseur P.-J. Mariette (1694–1774), as well as the almost equally discerning English collectors and connoisseurs Jonathan Richardson Sr. (1665–1745) and Jonathan Richardson Jr. (1694–1771), the latter a onetime owner of the present drawing (for Gabburri's activity as a collector of drawings, see Borroni Salvadori 1974a and Borroni Salvadori 1974b, passim; Turner 1993, passim).

The open book propped up in front of Gabburri is probably one of the volumes from his great life's work, his still-unpublished four-volume manuscript *Vite dei pittori*, now in the Biblioteca Nazionale Centrale, Florence (MS. Palatini E. B. 9. 5., nos. I–IV). Like the volume represented in Ferretti's drawing,



Eq. Francus M^o Nicolatus Crabburrius
Patritius Florentinus Aet: Suae Ann. L. xv.
Nobili Academiae. Picturae. Artis. Urbis
Florentiae. Simulacrum. Praefecti. Optimi
sui Bonarumque. Artium. Maccenatis a se
delineatum, grati Animi. Monumentum.

D. D.

Io. Dom^o Ferrenti Pict. Flor. delin. ad Virū. An. MDCCXXX



FIGURE 17A. Lorenzo Maria Weber (d. 1787). Obverse of a medallion struck in 1730 to commemorate the appointment of Francesco Maria Niccolò Gabburri as prefect of the Accademia del Disegno, Florence. Bronze. Diam: 8.9 cm (3⁵/₁₆ in.). New York, Metropolitan Museum of Art, Rogers Fund, inv. 1979.13.

each of the Gabburri manuscript volumes is written in double columns. This immense art historical enterprise is somewhat reminiscent of *Le vite de più eccellenti architetti, pittori ed scultori italiani*, the historically arranged collection of artists' biographies published in 1568 by the great Tuscan art historiographer Giorgio Vasari (1511–1574). By contrast, however, Gabburri's *Vite* are arranged alphabetically by artist's Christian name and include foreign artists. They seem to have been formulated as an update to Pellegrino Orlandi's *Abecedarario pittorico* of 1705, a guide to the collecting of prints, drawings, and paintings. The two smaller volumes seen closed on the ledge have not yet been identified; on top of them rests a rectangular palette, from the thumbhole of which extend some paintbrushes, presumably an allusion to Gabburri's accomplishment as an amateur artist.

The authorship of the bas-relief roundel of Apollo(?) reproduced in the present drawing remains unknown. It seems likely that it is a piece that once belonged to Gabburri's collection, which included many sculptures. The relief is related compositionally to the reverse of a portrait medal of Gabburri, shown at the age of fifty-one, by the medallist and gem-cutter Lorenzo Maria Weber (d. 1787); it was struck in 1730 to commemorate Gabburri's appointment to the office of prefect of the Accademia del Disegno in Florence, a post he held for ten years (figs. 17a–b; Lankheit 1962, pp. 194–95; Detroit 1974, pp. 150–51, no. 102). The obverse shows Gabburri, head and shoulders, in profile (reproduced in Rotterdam 1990–91, p. 13, fig. III, from the medal in the Museo del Bargello, Florence).

The medal reverse of Apollo with his lyre is explained by the same motto from the fifth *Satire* of Persius: "Carpamus Dvlcia"; in the medal, however, Apollo points to a temple in the distance on the right, which is approached by two figures, and holds his lyre on the ground to the left as he reads from a book resting open on a rocky ledge. It is not impossible that the relief shown in the drawing is also by Weber.

According to a letter from Gabburri of October 4, 1732, a

cast of the medal was sent to P.-J. Mariette in Paris (Bottari and Ticozzi 1822, vol. 2, p. 368f.). The medal is reproduced, actual size, beneath a scroll-headed pediment and over a tablet with a dedicatory Latin inscription, in an etching dated 1736 by the Danish engraver Frederick Ludwig Norden (1708–1742), after a drawing by another Danish artist, the painter Carl Marcus Tuscher (1705–1751), who was in Florence around 1730. The inscription on the tablet in Norden's print reads: *NOBILI. ACADEMIAE. PICTURAE. ARTIS. VRBIS. FLORENTIAE/ SIMVLACRVM. PRAEFECTI. OPTIMI. SVI/ BONARVMQUE. ARTIVM. MAECENATIS/ A. SE. IN. AERE. INCISVM/ GRATI. ANIMI. MONVMENTVM/ D. D./ FRIDERICVS. LVDOVICVS. NORDEN. NOBILIS. DANVS/ ACADEMIAE. SOCIVS/ LIBVRNI.* (Portrait of the prefect of the noble academy of painting in the city of Florence, the best patron of the fine arts, he is represented in bronze, thanks to the lively image of him, given as a present, by Frederick Ludwig Norden, worthy member of the noble Danish Academy.). This is followed by the date 1736, in Roman numerals. What could well be a reference to Tuscher's drawing itself, whose present whereabouts are unknown, appears in the inventory of Gabburri's collection (fol. 13): "Disegno Orig[inal]e e terminato di Marco Tuscher p[er] la Patente dell'Accad[emi]a del Disegno che fu intagliata da Michele Panini. Segnato dietro 150670" (Original and finished drawing by Marcus Tuscher, for the patent of the Accademia del Disegno, engraved by Michele Panini. Marked on the back number 150670). There is an obvious discrepancy, however, in that the engraver is said to be the otherwise unrecorded Michele Panini and not Norden.

The force and significance of the hedonistic motto "Carpamus Dvlcia" (Let us gather sweetness), a line that was presumably Gabburri's own choice, is not clear and requires further research. The six satires of the Roman poet Flaccus Aulus Persius (A.D. 34–62), which were popular in England and Italy during the eighteenth century, present a picture of the prevailing



FIGURE 17B. Lorenzo Maria Weber (d. 1787). Reverse of a medallion struck in 1730 to commemorate the appointment of Francesco Maria Niccolò Gabburri as prefect of the Accademia del Disegno, Florence. Bronze. Diam: 8.9 cm (3 $\frac{3}{16}$ in.). New York, Metropolitan Museum of Art, Rogers Fund, inv. 1979.13.

corruption of Roman society of the time and are characterized by their vigor, conciseness, and austerity of tone. For most of the fifth satire, Persius speaks of his friendship with the Stoic Cornutus, who believed that only the truly free man could lead a virtuous life, an opinion that is a variant of the Ciceronian idea that “Only the wise man is free” (Cicero, *Paradoxa Stoicorum*, 5). The phrase “Carpamvs Dvlcia” occurs in the section of the poem that argues that greed, sex, ambition, and superstition are all forms of slavery of the spirit: “To what do you aspire? As to your money, wouldn’t the modest five percent you have saved here make twelve percent with real hard sweat? Be good to your spirit; gather the sweetnesses of life: our well-being is life: you will soon become ashes, a shade in the afterlife, a tale.” Clearly the exhortation is the rather dangerous one to make the best of the good things while they last!

The formality and high degree of finish of the Getty portrait suggest that it was intended to be engraved, though no such print is known. It is possible that an engraving after the drawing would have been used as the frontispiece to the *Vite*, which the author surely intended to publish had he not been prevented from doing so by his death. The style compares well with Ferretti’s drawn *Portrait of Fra Bartolommeo*, the frontispiece to the first of two albums of drawings by Fra Bartolommeo that once belonged to Gabburri and are now in the Museum Boijmans Van Beuningen, Rotterdam (Rotterdam 1990–91, p. 8, fig. 1). A more likely purpose of the portrait, however, is that it was drawn for an engraving commemorating Gabburri’s ten-year tenure in the office of prefect of the Accademia del Disegno, from which he resigned in 1740. The appearance in the drawing of the same motto that appears on the reverse of the Weber medal, as well as a related emblem of Apollo, and the similarity of the wording of the inscription to that in the Norden print suggest a connection of all three works with the Florentine academy.

Toward the end of his career, Ferretti specialized in making finished drawings for the engraver, and—along with a number

of other artists, including Giovan Domenico Campiglia (1692–1772)—he was employed to draw copies after the painted self-portraits of artists in the grand-ducal collection, Florence, for a publication of engravings after this famous series. The self-portraits were duly published as the second part of the *Museo fiorentino* and were issued in six volumes between 1752 and 1766, with the title *Serie di ritratti di celebri pittori dipinti di propria mano*. Nearly thirty of Ferretti’s drawn copies of self-portraits of artists, which were made for the engravings to appear in the *Serie di ritratti*, are to be found in the Uffizi (Maser 1968, pp. 88–89, under no. 23); they are mostly carried out in black chalk with stumping and gray wash, and are reminiscent in style of the *Portrait of Gabburri*, though the latter is richer and more lively in treatment, having been drawn from life. A far better comparison may be made with Ferretti’s drawn self-portrait in the Graphische Sammlung Albertina, Vienna (inv. 1287; Maser 1968, p. 90, no. 1; Birke and Kertész 1992–97, vol. 2, p. 703), dated 1730, which, to judge from the wording of an associated inscription that appears at the bottom right of the drawing and is characteristic of Gabburri, was probably made for his own collection of drawn self-portraits of artists (see cat. nos. 4, 13, 31).

Besides the present drawing and the related medal and engraving of 1736 by Norden, other likenesses of Gabburri include a portrait drawing by Tommaso Redi in Saint Michael’s Mount, Cornwall, dated 1723 (Turner 1993, pp. 202–3).

Finally, it is worth observing that Jonathan Richardson Jr., a former owner of the present drawing, met Gabburri in Florence and later displeased him. Gabburri was “furious” that the younger Richardson was inaccurate in his published statements about some statues in the grand-ducal gallery, Florence. The error apparently came about through information passed on to Richardson, orally, by the *custode*, Sebastiano Bianchi (Borroni Salvadori 1974b, p. 1509).

Baldassare Franceschini, called il Volterrano

Volterra 1611–Florence 1690

The son of a minor sculptor of alabaster, Baldassare Franceschini was born in Volterra (hence his nickname), where he received his early training. In 1628 he went to Florence, where he served as an assistant to the painter Matteo Rosselli (1578–1650). Volterrano's earliest work still reflects late Mannerist currents, but he soon developed a fully Baroque style, based in large part on the work of Pietro da Cortona (q.v.). While in Florence, Volterrano executed a fresco cycle for Don Lorenzo de' Medici for the courtyard of the Villa Petraia, completed around 1648. Volterrano worked intermittently on other projects, including *Saint Michael Overcoming Lucifer*, painted in 1639 for the parish church of Castello, Florence, and *Saint Catherine and the Crucifixion* (1639–40; Florence, Galleria degli Uffizi). In 1641 Volterrano visited Venice and Parma, where he studied the work of Correggio (c. 1489/94–1534), which had a lasting impact on his own art. In 1642 he executed the frescoed and stuccoed decoration in the chapel of the Orlandini in Santa Maria Maggiore, Florence, adapting motifs from Correggio's cupola in Parma, as

well as several Roman works by Michelangelo and Raphael. Other important works of the 1640s include the *Glory of Saint Cecilia* in the Chapel of Sant'Ansano in Santissima Annunziata, Florence. One of Volterrano's most significant projects of the 1650s was the frescoed decoration of the vault and pendentives of the Colloredo Chapel in Santissima Annunziata (1650–52). The influence of contemporary Roman artists Pietro da Cortona and Gian Lorenzo Bernini (1598–1680) provides a strong argument for a Roman sojourn, which probably took place between 1651 and 1652. For the remainder of his career Volterrano was active mainly in Florence, where he worked primarily on palace and church decorations. In the 1660s he finished one his most ambitious projects, the painted decoration of the dome and pendentives of the Niccolini Chapel in Santissima Annunziata. From 1670 to 1683 he painted *The Assumption of the Virgin* and *The Virgin in Glory* on the vault and on the cupola of the tribune of this church. Volterrano was also among the most prolific draftsmen active in seventeenth-century Florence.

18 “*La burla del vino*” (The wine burlesque)

Brush and red wash over red chalk, squared for transfer in red chalk; H: 23.9 cm (9⁵/₁₆ in.); W: 36 cm (14³/₁₆ in.)

96.GB.316

PROVENANCE

Private collection, Europe (sale, Sotheby's, London, 4 July 1994, lot II); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

THE DRAWING IS ATTACHED to a late seventeenth-century or early eighteenth-century album page. Before its appearance on the London art market in the summer of 1994, this important drawing was unknown. It is a *modello*, with only minor differences, for Volterrano's most celebrated painting, *La burla del vino*, in the Galleria Palatina, Palazzo Pitti, Florence (fig. 18a; Florence 1986–87, vol. I, no. I.226, with previous bibliography).

Ellis Waterhouse called it “one of the freshest and gayest Florentine paintings of the century” (1962, p. 166). The subject is the joke played on a group of fellow priests by the parish priest Arlotto Mainardi of San Cresi a Maciuoli at a tavern at Quinto, outside Florence, near the Villa della Mula. Arlotto, who appears on the right of the composition carrying a jug of wine, was famous for his practical jokes in the Tuscan popular tradition, and the particular event represented here is described by the Florentine art historiographer Filippo Baldinucci (1681–1728, ed. 1845–47, vol. 5, pp. 161, 172–73).

In its humorous treatment of the figures, “*La burla del vino*” recalls the style of Giovanni Mannozi, called Giovanni da San Giovanni (1592–1636). Moreover, one of the stories of Arlotto had already been the subject of a painting by Giovanni da San Giovanni, commissioned by Cardinal Francesco Barberini. Because of the supposed resemblance in style to the work of this artist, Volterrano's picture was previously dated soon after 1630, early in the artist's career (Giglioli 1908, p. 355). It is now thought to have been carried out somewhat later, in the 1640s, because of the much clearer pictorial analogies with Volterrano's midcareer work, for example, passages from the later sections of his frescoes at the Villa Medici at Petraia (completed in 1648) and some details in *The Glory of Saint Lucy* and *The Four Virtues*, in the vault and pendentives of the Colloredo Chapel in Santissima Annunziata, Florence (1650–52; Gregori 1984,

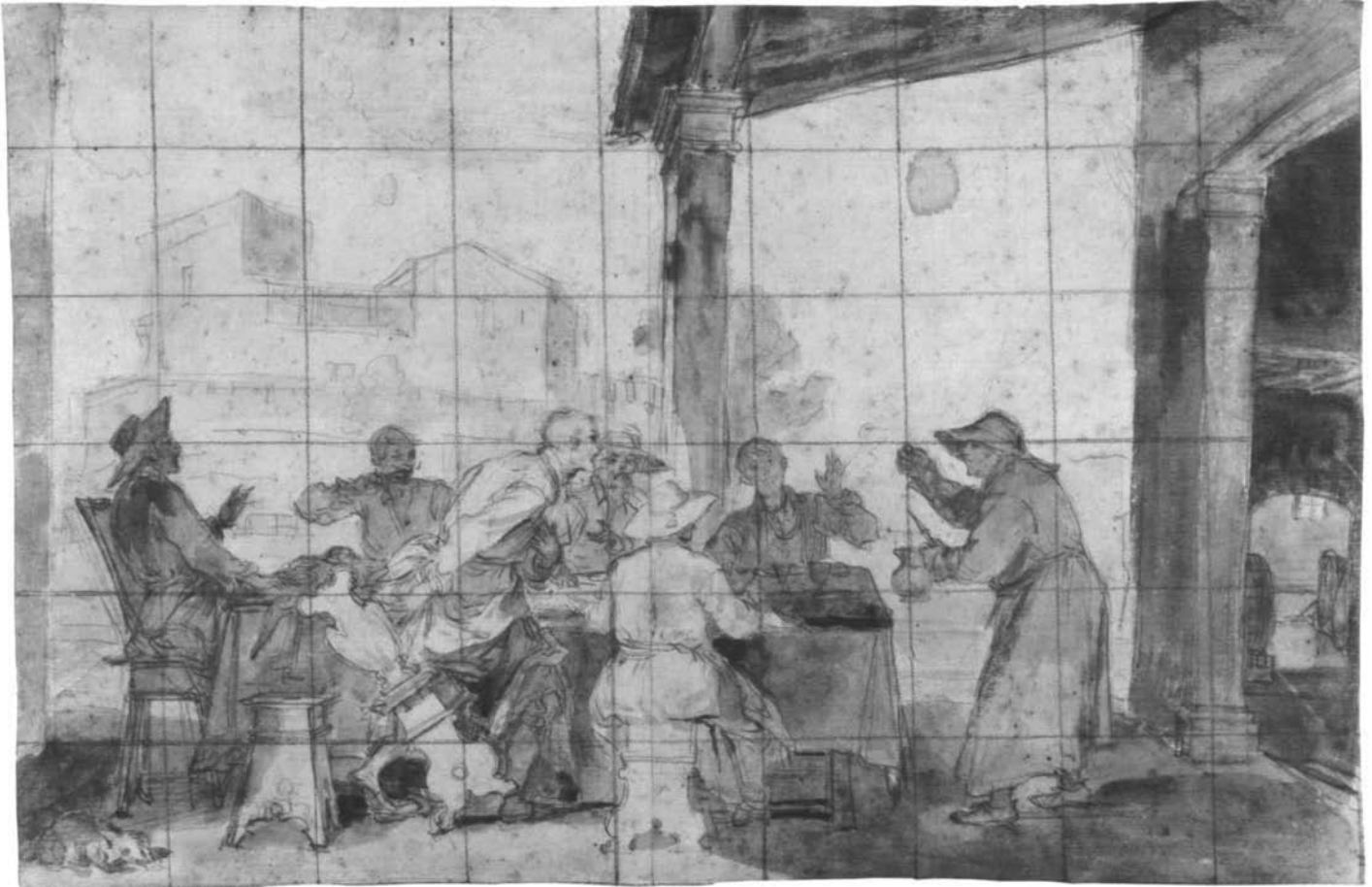




FIGURE 18A. Baldassare Franceschini, called il Volterrano. *La burla del vino* (The wine burlesque).
 Tempera on canvas. H: 107 cm (42 $\frac{3}{8}$ in.); W: 150 cm (59 $\frac{1}{16}$ in.). Florence, Palazzo Pitti, Galleria Palatina inv. 582.
 Photo: Alinari/Art Resource, New York.

p. 520). The parallels are most apparent in the lighting and radiantly animated facial expressions of the figures.

Volterrano's *La burla del vino* was painted for Francesco Parrochiani, a gentleman in the service of Lorenzo de' Medici, the artist's patron, at the Villa Medici at Petraia. According to Baldinucci, the picture was so admired that numerous copies of it were made (1681–1728, ed. 1845–47, vol. 5, pp. 161, 172–73). The stories of Arlotto inspired two further paintings by Volterrano, both now lost, commissioned almost three decades later by Gian Carlo de' Medici. According to Baldinucci, all three were subsequently in the collection of Ferdinando de' Medici in the Medici villa at Poggio a Caiano in 1693.

A study in red chalk for the figure of Arlotto holding the jug of wine is in the Fondazione Longhi, Florence (inv. 28/D; Florence 1986, vol. 2, p. 332, no. 2.301, ill.). Two drawings relating to the two other episodes painted by Volterrano are the only surviving records of this second commission: *La burla all'osteria della Consuma*, formerly in the collection of E. Shapiro (Thiem 1977, p. 404, no. 215, ill.; sale, Christie's, South Kensington, London, 21 April 1998, lot 53), and *La burla del pievano Arlotto a Ser Ventura* in the Fondazione Longhi (inv. 19/D; Florence 1986, vol. 2, p. 338, no. 2.307, ill.).

Giulio Romano (Giulio Pippi)

Rome 1492(?)–Mantua 1546

The celebrated painter, architect, and draftsman Giulio Romano received his early training in Raphael's workshop. From 1509 to 1517 he assisted Raphael with the decoration of the papal apartments and worked primarily on the frescoed scene *The Fire in the Borgo* in the Stanza dell'Incendio. Following Raphael's death in 1520, Giulio worked on the completion of the decoration of the last of the Vatican Stanze, the Sala di Constantino. Based on imagery derived from Raphael and antique models, Giulio executed the vast fresco cycle including scenes of the *Allocutio* and the *Battle of the Milvian Bridge* (completed by 1524; in situ). During this period he also received a number of Raphael's unfinished architectural commissions, including the residence of Cardinal Giulio de' Medici (Pope Clement VII), later known as the Villa

Madama, and Baldassare Turini's Villa Lante on the Janiculum. In autumn 1524 Giulio, at Duke Federico II Gonzaga's invitation, moved to Mantua, where he was appointed official court artist. His most monumental project was the construction and decoration of the duke's Mantuan residence, the Palazzo del Te (1524–36), where he implemented a highly inventive decorative program. In 1536 Giulio began the reconstruction and decoration of portions of the Palazzo Ducale, including the Sala di Troia, the Sala dei Cavalli, and the Appartamento Ducale. The construction of Giulio's own palace between 1540 and 1544 was one of the last projects he completed. Giulio was a gifted draftsman. His remarkable inventiveness and skill as a designer are reflected in the variety of technique and handling in his drawings.

19 *The Birth of Bacchus*

Pen and brown ink and brown wash over black chalk underdrawing; squared for transfer in black chalk; the top left and right corners cut away diagonally; H: 25 cm (9 $\frac{7}{8}$ in.); W: 40.6 cm (16 in.)

95.GA.27

PROVENANCE

Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, first earl of Ellesmere (Lugt 2710b; sale, Sotheby's, London, 5 December 1972, lot 64); Herbert List, Munich (his collection mark HL, not in Lugt, stamped blind in the bottom right); Stiftung Ratjen, Vaduz (until c. 1994); Kunsthandel Bellinger, Munich.

EXHIBITIONS

Munich, Berlin, and elsewhere 1977–78, p. 24, no. 7 (entry by M. Winner).

BIBLIOGRAPHY

Ottley 1823, p. 56, pl. 65; Ellesmere Collection 1898, no. 135; Hartt 1958, vol. 1, pp. 7, 213, 305, no. 307, vol. 2, fig. 461; Fredericksen 1972, p. 30, pl. 32; Turner 1981, p. 16; Mantua 1989, p. 440; Grimm 1994, pp. 34, 40 n. 13; *Journal* 24 (1996), p. 104, no. 32.

On the verso, inscribed in the top right corner, in graphite, B;351/2°. The drawing has been lifted from its old support and backed with Japanese paper.

THE SCENE IS TAKEN from a story in Ovid's *Metamorphoses* (3.253–315) that tells of Jupiter's love for Semele, the daughter of King Cadmus, and of the consequent birth of their son Bacchus. After an encounter with Jupiter in human guise on one of the god's earthly visitations, the mortal Semele became pregnant. So jealous of this and of the god's continuing love for Semele was Juno that she swore vengeance. She came to Semele's home in the guise of her aged Epidaurian nurse Beroë, "whitening her hair at the temples, furrowing her skin with wrinkles, and walking with bowed form and tottering steps." So transformed, Juno persuaded Semele to ask Jupiter to consort with her in the same splendor and majesty as he did with his wife, Juno. Jupiter warned Semele of the danger of this request, but as he had sworn to grant her whatever she desired, he had to comply. He accordingly appeared before her as the god of thunder and, doomed to perish from her own guileless wish, Semele was consumed by lightning, though Jupiter was able to save their child, Bacchus.

This is an early preparatory study, showing the composition in a horizontal format and including many other substantial differences, for the upright panel painting of the subject by Giulio Romano and his workshop (including perhaps Rinaldo Mantovano), also in the Getty Museum (fig. 19a; Mantua 1989, pp. 440–41, ill.; Jaffé 1997, p. 54, ill.). In the drawing, where the scene is set in Semele's bedroom, Giulio focuses on the most dramatic point of the narrative: the unchained winds belch fire as Jupiter cleaves Semele's womb with his thunderbolt, snatching forth the baby Bacchus from her belly with his left hand; the disguised Juno, in the lower right corner, crouches at the side of Semele's bed and seems aghast at Jupiter's terrible glory.

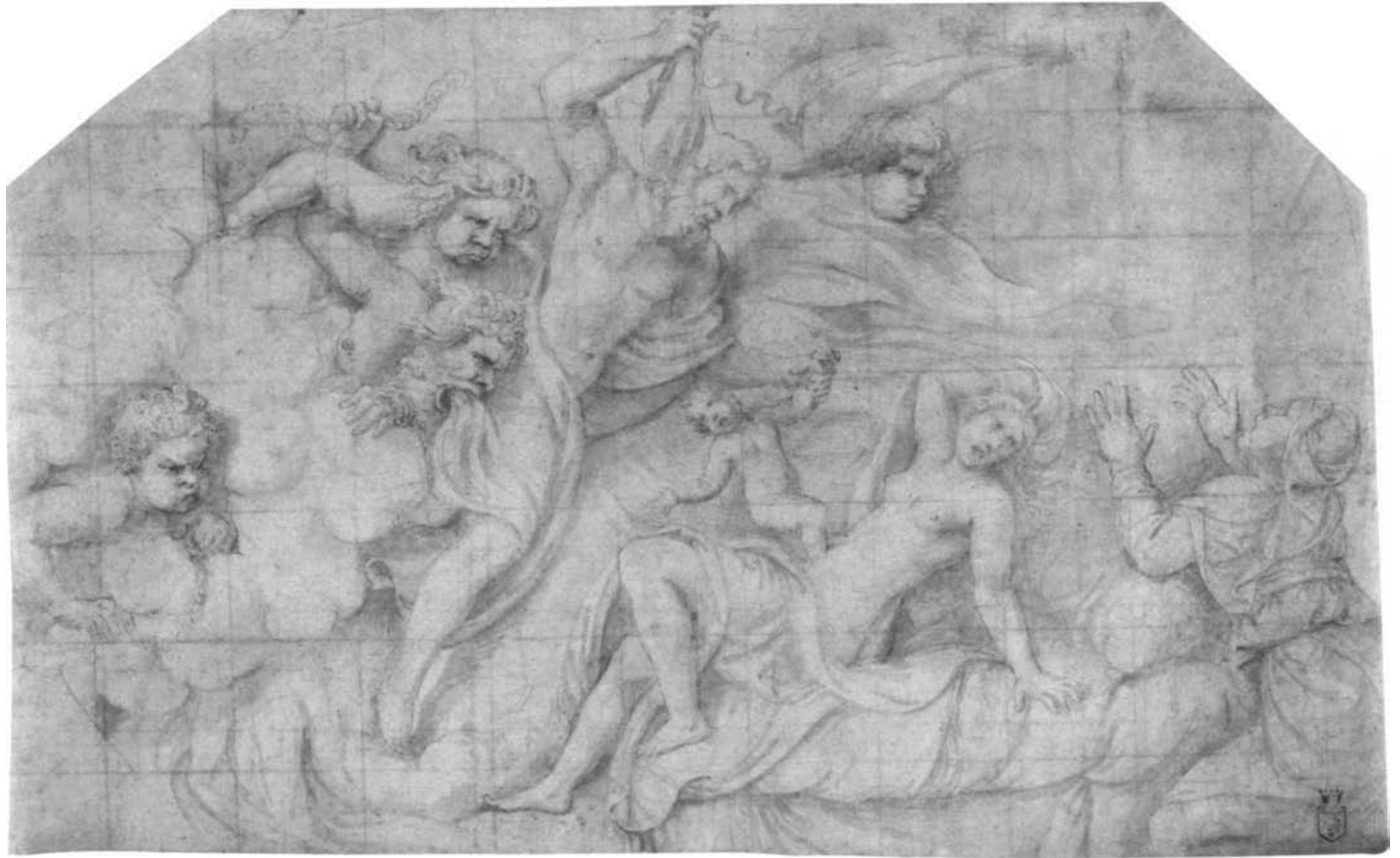




FIGURE 19A. Giulio Romano and Workshop. *Birth of Bacchus*. Oil on panel. H: 126.5 cm (49³/₁₆ in.); W: 80 cm (31¹/₂ in.). Los Angeles, J. Paul Getty Museum inv. 69.PB.7.

In the upright painting, set outdoors, the treatment of the story is very different. Juno/Beroë appears opposite Jupiter in the clouds, sucking her index finger erotically as Jupiter departs the scene. Semele lies below, “ablaze” on a bed of rocks, with flames licking her thighs and belly, in a pose similar to that of her counterpart in the drawing, except in reverse. In the painted composition, the needs of the newborn Bacchus are accorded greater prominence. Beside a rocky stream and in secret, Semele’s sister Ino watches over him, with the help of the nymphs of Nysa, who later hid the infant in their cave and nurtured him with milk.

The painting is one of a cycle of twelve illustrating the birth and youth of the classical gods, which was probably made to celebrate the birth, in 1533, of Francesco III Gonzaga and was

originally intended to decorate the Sala di Giove in the Palazzo Ducale, Mantua. It is probably this painting that is described as “La Favola di Semele” in an inventory of 1627, where it is said to be hanging in the new apartment built by Duke Ferdinando (Mantua 1989, p. 440). Another study for the painting is in the Cabinet des Dessins of the Musée du Louvre (inv. 3483), where there is also a studio copy of the present drawing (inv. 3644).

The Getty drawing is squared for transfer in black chalk. The composition was clearly not enlarged to the Getty panel, which, though of roughly the same proportions, is upright in format. For some reason, whether at the request of the patron or at the initiative of Giulio himself, the present composition, with its interior scene, was abandoned.

Attributed to Gianantonio Guardi

Vienna 1699–Venice 1760

Gianantonio Guardi was born in Vienna into an Italian family of painters and draftsmen whose noble lineage can be traced to the Val di Sole, in the Trentino region; he transferred to Venice early in his life. He was the son of Domenico Guardi (1678–1716) and the teacher of his better-known younger brother, Francesco Guardi (1712–1793). Following his father's death, Gianantonio probably took over his workshop in Venice. From 1730 he supplied numerous copies of paintings by Venetian artists to the German field marshal of the Venetian army, Graf Johann Matthias von der Schulenburg. Surviving signed paintings include the dated half-length *Saint John Nepomuk* (1717; Treviso, private collection) and the altarpiece *The Death of Saint Joseph* (c. 1730; Berlin, Bodemuseum, Gemäldegalerie). There are surviving payment records for altarpieces at Belvedere, near Trieste (1746; in situ); in the parish church at Pasiano di Pordenone,

near Udine (1750; in situ); and in the Bergamesque Alps (1754; in situ). Generally accepted works by Gianantonio include three lunettes—*The Sacrilegious Communion*, *The Washing of the Disciples' Feet*, and *The Vision of Saint Francis*—all of which were taken from the family studio in 1739 by the family priest, Pietro Antonio Guardi, for the parish church in Vigo d'Anaunia, near Trento (all in situ). Also commissioned by von der Schulenburg and said to be in his inventory of 1741 were forty-three small scenes of Turkish life, of which twenty-one survive. Gianantonio was elected to the Venetian Academy in 1756. His late paintings include scenes from the story of Tobias in the Church of the Angelo Raffaele in Venice (c. 1750; in situ). A considerable amount of collaboration took place in the Guardi studio—as was customary for Venetian workshops—and this has led to confusion over the authorship of a number of works.

20 *A Female Saint Contemplating a Heavenly Apparition of the Crucifix*

Pen and brown ink with light brown wash, heightened with white body color, over red chalk; H: 29.1 cm (11½ in.); W: 21 cm (8¼ in.)

96.GA.322

PROVENANCE

Private collection, London; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

Inscribed in the bottom right corner, in brown ink, *P. F. Mola*. The drawing is laid down onto a twentieth-century French-style backing of stiff card, the front of which is light blue-gray and has a gilt, ruled, and wash border. On the reverse of the backing, inscribed in the top right, in a modern hand, in graphite, *S 21 Sigismondo Caula (Modena 1637–after 1713?)*, and in the bottom right, in two different hands, also in pencil, *68* and *18331*.

A HEAVILY DRAPED FEMALE SAINT, probably a monastic saint but perhaps Mary Magdalen, kneels in the open and looks up at a crucifix held above her by three winged putti. In front of her, on a rocky ledge, is a skull and, above this, what could be a book, though the object is far from clear.

The previous attributions to the seventeenth-century Roman Pier Francesco Mola (q.v.) and the Modenese Sigismondo Caula (1637–after 1713) are not tenable, though it is true that Caula's brush drawings in brown wash, with their generous passages of white heightening, have some stylistic traits in common with this drawing. The present attribution to the Venetian Gianantonio Guardi, first suggested by the present writer, was supported by Andrew Robison on a visit to the museum in 1996. The basis for it is the drawing's similarity to *The Good Samaritan* in the Metropolitan Museum of Art, New York (inv. 69.171.2; Bean and Griswold 1990, no. 83), which is inscribed *Ant[oni]o Guardi* on the verso, apparently in the same ink as the pen lines of the drawing, indicating that it may be the artist's signature. The two sheets are compositionally and stylistically analogous: in each, the strongly lit figures take up much of the overall space of the design and are placed close to the picture plane. Both drawings also have loosely handled chalk underdrawing and fluid effects of pen and wash, with frequent reinforcements with broad accents of the pen. The Getty drawing was perhaps made as a study for a small devotional painting, though no such work is known. It is also possible that it was made as a drawing in its own right, perhaps to be sold as a devotional image.

It must be pointed out that undeniable parallels in style



exist with the early drawing style of another great Venetian artist: the etcher, engraver, architect, and archaeologist Giovanni Battista Piranesi (1720–1778), whose work as a figure draftsman is rare. Two examples should be mentioned here, both from the Stiftung Ratjen, Vaduz: *A Scene of Beheading(?)* and *A Scene of Murder(?)* (inv. R 814 and R 910; Vaduz 1995, nos. 45–46); they are en suite and were perhaps originally from the same sketchbook. Other sheets from this sequence of drawings are in the Ashmolean Museum, Oxford; the Kunsthalle, Hamburg; and the Pierpont Morgan Library, New York. The two Piranesi drawings from the Ratjen collection are datable to the artist's early period in Venice, c. 1744–45, and are drawn with remark-

able energy and freedom. Their technique is pen and brown wash over red chalk underdrawing, sometimes with almost frenzied squiggles of the pen to indicate accents of dark. So close in appearance are they to the Getty's *Female Saint* that an alternative attribution to Piranesi is worth taking into consideration. Within the Getty's own collection of drawings, comparison may be made between *Female Saint* and Piranesi's magnificent *An Ancient Port* (inv. 88.GB.18; Goldner and Hendrix 1992, no. 34; Turner and Hendrix 1997, pp. 50–51, no. 39). Here the combination of light brown wash, extensive red chalk underdrawing, and the reinforcement of some of the outlines with pen and brown ink is remarkably similar in vibrancy.

Giovanni Francesco Barbieri, called il Guercino

Cento 1591–Bologna 1666

Giovanni Francesco Barbieri, called il Guercino (Italian for “squinter”), was largely self-taught. In 1607, when he was sixteen, his father sent him to work in the studio of the painter Benedetto Gennari the Elder. In 1613 Padre Antonio Mirandola, the canon of San Salvatore in Bologna and later president of the Monastery of Santo Spirito in Cento, helped Guercino secure his first important public commission, the altarpiece *All Saints in Glory* (1613; untraced) for the Church of Santo Spirito. In 1620 Guercino received his most important ecclesiastical commission to date, *Saint William Receiving the Monastic Habit*, for the Church of San Gregorio in Bologna (1620; Bologna, Pinacoteca Nazionale). In 1621 he was summoned to Rome to decorate the Loggia delle Benedizioni in Saint Peter’s, which was never carried out due to the death of Pope Gregory XV (r. 1621–23). He did, however, execute *The Burial and Reception into Heaven of Saint*

Petronilla (1623; Rome, Pinacoteca Capitolina) for one of the altars in Saint Peter’s. Other important Roman projects include the ceiling decoration *Aurora* in the Ludovisi villa on the Pincio, known as the Casino Ludovisi (1621; in situ). Following Pope Gregory XV’s death in 1623, Guercino returned to his native Cento. In the 1620s he received numerous ecclesiastical commissions for churches in Emilia, including an altarpiece for the Chiesa del Seminario Arcivescovile at Finale nell’Emilia (1624; in situ) and the fresco decoration of Piacenza Cathedral (1626–27). He transferred to Bologna in 1642, following the death of his older rival, Guido Reni (1575–1642). Among his final works is *Saint Thomas Aquinas Writing the Hymn in Honor of the Holy Sacrament* for the Church of San Domenico in Bologna (1662–63; in situ). He was one of the leading exponents of the Bolognese school of painting and one of the most accomplished draftsmen of the Italian Baroque.

21 *Caricature of Two Men Seen in Profile to the Left*

Pen and brown ink with light brown wash; H: 20.4 cm (8 in.); W: 17.3 cm (6¹³/₁₆ in.)

94.GA.75

PROVENANCE

Private collection, Germany; sold at a minor auction in Hamburg, 1990; art market, London.

EXHIBITIONS

Bolognese and Emilian Drawings, J. Paul Getty Museum, Los Angeles, 1999.

BIBLIOGRAPHY

None.

On the verso, inscribed in the bottom left corner, in graphite, *Guercino/L.4*, and in the lower right, also in graphite, *20/-*.

IN HIS CARICATURE DRAWINGS Guercino recorded his acute observations of the people and events of everyday provincial life with extraordinary economy of means, filtered through a sharp perception of the comic. These drawings are among the finest caricatures made in Italy in the seventeenth century. They were not preparatory to any painted work but were done for their own sake.

The present sheet is similar in style and technique to a group of caricature drawings showing pairs of figures seen in profile, half-length or head and shoulders, gazing into the distance. One such example, *Two Men Looking in Profile to the Right*, is in the Royal Library, Windsor Castle (inv. 2748; Mahon and Turner 1989, no. 321); here the ample bodies of the two men, both bearded, are likewise indicated by a few looping lines of the pen, touched in freely in the shadows in brush and light brown wash. Another caricature, whose present location is unknown, is at the bottom left of a sheet of caricature heads in the British Museum, London, by a Flemish painter long active in Italy, Livio Mehus (c. 1630–1691), who seems to have had access to at least three of Guercino’s caricature drawings, from which he made spirited copies (inv. 1948-4-10-330; Mahon and Turner 1989, p. 115, fig. 30). In this caricature, two men, one with a flattened nose and the other with a beaked nose and squashed lips, stare intently toward the left; Mehus has successfully copied the wash effects in the modeling of the faces.

From their style, it is clear that all three caricatures by Guercino were drawn in the 1630s, a period when he was living in his native Cento and seems to have made many such drawings. In them, one often enjoys a sense of collusion with the artist, who frequently presents his subjects with their backs turned or their attention elsewhere so that the spectator can relish, unchallenged, some joke at their expense. Something of this “candid camera” approach is seen in the Getty drawing, in which the artist seems to mock the two middle-aged men as they look to the left, unaware of the artist’s interest in them.



Jacopo Ligozzi

Verona 1547–Florence 1627

The painter, draftsman, miniaturist, and print-maker Jacopo Ligozzi was born to a Veronese family of painters and designers. In about 1576 Ligozzi left Verona and traveled to Florence, where he was employed by the Grand Duke Francesco I in the Medici *guardaroba*. The grand duke, recognizing his talents as a designer and miniaturist, commissioned the artist to execute detailed scientific drawings. Following Grand Duke Ferdinand I's accession in 1587, Ligozzi became an official court painter, establishing a workshop in the Casino Mediceo. He produced a variety of works there, including studies of plants, animals, and individuals in exotic costume as well as designs for *pietra dura*, glass, and ephemeral decorations. During the 1590s Ligozzi became increasingly active as a painter, executing a number of

altarpieces and frescoes for churches in Florence. One of his early public commissions is *The Deposition* (1591; San Gimignano, Santo Spirito). The influence of Paolo Veronese is evident in two historical paintings in the Salone del Cinquecento in the Palazzo Vecchio in Florence: *The Coronation of Cosimo I* and *Pope Boniface VIII Receiving the Florentine Ambassadors* (1591). In 1591–92 Ligozzi made sojourns to Verona and Mantua to paint portraits of Duke Vincenzo and his sons (untraced). From 1593 to 1602 he worked intermittently for the Gonzaga court. Important works dated to this period include the altarpiece *Saint Jerome Supported by an Angel* (1593; Florence, San Giovannino degli Scolopi). Among Ligozzi's later works is *The Apotheosis of Saint Giulia* (1623; Livorno Cathedral). His work as a designer continued into the last years of his life.

22 *The Chapel of the Blessed Giovanni della Verna*

Pen and brown ink with light brown wash; H: 39 cm (15 $\frac{3}{8}$ in.); 25.1 cm (9 $\frac{7}{8}$ in.)

97.GA.69

PROVENANCE

Private collection, Europe; art market, London.

EXHIBITIONS

An Exhibition of Master Drawings, Colnaghi's, catalogue by Stephen Ongpin, Salon du Dessin, Paris, May 1997, no. 22; *ibid.*, Otto Naumann Ltd., New York, 7–24 May 1997, no. 22; *ibid.*, Colnaghi's, London, 12 June–11 July 1997, no. 22; *Landscape Drawings, 1500–1900*, J. Paul Getty Museum, Los Angeles, 9 June–13 August 1998.

BIBLIOGRAPHY

Brugnara 1998, p. 100.

On the verso, inscribed lower right, in graphite, 6.

THE COMPOSITION WAS ENGRAVED in the same direction by Domenico Falcini (1575–after 1633), as plate S in Fra Lino Moroni's lavish *Descrizione del Sacro Monte della Vernia* (Florence, 1612). This book is a guide to the monastery of the Monte della Vernia, known today as La Verna, a remote sanctuary in the Apennine Mountains where Saint Francis received the stigmata in September 1224. Two copies of the book are in the Getty Research Institute, Special Collections: the first edition, of 1612,

and a subsequent edition, published in 1672 (shelf marks 84-B16400 and 84-B16402, respectively). Plate S is one of a series of twenty-five illustrations of the site that reproduce Ligozzi's designs in a combination of etching and engraving; the prints are by Raffaello Schiaminossi (c. 1529–1622?) and Domenico Falcini, and they together make up one of the great suites of engraved illustrations carried out in Italy at the beginning of the seventeenth century.

Moroni was the Tuscan provincial of the Observant Franciscan order. In his dedication of the book to Frate Arcangelo da Messina, he states that when Ligozzi visited La Verna in 1607, he himself showed the artist around the sanctuary and indicated to him the scenes that he was to draw directly from nature. Ligozzi's designs for the illustrations record the rugged topography of the site as well as the church, chapels, and monastic buildings that were erected there between the thirteenth and sixteenth centuries. Several incorporate scenes from the life of Saint Francis and miracles associated with the later history of La Verna.

The engraving *The Chapel of the Blessed Giovanni della Verna* is generally attributed to Falcini and shows the composition to the same scale and in the same direction as the Getty drawing (the engraved image measures 41 x 26 cm [16 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in.] and platemark 41.3 x 26.5 cm [16 $\frac{1}{4}$ x 10 $\frac{5}{16}$ in.]; Poppi 1992, pp. 80–82, no. 28, p. 117, pl. XXVIII). The explanatory text accompanying the image reads as follows: "Cappella dettta [*sic*] del Faggio, o de tre Faggi del Beato Giovanni, dove gl'apparve GIESU CHRISTO più volte, qual Faggio era appunto dove adesso è l'Altare di tal Cappella, con altre cose attenenti a tal luogo" (Chapel called of the Beech Tree, or of the three Beeches



of the Blessed John, where JESUS CHRIST appeared to him several times; this Beech Tree was in fact where the Altar of the Chapel is now, with other things pertaining to the site). In the center foreground Christ appears miraculously to the Blessed Giovanni della Verna, who kneels behind him and seems to touch his garment with his right hand in a gesture reminiscent of that of the Magdalen in compositions of "Noli me tangere."

The setting is appropriately dank, dark, and bosky. The trees are articulated in warm, beautifully preserved brown washes, complemented by pen work of great delicacy. In a shallow, round-topped niche carved into the trunk of a tree in the left foreground stands a crucifix, before which the Blessed Giovanni seems to have been praying. Straggly tree roots on the surface of the ground border the wide path leading to the simple, windowless façade of the chapel, which, seen in the narrow gap between the trees, seems to jump forward. The chapel was built afterward on the site of the miracle, so its appearance alongside a representation of the miracle itself is a deliberate anachronism, one of a number in Ligozzi's compositions, a license regarded at the time as a laudable display of poetic invention.

The Blessed Giovanni della Verna (1259–1322) was born at Fermo. Early in life he joined the Franciscan brotherhood in his native Marche and is mentioned in *Actus Beati Francisci et sociorum eius* (The acts of Blessed Francis and his associates), the Latin source for the *Fioretti di San Francesco* (Little Flowers of Saint Francis), written by an anonymous Marchigian associate, likewise from Fermo, who mentions that he had seen and known Giovanni. In 1292 Giovanni abandoned his Marchigian brethren, then much riven by spiritual difference, and retreated to La Verna, the mountain where Saint Francis had sought refuge. Another anonymous biographer speaks of Giovanni's

period there and records his "antispiritual" outlook, which was at variance with the beliefs of his Marchigian brethren, and his liking for living apart, in his own cell in the middle of the woods. According to this source, he would join his fellow brothers only for communal prayer.

Nine other drawings from Ligozzi's La Verna series survive, including *The Chapel of the Holy Cross*, a study, in reverse, for plate L (Paris, Musée du Louvre inv. RF. 77; Viatte 1988, no. 251); *The Beech Tree of the Vision of the Madonna at La Verna*, in reverse, for plate P (New York, Metropolitan Museum of Art inv. 1983.131.1; Bean 1990, pp. 211–16, fig. 1; New York 1994, no. 35); *The Chapel of the Watering Beech Tree*, for plate Q (private collection); and *The Great Tree and a Hermit's Cell with Monks and a Pilgrim*, in the same direction, for plate X (Paris, Institut Néerlandais, Frits Lugt Collection inv. 5468; Byam Shaw 1983, vol. 1, no. 37).

The present example is from a recently discovered group of six, formerly with Colnaghi's, London. The other five are: *The Road Leading to the Monastery*, for the right section of plate A (Cambridge, Fitzwilliam Museum inv. PD.52.1997; Colnaghi 1997, no. 18); *The Entrance Gate and Bell Tower*, in reverse, for the right half of plate D (Fitzwilliam Museum inv. PD.53.1997; Colnaghi 1997, no. 19); *The Courtyard and Well, with the Chiesa Grande Behind*, in reverse, for the left half of plate D (Fitzwilliam Museum inv. PD.54.1997; Colnaghi 1997, no. 20); *The Chapel of Saint Sebastian*, in reverse, for plate N (Colnaghi 1997, no. 21); and *The Stigmatization of Saint Francis*, for the upper half of plate Y (Colnaghi 1997, no. 23). Whereas the five drawings listed above are all drawn in pen and brown ink with light reddish brown wash, the chiaroscuro of the present drawing is more emphatic, with the ink and wash in a richer, darker brown.

Francesco Paolo Michetti

Tocco da Casauria 1851–Francavilla al Mare 1929

Francesco Paolo Michetti was born in Tocco da Casauria, near Sulmona, in the Abruzzo region. Following his father's death in 1864, he moved to Chieti, where he received rudimentary training from the painter Francesco Paolo Marchiani. He left for Naples in 1868 to enroll at the Accademia di Belle Arti e Liceo Artistico, with Domenico Morelli (1826–1901) as his teacher. Many of Michetti's youthful works, such as *Girl with Chicken* (1873; Naples, Museo Nazionale di San Martino), tend to focus on nature and animal subjects and display great vibrancy and luminosity of color. In 1871 he traveled to Paris, where he showed at the Salons of 1872 and 1875. He was strongly influenced by the effects of color and tone in the work of Spanish painter Mariano José Bernardo Fortuny y

Marsal (1838–1874), following their meeting in Paris in 1874. Michetti established his reputation in Italy in 1877, when his large painting *The Procession of the Corpus Domini* was exhibited in Naples. Like many of his other works, it celebrated rural themes. In 1880 he received a prestigious award for genre painting at the Esposizione Nazionale di Belle Arti in Turin. In 1883 he established his studio at the Franciscan convent of Santa Maria del Gesù, where he met the writer Gabriele D'Annunzio (1863–1938), who published an essay about him in 1896 and whose books Michetti illustrated. In the 1880s and 1890s he continued to paint works celebrating the events and rituals of Abruzzo. His last major paintings, *The Cripples* and *The Snakes*, were shown at the Exposition Universelle in Paris in 1900.

23 *The Artist's Self-Portrait:* *"Scherzo" (recto); Study of* *Drapery(?) (verso)*

Pastel and body color on brown paper (recto); black and white chalk (verso); H: 45.7 cm (18 in.); W: 28.4 cm (11 $\frac{3}{16}$ in.)

94.GG.48

PROVENANCE

Giancarlo Baroni, Paris; M. R. Schweitzer, New York; James Coats, New York; David Daniels, New York (sale, Sotheby's, New York, 13 October 1993, lot 166); Colnaghi, New York; art market, London.

EXHIBITIONS

Hartford 1961, p. 29; Minneapolis, Chicago, and elsewhere 1968, no. 60; Washington, D.C., Minneapolis, and elsewhere 1980–81, no. 95; *Portrait Drawings*, J. Paul Getty Museum, Malibu, spring 1996.

BIBLIOGRAPHY

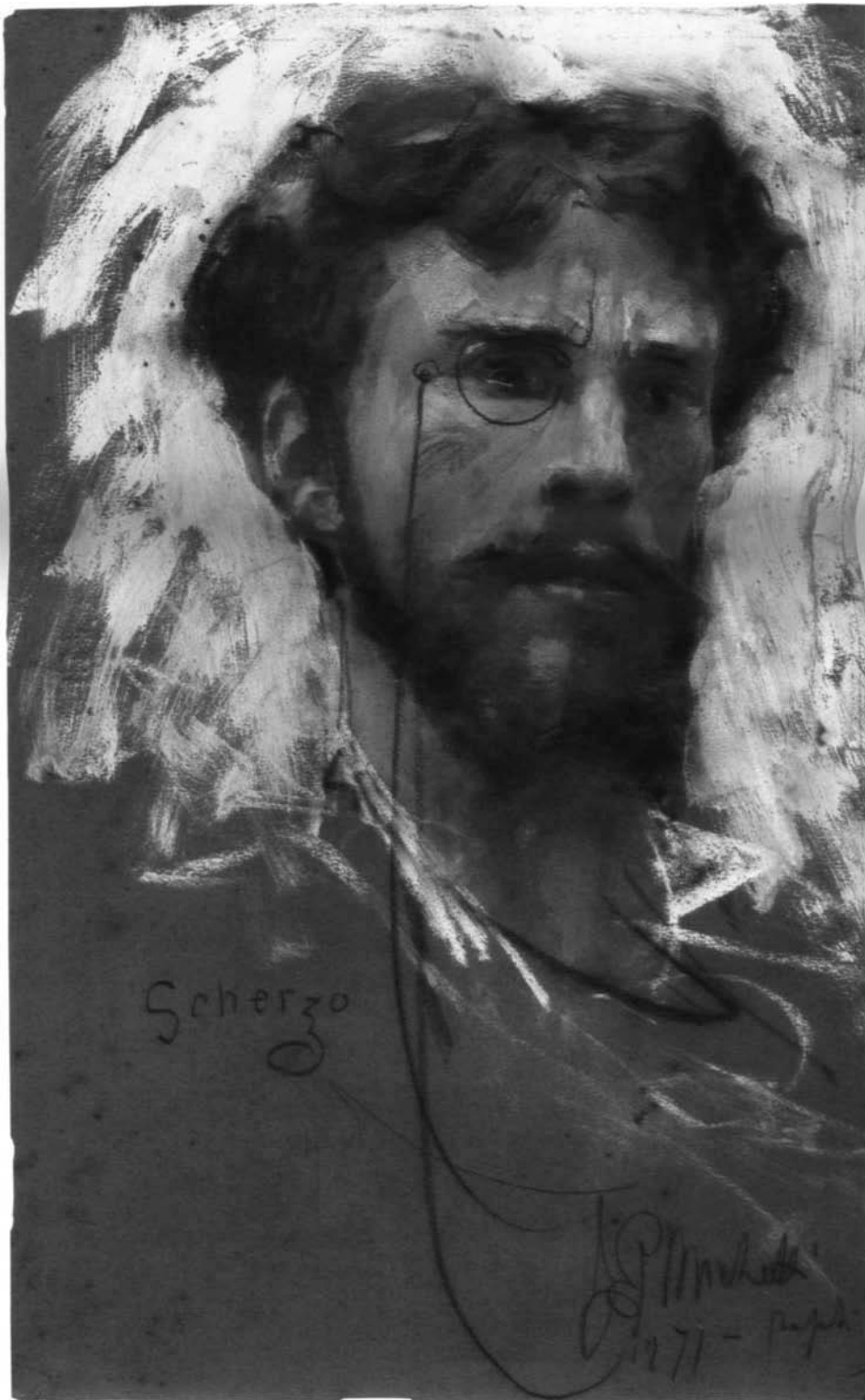
Flack 1996, p. 99; *Journal* 23 (1995), pp. 74–75, no. 21.

Inscribed in the lower left, in the artist's hand, in black chalk, *Scherzo*, and signed and dated in the lower right, also in black chalk, *F. P. Michetti/1877-Napoli* (at first the date seems to read 1871, but the top bar of the second 7 is clearly marked in graphite, rather than the black chalk of the rest of the inscription).

THE ARTIST IS HERE SHOWN at the age of twenty-six, in the same year that his early picture *The Procession of the Corpus Domini*, first exhibited in Naples, received widespread public acclaim. The drawing compares well with his other pastel portraits of the period, including another self-portrait of the same date, also with body color, formerly in the Chiaranda collection, Rome. Yet another pastel self-portrait, formerly in a private collection in Milan, shows a similar bravura handling (Sillani 1932, pl. xxvi).

The present drawing bears Michetti's own title, *Scherzo*. In musical parlance, a scherzo (from the Italian for "joke") is a short or very slight piece that is generally swift and light in character. The application of the term to this portrait of the young and perhaps overconfident Michetti is not self-evident, but the apparent implication is that the sitter is not to be taken too seriously, either by the viewer or by himself! The drawing thus presents a kind of paradox: the artist's serious expression is at odds with the frivolity of mood associated with the musical form after which he has titled it.

During the Renaissance, pictorial invention was frequently compared to poetry, and in the nineteenth century it was often also linked to music, as in this instance. Invited to think in musical terms, the spectator is indeed able to match imaginary sound with the technical spontaneity of the drawing, in a synesthetic process. The light, abstract sweeps and rhythms of line in the collar and in the cord attached to the artist's monocle invite such arbitrary auditory associations, while the heavier, luminous, but equally abstract application of the background in a "halo" around the sitter's head suggests a softer, less delicate sound.



23

The vanity that seems so pronounced an ingredient of Michetti's personality in the Getty drawing is also apparent in the later painted self-portrait in the Galleria degli Uffizi, Florence, which shows a very different-looking man in late middle age (Negrini 1974, p. 76; Prinz 1971, p. 155, no. 252). The disheveled youth has turned into a well-groomed elderly man. His hair, now thin, is tidy, and his beautifully clipped moustache

is shaped into a "handlebar," with downward-pointing waxed tips. The culture that has wrought this change in appearance is unquestionably the one that created the sartorial elegance and sensualism of his friend Gabriele D'Annunzio, the well-known early champion of Italian nationalism.

The sketch of drapery(?) on the verso is not reproduced.

Pier Francesco Mola

Coldrerio, near Lugano, 1612–Rome 1666

In 1616 Pier Francesco Mola moved with his family to Rome, where he received his formative training from the Cavaliere d'Arpino (1568–1640). During the years 1633–40 Mola was in northern Italy, traveling to Lucca, Bologna, and Venice. By August 1641 he had returned to Coldrerio, where he began his first documented commission, the fresco decoration of the Cappella Nuova of the Madonna del Carmelo. Around the middle of the 1640s he again visited northern Italy, almost certainly returning to Bologna and Venice, where he was influenced by the work of Francesco Albani (1578–1660), Guercino (q.v.), Titian (1488/90–1576), and the Bassano. He was back in Rome by 1647. During the 1640s he executed a number of small-scale oil paintings with lush, evocative landscapes reminiscent of the Venetian tradition. By the early 1650s he had established himself in Rome, where he executed works on a grander scale, fusing elements of Roman

seventeenth-century painting and northern Italian art of the sixteenth and seventeenth centuries. His Roman fresco commissions of the 1650s reveal an interest in the monumental works of the Roman High Renaissance by Raphael and Michelangelo. His most important project was the large fresco *Joseph Greeting His Brethren* (1656–57) for Alexander VII's gallery in the Palazzo Quirinale in Rome (in situ). Mola's late paintings became increasingly monumental. For his last masterpiece, *The Vision of Saint Bruno* (1662–63; J. Paul Getty Museum), he successfully fused Venetian color with Roman grandeur. He was elected *principe* of the Accademia di San Luca in 1661 but resigned due to illness in 1663. Mola easily ranks among the most outstanding draftsmen of the seventeenth century. His surviving oeuvre as a painter is relatively small compared with the large number of his drawings that have survived.

24 *Iris Appearing to Turnus; Study of a Helmet* (recto); *Alternative Design for the Recto Composition* (verso)

Pen and brown ink with gray-brown wash over black chalk (recto); black chalk and some pen and brown ink (verso);
H: 26.3 cm (10 $\frac{3}{8}$ in.); W: 39.3 cm (15 $\frac{1}{2}$ in.)

96.GA.330

PROVENANCE

Mr. and Mrs. J. A. Gere, London; Artemis Fine Arts, London.

EXHIBITIONS

Edinburgh 1972, p. 32, no. 80.

BIBLIOGRAPHY

Cocke 1968, pp. 558–65; Lugano and Rome 1989–90, pp. 243–44, under no. III.35; Jaffé 1994, *Roman and Neapolitan*, p. 147, under no. 269.

On the verso, inscribed in the top right corner, in brown ink, 16.

THE SCENE, TAKEN FROM Virgil's *Aeneid* (9.2–4), illustrates the dangers to which Aeneas was still exposed in the later part of his great journey. Having landed in Latium, he was close

to attaining the goal that destiny had set him, but Turnus—the general of the Rutulii, a local tribe who were allies of the Etruscan king Evander—proved a fresh obstacle to his purpose. Aeneas had left the ashes of Troy in order to establish not only a new city in a distant western land but also a new way of life, and he must not under any circumstance be deflected from his purpose. From being the last Trojan, he must become the first Roman.

In Mola's drawing, Turnus is roused by Iris, the messenger of the gods and personification of the rainbow, who tells him to attack the Trojan camp, from which Aeneas was then briefly absent. Turnus is seated in a wooded glade, together with his troops, when there is a huge flash of light, the heavens part, and Iris bursts forth in front of him. She has been sent by the goddess Juno, Aeneas's archenemy, who has tried to frustrate him at every available opportunity. In the study on the recto Iris reclines on the top of her rainbow (only faintly drawn) and looks down at the startled Turnus as she points to the left with her left arm. The fluid dark washes, which Mola applied with forceful rapidity, increase the sense of movement and tension.

The detailed study of an elaborately decorated, plumed helmet in the top left corner, which is pitched at the same angle as Turnus's head, is probably meant to be his helmet, for, of the soldiers shown in the drawing, he alone is bare-headed. Where Mola intended to place this helmet in the finished composition is of course unknown, but he may not have intended Turnus to wear it, for the general still needed to be differentiated from his men. The artist's thought may have been to place it in the arms



24 RECTO

of the boy on the right, who stands in front of the two soldiers discussing the apparition of the rainbow and was probably intended to be Turnus's armor bearer.

In the incompletely drawn variant of the same composition on the verso, which Mola must have abandoned in order to explore his ideas further in a different vein on the recto, Iris stands on the ground over the body of the reclining, and perhaps too submissive-looking, Turnus and points with her left hand to the right, again in the direction of the Trojan camp. In this verso composition, the protagonists, Iris and Turnus, are relegated to one side, and Turnus's men, massed to the center and right, are accorded too much prominence. In both versions of the composition, Mola depended heavily on religious imagery: on the standard compositional form of heavenly apparitions to saints, on the recto, and on representations of David and Goliath, on the verso. There is a slight sketch of a grid drawn in pen and brown ink on the right of the verso study, the purpose of which is unknown.

As Richard Cocke was the first to point out, both studies are for a scene that occupied one of four side compartments of the ceiling fresco formerly on the vault of the Stanza dell'Aria in the Palazzo Pamphilj at Valmontone, outside Rome. The room was one of a suite dedicated to the Four Elements. The curved line at the top right of the Getty drawing shows the slanting side

of the compartment. Mola began his decoration of the ceiling in July 1658 (Montalto 1955, p. 291, doc. 13) but broke off work toward the end of that year, shortly before bringing a lawsuit against his patron, Prince Camillo Pamphilj, in a dispute over payment. Documents pertaining to the trial survive and are a fascinating record of the sometimes fraught relationship between artist and patron in seventeenth-century Rome (Montalto 1955, *passim*; Lugano and Rome 1989–90, pp. 218–19). The trial was concluded in 1664, with a verdict against the painter. In the meantime, Mola's unfinished fresco was destroyed, probably early in 1659. In March 1661 the Calabrian Mattia Preti (1613–1699) signed a contract to paint another fresco in its place.

During the trial a witness by the name of Cosmo described Mola's design in some detail: "Voleva depingervi una Giunone favoleggiata Dea dell'Aria in atto d'uscir dalle nubi; la Strada latteia; il Ratto di Cloride da Zeffiro; quello di Ganimede; e l'apparizione dell'Iride a Turno" (He wanted to paint Juno there, the fabled goddess of the Air, in the act of issuing from the clouds; the Milky Way; the Rape of Chloris by Zephyr; that of Ganymede; and the apparition of Iris to Turnus; Montalto 1955, p. 290; Cocke 1968, p. 558ff.). Cosmo's description corresponds to a drawing recording the whole design by Giovanni Francesco Grimaldi (q.v.), in the Academia de San Fernando, Madrid; here the space is divided into five compartments—a central one



FIGURE 24A. Pier Francesco Mola. *Iris Appearing to Turnus*. Pen and brown ink, with brown wash, over black chalk (charcoal?). H: 26 cm (10¼ in.); W: 41.2 cm (16¼ in.). Chatsworth, Devonshire Collection inv. 556. Reproduced by permission of The Duke of Devonshire and the Chatsworth Settlement Trustees. Photograph: Photographic Survey, Courtauld Institute of Art.

showing Juno on clouds and four subsidiaries at the sides with each of the other subjects—and is evidently a copy after a lost drawing by Mola (inv. 2379; Lugano and Rome 1989–90, no. III.32). The Madrid drawing helps explain the triangular structure, somewhat resembling a pyramid, in the left background of the Getty drawing. Occupying the same position in the corresponding compartment in the Madrid sheet is a building with a pedimented portico.

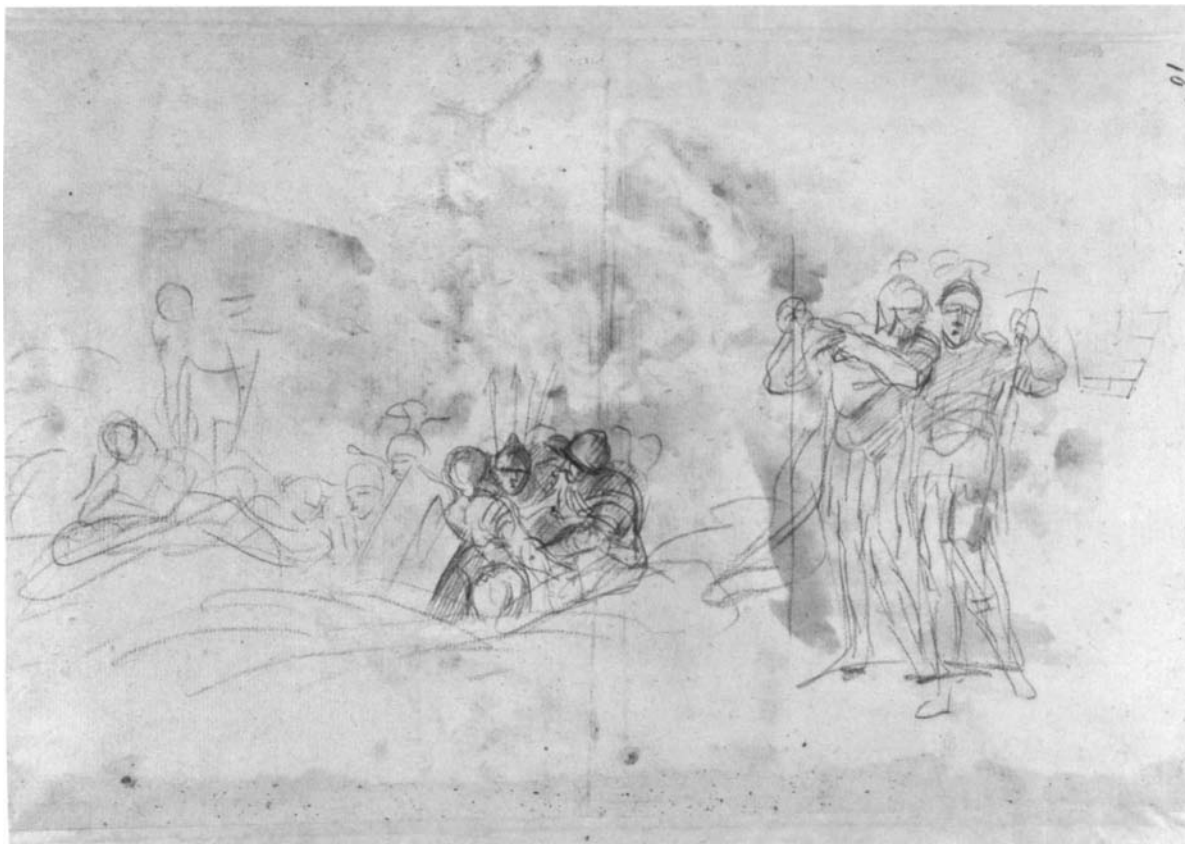
An unfinished oil sketch in the Galleria degli Uffizi, Florence, is undoubtedly a study by Mola for the whole of the Stanza dell’Aria ceiling (inv. 16158F; Lugano and Rome 1989–90, no. III.31). A rapidly drawn pen-and-wash sketch, also by Mola himself, in the Museo e Gallerie Nazionali di Capodimonte, Naples, although similar in conception to both the Madrid and Florence drawings, is not necessarily connected

with the Stanza dell’Aria project (inv. 743; Lugano and Rome 1989–90, no. III.30).

Both the Madrid and Uffizi sketches include the scene of Iris appearing to Turnus, but the treatment of the composition is by no means the same as that in the Getty sheet, since both Iris and her rainbow and Turnus’s troops are omitted. In the Madrid drawing, Turnus is seated alone on the ground in front of an awning, his shield lying flat beside him (one of his soldiers is lightly sketched in to the right); Turnus appears in a garden with a fountain in its midst, and the building with a portico, already mentioned, is seen in the background on the left; Iris is absent, and Turnus stares instead directly at Juno in the compartment above. The corresponding scene in the Uffizi oil sketch is harder to make out but, so far as it goes, is similar to the solution adumbrated in the Madrid copy.



FIGURE 24B. Carlo Maratti (1635–1713). *Iris Appearing to Turnus*. Pen and brown ink, with brown wash, over black chalk. H: 21.9 cm (8½ in.); W: 31.8 cm (12½ in.). Private collection.



24 VERSO

The composition of *Iris Appearing to Turnus* was further explored in a drawing at Chatsworth, which, in Michael Jaffé's opinion, probably preceded the Getty sheet (fig. 24a; Jaffé 1994, *Roman and Neapolitan Schools*, no. 269). Here the design is simplified: the two sides of the drawing are framed by tree trunks, and the awning sheltering Turnus is more prominent. In the Chatsworth drawing what appears to be Turnus's helmet lies on the ground beside his shield, and the indistinctly drawn fountain in the middle distance of the Getty drawing is much more carefully delineated.

Mola's ceiling fresco of the Stanza dell'Aria was just one of four decorations in a suite of rooms in the Palazzo Pamphilj at Valmontone. Shortly after the commencement of Mola's dispute with Don Camillo, it was destroyed. This probably took place—almost certainly under Cozza's direction—between December 20, 1658, when Mola left Valmontone, and March 14, 1659, when Cozza was paid "in più 20 giulij per la Storia dell'Aria" (20 giulios extra for the Story of the Air [the giulio being a coin of low value first minted under Pope Julius II]; Montalto 1955, p. 281).

From early 1659 onward, Don Camillo must have been on the lookout for other artists to paint *The Element of Air* on what was now the bare ceiling of an otherwise completely decorated set of rooms. Cozza, who had painted *The Element of Fire* (1658–59), seems to have been the one who recommended to Don Camillo his friend and compatriot Mattia Preti. Preti signed a

contract to carry out the decoration on March 17, 1661, receiving an advance payment of 100 scudi for the work on March 24; by April he had completed the entire fresco on his own, and later that month he was once more in Naples (Montalto 1955, pp. 282–83).

Don Camillo must have considered other artists besides Preti for the job. The appearance of a drawing by Carlo Maratti (1635–1713) of the scene of Iris appearing to Turnus (fig. 24b), which shows a variant composition of the drawing by Mola in the Getty, seems to provide evidence that Maratti may also have been in line for the commission. In this drawing Turnus is seated at a table in the opening of his tent in the center of the composition. He holds a pair of dividers to a map spread open in front of him, while beside him is a clock, presumably indicating the lateness of the hour. To the right Iris appears to him in the sky on her rainbow. From the back of Turnus's tent, an equerry leads forward the general's horse, while his youthful helmet bearer is seated on the ground to the left, at the entrance to the tent. Other soldiers are asleep to the right, while in the background, assisted by Neptune, still more soldiers drag wreckage from the sea in a sailcloth. The drawing's style and technique are entirely consistent with Maratti's drawings of the 1660s and 1670s. An especially good comparison may be made with his compositional study *The Death of Saint Francis Xavier*, datable to the mid-1670s (London, British Museum inv. 1950-2-11-11; Turner 1999a, no. 173).

Giovanni Battista Naldini

Fiesole c. 1537–Florence 1591

The Florentine painter and draftsman Giovanni Battista Naldini trained with Jacopo Pontormo (1494–1557) between 1549 and 1556. The artist-biographer Giorgio Vasari (1511–1574) reported that Naldini made considerable progress in design while working under Pontormo. During his youth he turned to other artists for inspiration, including Andrea del Sarto (1486–1530), whose works he copied. Under Vasari's supervision, Naldini worked for illustrious patrons in Florence and elsewhere in Tuscany. Following Pontormo's death in 1557, he traveled to Rome, where he made numerous sketches after the antique and after Raphael and his circle. He returned to Florence around 1562 to assist Vasari with the interior decoration of the Palazzo Vecchio. In the *studiolo* of the palace, he painted *The Allegory of Dreams* and *Gathering Ambergis* (both 1570–71; in situ). He also worked with Vasari on decorations for the obsequies of Michelangelo in 1564 and for

the marriage in 1565 of Francesco I de' Medici, grand duke of Tuscany. In the 1570s he was again in Rome, where he painted frescoes with Giovanni Balducci, called il Cosci (c. 1560–after 1631), of scenes from the life of Saint John the Baptist (1577–80) in the Altoviti Chapel, Santa Trinità dei Monti. Paintings such as *The Pietà* (c. 1577; Bologna, Col. Molinari Pradelli), *The Virgin and Child with Saints* (1580s; Granaiolo, near Castelfiorentino, San Matteo), and *The Calling of Saint Matthew* (1588; Florence, San Marco, Salviati Chapel) reveal the influence of the reforms dictated by the Council of Trent. In 1590 Naldini was in Volterra, where, together with Balducci, he executed *The Presentation of the Virgin* in the cathedral (in situ). In 1563 Naldini was a founding member of the Accademia del Disegno. He had numerous influential pupils, including Balducci, Valerio Marucelli (1563–1620), Cosimo Gamberucci (d. 1620), Francesco Curradi (1570–1661), and Domenico Passignano (1559–1638).

25 *Male Nude Leaning over a Railing* (recto and verso)

PREVIOUSLY CATALOGUED AS BY
PONTORMO

Black, red, and white chalk, squared in black and red chalk (recto); red chalk (verso); H: 35.1 cm (13³/₁₆ in.); W: 19.7 cm (7³/₄ in.)

85.GB.440

PROVENANCE

Unidentified collection (sale, Sotheby's, New York, 16 January 1985, lot 22, as Pontormo); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Goldner 1988, no. 34 (as Pontormo).

THE SAME FIGURE IS STUDIED on both sides of the sheet; the sketch on the verso is more faintly drawn than that on the recto, which is squared for transfer throughout the figure's entire length. When sold at Sotheby's, New York, in 1985, the drawing was given to Pontormo and dated c. 1514–19 by stylistic association with the painter's cycle *The Story of Joseph* and his altarpiece

The Virgin and Child with Saints in San Michele in Visdomini, Florence.

Professor Graham Smith has pointed out (orally) the similarity in pose to that of a spectator, seen half-length at a window ledge, in Andrea del Sarto's fresco *The Last Supper* in San Salvi, Florence, where the onlooker's body is likewise turned to the right, both his hands press down on the surface of the ledge, and his head is shown in profile to the right (see Goldner 1988, p. 88, for a record of Smith's opinion and a reproduction of the appropriate detail from Sarto's fresco). Sarto was paid for work on the cartoon for the fresco between 1511, when the commission was first awarded to him, and 1522, when the painting was completed (Shearman 1965, vol. 2, pp. 254–57).

In a letter to the author dated February 17, 1997 (departmental files), Paul Joannides of the University of Cambridge correctly identified the drawing as by Naldini rather than Pontormo, prompted by Janet Cox-Rearick's reference to it in a lecture at the Pontormo-Rosso conference at Empoli in 1995. He also stated that he had discussed this conclusion at the conference with Dr. Cox-Rearick, Anna Maria Petrioli Tofani (director of the Galleria degli Uffizi, Florence), and Anna Forlani Tempesti (retired curator of prints and drawings at the Uffizi), and Philippe Costamagna, who agreed. Dr. Joannides subsequently discovered that the Getty drawing is a study of the figure, draped but in the same pose, on the left side of Naldini's *Presentation of the Virgin* (figs. 25a, 25b).

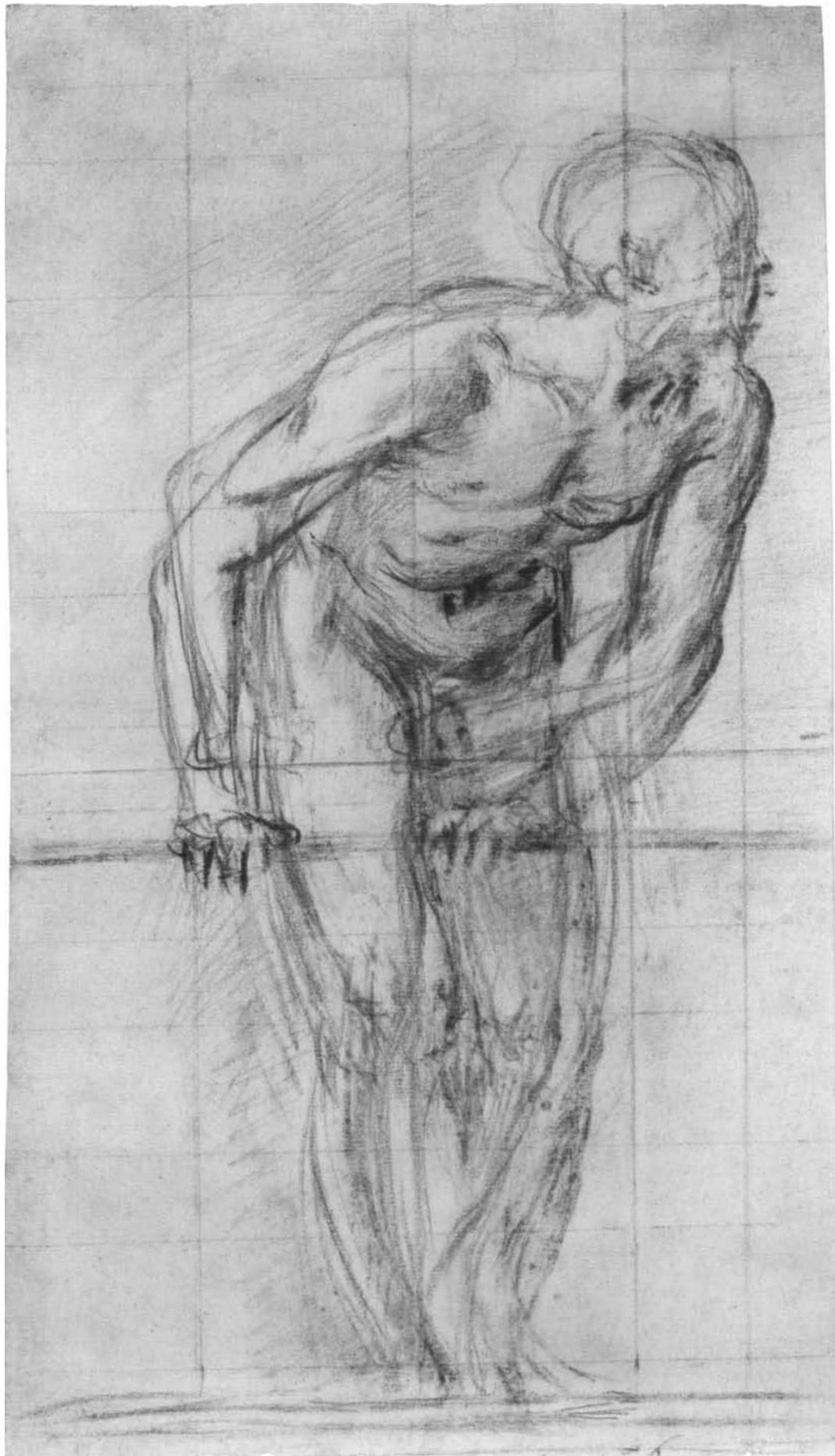




FIGURE 25A. Giovanni Battista Naldini (in collaboration with Giovanni Balducci, called il Cosci). *The Presentation of the Virgin*. Oil on panel. Volterra, Cathedral.

A second, smaller figure of a man in an analogous pose—leaning over another, more distant balustrade—appears at the top of the picture, to the right of center. This second figure is a variant of the first and makes a pleasing visual echo of him, as well as creating a movement that rhymes with the picture’s arched top. Examination of the recto of the drawing shows that the pentimenti for the position of the youth’s arms were recycled, as it were, in this smaller, second figure. The two painted figures suggest different prototypes. While the smaller one has



FIGURE 25B. Giovanni Battista Naldini (in collaboration with Giovanni Balducci, called il Cosci). *The Presentation of the Virgin* (detail). Oil on panel. Volterra, Cathedral.

more in common with Andrea del Sarto’s spectator, already mentioned, the larger hints more strongly, in reverse, at Raphael’s famous figure of a youth peering over a parapet in the right foreground of the “Disputa” in the Vatican.

Naldini’s picture was painted in 1590 in collaboration with his fellow Florentine Giovanni Balducci (Miles Chappell, in *TDA* 1996, vol. 22, p. 448). Naldini was the “artistic heir” of Pontormo, with whom he trained from 1549 to 1556.



Francesco Mazzola, called il Parmigianino

Parma 1503–Casalmaggiore 1540

The Parmese painter, draftsman, and printmaker Francesco Mazzola, called il Parmigianino, received his basic training in Parma from his father, Filippo Mazzola, and his uncles Pier'Ilario Mazzola (c. 1476–after 1544) and Michele Mazzola (c. 1469–after 1528). Correggio (c. 1489/94–1534) was the strongest single influence on Parmigianino's early development, though he probably was never a pupil of the master. After fleeing to Viadana to avoid the invading French troops, Parmigianino returned to Parma in 1522, when he began working in the Church of San Giovanni Evangelista, where Correggio was painting the dome and apse. Parmigianino was responsible for the decoration of at least two of the chapels. In 1524 he traveled to Rome, taking with him the extraordinary *Self-Portrait in a Convex Mirror* (Vienna, Kunsthistorisches Museum), which he presented to Pope Clement VII, thereby securing employment at the papal court. In Rome he studied the work of Raphael and the antique, developing a more classical approach to form. This new "manner," combined

with an innate gracefulness of style partly derived from the paintings of Correggio, is seen in the celebrated *Vision of Saint Jerome* (begun 1526; London, National Gallery). In 1527, while still working on the painting, he was interrupted by the Sack of Rome and departed for Bologna, where he painted *Saint Roch and a Donor*, his only altarpiece still in situ (Bologna, San Petronio). He continued to make small devotional images of the Virgin as well as portraits and supplied numerous designs for engravings and chiaroscuro woodcuts. In 1530 he returned to Parma, in whose environs he spent the remainder of his career. In 1534 he received the commission for the celebrated *Madonna of the Long Neck* (1534–40; Florence, Galleria degli Uffizi) for a funerary chapel in Santa Maria dei Servi, Parma. Parmigianino was one of the first artists to develop the elegant and sophisticated version of the Mannerist style that became a formative influence on the generation of post-High Renaissance artists. He was also among the most prolific and inventive draftsmen of the sixteenth century.

26 *Two Studies for a Holy Family*

Pen and brown ink with brown wash, over red chalk, heightened with white body color (now partly oxidized); a line incised at the center of the sheet, separating the two studies; rectangular cutout losses to the paper at the top left and bottom right, made up; H: 14.8 cm (5¹³/₁₆ in.); W: 13.4 cm (5³/₁₆ in.)

96.GB.317

PROVENANCE

Thomas Howard, earl of Arundel; Sir Peter Lely, London; Jonathan Richardson Sr., London (Lugt 2184, on his mount[?]); Arthur Pond, London; J. Barnard, London (Lugt 1419; for his inscriptions on the front and back of the mat, see below); J. Thane, London (Lugt 1544, on the reverse of the mat); Benjamin West, London (Lugt 419); William Esdaile, London (Lugt 2617; sale, Christie's, London, 18 June 1840, lot 172); Duroveray; W. Benoni White (sale, Christie's, London, 29 January 1880, lot 22); Charles Sackville Bale, London (Lugt 640, on the reverse of the mat; sale, Christie's, London, 10 June 1881, lot 2386); Charles Fairfax Murray, London; Czechowicka (sale, Berlin, 12 May 1930, lot 115); Nicolas Beets, Amsterdam (sale, Amsterdam, 9 April 1940, lot 140); P. and N. de Boer Foundation, Amsterdam (sale, Christie's, London, 4 July 1995, lot 7); art market, London.

EXHIBITIONS

Paris, Rotterdam, and elsewhere 1962, no. 106, pl. LXXIX; Laren 1966, no. 175, pl. 42; *Bolognese and Emilian Drawings*, J. Paul Getty Museum, Los Angeles, March–May 1999.

BIBLIOGRAPHY

Frölich-Bum 1928, vol. 2, p. 175, pl. 237; Copertini 1932, vol. 2, p. 8, pl. IC; Popham 1971, no. 684, pl. 246.

The drawing is laid down onto what appears to be a Jonathan Richardson Sr. mat and is surrounded with his characteristic border, ruled on the outside in brown ink, with a central band in light pinkish wash (compare, for example, cat. no. 9). On the mat, William Esdaile's monogram, in brown ink (Lugt 2617), appears just below the lower right corner of the gilt edging of the drawing; Benjamin West's dry stamp (Lugt 419) appears in the lower right corner; and John Barnard's monogram, in brown ink (Lugt 1419), appears in the lower right corner of the border. On the other side of the mat, the mark of John Barnard is repeated in brown ink, and the same collector has continued the inscription, *No:720/6 by 5¹/₄*; inscribed in the center, in an unknown, late nineteenth-century hand, in graphite, *from the collections of/ Richardson/ Benjamin West/ John Barnard/ W. Esdaile/ Ch. S. Bale/ Parmigianino*, and, also in graphite, the collection mark *J.Th.* (Lugt 1544) and the notes *Fairfax Murray Coll.; 25.; cat. no.106* and the collection mark of Charles Sackville Bale (Lugt 640).



26

THE SHEET CONTAINS TWO STUDIES of the Holy Family. The study sketched in at the bottom of the sheet, in which the figures are not tinted with wash, is composed of what appears to be the figure of the Madonna seated on the ground holding her right breast with her left hand, with, to the right, a female attendant (Saint Elizabeth?) holding the Christ Child. With the sheet turned the other way up, a variant of the same group appears, this time seemingly of the Madonna and Child with Saint Elizabeth and the infant Baptist, with the Christ Child asleep in a crib. The exact identity of the infants in the two groups is by no means certain, and the accompanying female figure could be a nurse or female attendant rather than Saint Elizabeth.

The studies were almost certainly made for *The Adoration of the Shepherds*, engraved in Rome in 1526 by Gian Jacopo Caraglio (c. 1500–1565) after a design by Parmigianino (Bartsch 1803–21, vol. 15, p. 68, no. 4; Illustrated Bartsch 1978–, vol. 28, p. 80, no. 4), though the correspondence is far from exact. The connection is, however, convincing, especially because of the drawing's relationship to the study *The Holy Family with the Infant Christ Lying in His Cot and the Infant Saint John the Bap-*

tist Standing By in the Fitzwilliam Museum, Cambridge (inv. PD 7-1955; Popham 1971, p. 49, no. 48), which is undoubtedly for the Caraglio print. The drawing is generally dated to Parmigianino's Roman period (1524–27), when he was working on a number of compositions of the Nativity and the Madonna and Child, including his own etching of the Adoration of the Shepherds (Bartsch 1803–21, vol. 16, p. 7, no. 3).

Apart from its evident grace, this sheet is of interest in illustrating a fragmentary moment in the evolution of a compositional idea. The two studies, which are drawn upside down in relation to each other, overlap at the center, conjoining like Siamese twins. They show how rapidly yet harmoniously the artist's train of thought sprang from one study to the other. It must have been Parmigianino's intention to save the more complex, finished study reinforced with wash, since he has carefully gone over the irregular shape of the top with the stylus, as if he were going to cut it away from the other, earlier one. Why he never did this remains unknown, but perhaps his compositional ideas developed to a point that a record of this early phase became redundant to him.

Perino del Vaga (Piero Buonaccorsi)

Florence 1501–Rome 1547

Perino del Vaga received his early training in Florence from Andrea de'Ceri and then in the workshop of Ridolfo Ghirlandaio (1483–1562). As a youth he traveled with a painter called Vaga, from whom he took his name, to Rome, where he made numerous copies after the antique and Michelangelo's ceiling in the Sistine Chapel. He later joined Raphael's workshop, where he gained considerable experience with stuccowork and grotesque painting by assisting Giovanni da Udine in the Vatican Logge (completed 1519). He also executed several works for private patrons. Around 1521 he began working on the Cappella Pucci frescoes in Trinità dei Monti as well as his first major independent commission, the interior decoration of the Palazzo Baldassini, which was abandoned in 1525, following the death of the patron (two wall friezes in Florence, Galleria degli Uffizi). Following Raphael's death in 1520 and the onset of the plague in the spring of 1522, Perino returned to Florence. Between 1523 and the Sack of Rome in 1527, he resumed work on the frescoes in Cappella Pucci (begun c. 1521, continued 1523, completed 1560s by Taddeo

and Federico Zuccaro) and commenced work on other major chapel decorations. Perino was imprisoned with his wife and daughter during the Sack of Rome in 1527. Following his release, he was invited by Andrea Doria I to redecorate his palace at Fasolo in Genoa. In 1536 Perino was elected one of the two consuls of the Genoese guild of painters. During this period he produced a number of private religious commissions, which contrasted with the monumental Roman style of the Palazzo Doria decorations. By 1538 Perino returned to Rome, where he painted a frieze in the Palazzo Massimo alle Colonne and decorated the Cappella Massimi (destroyed; one fresco in London, Victoria and Albert Museum). He received the important commission from Pope Paul III to decorate the *spalliera* below Michelangelo's *Last Judgment* (Rome, Galleria Spada) and to decorate the *bassamento* of Raphael's frescoes in the Stanza della Segnatura with paintings in imitation bronze relief. In 1545 he commenced one of his final projects: the painted decoration of the papal suite at Castel Sant'Angelo.

27 Project for a Wall Decoration

Pen and brown ink with brown wash over underdrawing in black chalk; H: 41.1 cm (16 $\frac{3}{16}$ in.); W: 26.8 cm (10 $\frac{9}{16}$ in.)

94.GA.47

PROVENANCE

P.-J. Mariette(?) (according to the 1902 Gathorne-Hardy catalogue and the 1976 Sotheby's sale catalogue); Commendatore Genevosio (formerly known as Count Gelosi), Turin (Lugt 545); "Mercer's Collection," from which purchased by Whitehead(?); Sir J. C. Robinson, London, from September 1869 (Lugt 1433); John Malcolm of Poltalloch; given by Malcolm to the Hon. Alfred E. Gathorne-Hardy, between 1869 and 1876; by descent to the Hon. Robert Gathorne-Hardy, Donington Hall, Berkshire (sale, Sotheby's, London, 24 November 1976, lot 13); British Rail Pension Fund; art market, London.

EXHIBITIONS

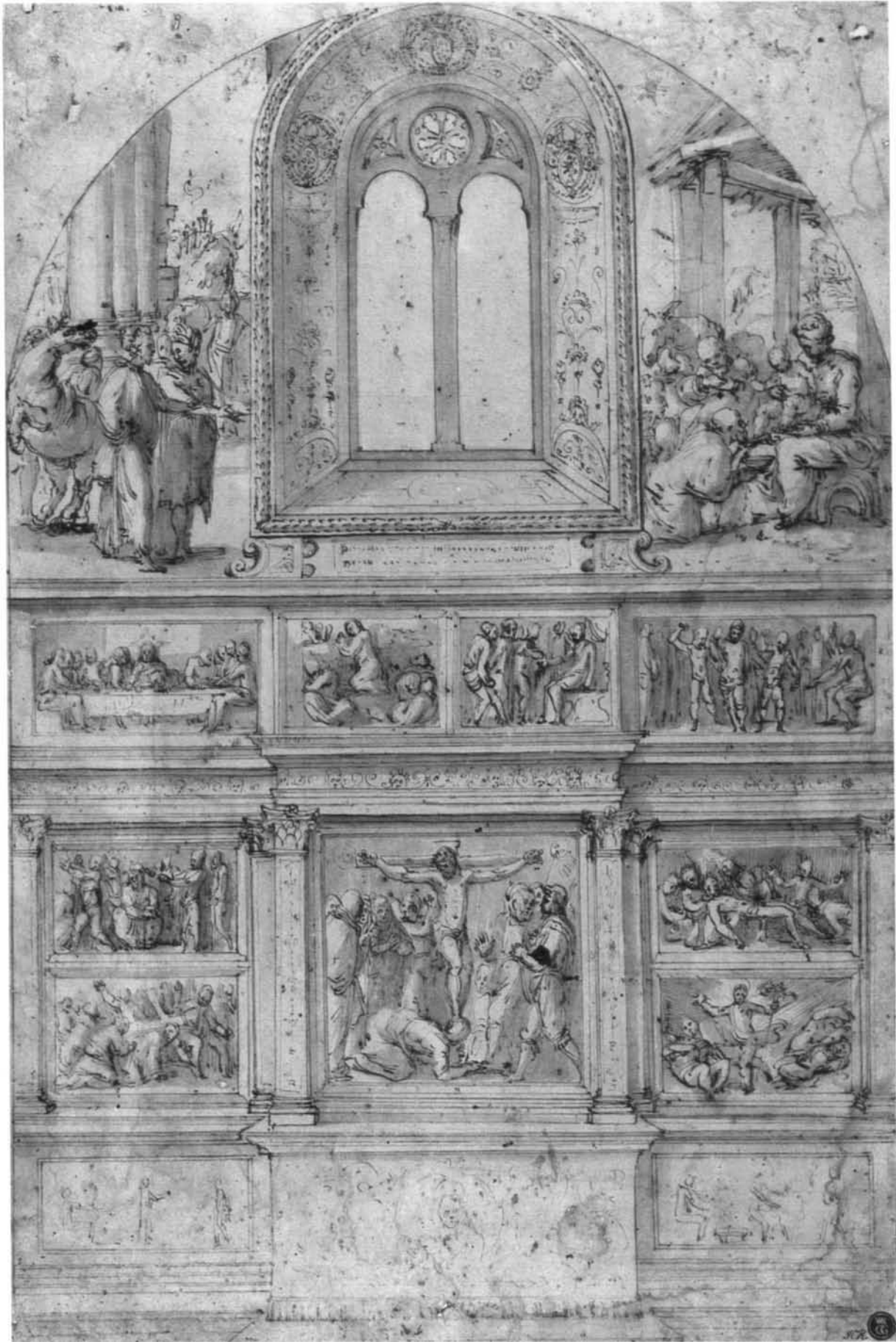
Edinburgh 1969, p. 26, no. 52; London and Oxford 1971–72, no. 12; New York 1987, no. 74; Mantua and Vienna 1999, no. 218.

BIBLIOGRAPHY

Gathorne-Hardy 1902, p. 28, no. 50 (as Dosso Dossi); Marabottini 1969, vol. 1, p. 41, vol. 2, pl. IX; Ravelli 1972, pp. 27–28; Ravelli 1978, pp. 45–46; Gere 1985–86, pp. 72–73;

Parma Armani 1986, p. 319; Marabottini 1988, p. 11; *Journal* 23 (1995), p. 71, no. 14; Gnann 1996, p. 75ff.

On the old mount (which seems to have been mistaken by the earlier commentators for that of P.-J. Mariette but appears to be Genevosio's, in imitation of an old mount type), inscribed in the bottom left corner, within the ruled border, in black ink, *Dosso Dossi*; and in another, later hand, upper right, in graphite, 22; in the lower right, also in graphite, 50, and, just beneath the corner of the border, in black ink, 877; and in the lower left, in black ink, 50. On a sheet of blue paper stuck down in the middle of the reverse of the mat, inscribed in J. C. Robinson's hand, in blue ink, *Dosso Dossi—Ferrara, born about 1479/ died after 1560/ 877. Ascribed to Dosso Dossi/ Design for the entire ordonnance [sic] of the end wall/ of a chapel, showing the altar of a large window/ above it, and the rest of the surface of the wall,/ covered with a composition in many compartments/ evidently intended to be carried out in fresco./ The picture on the altar represents the Crucifixion, and the principal subject in the upper part/ on each side of the window is the Adoration/ of the Magi & other compositions on the/ usual subjects for the passion of our Savior./ In the [—] [embrasure(?) of the window three shields of arms/ may be noticed, one of which bearing the "palle" of/ the Medici family and another the oak tree of Urbino/ probably indicating the reign of Pope Julius 2nd./ (della Rovere) pen drawing washed with bistre on brown paper./ Coll. Count Gelosi/ Height 16 Width 10 $\frac{1}{2}$ / Bought of Whitehead. Mercer's collection April 9/69 L7. Below this, inscribed in pencil, *Dosso Dossi design for East End/ Mariette/ Count Gelosi.**



THE DECORATIVE SCHEME, which is divided by a cornice and pilasters in the lower story and is punctured by a round-headed window in the center of the upper lunette, consists of nine scenes of the Passion of Christ and one of the Nativity. In the lower story, above the altar, is *The Crucifixion*, flanked by *The Crowning with Thorns* over *The Way to Calvary*, on the left, and *The Pietà* over *The Resurrection*, on the right. Above the cornice, in the frieze that divides the first story from the second, are four more scenes from the Passion, two long ones at either side of a pair of short ones, over the altarpiece. They are, from left to right: *The Last Supper*, *The Agony in the Garden*, *Christ before Pilate*, and *The Flagellation*. In the lunette at the top, divided by the window, is *The Adoration of the Magi*, with two of the Magi standing in the foreground, accompanied by the retainers of all three, in the section on the left, and the Holy Family, with one Magus kneeling before the Infant Christ, in the one on the right.

The old attribution to the Ferrarese Dosso Dossi (c. 1490–1541/42) may well go back to the time of the Commendatore Genevoso and possibly before, and was perhaps suggested by the squat proportions of the figures and their expressionistic movements. Philip Pouncey was the first to make the correct attribution to Perino del Vaga and to connect the design with that of the fresco cycle depicting the Adoration of the Magi and the Passion of Christ, originally painted on the left-hand wall of the former “Swiss Chapel” (the Cappella della Passione) in Santa Maria della Pietà in Campo Santo, within the Vatican. Lanfranco Ravelli (1972), however, gave the drawing to Polidoro da Caravaggio (c. 1499–c. 1543), to whom the frescoes had been given by tradition. Writing toward the end of the second decade of the seventeenth century, the physician, art historian, and connoisseur Giulio Mancini (1558–1630) described the frescoes as follows: “Succede la chiesa di Camposanto, dove l’altare maggiore è d’un tedesco coetaneo di Raffaello, e la Cappella della Passione che alcuni dicono essere di Polidoro, ma è pur d’un tedesco” (The church of Camposanto follows, where the high altar is by a German contemporary of Raphael and the Cappella della Passione that some say to be by Polidoro, but it too is by a German; Mancini, ed. Marucchi and Salerno 1956–57, vol. 1, p. 269). Stylistic affinities between the work of Polidoro and that of Perino in the early 1520s undoubtedly exist, but there can be no

question that the present drawing is Perino’s. The attribution to him is confirmed by a comparison between the present sheet and another drawing from his early period, in the Uffizi, Florence, a study for his decoration of the Palazzo Baldassini (inv. 13561F; Florence 1966, p. 14, no. 4, fig. 4).

The chapel was assigned to the Swiss Guards by a contract dated May 14, 1520, and Perino’s decoration was commissioned soon after by Captain Kaspar Roist, who died in 1527, during the Sack of Rome. The three papal coats of arms in the window embrasure—those of Adrian VI (Florensz) (r. 1522–23), in the center, and of Julius II (della Rovere) (r. 1503–13) and Leo X (Medici) (r. 1513–21), to each side—belong to three of the popes to whom Roist had given service up until the time of his employment of Perino. The frescoes may thus be dated between January 1522 and September 1523, the period of Adrian VI’s brief pontificate. It seems likely that Perino began them in 1522 (Marabottini 1969, vol. 1, p. 45) but did not complete them because of the outbreak of the plague in 1523. It is possible that they were finished by his associate Polidoro, who had assisted him in the decoration of the Vatican Logge and the Palazzo Baldassini (Kültzen 1961, p. 19ff.; Parma Armani 1986, p. 320), but John Gere casts some doubt on this possibility (New York 1987, pp. 240–41).

The frescoes, which were restored as early as 1654 by the Dutch painter Jan van Kaustren, were detached in 1912 and placed in wooden frames on the right wall of the chapel. Four of the scenes that were said to be in better condition—*The Last Supper*, *The Agony in the Garden*, *Christ before Pilate*, and *The Flagellation of Christ*—apparently disappeared between 1961 and 1967 but are now back in situ. They are all much restored and in generally poor condition. It is possible to determine, however, that the correspondence in overall design is close, especially in *The Adoration of the Magi* in the lunette, but there are many variations in the subsidiary scenes of the Passion.

This is an important drawing from Raphael’s circle, showing the emergence as a distinct personality of one of his most talented pupils only two years after the master’s death. Although the conception of the decoration and of the different scenes within it are dependent on Raphael’s example, the style and treatment are already distinctly Perinesque.

Pietro da Cortona (Pietro Berrettini)

Cortona 1596–Rome 1669

Pietro da Cortona, son of the stonemason and builder Giovanni Berrettini (1561–1621), entered the workshop of Andrea Comodi (1560–1638) around 1611. This was followed by an apprenticeship with Baccio Ciardi (1574–1654), who may have helped secure the commission for Cortona's first documented altarpiece, *The Resurrection of Christ with Members of the Colonna Family* for the Colonna Mausoleum in Paliano, near Rome (1623; Rome, Galleria Colonna). From 1623 Cortona received a number of prestigious commissions from the Sacchetti family in Rome, in which he united the classical composition of Raphael with radiant Venetian color, as exemplified by Titian (1488/90–1576). From 1625 to 1629 Cortona supervised the construction and decoration of the Sacchetti Villa (Villa Chigi) at Castel Fusano, near Ostia, directing a team of artists that included Andrea Sacchi (q.v.). Cortona enjoyed the patronage of Cardinal Francesco Barberini, nephew of Urban VIII, who commissioned him on February 4, 1628, to paint the large-scale altarpiece *The Trinity*, which would complement the altar and ciborium (completed in

1673) by Gian Lorenzo Bernini (1598–1680) in the Cappella del Sacramento in Saint Peter's, Rome. The success of *The Trinity* led to one of Cortona's most important works, the illusionistic ceiling fresco in the *gran salone* of the Palazzo Barberini (1633–39; in situ). This project took seven years to complete and set a standard for European Baroque painting. Cortona also took intermittent trips to Florence, where he received the commission from Ferdinand II, grand duke of Tuscany, to execute frescoes in the Sala della Stufa, in the Palazzo Pitti. Another important Florentine commission was the decoration of the en suite rooms in the grand ducal apartments in the Palazzo Pitti (in situ). Cortona returned to Rome in 1647 and remained there until his death. He executed the dome fresco *The Trinity in Glory* in the Chiesa Nuova (1647–51), and from 1651 to 1654 he worked for Pope Innocent X on the decoration of the gallery in the Palazzo Pamphilj. Cortona, together with Bernini and Francesco Borromini (1599–1667), was one of the leading artists and architects of the Roman Baroque.

28 *Cybele before the Council of the Gods*

Pen and brown ink with brown wash, heightened with white body color, over black chalk; the outlines indented with the stylus for transfer; the torso of Hercules and one of the winged Nike figures drawn on "paper corrections" (i.e., on small, specially shaped pieces of cutout paper stuck down on to the original sheet, which cover up earlier attempts at drawing the same passages); H: 19.5 cm (7¹¹/₁₆ in.); W: 14.4 cm (5¹¹/₁₆ in.)

96.GB.315

PROVENANCE

Art market, Paris, 1946; P. and N. de Boer Foundation, Amsterdam (sale, Christie's, London, 4 July 1995, lot 58); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Geissler and Schauz 1978, p. 33, fig. 14; Bean 1979, under no. 134; Hollstein 1983, vol. 12, p. 86; Merz 1985, vol. 3, pp. 14–15; Freedberg 1989, p. 45 n. 66; Merz 1991, p. 223, fig. 313; Vaduz 1995, under no. 28; Rome 1997–98, pp. 82–87, under no. 4.

On the back of the old mount, inscribed in the center, in graphite, [...] *R. van Orley*. (The nineteenth-century[?] attribution to the Brussels painter Richard van Orley [1663–1732], a specialist in the production of highly finished drawings for prints, was perhaps suggested by the fact that the drawing is a design for an engraving.)

THIS IS A FINISHED STUDY, in reverse, corresponding closely to one of the engraved plates in the first, Latin edition of Giovanni Battista de Ferrari's *De florum cultura* (Rome, 1633), the first treatise on floriculture and a sumptuous example of book production in the Italian Baroque period (a copy is in the Getty Research Institute, Special Collections, shelf mark SB 439). The corresponding print was engraved by the German printmaker Johann Friedrich Greuter (c. 1590–1662; engraved image 19.5 x 14.5 cm [7¹¹/₁₆ x 5¹¹/₁₆ in.] and platemark 20 x 14.6 cm [7⁷/₈ x 5³/₄ in.]; Nagler 1837, vol. 5, p. 367; Hollstein 1983, vol. 12, p. 86). There are some differences between the two works, most notably in the omission from the print of the winged female figure holding a floral crown who is flying in midair above the tabletop and behind Jupiter's head.

The drawing is one of the most exquisite in Cortona's entire graphic oeuvre, its jewel-like intensity something of a surprise from a Baroque master more renowned for the breadth and vigor of his touch (see, for example, cat. no. 29). It is carried out



to the same small scale as the engraved illustration, and this helps explain the delicate handling of the media—from the discreetly drawn brown washes, applied with the point of the brush, to the hatching and cross-hatching, done with the pen, to the refined modeling of the white highlights, again minutely applied with the point of the brush. The engraver's stylus, a pointed instrument drawn "blind" over the outlines in order to press through the contour onto the surface of the metal plate underneath, has caused some abrasions to the paper, but these slight blemishes are, after all, no more than a manifestation of the drawing's function.

The composition illustrates the story of the coming of flowers to earth and is explained at some length in de Ferrari's Latin text (1633, pp. 90–96; the engraving is on p. 97). The loggia is surrounded by a sea of flowers—the swags, garlands, and containers of flowers seen throughout the design. The gods gathered together at a golden table, in jovial spirits, are about to be served flowers mixed with spices cultivated by Flora, who urges them to enjoy the nectar like the bees (a punning reference to the family emblem of the Barberini Pope Urban VIII, whose nephew Cardinal Francesco Barberini helped pay for the publication of de Ferrari's book). The reunion of deities takes place in an open loggia, somewhat resembling the architecture of Cortona's own buildings. The flowers are served from the credenza on the right, where Pan, seated with his pipes, appears to direct the proceedings.

Flora, who is placed third from the left at the table in the drawing, wearing a floral crown on her head, encourages the gods to help man to grow flowers on earth and to dispense with the weeds and odorless or poisonous plants that flourish there. According to de Ferrari's text, Flora is assisted by one hundred girls of noble aspect, with pinkish complexion and blond hair, dressed in transparent, delicate linen, three of whom are seen in the drawing; their wings are described as being of different colors, and when they move through the air, they spread a sweet fragrance. The youngest of these, Aurilla, is told by Jupiter to fetch Cybele so that the earth should also yield nectar for the gods.

Cybele (or Tellus), the ancient Phrygian earth mother who ruled over all nature and whose springtime festival of Hilaria was the forerunner of our Easter, is eventually found after a long search. She appears standing to the right of the drawing wearing her turreted "mural" crown and accompanied by her sacred animal, a lion (in de Ferrari's text she is described as wearing a cloak embroidered with vegetables, fruits, and weeds). She approaches Jupiter, who is seated at the table, nude to the waist and accompanied by his eagle. On Cybele's arrival, Flora, who has been busy criticizing her indolence, mocks her, saying that the gods were ready for a sweet end to the meal and all she brought is weeds!

Cybele defends herself by saying that only weeds will grow in the sand and ashes of the earth. The council agrees that Flora should help Cybele grow flowers on earth, and to this end the soil should be enriched with manure and the weeds removed. An

edict to this effect, held up by Cybele in the drawing, is about to be signed by Jupiter, who holds a pen in readiness as the document is presented to him by Zephyr. The order is then given for the edict exhorting all gardeners to cultivate flowers to be posted on earth by Zephyr; this event marks the passing from the Age of Iron to that of Flowers. Among the other deities gathered at the table in the drawing are Minerva (whose head and helmet only are visible at the far left edge of the sheet), and Juno, both to the left of Flora. On the other side of Jupiter are Diana (wearing a half moon in her hair) and Hercules (who has been redrawn on a paper cutout correction), while to the right of Cybele is the youthful figure of Bacchus.

A large-scale red-chalk study for the figure of Jupiter (Rome, Istituto Nazionale per la Grafica, Gabinetto Nazionale inv. FC 125389; 38.5 x 26.8 cm [15½ x 9¼ in.]; Merz 1991, pp. 153, 218n., 223, 268n., fig. 309; Rome 1997–98, pp. 82–87, no. 4) is one of only two other surviving drawings by Cortona directly related to the present composition. The figure is shown entirely nude, in a pose identical to the related figure in the Getty drawing, though to a much larger scale. It is possible that the Rome drawing was made *ex post facto* as an instructional exercise in a life class or academy. The second drawing, a study for the drapery of Cybele (Paris, Musée du Louvre inv. 489, 38.9 x 23.5 cm [15⅝ x 9¼ in.]; Briganti 1962 and 1982, p. 299, fig. 287, no. 50; Merz 1985, vol. 3, p. 233), is drawn in black and white chalks on gray-blue paper; as in the Rome drawing, the figure is on a much larger scale than the corresponding figure in the finished result.

Jupiter's pose is based on an antique statue of Jupiter, which was in the collection of the Farnese family in Rome in the seventeenth century and is now in Museo Nazionale, Naples (Bober and Rubinstein 1986, pl. 1). On the commission of the antiquarian and collector Cassiano dal Pozzo (1588–1657), Cortona had copied the statue for Cassiano's Museum Chartaceum (paper museum), in a drawing now in the Royal Library, Windsor Castle, probably at some point in the second half of the 1620s (inv. 8805; Merz 1991, p. 223, fig. 312). Jupiter's pose in the drawing also echoes that depicted in Domenichino's *Saint John the Evangelist*, painted in the late 1620s for Vincenzo Giustiniani (Glyndeborne, Christie Estate Trust; Spear 1982, vol. 1, p. 27of., vol. 2, fig. 325).

Father Giovanni Battista de Ferrari (1582–1655), a Siense Jesuit priest, has assumed a place of interest in Roman Baroque studies in recent years, thanks to the growing importance attached to the role of his close friend Cassiano dal Pozzo (see Freedberg 1989, pp. 37–72; Ceresa 1996, pp. 595–602). According to de Ferrari's contemporaries, he was an accomplished theologian as well as a great preacher and orator. His knowledge of oriental languages, especially Arabic, was such that he was part of the committee charged by Urban VIII to translate the Bible into Arabic. But in later years, de Ferrari's true interests in horticulture and botany came more and more to the fore, reinforced by a deep knowledge of ancient and modern botanical literature. Thus, *De florum cultura* dealt with many different horticultural topics, such as garden layout, the cultivation of different species

of flowers, including some imported varieties, as well as general horticulture and floral display. Apart from the illustrations of flowers, parterres, garden implements, and so forth, there are seven allegorical plates, including the frontispiece, representing the seven days in the life of Flora, with *Cybele before the Council of the Gods* illustrating the first book.

Cortona made finished drawings for four other allegorical illustrations in the book, for which two further drawings survive: *Flora Stung by a Bee* (Madrid, Museo del Prado, inv. FD 458; Pérez Sánchez 1978, no. 34; Merz 1991, p. 224 n. 163); and *Flora and Bacchus* (New York, Metropolitan Museum of Art inv. 61.2.1; Bean 1979, no. 134; Merz 1991, p. 223 n. 162). Other artists to furnish designs for the publication were Giovanni Lanfranco (1582–1647), Guido Reni (1575–1642), and Andrea Sacchi (q.v.). It is significant that “the most noble painters” were chosen to share their “poetic invention” in a work of the highest intellectual endeavor of the time. Six of the allegorical plates in the book were engraved by Greuter, and a seventh by the Frenchman Claude Mellan (1598–1688).

According to a document in the Barberini archive, Greuter was paid in January 1632 for cutting his plate for *Cybele before the Council of the Gods* (Lavin 1977, p. 12 [doc. 98]; Freedberg 1989, p. 45 n. 69); Cortona’s drawing must therefore have been made shortly before that, perhaps toward the end of 1631. In some copies of the second, Italian edition of the book, which was issued in 1638, the engraving after Cortona’s design is replaced by another plate by Greuter of the council of the gods, after a drawing by Lanfranco; this is actually more faithful in spirit to de Ferrari’s text than Cortona’s composition (Hollstein 1983, vol. 12, p. 86; Freedberg 1989, p. 48, fig. 7). In Lanfranco’s composition the feast is viewed from above and at a greater distance. Although the gods are on a much smaller scale in relation to the overall design, their different attributes are nevertheless more distinctive. They are seated at a long refectory table in an open, vaulted loggia. The setting seems less sumptuous, and the general proceedings seem more lighthearted. But perhaps this is not, after all, the right note to strike at so portentous a moment in the history of the earth!

Pietro da Cortona (Pietro Berrettini)

Cortona 1596–Rome 1669

29 *The Almsgiving of Saint Cecilia*

Pen and brown ink over black chalk; H: 24.6 cm (9¹¹/₁₆ in.);
W: 40.4 cm (15¹⁵/₁₆ in.)

96.GB.328

PROVENANCE

Mr. and Mrs. J. A. Gere, London; art market, London.

EXHIBITIONS

Edinburgh 1972, p. 3, no. 6, ill. p. 121.

BIBLIOGRAPHY

Briganti 1962, p. 293; Briganti 1982, p. 293; Macandrew 1980, pp. 306–7, under no. 939; Merz 1985, vol. 3, p. 169.

Attached to the left of the backboard of the frame in which the drawing was formerly placed is a letter to John Gere, its former owner, from Walter Vitzthum (1928–1971), an expert on the drawings of Pietro da Cortona, dated 15 May 1957: “Wednesday. Dear John, Thanks for your letter, just received, and for the photo of your superb Pietro drawing. Evidently something quite exceptionally beautiful, the sort of thing the Louvre just doesn’t have. I am the first to underwrite your dating it ca. 37. The principal female figure reminds me a bit of one of the engravings in Ferrari 1633. I am eagerly looking forward to a chance to inspect the original.” Inscribed in Gere’s hand, at the top, in pencil, 15 May 1957; and at the bottom, in blue ink, [*certIFICATE from Walter Vitzthum*].

THE EXACT PURPOSE OF THE PRESENT STUDY remains unknown, though it was presumably made as the design for a painted canvas or fresco. It appears to be *en pendant* with *A Female Saint Led to Martyrdom* (fig. 29a), a drawing of roughly the same size and in the same technique, in the Ashmolean Museum, Oxford (Parker 1956, no. 939 [as Salvator Rosa]; Macandrew 1980, pp. 306–7, no. 939 [as Pietro da Cortona]). Formerly given to Salvator Rosa, the drawing was correctly attributed to Pietro da Cortona by J. A. Gere on the strength of its obvious resemblance to the present drawing, then in his possession.

The setting of the Oxford drawing is a hall, with columns on the right and a vista on the left, with trees. On a high plinth on the left is a statue of Christ holding the cross; as the saint is being hurried toward the right by soldiers armed with spears and axes, she turns her head to gaze upon the statue, her hands joined in prayer. It has been very reasonably assumed that the two drawings are designs for a pair of paintings, perhaps

intended to decorate the side walls of a chapel. Their style suggests a date in the mid- to late 1630s, when Cortona was engaged on what is unquestionably his most famous decorative work, the ceiling fresco of the *gran salone* of the Palazzo Barberini, Rome.

The composition of the present sheet shows Saint Cecilia standing in a monumental antique forum, instructing her servants to distribute alms to a tumultuous crowd of the poor, including mothers with babes in arms, the aged, and the infirm. The composition is divided according to the golden section, with the standing saint and the giant pilaster directly behind her marking a caesura that separates her “stately,” upright portion of the picture space on the right from the remaining square space on the left, filled with the clamoring petitioners. This arrangement of the figures against an architectural backdrop suggests a debt to Domenichino’s fresco *The Almsgiving of Saint Cecilia*, painted on one of the side walls of the Polet Chapel in the church of San Luigi dei Francesi, Rome (Spear 1982, vol. 2, figs. 147–49). Domenichino’s decoration of the entire chapel, which included the fresco *The Martyrdom of Saint Cecilia* on the opposite wall, occupied him from 1615 to 1617.

As Jörg Merz has astutely pointed out (1985, vol. 3, p. 169), Raphael’s tapestry *The Sacrifice at Lystra*, in the Vatican (Dussler 1971, fig. 184), was a more specific source of inspiration for Cortona’s drawing *The Almsgiving of Saint Cecilia*. In Raphael’s composition Saint Paul, who rends his garments in anger at the stupidity of the Lystrians, occupies the same relative position as Saint Cecilia in the drawing, while the man in the right corner bringing forward a goat for sacrifice is an equivalent to Saint Cecilia’s male attendant, who proffers a tray of alms, which she then directs him to give to the crowd gathered before her. This crowd finds numerous parallels with the throng of excited Lystrians who hasten to sacrifice an ox brought before Paul and Barnabas, whom they believed from their miracles to be “the gods . . . come down to us in the likeness of men” (Acts 14.11).

Given Cortona’s accomplishment as an architect, it is worth commenting briefly on the buildings that form the background to the scene. The loggia in front of which Saint Cecilia stands echoes that of the Pantheon in Rome, though there are also references to Michelangelo’s Palazzo Senatori and Palazzo Conservatori on the Capitoline, while the building on the far left recalls the Colosseum.

The drawing is remarkable for the forcefulness of the line work, which is particularly vehement in the pentimenti for the figure of the saint, causing the line almost to burn through the paper. This energy, or “brio,” anticipates the freedom of line seen in some twentieth-century drawings and shows Italian





FIGURE 29A. Pietro da Cortona. *A Female Saint Led to Martyrdom*. Pen and ink over black chalk on buff paper.
H: 23.8 cm (9 $\frac{3}{8}$ in.); W: 38.6 cm (15 $\frac{1}{8}$ in.). Oxford, Ashmolean Museum inv. P II, no. 939.

Baroque draftsmanship at its best. The spontaneously drawn tangle of lines on the left of the composition well conveys a sense of agitated movement in the crowd.

As Manuela B. Mena Marquès noted, a drawing by Cortona in the Museo Cerralbo, Madrid (inv. 4766; de Pierola 1976,

p. 43, no. 27; Merz 1985, vol. 3, p. 172), is a study for the saint and accompanying soldiers in the Ashmolean's *A Female Saint Led to Martyrdom*. In style and handling, it is remarkably close to both the Getty and Ashmolean drawings.

Marco Ricci received his early training in Venice from his uncle, the celebrated Venetian painter Sebastiano Ricci (1659–1734). After being accused of murdering a gondolier in a tavern brawl, he hastily escaped to Dalmatia, where he served as an apprentice to an unidentified landscape painter. As a young artist Ricci was strongly influenced by Alessandro Magnasco (1677–1749) and Salvator Rosa (1615–1673). In 1705 Ricci was responsible for the water and rocks in a painting by Magnasco (untraced). In 1706 he probably assisted Sebastiano in the decoration of the Palazzo Marucelli in Florence before traveling to Rome. In 1708 Ricci, accompanied by the painter Giovanni Antonio Pellegrini (1675–1741), went to England with Charles

Montagu, later first duke of Manchester. They traveled through Holland, where Ricci drew inspiration from Dutch landscape painting. Soon after arriving in England, he and Pellegrini made sets for Alessandro Scarlatti's opera *Pirro e Demetrio*. By 1716 Ricci had returned to Venice with Sebastiano. He produced numerous stage designs for Venetian theaters and may have been associated with Canaletto (1697–1768). In the 1720s he made a number of small-scale tempera paintings of pastoral scenes, Mediterranean ports, landscapes with monks, and other subjects. He also painted larger pictures of ruins and capriccios. Through his etched and painted landscapes, Ricci was instrumental in the development of that genre in eighteenth-century Venice. He was also an amusing and influential caricaturist.

30 *Landscape with Two Travelers Riding in a Carriage Driven by a Postilion and a Third on Horseback Behind*

Pen and brown ink with brown wash, over black chalk;
H: 37.2 cm (14 $\frac{5}{8}$ in.); W: 25.4 cm (20 $\frac{5}{8}$ in.)

95.GG.24

PROVENANCE

Private collection, France (sale, Christie's, Monaco, 20 June 1994, lot 6); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 24 (1996), p. 106, no. 35.

The sheet is laid down onto a late nineteenth-century French mat of light blue card, with a border of reddish pink wash.

THE DRAWING IS DATABLE TO C. 1720, toward the end of Ricci's career, after he had returned from England to Venice in 1716. The artist well conveys in this drawing what it was like to journey by light carriage in the open countryside in the early eighteenth century. Two gentlemen converse animatedly in their conveyance, as the *vetturino* (postilion) urges his horses on their

way. The weather is fine, and the travelers make their journey at speed, passing to the left two country folk less prosperous than themselves, who have made their way on foot and stand back to allow the carriage to go by. In the middle distance, just left of center, another group of more heavily laden travelers descends a hill, and in the background, on the right, is a town lying on a plain. A print, corresponding closely in design to the present drawing, was etched by Ricci's nephew Giuliano Giampiccoli (1703–1759) and is one of a set of landscapes after Ricci published soon after the painter's death (an impression of the one after the Getty drawing is in London, British Museum inv. 1871-8-12-3964).

Ricci repeated the composition himself, with several variations and with a higher viewpoint, in a painting formerly in an Italian private collection (Scarpa Sonino 1991, p. 124, no. 40, p. 266, fig. 172) and recently on the New York art market (sale, Christie's, 31 January 1997, lot 160). Among the many minor differences of detail are the position and number of the figures (a man and a woman with a parasol in the carriage), the treatment of the background cityscape, and the inclusion of a hut at the extreme left, on top of the eminence. The painting is paired with another of the same dimensions, *A Wooded Landscape with a Village on a Wide River* (Scarpa Sonino 1991, p. 124, no. 41, p. 316, fig. 281), included in the same New York sale (lot 161).

With its use of cross-hatching and luminous washes, the present drawing compares well with other finished studies by the master, notably a number from the series of landscape drawings in the British Royal Collection at Windsor Castle, such as *A Hill Town with an Oxcart in the Foreground* and *Herds Terrified by a Storm* (inv. 01149 and 01129).



Gaetano Sabatini

Bologna 1703–c. 1734

A painter and draftsman, Gaetano Sabatini was hearing impaired and hence was nicknamed “il Mutolo” (the mute). He was born in Bologna, where he received his early training from Francesco Monti (1685–1768), Domenico Maria Viani (1668–1711), and Carlo Antonio Rambaldi (1680–1717). His best-known painting is the

altarpiece *Saints Benedict and Scholastica* in the sacristy of San Giovanni Battista dei Celestini in Bologna. According to the eighteenth-century biographers Giampietro Cavazzoni Zanotti (1674–1765) and Luigi Crespi (c. 1709–1779), the young artist was unable to realize the full potential of his talent because of his premature death.

31 *Self-Portrait*

With an ornamental border by Gaspare Redi (fl. 1726–39)

Black chalk, with some stumping, heightened with white chalk, on buff paper; H: 36.4 cm (14 $\frac{1}{16}$ in.); W: 23.8 cm (9 $\frac{3}{8}$ in.)

96.GB.326

PROVENANCE

Francesco Maria Niccolò Gabburri, Florence (like cat. no. 13, the drawing is cited in Gabburri's inventory, among his “Ritratti dei Pittori, Scultori e' Architetti, tutti Originali fatti di loro pro= / =pria mano” (Portraits of painters, sculptors and architects, all originals done by their own hand), as follows: “Gaetano Sabatini Bolognese, d'acquer[ell]a lu= / megg[iato]o p[er] alto B[raccio fiorentino] 12 $\frac{1}{2}$ largo B[raccio fiorentino] 8 come sopra [i.e., with *ornati* by Gaspare Redi]—3 [ruspi]” [Gaetano Sabatini Bolognese, watercolor heightened with white—3 *ruspi* (a type of Florentine money, equivalent to the gold *zecchino*, or sequin)]; fol. 54r; sold c. 1758, along with the rest of Gabburri's collection of drawings, to William Kent, London (anonymous sale[?], 1766 or 1767); Charles Rogers, London (Lugt 624 [indistinctly, between the base of the upright oval frame and the ornamental cartouche with the inscription]); sale, T. Philipe, 23 April 1799, lot 787 (“Eight-Salini, Ranieri del Pace, Giuseppe Nogari, Fran. Melendez, Gaetano Sabatini, Giuseppe Crespi, Seb. Conca, Ferd. Massimi”); Sir W. Fowle Middleton(?); Sir G. Nathaniel Broke-Middleton(?); Sir J. Saint Vincent Saumarez(?), fourth baron de Saumarez; sixth baron de Saumarez (by descent); private collection, Germany; art market, Munich.

EXHIBITIONS

Florence 1737, p. 29.

BIBLIOGRAPHY

Borroni Salvadori 1974a, p. 121; Turner 1993, p. 211, under no. 69.

Inscribed in the ornamental cartouche below by Gaspare Redi(?), in brown ink, over traces of the same lettering in black chalk, *Gaetano Sabatini, / D'Anni XXXI* (there follows the number *III* in black chalk, partly erased) / *Pittore Bolognese*. On the verso, inscribed with miscellaneous numbers, including, top left, in graphite, *1571*, and top right, in red chalk, *16* (such crudely inscribed numbers are associated with portraits from the Gabburri/Rogers series of drawn self-portraits and portraits of artists, e.g., cat. no. 4); inscribed, top center, in Gabburri's hand, in brown ink, *3.16.13.4 Ritratto di Gaetano Sabatini / Bolognese detto il Muto / fatto da lui medesimo*. There are further numbers and prices inscribed at the bottom of the sheet, including, bottom left, in graphite, *r/I*, and just below, in brown ink, *No 21*. In the bottom right corner are two prices, one, in graphite, *10/6*, and the other (in the same hand that inscribed a price on cat. no. 17) in brown ink, *81-4*.

THIS SELF-PORTRAIT of the Bolognese painter Gaetano Sabatini was made in the year of his death at the age of thirty-one. Within an oval, he has drawn himself wearing a turban, holding a palette and brushes in his left hand, and resting his right on the end of his maulstick. The portrait is from the large series of drawn self-portraits and portraits of artists, now widely scattered in different European and North American collections, which was first put together by the Florentine nobleman Francesco Maria Niccolò Gabburri (1676–1742; see cat. nos. 4, 13, 17). Gabburri perhaps assembled the portraits in order to make a collection of them in their own right, somewhat along the lines of the famous series of painted self-portraits of artists begun by Cardinal Leopoldo de' Medici for the grand-ducal collection, now in the Galleria degli Uffizi, Florence. He may, however, have intended to engrave them as illustrations to his great life's work, his still unpublished manuscript *Vite dei pittori*, in the Biblioteca Nazionale Centrale, Florence (see cat. no. 17).

Sabatini must have sent the drawing to Gabburri with the rest of the sheet left blank to allow Gaspare Redi, the copyist and mount maker whom Gabburri regularly employed to make the



Gaetano Sabatini,
D'Anni XXXI.
Pittore Bolognese.

ornamental borders surrounding many of the drawn portraits of artists in his collection, to complete with decoration. As Gabburri's inventory states, this portrait is one of many with such *ornati* (decorations). The oval was the preferred format for the series, and Sabatini presumably adopted this in his own self-portrait at Gabburri's request. The successful illusionism of the whole mocks at the boundaries of media: the smiling, lifelike demeanor of the painter within the oval frame seems painted rather than drawn, though it hints too at a sculpted bust. (The suggestion of the third dimension is made all the more compelling by Redi's elaborately drawn frame, which surrounds the oval image of the sitter.) Sabatini's style of drawing reflects his training under the Bolognese masters Francesco Monti and Domenico Maria Viani.

The drawing has its place in the history of mount making. The use by collectors of an elaborate ornamental surround to set off a drawing—somewhat akin to a frame around a picture—goes back to the mid-sixteenth century in Florence, and to the great collector and art historian Giorgio Vasari (1511–1574). He was in the habit of decorating the supports for the drawings from his collection in this way; these were contained in his famous *Libro de' disegni*, which probably consisted of at least seven volumes. Significantly, many of the drawings were accompanied by a woodcut portrait of the artist in question, taken from the second, 1568 edition of Vasari's *Vite*. Gaspare Redi's fanciful marginal decorations are in direct line of descent from this tradition, although in this instance the drawing is not attached to the support or backing but is on the same piece of paper as the border, allowing for a better integration between image and decorative setting.

The drawing was included, together with a number of other portraits and miscellaneous old master drawings from Gabburri's collection, in one of the regular exhibitions staged by the Accademia del Disegno, Florence, in the cloisters (the so-called Chioostro dei pittori) of Santissima Annunziata, Florence, in the summer of 1737 (Florence 1737, p. 29).

Andrea Sacchi

Rome(?) 1599–Rome 1661

The painter and designer Andrea Sacchi received his rudimentary training from the little-known painter Benedetto Sacchi, whose name he adopted. According to Giovanni Bellori (1613–1696), he apprenticed with Cavaliere d'Arpino (1568–1640) and Francesco Albani (1578–1660) in Rome before spending a brief period in Bologna with Albani. Sacchi's first major patron in Rome was Cardinal Francesco Maria del Monte, and it was probably through his intervention that Sacchi received his first commission in Saint Peter's, the altarpiece *Saint Gregory and the Miracle of the Corporal* (1625–26; Rome, chapter house of Saint Peter's). Sacchi also received prestigious commissions from the Barberini family and their immediate circle. His most important project in Rome in the late 1620s was *Divine Wisdom*, the illusionistic fresco decoration on the ceiling of the antechamber of the private chapel in the Palazzo Barberini (1629–31; in situ). His cele-

brated altarpiece for San Romualdo in Rome (destroyed); *The Vision of Saint Romuald* (1631; Rome, Pinacoteca Vaticana), influenced Pier Francesco Mola (q.v.) and other artists. In 1639 Sacchi received the commission to decorate the Lateran Baptistery of San Giovanni in Fonte, the legendary site of the baptism of Constantine. Among Sacchi's more successful late altarpieces is *The Death of Saint Anne* (1648–49; Rome, San Carlo ai Catinari), whose composition shows knowledge of Caravaggio's design for his version of the same subject (1601–2/3; Paris, Musée du Louvre). Sacchi's later years were marred by illness, which prevented him from completing any commission after 1653. With the sculptors Alessandro Algardi (q.v.) and François Duquesnoy (1597–1643), Sacchi was an exponent of the style sometimes called High Baroque Classicism. Many of his drawings survive, with the largest group (nearly one hundred) in the Kunstmuseum, Düsseldorf.

32 *Christ's Command to Saint Peter: "Pasce Oves Meas" (Feed My Sheep)*

Red chalk, with brush and reddish brown wash; H: 25.3 cm (10 in.); W: 17.8 cm (7 1/16 in.)

95.GB.42

PROVENANCE

The Hon. John Spencer, Althorp (Lugt 1531); J. Fitchett Marsh, Warrington (Lugt 1455, on his mat; sale, Sotheby's, London, 23–24 May 1882, lot 3225 [one of a lot containing four drawings: "A. Sacchi, Christ and his Disciples"]); private collection, Copenhagen; Marcello Aldega, New York.

EXHIBITIONS

None.

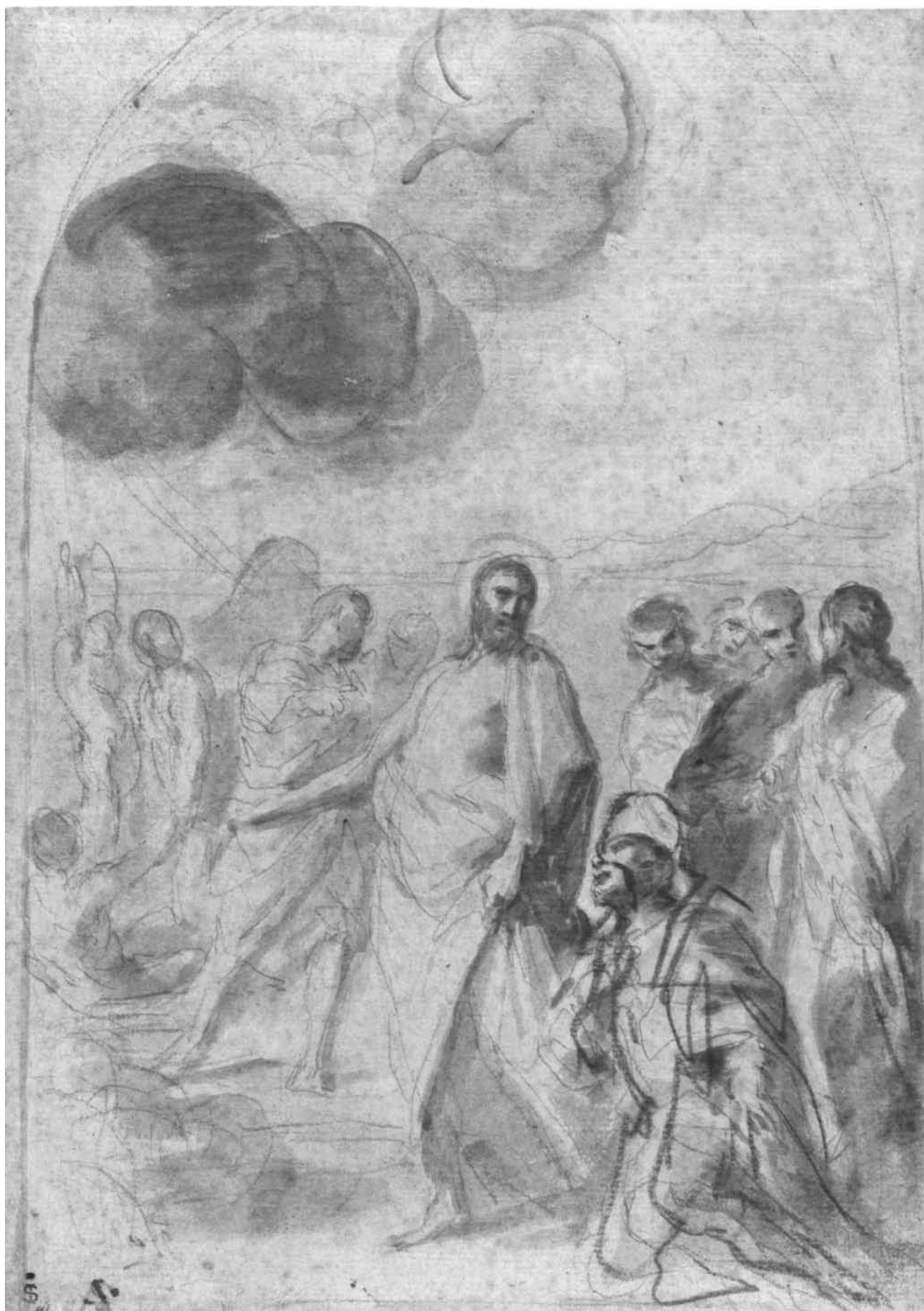
BIBLIOGRAPHY

Journal 24 (1996), p. 106, no. 34.

The drawing is stuck down onto what appears to be the mat of J. Fitchett Marsh. Showing through from the other side of the sheet are a number of marks and inscriptions in brown ink, including, in the bottom left, the initials AS and, just above this, the number 910(?).

SHORTLY BEFORE HIS DEATH and resurrection, Christ charged Saint Peter with the care of his church on earth, a delegation of authority symbolized by his handing over of the keys. "You are Peter, the Rock; and on this rock I will build my church. . . . I will give you the keys of the kingdom of heaven" (Matthew 16.18–19). Sometimes combined with Peter's receiving the keys is the separate scene of Christ's instruction to him to "Feed my sheep" (John 21.15–17), that is, to take care of the physical and spiritual sustenance of his flock. In the drawing, the sheep are faintly drawn in the lower left, and Christ points to them with his right hand. Behind Christ and Saint Peter, to both the left and right, are the other Apostles, and behind them is the Sea of Galilee, with a fishing boat pulled up onto the shore.

The drawing is one of a number of studies that Sacchi made around 1628 for a fresco overdoor in Saint Peter's, Rome, though the work was never carried out (Harris 1977, pp. 56–57, no. 15; Rice 1997, pp. 118–33, 271–83). Sacchi received two payments, on July 15 and September 9, 1628, "a bon conto della pittura che deve fare in S. Pietro per un sopraporto" (on account, for the painting he has to carry out in Saint Peter's for an overdoor). Bellori mentions a *modello* of the subject by Sacchi in the Palazzo Barberini, Rome: "figurato il Sig.re in piedi in atto di parlargli [i.e., to Saint Peter] con altri Apostoli appresso, ed in lontananza, e con apertura di mare su la barca le Reti" (with Christ represented standing in the act of talking to him [Saint Peter], with the other Apostles nearby, and in the distance, with a view of the sea, the fishing-nets on the boat; ed. Piacentini



1942, p. 67). This painted *modello*, now lost, was almost certainly made in preparation for the fresco overdoor in the niche to the left of the altar, over which appears the mosaic after Guercino's *Burial of Saint Petronilla*, which is immediately to the right of the main tribune, in the space occupied by the tomb of Pope Clement X Altieri, designed by Mattia de' Rossi (1684) and erected toward the end of the seventeenth century. In 1627 this niche and five others were prepared to receive fresco overdoors to be painted by Agostino Ciampelli (1565–1630), after whose death the composition was allocated to Andrea Camassei (1602–1649); Paolo Guidotti (1560–1629); Antonio Circignani, called il Pomarancio (c. 1570–c. 1630); Pietro da Cortona (q.v.); and Giovanni Baglione (c. 1566–1643), respectively. The subjects of all six frescoes were different events from the life of Saint Peter. Antonio Circignani's *Christ Giving the Keys to Saint Peter* was to have been situated, like a pendant, across the aisle from the site of Sacchi's intended decoration. The frescoes were apparently never executed, and there is no visual record of any kind for most of them. The appearance of that of Sacchi's rival Pietro da Cortona, *The Calling of Saint Peter and Saint Andrew*, was recently identified by Louise Rice in the form of a finished compositional study of this subject in black chalk in the Graphische Sammlung Albertina, Vienna (inv. 886; Rice 1998, pp. 417–20; Birke and Kertész 1992, p. 459).

This recently rediscovered drawing by Sacchi, showing the composition with an arched top, may be added to the thirteen autograph studies and three copies after lost drawings by the master in Düsseldorf, Florence, and Windsor for two versions of a composition of the subject (see Harris and Schaar 1967, pp. 28–29, nos. 9–17; Harris 1977, pp. 56–57). This example, together with the majority of the other drawings, may be connected with the *modello* described by Bellori, who refers to the scene as taking place by the seashore. In style, the Getty drawing closely resembles Sacchi's compositional study in the Cooper-Hewitt National Design Museum, New York, drawn in 1629 and also carried out in pen and wash, for the ceiling fresco *Divine Wisdom* in the Palazzo Barberini, Rome (inv. 1901-39-1714; Harris 1977, p. 58, fig. 27).

Of the previously known studies for the "*Pasce Oves Meas*" composition, the Getty sheet is best compared with another study for the whole composition, likewise in brush and wash over red chalk, in the Galleria degli Uffizi, Florence (fig. 32a; Harris 1977, p. 56, fig. 21; Florence 1997, no. 59), which it further elaborates. Among the several modifications to the design are the increase in scale of the Apostles on the left of the compo-



FIGURE 32A. Andrea Sacchi. *Christ's Command to Saint Peter: "Pasce Oves Meas" (Feed My Sheep)*. Red chalk, with brush and wash. H: 24.5 cm (9 $\frac{5}{8}$ in.); W: 13.5 cm (5 $\frac{3}{16}$ in.). Florence, Galleria degli Uffizi inv. 9517-s.

sition and the enlargement of the kneeling figure of Saint Peter. As first drawn, the saint corresponds in scale, though not in pose, to his counterpart in the Uffizi drawing. At a late stage in the elaboration of the Getty drawing, Sacchi impatiently corrected in red chalk his earlier, delicately rendered attempt at the figure, a change that seems to have caused him to abandon the sheet altogether.

Although Sacchi's fresco remained unexecuted for reasons unknown, the subject of *Feed My Sheep* found sculptural expression in Saint Peter's soon after in Gian Lorenzo Bernini's lunette relief of 1633–46 over the entrance portal, and it is interesting to note a clear relationship in composition to Sacchi's earlier design (Wittkower 1966, pp. 202–3, no. 34).

Sinibaldo Scorza

Voltaggio 1589–Genoa 1631

The Ligurian painter, draftsman, and etcher Sinibaldo Scorza received his early training in Voltaggio from the little-known artist Giovanni Battista Carosio. In 1604 he transferred to Genoa and entered the workshop of Giovanni Battista Paggi (1554–1627), where he gained appreciable experience in painting animals, flowers, and landscapes, as well as making copies after prints by Albrecht Dürer (1471–1528). He was evidently impressed by Flemish genre scenes and almost certainly had contact with some of the most distinguished northern European artists working in Genoa at that time, such as Peter Paul Rubens (q.v.) and Frans Snyders (q.v.), who were in the city in 1607–8. Several of Scorza's early paintings, such as *Landscape with Cowherds and Herd* (Genoa, Museo dell'Accademia Ligustica di Belle Arti), are precious, jewel-like works, almost miniaturist in technique. Also produced early in his career were two large-scale paintings: *Jesus Comforted by Angels* (Voltaggio, Convento dei Cappuccini) and *The Immaculate Virgin* (1617; Voltaggio, Oratory of San Gio-

vanni Battista). In 1610 Scorza befriended the celebrated poet Giambattista Marino (1569–1625), and through Marino's skillful intervention the artist was summoned to Turin in 1619 as court painter to Duke Charles Emmanuel of Savoy. Scorza returned to Genoa in 1625, when war broke out between the duke of Savoy and the Genoese Republic. He was, however, regarded with suspicion by the Genoese and exiled to Massa and later to Rome, where, according to the artist-biographer Raffaele Soprani (1612–1672), his art was greatly sought after. There he executed two cityscapes, *View of Piazza Pasquino* (1626; Rome, Palazzo Barberini) and *View of Livorno* (Genoa, private collection), both genre works with rich atmospheric effects and realistic lighting recalling Dutch painting. Scorza was allowed to return to Voltaggio in 1627 and soon moved back to Genoa, where he died in 1631. He was celebrated as a gifted animal painter and a forerunner of the great Genoese painter and printmaker Giovanni Benedetto Castiglione (1609–1664).

33 *A Wolf and Two Doves*

Pen and brown ink over black chalk; H: 24.1 cm (9 1/2 in.); W: 18.4 cm (7 1/4 in.)

96.GB.313

PROVENANCE

W. Pitcairn Knowles (Lugt 2643, on the verso); P. and N. de Boer Foundation, Amsterdam (sale, Christie's, 4 July 1995, lot 42); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Sideroff 1940, p. 216.

Inscribed in the lower right in brown ink, *Sinibaldo Scorza*; showing through the paper from the other side of the sheet, in the top left corner, in brown ink, 84. The drawing is laid down on an early nineteenth-century mat, with a border ruled in brown ink, a gilt edge near the drawing, and a band of pale blue wash.

FOUR VERSIONS OF THE DRAWING are known, of which this is perhaps the finest. The one that comes closest to it compositionally, including the two doves at the upper left (London, British Museum inv. 1926-12-14-1; Parker 1927, pl. 60), is of

notably poorer quality. Two others—one at Holkham Hall, Wells-next-the-Sea, Norfolk (London 1977, no. 87; Popham and Lloyd 1986, no. 244), and the other auctioned at de Vries, Amsterdam, in 1929 (*Dessins de maîtres anciens et modernes*, p. 241, ill.)—include only the wolf. The Holkham drawing has more pentimenti than the present sheet (for example, in black chalk, for both ears, and in pen and black chalk, for the legs), which leads to the conclusion that the Getty drawing must have followed it in execution. There is a study for the doves in an album of more than four hundred drawings by Scorza, containing mostly drawings of animals, but also scenes of city life and copies after Dürer, in the Czartoryski collection, National Museum, Kraków (inv. 688).

The present sheet is an excellent example of Scorza's precise and minute technique of line drawing, which he perfected by copying the engravings of Dürer. Scorza is said to have learned to paint animals, flowers, and landscapes while in the studio of Giovanni Battista Paggi. These two studies must originally have been done from life, as the careful observation of the details would suggest. The rough texture of the wolf's coat and the beast's panting expression are remarkably true, as is the observation of the doves. The appearance together of a beast of prey and two birds symbolic of love and gentleness may be purely accidental, or it may derive from literature or fable and have some as yet unknown symbolic meaning. If the drawing is a study for a painting, as could be the case, then the juxtaposition might be



33

explained by a different relationship of the groups in a larger composition.

In his *Vite de' pittori genovesi*, Soprani wrote that Scorza planned to publish a series of engravings after his drawings of animals: "haveva intentione d'intagliar molte carte, al qual'effetto haveva già inpronto una quantità di disegni ripartiti in due libretti, ne' quali s'era delectato di esprimere molte storie d'animali favolose" (he had the intention of engraving many prints, to which end he had already prepared a quantity of drawings,

divided into two books, in which he enjoyed illustrating many fabled stories of animals; 1674, pp. 133–34). Some of the animal studies at Kraków must surely have come from this source.

The clarity of this pen-and-ink drawing indicates that it could have been made for such an unexecuted engraving. The painstakingly detailed technique, with its concern for the realistic rendering of surface and texture, suggests the work of an artist familiar with the use of the burin.

Pellegrino Tibaldi

Pura di Valsolda 1527–Milan 1596

Pellegrino Tibaldi was born into a family of talented artists. Little is known about his training, though the influence of Bolognese followers of Raphael is evident in his early paintings. Tibaldi is first documented in Rome in 1549, but it is likely that he had arrived there earlier, probably in about 1542–43. The new surroundings had a marked influence on his stylistic development. Between 1545 and 1549 he assisted Perino del Vaga (q.v.) with the decoration of the apartments of Pope Paul III in Castel Sant'Angelo, taking charge of the project following Perino's death in 1547. Between 1550 and 1553 Tibaldi worked with Marco Pino (c. 1525–c. 1587) on the vault frescoes of the Cappella Rovere in Trinità dei Monti (in situ) and painted a battle scene on the ceiling of the chapel of Saint Denis in San Luigi dei Francesi (in situ). Around 1551–52 he executed several frescoes for Julius III in the Vatican Belvedere (in situ). At Giovanni Poggi's request, Tibaldi went to Bologna in the early 1550s to carry out a series of decorative cycles in the Palazzo Poggi (now the Academy of Science, University of Bologna). The episodes from *The Odyssey* executed in

the two downstairs rooms were among his most celebrated works to date. Following the success of this commission, he was asked to provide decorations for the Cappella Poggi in San Giacomo Maggiore, Bologna (c. 1556–58; in situ). In the 1560s Tibaldi began to pursue his architectural interests, accompanying Cardinal Carlo Borromeo to Rome in early 1564 and then to Milan, where he helped design the Collegio Borromeo in Pavia (completed in 1592). In 1567 Tibaldi became official architect of the Palazzo Arcivescovile. Other important architectural projects include the new Church of San Fedele in Milan (1567). In 1586 Philip II invited Tibaldi to Spain to replace Federico Zuccaro (1540/42–1609) in the decoration of the Escorial. In 1596 he returned to Milan, where he died suddenly. Tibaldi's architectural style was perpetuated in Milan by the early Baroque architect Francesco Maria Ricchini and in Bologna by Giovanni Ambrogio Mazenta. His boldly inventive pictorial compositions had a lasting impact on contemporary Bolognese painters as well as subsequent generations of artists.

34 *The Incredulity of Saint Thomas* (recto); *Study for the Kneeling Figure of Saint Thomas* (verso)

Pen and brown ink and brown wash, heightened with white body color over black chalk (recto); pen and brown ink (verso); H: 28.1 cm (11¹/₁₆ in.); W: 27.3 cm (10³/₄ in.)

96.GB.318

PROVENANCE

Private collection, Europe; art market, New York (with Mia Wiener, 1990); private collection, London; art market, London.

EXHIBITIONS

Master Drawings Presented by Mia Wiener, New York, November 1990, no. 7 (as attributed to Giorgio Vasari [1511–1574]).

BIBLIOGRAPHY

Turner 1992, p. 540, fig. 44; Turner 1999b.

THOMAS WAS NOT PRESENT when Christ first appeared to his disciples after his death and resurrection and showed them his wounds. When they told Thomas of this afterward, he

refused to believe them until he had seen Christ's wounds for himself. Christ appeared to them again when Thomas was there and said to him: "Reach your finger here: see my hands; reach your hand here and put it into my side" (John 20.27).

In this drawing, Tibaldi has followed closely the biblical description of the event. Surrounded by a radiant glow, Christ plays a particularly triumphant part in the composition; a broad and muscular figure, he strides forward confidently, with his cape billowing out behind him and the banner of the Resurrection in his hand. Christ's seminude anatomy is redolent of Michelangelo's monumental figures, for example, his marble *Resurrected Christ* in Santa Maria sopra Minerva, Rome, and his painted Christ in his *Last Judgment*, the fresco on the altar wall of the Sistine Chapel in the Vatican. The scene in the Getty drawing apparently takes place outdoors, since there appear to be faint indications of an architectural backdrop, with what may be the columns of a building above Christ and part of a window behind the Apostles.

The attribution to Tibaldi was first proposed by Luca Baroni and has been confirmed by Mario Di Giampaolo. Baroni pointed out that the treatment of the hair and drapery as well as the massive forms of the figures find an equivalent in the statuesque *Two Standing Prophets or Evangelists* in the Biblioteca Ambrosiana, Milan (inv. Cod. F. 265 Inf. no. 4; Washington, D.C., Notre Dame, and elsewhere 1984–85, no. 39). The almost



34 RECTO

oppressively heavy drapery of these two figures is paralleled by the voluminous garments of Saint Thomas and his fellow Apostles. Robert Coleman dated the Milan drawing to the late 1540s, at the very end of Tibaldi's Roman sojourn, and it is probable that a date around 1550 is also appropriate for the one in the Getty. Certainly the style still shows the strong influence of Perino del Vaga, beside whom Tibaldi had worked in Rome.

Tibaldi's authorship finds further support by a comparison with other of the artist's autograph drawings, for example, *Female Triton Holding a Bow* and *Joseph Released from Prison*, both in the British Museum, London (inv. 1895-9-15-679 and 1954-2-19-8; Gere and Pouncey 1983, nos. 266 and 273, respectively). In the first, the drawing of the fish scales in the Triton's tail, as if they were small ringlets, is similar to that of the hair in the Apostles standing to the left in the present drawing. Especially characteristic of Tibaldi's draftsmanship in *The Incredulity of Saint Thomas* are the spare, rather thickly drawn outlines of the limbs, particularly those of Christ and Saint Thomas. Such

stubby hands and exaggeratedly bony legs are found in some of the figures in the British Museum's *Joseph Released from Prison*.

The Incredulity of Saint Thomas may have been drawn for an altarpiece, though no such painting is known. On the verso is an alternative study, in pen alone, for the kneeling figure of Saint Thomas, drawn beardless and nude, together with an alternative sketch for the figure's left thigh. The delicately drawn cross-hatching in white body color, somewhat reminiscent in treatment of the highlights found in some mid-sixteenth-century chiaroscuro woodcuts (the whites are only just discernible in reproduction), might suggest, however, that the drawing was conceived as the design for a print, perhaps a chiaroscuro woodcut. Once his drawing was finished on the recto, Tibaldi evidently went to great lengths to erase the pentimenti. Conspicuously scratched out with the point of a sharp implement, probably a knife, is the alternative position for Christ's left leg, which he had first drawn too small and too close to the right leg to be convincing enough to bear the figure's apparently



34 VERSO

substantial weight, as well as part of the drapery hanging down behind the figure's right leg. What seem to be two fragmentary, detailed studies for Christ's nude shoulders, in the bottom left and right corners, respectively, have also been partly removed by the same method.

The composition seems to have been inspired by Francesco Salviati's painting *The Incredulity of Saint Thomas* in the Musée du Louvre, Paris, now thought to date between 1544 and 1545 (Mortari 1992, p. 115, no. 23; Rome and Paris 1998, no. 36). Salviati carried out the picture in Florence for Tommaso Guadagni, consigliere of Francesco I de' Medici, for the Guadagni family chapel in the Church of Notre-Dame de Confort, Lyon, but the work was almost immediately taken to France. A replica painted in fresco by 1553, however, perhaps by a member of Vasari's studio, is over the second altar to the right of the church of San Giovanni Decollato in Rome.

Tibaldi's composition itself finds an echo in the drawing *The Incredulity of Saint Thomas* by Taddeo Zuccaro (q.v.), for-

merly in a private collection in the United States and now in a private collection in Germany (Gere 1995, p. 260, no. 82-D). Zuccaro, perhaps the Roman Mannerist painter par excellence, took Tibaldi's exaggerated Michelangelesque style one step further. Among the many compositional parallels found in the Zuccaro drawing are the grouping of the figures before an exterior architectural setting, with the risen Christ to the right, the kneeling Saint Thomas in the center, and the Apostles in the background, to the left, witnessing the scene; the particular similarity in pose of the figures of Christ and Saint Thomas; and the almost identical treatment of the halo of heavenly light behind the head of Christ. Philip Pouncey, who was the first to attribute the drawing to Taddeo, suggested a date "not later than the mid-1550s." Of course, Tibaldi was probably back in Bologna by then. Nevertheless, this independent opinion is further reason for believing that the Getty drawing was made around 1550, at the very end of Tibaldi's Roman period.

Giampietro Zanotti

Paris 1674–Bologna 1765

Giampietro Zanotti was trained as a painter by the Bolognese Lorenzo Pasinelli (1629–1700), whose niece he married in 1695. Zanotti's style combines late High Baroque classicism with a graceful Rococo palette taken from his master, as can be seen from his painting *Joseph Retrieving the Silver Cup from Benjamin's Sack* (n.d.; Bologna, Credito Romagnolo). Marchese Antonio Ghislieri commissioned *The Madonna and Child and Saint Pius V* from Zanotti. Altarpieces by him include *The Incredulity of Saint Thomas* (n.d.; San Martino, Bologna) and *Saint Catherine of*

Vigri (1693) in the Sacrestia del Corpus Domini, Bologna. Zanotti is perhaps best remembered as a founding member and organizer of the Accademia Clementina in Bologna, whose aim was to train students to continue the heritage of Bolognese art, as exemplified by the work of the Carracci (q.v.) and their followers. He also excelled as a writer on art and as a biographer of artists. His literary works include a biography of Pasinelli (1703), a revised edition of Malvasia's guidebook *Le pitture di Bologna* (1706), and the two-volume *Storia dell'Accademia Clementina di Bologna* (1739).

35 *The Accademia Clementina, Bologna, with the Nude Model Being Positioned by the Drawing Master in Front of a Class of Pupils (recto); Two Onlookers and a Seated Dog (verso)*

Pen and brown ink over black chalk; the outlines indented for transfer, watermark of an encircled anchor with a star above; H: 10.5 cm (4 $\frac{1}{16}$ in.); W: 14.7 cm (5 $\frac{3}{4}$ in.)

96.GB.314

PROVENANCE

P. and N. de Boer Foundation, Amsterdam (sale, Christie's, 4 July 1995, lot 61); art market, London.

EXHIBITIONS

Bolognese and Emilian Drawings, J. Paul Getty Museum, March–May 1999.

BIBLIOGRAPHY

None.

Inscribed in the upper right corner, in brown ink, *ZI, 10*.

THIS IS A PRELIMINARY STUDY, in reverse but to the same scale, for the engraved frontispiece to the second volume of Zanotti's most famous literary work, his *Storia dell'Accademia Clementina di Bologna* (Bologna, 1739; fig. 35a). The principal outlines have been gone over with the stylus for the transfer of the design to the copper plate, and the reverse of the paper was coated with chalk dust to facilitate transfer to another surface. The outlines of two of the figures and the seated dog have been reinforced on the back of the sheet with pen and brown ink (fig. 33 verso).

The engraving, which is not inscribed, is very probably also by Zanotti and follows the drawing faithfully, the only notable difference being the omission from the print of the rope holding up the lamp above the model, the other end of which is tied to a hook on the wall. The artist had some trouble with this passage. The black chalk underdrawing shows that the rope, as well as the lamp attached to it, was first drawn farther to the left. The rope was probably eventually omitted in order not to compete with the silhouette and shadow of the model against the blank wall behind. Judging from early impressions of the print, in which a few lines remain corresponding to the position of the rope in the drawing, it was at first engraved but was then burnished out. Another pentimento is shown in the black chalk underdrawing, this time for the figure of a pupil positioned at the far end of the room, behind the benches and immediately above the drawing master. The abandonment of this figure is not hard to explain. Had it appeared in the finished design, it would have distracted from the figure of the drawing master below.

Zanotti's *Accademia Clementina* is one of the great source-books for early eighteenth-century painting in Bologna. It was written as a continuation of the *Felsina Pittrice*, the famous account of the development of painting in the city written by Conte Carlo Cesare Malvasia (1616–1693) and published in 1678. *Accademia Clementina* is divided into four books, two in



35 RECTO



35 VERSO

each volume. The first book deals with the history of the academy from its foundation in 1710; the second and third books consist of biographies of the seventy members; and the last is a catalogue of the *accademici d'onore*, which includes the Venetian painters Sebastiano Ricci (1659–1734) and Giovanni Battista Piazzetta (1682–1754) and connoisseurs such as the French banker Pierre Crozat (1665–1740).

In 1706 Zanotti, with the support of a number of fellow artists, called upon the senate of the city of Bologna to establish an academy; it was not until the general of the papal army, Conte Luigi Marsili (1658–1730), who had obtained the support of Clement XI for this proposal, intervened that the institution was finally set up and named in the pope's honor (for a history of the academy, see Silla Zamboni in Bologna 1979, pp. 211–18). Carlo Cignani (1628–1719) was elected *principe*, Marcantonio Franceschini (1648–1729) *viceprincipe*, and Zanotti secretary, a post he held until 1759. In 1712, together with the Academy of Science of Bologna, the Accademia Clementina moved into its new seat in the Palazzo Poggi, a building that had then been only recently acquired by the Bolognese Senate. The purpose of the Accademia Clementina was to train young students in the great tradition of Bolognese painting that had been established by the Carracci at the end of the sixteenth century and had flourished throughout the seventeenth. An emphasis on excellence in life drawing from the nude was one of the notable characteristics of this tradition throughout its development.

The composition shows the moment before the beginning of a life-drawing class, before the nude model had taken up a pose directed by the master, and the setting is presumably one of the academy's rooms in the Palazzo Poggi. As they commence their work, the students, one of them accompanied by his dog, are engaged in animated conversation; their boards with paper or portfolios are either under their arms or strewn on the seats nearby. In the background, in a rectangular niche, is a reduced plaster model of the famous Roman marble the Farnese Hercules, today in the Museo Nazionale, Naples (Haskell and Penny 1981, pp. 229–32, no. 46), though it is conceivable that this is a large-scale drawing after the statue. The master, seen in profile to the left in the middle of the semicircular tiers of wooden benches, may well be Zanotti himself, making this drawing also his self-portrait. His features, particularly his large nose and jutting chin, accord with those in the pen-and-ink *Portrait of Zanotti* by Vittorio Maria Bigari (1692–1776; Pedrielli 1991, no. 121) as well as other portraits of him. The model poses under a large light consisting of oil lamps radiating from a central point to give maximum illumination, suspended from a rope so that the height could be changed to vary the shadows.

The drawing may be compared with other representations of the life class in the seventeenth and eighteenth centuries. A good example is the drawing *A Life Class in an Academy* by the Roman painter Gianangelo Canini (1609/17–1666) in the British Museum, London (1946-7-13-708; Turner 1980, no. 12; Turner 1999a, no. 38), which shows the pupils seated on stools, in two rows, in front of the nude male model, who is raised above them



FIGURE 35A. After Giampietro Zanotti. *Life Class in the Accademia Clementina, Bologna*. Engraved frontispiece to Giampietro Zanotti, *Storia dell'Accademia Clementina di Bologna* (Bologna, 1739). Los Angeles, Getty Research Institute (Spec. Coll. N15.B7, vols. 1–2).

on a trestle table; he sustains his pose with a staff and is illuminated from above by a large candelabrum, somewhat similar to the one in Zanotti's composition. The present drawing is, however, one of the earliest in Italy to show students seated on tiers of semicircular benches in the form of a theater, similar to the seating in anatomy classes for students of medicine.

A pen sketch of the same classroom in the Accademia Clementina, by the Venetian Pietro Antonio Novelli (1729–1804), shows it from a different angle (formerly on the New York art market; sale, Christie's, 13 January 1987, lot 65). Drawn in 1773, it is inscribed *Accademia Clementina Bologna, azione posta dal sig. e Vittorio Bigari* (Accademia Clementina, pose set by signor Vittorio Bigari). The hypothetical high viewpoint of Novelli's drawing is taken 90 degrees to the right of Zanotti's viewpoint, that is, from the back of the semicircular benches, facing the front of the model.

The present drawing should also be compared with Giovanni Battista Tiepolo's magnificent early drawing *Piazzetta's Academy: Artists Drawing a Nude*, a large-scale sheet done in black chalk on faded blue paper (formerly on the London art market and now in a private collection; sale, Christie's, London, 6 July 1993, lot 90). Although no official academy was established in Venice until 1750, Piazzetta's studio served as the center of training in life drawing in the city. In Tiepolo's drawing, which was carried out around 1720, the class takes place in the darkness of evening, with the students sitting on two rows of benches in the act of sketching from the model, who is again illuminated by a candelabrum; the second tier of benches is lit by shaded candles mounted on a suspended wooden frame. The young man seated in the middle foreground may be the young Tiepolo himself, while Piazzetta is seen on the right. Not surprisingly, given that this is an artist's studio, the class seems less formal than that at the Accademia Clementina only a few years later.

Taddeo Zuccaro

Sant'Angelo in Vado 1529–Rome 1566

Initially trained by his father, Ottaviano Zuccaro (b. c. 1505), Taddeo went at the age of fourteen to Rome, where he was employed in various workshops, including that of Daniele de Porri (1500–1577). In 1553 he collaborated with Prospero Fontana (1512–1597) on the decoration of Pope Julius III's villa outside the Porta del Popolo. Zuccaro contributed the scenes of the Seasons, which combine influences derived from his study of High Renaissance classicism with an awareness of current trends in Mannerist sculpture. Other works from this period include his most important early commission, *Scenes of the Passion*, painted c. 1556 in the Mattei Chapel in Santa Maria della Consolazione, Rome, and the fresco cycle *The Life of Saint Paul* (1557–60) in the Frangipani Chapel in San Marcello al Corso, Rome. Important paintings from

Zuccaro's mature period include the fresco *The Death of the Virgin* (1564–65; Rome, Trinità dei Monti, Pucci Chapel), where he continued the decoration begun by Perino del Vaga (q.v.); *Christ in Glory* (1559; Rome, Santa Sabina, apse); and *The Dead Christ Supported by Angels* (1564–65; Urbino, Palazzo Ducale; version, Rome, Galleria Borghese). This last work, an earnest statement of devotion combining Mannerist elements with naturalism, struck a chord with the then-current Counter-Reformatory fervor. In 1564 Zuccaro took part in the decoration of the Sala Regia in the Vatican, contributing *The Donation of Charlemagne*, *The Battle of Tunis*, and two allegorical figures. His decoration of Cardinal Alessandro Farnese's villa at Caprarola, begun in 1559 and completed after his death by his brother Federico (1540/42–1609), is one of his finest surviving works.

36 *Triumphal Procession of Roman Soldiers Carrying a Model of a City*

Pen and brown ink and brown wash, heightened with white body color, on light blue-gray paper; H: 15.9 cm (6¼ in.); W: 27.6 cm (10⅞ in.)

96.GB.329

PROVENANCE

Sir Peter Lely; Thomas Hudson, London; Sir Thomas Lawrence, London (Lugt 2445); private collection, England (sale, Sotheby's, London, 12 March 1963, lot 23, as Federico Zuccaro); Mr. and Mrs. J. A. Gere, London.

EXHIBITIONS

London 1836, no. 38 (as Polidoro da Caravaggio); Edinburgh 1969, no. 98.

BIBLIOGRAPHY

Gere 1969, p. 171, no. 119, pl. 2.

Inscribed by the artist in the top left corner, on the badge attached to a staff carried by one of the soldiers, in brown ink, S[ENATUS] P[OPULUS] Q[UE] R[OMANUS] (The senate and people of Rome).

ROMAN SOLDIERS MARCH in triumphal procession bearing on their shoulders a litter, on which is a large model of a walled city. From its style, the drawing may be dated c. 1548, that is, from the outset of Taddeo's career, when he was particularly influenced by the work of Polidoro da Caravaggio (c. 1499–c. 1543), whose principal independent Roman works were painted palace façades. The friezelike disposition of the figures in the present drawing and their sculptural character—emphasized by the grisaille technique with extensive white heightening and the vantage point from below—indicate that the drawing may itself have been made as a design for such a façade painting. Taddeo specialized in this type of decoration during his early career, though most of his work in this medium, like that of Polidoro before him, has been lost.

Gere has suggested that the present example, formerly in his own collection, may be connected with Taddeo's best-known façade painting and his first independent project, the decoration with *chiaroscuro* of the exterior of the Palazzo Mattei, Rome, a commission for the Roman nobleman Jacopo Mattei, which Taddeo completed in 1548 (see Gere 1969, pp. 36–37). The palace is located in the Piazza Mattei, directly opposite the Fontana delle Tartarughe, and the *chiaroscuro* represented nine scenes from the life of the Roman hero Furius Camillus. Vasari gives a short yet accurate written account of the decoration in his life of the painter, commenting that, when completed, it was praised by the whole of Rome, for nothing like this work by an eighteen-year-old had been seen since the time of Polidoro (Vasari/Milanesi 1878–85, vol. 7, p. 78).

A summary visual record of the frescoes survives in Federico Zuccaro's drawing *Taddeo Zuccaro Decorating the Façade of the*





FIGURE 36A. Federico Zuccaro (1540/42–1609). *Taddeo Zuccaro Decorating the Façade of the Palazzo Mattei*. Pen and brown ink and brown wash over black chalk and touches of red chalk. H: 25 cm (9 $\frac{7}{8}$ in.); W: 42.2 cm (16 $\frac{5}{8}$ in.). Los Angeles, J. Paul Getty Museum inv. 99.GA.6.19

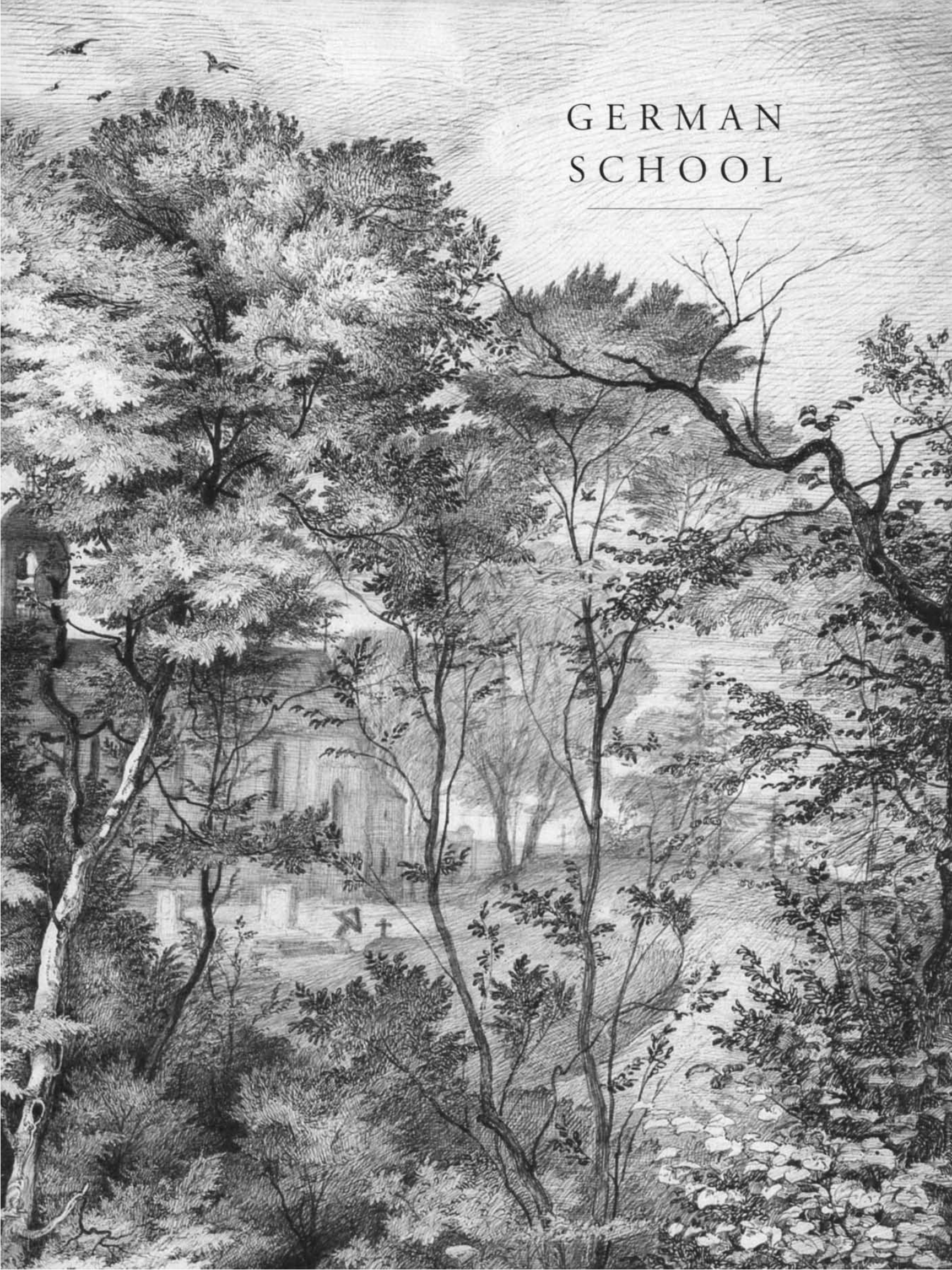
Palazzo Mattei, from his cycle of drawings illustrating the life of his brother, now also in the Getty Museum (fig. 36a; Heikamp 1957, pp. 211–13, no. 20, fig. 22; sale, Sotheby's, New York, 11 January 1990, lot 19). Among the artist spectators are Siciolante da Sermoneta (1521?–1575); Daniele da Volterra (1509–1566); Michelangelo (1475–1564), who is seen on his mule attended by his servant Urbino; and Vasari (1511–1574), who is discussing some of the passages of the painting with Francesco Salviati (1510–1563). The drawing shows a two-story palace of rather different appearance from the present structure. The older building had a high, rusticated basement, above which was a single row of evenly spaced windows. Taddeo's decoration covered the area above the rustication, on the front and to one side of the palace, with upright scenes in the spaces between the windows and a continuous frieze between the top of the windows and the cornice. Federico's drawing clearly shows a triumphal procession of soldiers, moving from right to left, occupying this frieze, at the

front of which is a group of four or five figures carrying some long object on their shoulders, very possibly the identical group studied in the present sheet.

Other drawings by Taddeo connected by Gere with the Palazzo Mattei façade decoration include *The Roman Matrons Giving Their Jewels for an Offering to Apollo* (Paris, Musée du Louvre inv. 6112; Gere 1969, p. 191, no. 181); *Triumphal Procession of Roman Soldiers with Prisoners* (London, British Museum 1946-7-13-579; Gere 1969, p. 165, no. 105); and *Frieze with a Procession of Roman Soldiers* (Milan, Biblioteca Ambrosiana Cod. F. 261 inf., no. 127; Gere 1969, p. 174, no. 128). In the last two sheets, the movement and rhythm of the soldiers is similar to that seen here. In all three drawings the artist shows a fondness for a device that enhances the sense of rapid forward movement of the procession, namely, the prominent placement in the foreground of a figure walking with huge strides—an exaggerated gait that does not seem possible in reality.



GERMAN
SCHOOL



Heinrich Johann Gärtner

Neustrelitz 1828–Dresden 1909

Heinrich Johann Gärtner was an important German Romantic landscape and architectural painter. He received his early training with the engraver Ferdinand Ruscheweyh (1785–1846) in Berlin. In 1847 he moved to Dresden to study at the art academy with the landscape painter, printmaker, and illustrator Ludwig Richter (1803–1884). From 1854 to 1856 Gärtner lived in Munich. In 1856 he went to Rome, where he remained for a decade, mastering the historical-heroic landscape style. In 1861 Gärtner won second prize in the prestigious competition to decorate the sculptural loggia in the newly built Museum der bildenden Künste in Leipzig (destroyed 1945). The success of this project, a

painting of the biblical story of the Creation in a series of framed landscapes, established his career as a landscape painter of monumental architectural settings. This led to several commissions to paint Italianate landscapes. His historical and mythological scenes, painted in muted colors, became very popular. In 1876 Gärtner painted the upper vestibule of Gottfried Semper's Hoftheater in Dresden (destroyed 1945) with scenes from Greek drama set in classical landscapes. The watercolor studies for the lunettes are preserved in the Kupferstichkabinett, Dresden. Other important works by Gärtner include *The Prodigal Son* (1859; Leipzig, Museum der bildenden Künste) and *Adam and Eve after the Expulsion from Paradise* (1865, Dresden Museum).

37 *Landscape with a Forest Chapel*

Pen and dark brown ink over graphite; H: 34.2 cm (13⁷/₁₆ in.);
W: 30.2 cm (11⁷/₈ in.)

95.GA.23

PROVENANCE

Lüttichhaus-Haniel collection, Bad Godesberg;
W. Feilchenfeldt, Zurich; art market, Zurich.

EXHIBITIONS

Landscape Drawings, 1500–1900, J. Paul Getty Museum, Los Angeles, 9 June–23 August 1998.

BIBLIOGRAPHY

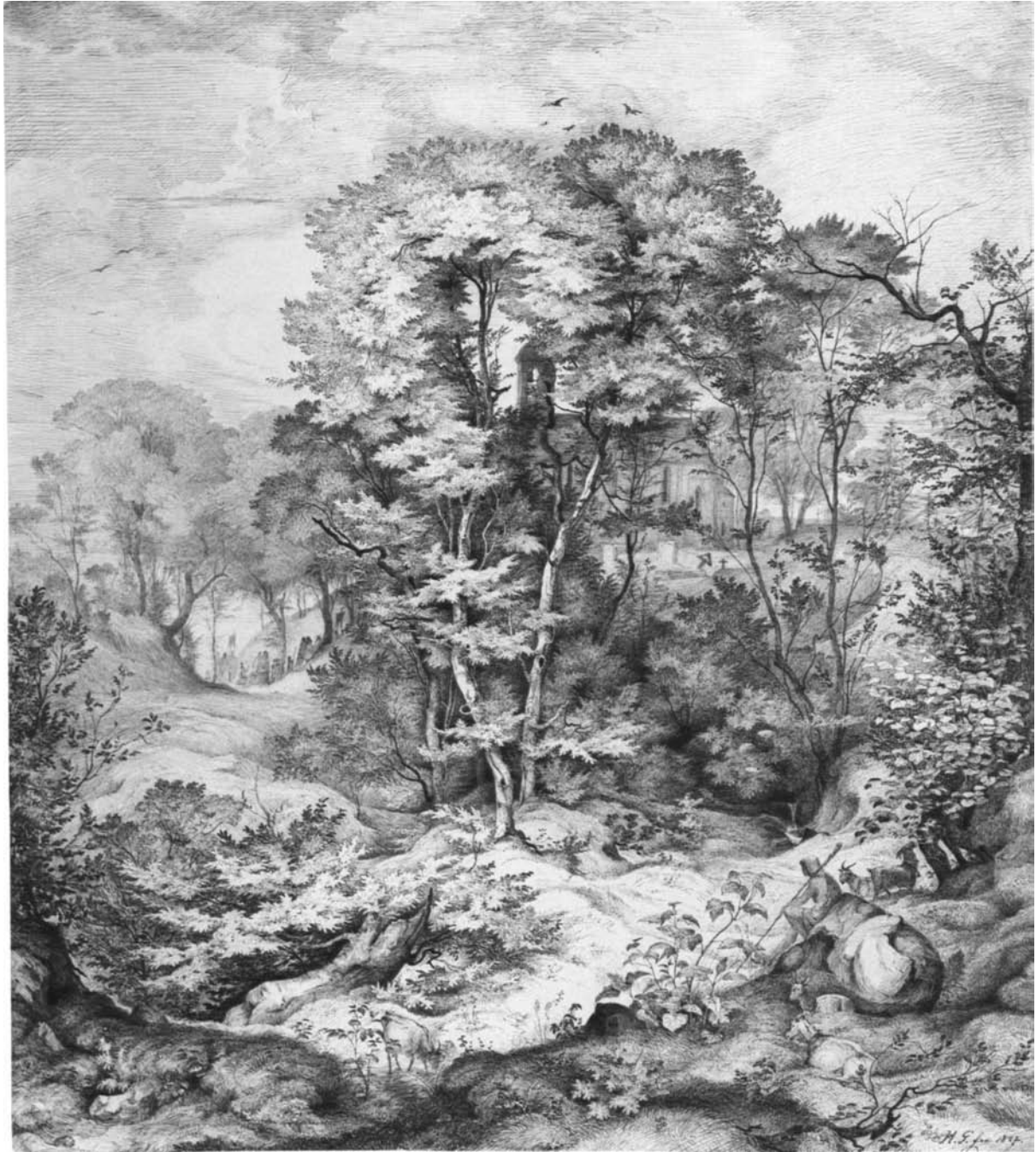
Journal 24 (1996), p. 104, no. 31.

Signed and dated by the artist in the lower right corner in brown ink, *H[einrich]. G[ärtner]. fec[it]. 1847*; on the verso, inscribed in graphite, *1793.KO.- and Gärtner, Tl.A.*

A COUNTRY CHAPEL on a hilltop, engulfed by trees and vegetation, is the principal subject of this finely executed finished landscape study. Glimpsed through a gap in the trees on the left, in a hollow, is a procession of worshipers with banners moving toward the building, while in the foreground, on the right, a

young goatherd sits on a rock, his goats grazing about him. Using a pen with a fine nib, the artist seems to have drawn the trees and plants leaf by leaf, suggesting the extraordinary profusion of nature. Unraveling these “skeins” of nature, as it were, the viewer grasps man's subordinate presence in the general scheme of things. The backlighting of the scene and the feeling of nature's power recall compositions of the great German Romantic painter Caspar David Friedrich (1774–1840), for example, his *Winter Landscape with a Church* in the National Gallery, London (*TDA*, vol. 11, p. 782, fig. 4). The large scale, the sheer delight in representing landscape in the richest possible detail, and the presence of the signature and date in the right corner indicate that the Getty drawing was made as a finished work of art.

Gärtner's work reveals the influence of his master Johann Wilhelm Schirmer (1807–1863), one of the founders of the Düsseldorf school of landscape painting, as well as that of Ludwig Richter, with whom he later worked in Dresden. Richter's narrative landscape style provided much of the inspiration for the fairy-tale mood of the present scene. At the same time the drawing shows the German Romantic preoccupation with the accurate rendering of naturalistic detail (summarized by Friedrich's remark that “each phenomenon in nature, if understood correctly, judiciously, and with respect, can become a subject for art”) as well as its concern with mortality.



Christoph Heinrich Kniep

Hildesheim 1755–Naples 1825

Christoph Heinrich Kniep specialized in painting and drawing. He received his early artistic training in Hannover with Johann Georg Ziesenis (1716–1776), a painter of theatrical sets. He then studied portrait drawing in Hamburg, Lübeck, Berlin, and Kassel. In Kassel he was befriended by the Tischbein family of artists. In Berlin in 1781 he met the Prince Bishop of Ermland Kraschinsky, who became his patron, providing him with a grant that allowed him to pursue his study of art in Italy. Soon after Kniep arrived in Rome, his patron died, and Kniep was forced to support himself by drawing landscapes and classical *vedute*. He soon moved to Naples, where he spent the rest of his life. He was able to obtain commissions for drawings of nature through his friends the landscape painters Jacob Philipp Hackert (1737–1807) and

Wilhelm Tischbein (1751–1829). In 1787 Tischbein introduced Kniep to Johann Wolfgang von Goethe (1749–1832), who employed him to travel with him to Naples and Sicily as his personal draftsman, recording everything they experienced. Goethe's letters contained many references to Kniep, with whom he formed a close friendship. Even after Goethe returned to Weimar, he continued to issue Kniep commissions. After his travels with Goethe, Kniep's finished drawings of the Roman *campagna* were in high demand among Continental collectors. In 1811 Kniep became a professor at the Naples Academy and was later elected to its board of directors. His drawings and watercolors are in numerous public collections, notably in Weimar (Goethe National Museum) and Berlin (Kupferstichkabinett).

38 *A Shepherd and Muses by a Waterfall*

Pen and black ink with brown wash over underdrawing in pencil; H: 66.5 cm (26³/₁₆ in.); W: 50.8 cm (20 in.)

95.GD.46

PROVENANCE

Captain Lines, Aran Lodge, Horsham, Sussex; by descent; Alberto Chiesa, London.

EXHIBITIONS

Fuseli to Menzel: Drawings and Watercolors from the Age of Goethe, J. Paul Getty Museum, Los Angeles, 15 September–29 November 1998.

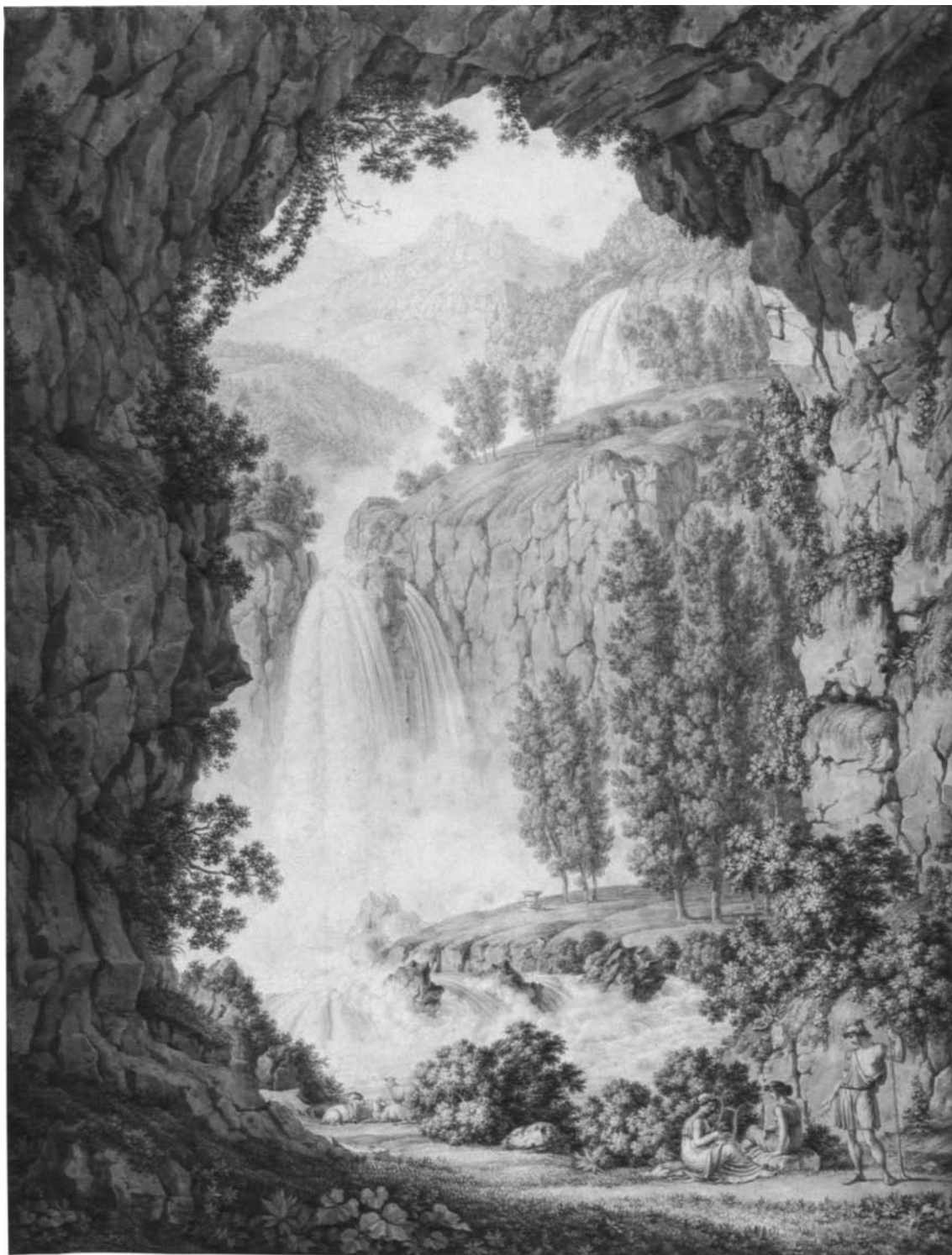
BIBLIOGRAPHY

Journal 24 (1996), p. 103, no. 30.

Signed and dated by the artist on the front of the large boulder in the lower left corner, in black ink, *C. Kniep/ fec. Napoli/ 1798*. On the verso, inscribed in the top center, in a late eighteenth-century hand, in brown ink, a large *B*, and also in brown ink, in the same hand, in the lower right, the large upright symbol, +, with each arm again crossed + at the tip. The late eighteenth-century backing on which the drawing is laid down is in all likelihood the original one made for the drawing by Kniep himself, the light green color of the narrow border enhancing the light brown washes and dark black line work of the composition.

THIS LARGE-SCALE COMPOSITION of an imaginary pastoral vista set in ancient times was clearly made as an independent work of art. The sun-drenched waterfall, the dramatic effect of which is enhanced by the upright format, is framed by the entrance to a dark, rocky cavern. The wall of boulders seen in shadow in the left foreground, covered with ivy and scrub, contrasts in lighting and texture with the rocks seen in the sunlight in the center and right. The grandeur of the scene reflects the eighteenth-century interest in the sublime—the superhuman power of nature. The proscenium-like structure of the cavern reminds one that Kniep was first trained by the theater designer Johann Georg Ziesenis in Hannover. Kniep's work was in particularly strong demand among wealthy visitors on the Grand Tour. Several imaginary classical landscape drawings by Kniep dated to the 1790s survive. This example is one of a group of three, mounted in the same way, which recently came to light in an English collection.

Kniep spent almost his entire career in Naples. He was employed by the German writer and polymath Johann Wolfgang von Goethe (1749–1832) as his personal draftsman during his trip to Naples and Sicily in 1787–88. In *Italian Journey* Goethe frequently mentions Kniep's work and the subjects that the artist was drawing, many at his own suggestion. Goethe nurtured Kniep's talents and praised his powers of observation and precise rendering of nature, helped by, among other things, the "sharpening and resharpening of the best English pencils" (letter, Naples, 23 March 1787). The desire of both patron and artist to capture nature with unparalleled clarity and accuracy stems from the empirical tradition of the eighteenth century and anticipates many of the realistic trends in Neoclassical landscape painting which became more fully developed at the beginning of



the nineteenth century. The accurate observation of nature was for Goethe the essential basis of knowledge: nature and all its wondrous workings would be revealed to the person who studied its varied aspects with care. Through drawing, a discipline in which Goethe himself was trained, the profound and permanent structures of the living world would be revealed.

Knip's reputation as a draftsman rests on his finished drawings of idealized Italian landscapes (such as this example), which were in turn based on his earlier, more summary studies drawn in the field, directly from nature. According to Goethe's own

description of Knip's working method, the nature studies done on the spot formed the basis for more complete, finished compositions drawn from the imagination at a later date.

Knip's style of drawing shows a knowledge of the work of both Wilhelm Tischbein and, even more noticeably, Jacob Philipp Hackert. The lushness of the vegetation, especially the rendering of the dock leaves in the foreground, just left of center, should be compared with the even more intense interest in detail in the Getty Museum's oil sketch by Gilles-François-Joseph Closson (cat. no. 42).

Attributed to Ludger tom Ring the Younger

Münster 1522–Braunschweig 1584

Ludger tom Ring the Younger came from a German family of painters and designers. His father, Ludger tom Ring the Elder, and his eldest son, Hermann tom Ring, were highly regarded artists, not only for their panel paintings and murals but also for their woodcuts and prints for books. Ring the Younger's early training was with his father. It is presumed that he worked with the painter and graphic artist Heinrich Aldegrever (1502–1555/61). He is believed to have taken over his father's workshop after the latter's death in 1547. There is evidence that he journeyed to the Netherlands and England in the 1540s. In his narrow half-length self-portrait (1547; Essen, Villa Hugel), he holds a brush and palette, inscribed with his birth date and November 31, 1547, as the date

of the painting. In the background, a man holds a letter indicating that he is Josef Hessel of the Steelyard in London. After the *Self-Portrait* no other works have been attributed to Ring until 1562, when he painted the detailed *Marriage at Cana* (destroyed 1945), which has been associated with the wedding of Duke William of Braunschweig-Celle in 1561. Until 1569 Ring remained in Lower Saxony, finally settling in Braunschweig, where he painted the town's leading burghers. In 1572 he married the daughter of a prominent family in Braunschweig. Other important works by Ring the Younger include *Pastor Hermann Huddaeus* (1568, Berlin, Gemäldegalerie) and the triptych *Christ with the Family of the Donor* (New York, Metropolitan Museum of Art).

39 *Double Portrait of an Anatomist and a Mathematician (Hans Furracht and Jacob von der Burch)*

Pen and black ink and gray wash, heightened with white body color, on blue-gray prepared paper; H: 14.4 cm (5 $\frac{5}{8}$ in.); W: 20.8 cm (8 $\frac{3}{16}$ in.)

95.GA.36

PROVENANCE

Count Sparr(?), Sweden (Lugt Suppl. 178c); Kurt Meissner, Zurich (his mark, *KM*, on the reverse); British Rail Pension Fund (sale, Sotheby's, New York, 8 January 1991, lot 38); art market, London.

EXHIBITIONS

Bremen, Zurich, and elsewhere 1967–68, no. 3; Stanford, Detroit, and elsewhere 1969–70, no. 1; Stuttgart 1979, vol. 2, p. 91, no. L14 (in both works as Ludige von Xanten).

BIBLIOGRAPHY

Journal 24 (1996), p. 103, no. 29 (as Ludger tom Ring the Younger).

Inscribed on the wall just beneath the shelf, to the right of the head of the left-hand sitter, in the artist's hand, in gray ink, *Hans furracht*, and, in the corresponding position to the left of the head of the right-hand sitter, *Jacob v[o]n der burch*; inscribed in the same hand, also in gray ink (now partly illegible), . . . *zes [or . . . ges] Ludien erst Maler in xanten urrus [frühes(?) in Enchen 2te maler*. Inscribed in the upper right in white body color with a false monogram of the German Renaissance painter Albrecht Dürer (1471–1528) and, below,

with the date 152[1]. On the verso, inscribed to the right, in graphite, *Albrecht Durer's signature(?) and Ludger tom Ring*. (The damaged inscription just above the bottom edge appears to be a riddle about the artist who made the drawing, meaning that Ludier, the first painter of Xanten, was formerly the second painter of Enchen, a teasing reference to the town's modest status as an artistic center and to the painter's relationship with his fellow artists there. "Enchen" would appear to be a corruption of Enschede, a town in the Dutch province of Overijssel. Xanten is farther south, within modern-day Germany, and is now far less important than Enschede, but in about 1575 it was briefly a significant artistic center, when Dirck Volkertsz Coornhert [1522–1590] and the young Hendrick Goltzius [1558–1617] were living there.)

THE ATTRIBUTION TO Ludger tom Ring the Younger was proposed by the late Heinrich Geissler. Ring the Younger, who is first documented in Braunschweig in 1569, was probably earlier active in Münster (Westphalia), where he most likely took over the workshop of his father, Ludger tom Ring the Elder, at the latter's death. Münster is not far from the towns of Enschede ("Enchen") and Xanten, mentioned in the inscription. Ludger ("Ludier") was not a common name at that time, and Ludger tom Ring the Younger may well have visited or worked in either, as the inscription suggests. Not much is known about the artist, though he seems to have specialized as a painter of miniatures in the Lower Rhine. No undoubtedly authentic drawings by him are known. He was a portrait painter as well as the author of one of the earliest surviving independent floral still-life oil paintings in northern Europe. An interest in both still life and portraiture is evident in the present sheet.



The sitters are unknown apart from their names. Hans Furraht, on the left, shown measuring a skull with a compass, would appear to have been a doctor or anatomist; the skull, together with the hourglass on the windowsill, may serve as a *vanitas* symbol. On the right, Jacob von der Burch, who studies a stereometric body, was presumably a mathematician. The contrast between the man on the left, who stares fixedly at the viewer, and the one on the right, lost in the study of the object he holds, may also allude to the active life and the contemplative life.

Double portraits, particularly of humanists, appear in sixteenth-century prints, such as Hanns Lautensack's etching *Portrait of the Lauterbach Brothers* of 1558 (Hollstein 59), and were often made as records of friendship. The figures in the drawing are comparable to Ring's 1549 portrait of an unidentified man in the Landesmuseum in Münster (Riewerts and Pieper 1955, p. 129, no. 158). The drawing may have served as a study for a painting, though it is equally likely that it was done as an independent work of art.

Philipp Peter Roos (Rosa da Tivoli)

Sankt Goar, Lower Rhine, 1657–Rome 1706

Philipp Peter Roos came from a long line of painters and etchers. His father, Johann Heinrich Roos (1631–1685), introduced a Baroque style of landscape painting to Germany in the seventeenth century. Five generations of the Roos family specialized in paintings of animals, landscapes, and portraits. Philipp Peter was the most famous of Johann Heinrich's four sons, specializing in dark pastoral landscapes. In 1677 Philipp traveled to Rome via Bologna on a grant provided by the Landgraf of Hesse-Kassel. He joined the brotherhood of northern painters known as the *Schildersbent*, who gave him the nickname *Mercurius* because of his painting speed. In Rome he studied with Italian history painter Giacinto Brandi (1621–1691). He fell in love with Brandi's daughter Maria Isabella and converted from Lutheranism to Catholicism in order to marry her in 1681. In 1683 Philipp joined

the religious confraternity of artists called the *Congregazione dei Virtuosi al Pantheon*. In 1684–85 he purchased a rustic house near Tivoli, where he was given the nickname *Rosa da Tivoli*. In Tivoli he spent the majority of his time painting landscapes consisting primarily of domestic animals and herdsmen under the heavy skies of the Roman *campagna*. His only known etching, *Italian Landscape with Ruins and Animals* (n.d.; Akademie, Düsseldorf), and most of his drawings are studies of animals and pastoral subjects. From 1691 Roos seems to have lived primarily in Rome. Many poorly rendered *campagna* landscapes have been wrongly attributed to Philipp Peter Roos. Drawings by Roos are in the Kupferstichkabinett in Berlin, the Kunstmuseum in Düsseldorf, the Galleria degli Uffizi in Florence, and the Staatsgalerie, Graphische Sammlung, in Stuttgart.

40 *The Descent from the Cross*

Pen and brown ink with gray wash over red chalk; H: 34 cm (13⁷/₁₆ in.); W: 23 cm (9¹/₁₆ in.)

96.GA.325

PROVENANCE

Probably Charles Rogers, London (without his collection mark, but apparently on his mount); Sir W. Fowle Middleton(?); Sir G. Nathaniel Broke-Middleton(?); Sir J. St. Vincent Saumarez(?), fourth baron de Saumarez; thence by descent to the sixth baron de Saumarez; private collection, Germany; art market, Munich.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

Signed in the lower left corner by the artist in brown ink, *Filippo de Roose/ invenit*; on the old Charles Rogers(?) mount, inscribed in the lower center in Rogers's(?) hand in brown ink, *Filippo de Roose/ detto/ Rosa da Tivoli*.

AFTER CHRIST'S CRUCIFIXION, Joseph of Arimathea obtained permission from the Roman governor Pontius Pilate to take down his body. Joseph brought with him a linen sheet for this purpose and, together with Nicodemus, who brought myrrh and aloes to preserve the body, they lowered it and

swathed it in the cloth with the spices. In the present composition, the Virgin and Saint John the Evangelist stand to the left, while Joseph kneels to the right holding up the cloth; five figures with ladders and other cloths lower the body. Although in some treatments of the subject there are crowds of bystanders, Roos has limited the number of figures in his design so that the spectator's attention is appropriately focused on the main action. Nevertheless, the composition is dramatically conceived, the agitation and gloominess of the scene enhanced by the rapid handling throughout as well as by the stormy sky, which is in keeping with the High Baroque taste then prevalent in late seventeenth-century Rome, where Roos was settled when he made this drawing.

The purpose of the study is not known. It may be significant that Roos signed the sheet, as if he were satisfied with his composition. Most of the artist's surviving drawings are unsigned and are working studies of animal subjects. Sizeable groups of them are to be found in a number of European museums, including the Kupferstichkabinett, Berlin, and the Graphische Sammlung Albertina, Vienna. The present figure study seems therefore to be an exception in his drawn oeuvre and was inspired compositionally by Italian and Flemish prototypes in history painting as well as by the drawing style of Roos's father-in-law, Giacinto Brandi, and other Italian contemporaries, such as Giuseppe Passeri (1654–1714).

Roos's drawing *Shepherd with His Herd in a Landscape* (Berlin, Kupferstichkabinett inv. KdZ 6335) is executed in a confident style, with broadly applied washes over underdrawing in red chalk, in a manner that is similar to the present sheet. The



Berlin drawing is dated *in Tivoli . . . 1696*, in the hand of a former owner, very probably Francesco Maria Niccolò Gabburri (see cat. no. 17). The closeness in style between the two would seem to confirm that the Getty drawing dates from the artist's late Italian period. Another drawing by Philip Peter Roos, *A Boy with*

Donkey and Goats, also apparently from Gabburri's collection and with an inscription similar to that on the Berlin drawing written in pen at the bottom edge of the sheet, dates from 1698 (Stockholm, Nationalmuseum inv. 45/1874; Bjurström 1972, no. 461).





DUTCH
& FLEMISH
SCHOOLS

Abraham Bloemaert

Gorinchem 1566–Utrecht 1651

Abraham Bloemaert was the most gifted member of a Dutch family of artists as well as one of the most important painters working in Utrecht during the first half of the seventeenth century. He received his early training from his father, Cornelis (1540–1593), an architect and sculptor, then was apprenticed successively to a number of masters in the Netherlands and Paris, including Gerrit Splinter (fl. 1569–89), Joos de Beer (d. 1599), Jehan Bassot (n.d.), and Hieronymus Francken (n.d.). In 1585 Bloemaert returned to Utrecht, where he began painting in his own attractive and characteristically Dutch Mannerist style, evident in such early works as *The Death of the Children of Niobe* (1591; Copenhagen, Statens Museum for Kunst). Within a few years, he began to shift toward a more naturalistic representation of both the human figure and landscape, reflecting the influence of Hendrick Goltzius (1558–1617). Between 1610 and 1615 Bloemaert

maert began to receive important commissions from the Catholic Church. In 1611 he was one of the founders of the Utrecht Guild of Saint Luke. He was at the height of his career in the 1620s, when, after the return to Utrecht from Italy of his former pupil Gerrit van Honthorst (1590–1656), who had become a devoted follower of Caravaggio (1573–1610), Bloemaert himself began to use tenebrist effects of candlelight in his paintings. This is apparent in such pictures as *The Supper at Emmaus* (1623; Brussels, Musée d'Art Ancien) and *The Adoration of the Shepherds* (1623; Braunschweig, Herzog Anton Ulrich-Museum). Bloemaert also painted numerous pastoral scenes with shepherds and peasants. He was a prolific draftsman, and more than fifteen hundred drawings are attributed to him, including figure drawings, rustic scenes, nature studies, preparatory sketches, and numerous finished compositional studies that served as models for prints.

41 *Studies of Two Cabbages and a Marrow Plant*

Pen and brown ink, with greenish blue wash and some blue body color, heightened with white body color (partly oxidized), over traces of black chalk, on light brown paper; H: 24.7 cm (9¾ in.); W: 36.8 cm (14½ in.)

96.GA.332

PROVENANCE

Mme de Bayser, Paris (as Jean-Baptiste Oudry [q.v.], according to the label written in the hand of J. A. Gere and attached to the backboard to the modern frame); Wynne Jeudwine, London (from whom purchased in April 1958, according to the same label); Mr. and Mrs. J. A. Gere, London; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

The drawing is laid down onto a piece of twentieth-century cardboard. On the backboard to the modern frame is a label, on which is written the following note in blue ink in the hand of J. A. Gere: *Abraham Bloemaert (1564–1651) / Study of two cabbages and a marrow-plant (bt. / from Jeudwine, April 1958, L EE [this must be a pricing code, the significance of which remains unknown]: [Jeudwine] had bought the / drawing in Paris from Mme de Bayser, who attributed it / to Oudry).* The

attribution (his) to Bloemart / is confirmed by the resemblance between this group / of plants and those in the foreground of an engraving after B. / by Saenredam, dated 1605, of Vertumnus and / Pomona. Cf. also no. 13 of a series of landscapes by / Bolswaert after Bloemaert, one dated 1613. Cf. also / similar drawing in Ecole des Beaux-Arts, Paris.

IN THE LOWER LEFT AND CENTER of this drawing are two cabbages; in the upper right is a vegetable marrow plant, with its tendrils reaching toward the center of the sheet and with a marrow visible below the leaves, bottom right. The regular form of the cabbage on the left is subtly contrasted with the more unruly, sprawling growth of the plant in the center. With his characteristically acute observation, Bloemaert has drawn the larger, outer leaves of both plants falling away untidily from the heart in a manner typical of the growth of brassica. The leaves are made all the more realistic by the subtle use of touches of greenish blue body color, which echo their color as well as their dull bloom. The wash also fades away imperceptibly at the edges in some areas, hinting at the continuity of the surrounding terrain. The decorative *mise-en-page* is characteristic of Bloemaert's figure studies as well as his much rarer drawings after nature.

Bloemaert frequently enlivened the foregrounds of both his painted and engraved compositions with detailed, illusionistically rendered plants, and he was especially fond of the pairing of cabbages and marrows, as in the present sheet. In his 1604 biography of Bloemaert, Karel van Mander (1548–1606) singled out for praise the rendering of the “leaves of dock plants in the



foregrounds of his paintings,” remarking also on his “clever way of drawing with a pen . . . by adding small amounts of watercolor . . . [to produce] unusual effects” (van Mander/ Miedema 1994, pp. 450–51).

The tradition of making accurate studies from nature was a strong one in Dutch Mannerism and is also seen in the work of a fellow Dutch painter, engraver, and draftsman, Jacques de Gheyn II (1565–1629). Both artists were probably inspired by the drawings after nature by Hendrick Goltzius, though the practice of making such drawings probably depends ultimately on the illusionistic motifs of manuscript illumination and grotesque decoration, which spread through prints by or after artists such as Cornelis Floris (c. 1513/14–1575), Joris Hoefnagel

(1542–1601), and Hans Bol (1534–1593). The studies of the sort by the German Renaissance painter Albrecht Dürer (1471–1528) must also have exerted a strong influence.

The motif of two cabbages and a marrow plant also occurs, with some differences, in the foreground of another pen-and-green-wash drawing by Bloemaert, *Two Cabbages, a Parsnip Gone to Seed, and a Marrow Plant beneath a Tree, with Three Women in Front of a Cottage in the Distance on the Right*, formerly on the Amsterdam art market (fig. 41a; sale, Sotheby’s Mak van Waay, 26 September 1972, lot 284). Whereas the two cabbages are similar, especially the one on the left in both drawings, in the latter the marrow plant is much diminished in size and importance. The ex-Amsterdam drawing was paired with



FIGURE 41A. Abraham Bloemaert. *Two Cabbages, a Parsnip Gone to Seed, and a Marrow Plant beneath a Tree, with Three Women in Front of a Cottage in the Distance on the Right*. Pen and brown ink with greenish blue wash. H: 14.6 cm (5¾ in.); W: 23.2 cm (9⅛ in.). Present location unknown.

another, *Plants beneath a Dilapidated Brick Doorway*, in the same technique and of almost identical dimensions, included in the same sale (lot 283).

Gere himself pointed to the analogy between the plants in the present drawing and those in two engravings after compositions by Bloemaert (see his note transcribed above). One is the engraving of 1605 by Jan Saenredam (c. 1565–1607) after Bloemaert's *Vertumnus and Pomona* (Roethlisberger and Bok 1993, vol. 1, pp. 195–96, no. 86; vol. 2, fig. 151), in the left foreground of which appear a marrow plant and two cabbages, though neither of the latter repeats exactly the two in the Getty drawing. The second print is number 13 from a set known as the *Farmhouse and Landscape Series*, engraved by Boëtius Adam Bolswert (c. 1580–1633) and published in 1614: this shows a marrow plant at the center of the foreground, flanked by a cabbage plant in either corner (Roethlisberger and Bok 1993, vol. 1, p. 198, no. 242, vol. 2, fig. 361). There are perhaps even closer parallels with the two cabbages in the left and center foreground of a third engraving, *Three Cows and a Cowherd in a Landscape*, the second in a set of prints of farm animals, also engraved by Bolswert, but published earlier, in 1611 (Roethlisberger and Bok 1993, vol. 1, p. 168, no. 136, vol. 2, fig. 228).

Gere also remarked upon the similarity in type to Bloemaert's well-known drawing *Studies of Garden Plants*, in the Ecole des Beaux-Arts, Paris (inv. Masson 1540; 28.9 x 37.8 cm [11⅞ x 14⅞ in.]; Eisler 1963, p. 25, fig. 5), drawn in pen and

brown ink with gray-brown wash. The somewhat larger Paris drawing shows five cabbages alongside flower pots with lavender plants, empty flower pots, marrow, and pumpkin plants. Like the plants drawn on the present sheet, they must have been done directly from nature, and none of them repeats the plants in the other drawing. Besides the artist's acute powers of observation, the two sheets also reveal an artist who was something of a horticulturist, and it would not be surprising to learn that he had his own vegetable patch.

Finally, it is worth recording that the present drawing amusingly brings into focus the divergent tastes of two great English connoisseurs of Italian old master drawings: Philip Pouncey (1910–1990) and J. A. Gere (1921–1995). Among Gere's many witty recollections of his older friend and colleague was that of Pouncey chiding him for wasting money on the purchase of a drawing of cabbages—the present sheet. The money was of course well spent. Gere's acquisition was an early manifestation of his passion for landscape and nature studies, a field in the history of art that had, up until then, been almost completely neglected. It was a passion that led Gere, together with his wife, Charlotte, to assemble the first important collection of plein air oil sketches ever to be brought together. This collection went on display at the National Gallery of Art, London, in July 1999, in an exhibition entitled *A Brush with Nature: The Gere Collection of Landscape Oil Sketches*.

Gilles-François-Joseph Closson

Liège 1796–1842

Few biographical particulars are known about Closson. He was born in Liège while it was still under French control, and he probably considered himself French, though he is technically Belgian. Certainly his training was French, for when Closson was nineteen, he went to Paris to study drawing and history painting with Antoine-Jean Gros (1771–1835). He returned to Liège in 1824 and won the Pension Darchis, an award that allowed him to travel and study in Rome. In Italy he devoted himself largely to landscape painting, though he also made drawings of antique

subject matter and scenes from daily life. Returning to Liège once more in 1829, Closson began to exhibit finished Italianate landscapes in the Salons of Brussels, Ghent, and Liège, along with the Salon de l'Emulation. These works were not always well received, since the Belgian taste of the time was more sympathetic to the tradition of Dutch landscape painting. In 1838 Closson stopped showing in official exhibitions and devoted his time wholeheartedly to his position as a teacher at the new Académie de Liège, where he taught until his death.

42 *Large Butterburr Leaves and Grass*

Oil color on paper; H: 34.5 cm (13 5/8 in.); W: 61 cm (24 in.)

95.GG.3

PROVENANCE

Galerie d'Arenberg, Brussels; James McKinnon, London.

EXHIBITIONS

Color in Drawing, J. Paul Getty Museum, Los Angeles, 10 March–24 May 1998.

BIBLIOGRAPHY

Journal 24 (1996), p. 93, no. 13.

THIS IS ONE OF A SMALL GROUP of oil sketches on paper by Closson that have recently come to light, many of which were with the dealer James McKinnon in London. Two sketches from this group, one a study of clouds, were acquired by Mr. and Mrs. J. A. Gere, London. The drawing reflects Closson's passion for landscape painting in the open air. The juxtaposition of the green and brown leaves, with the leaf at the center changing color, suggests the cycle of life, a theme reminiscent of Dutch *vanitas* painting.

Sketches in oil on paper straddle the line between drawing and painting. Because of the media employed, the work may be considered by many to be a painting, but it is on paper and has the directness of touch and intimacy associated with drawings. (See also cat. nos. 49 and 64.)



Jan Cossiers

Antwerp 1600–1671

A Flemish painter and draftsman, Jan Cossiers was born in Antwerp, where he was apprenticed first to his father, Anton Cossiers (fl. 1604–c. 1646), and then to Cornelis de Vos (1585–1651). He later visited France, where he studied with Abraham de Vries (1590–1650/62) in Aix-en-Provence. There Cossiers met the famous humanist Nicolas-Claude Fabri de Peiresc (1580–1637), who introduced him to Peter Paul Rubens (q.v.). Cossiers then traveled briefly to Rome, where he was influenced by the art of Caravaggio (1571–1610), before returning to Antwerp in 1627. The following year he became a master in the Guild of Saint Luke and eventually became dean, in 1640. It was through Rubens's intervention that Cossiers began, in the 1630s, to work on a number of large commissions. These include several mythological scenes for Philip IV's hunting lodge, the Torre de

la Parada, near Madrid (1636–38). *Jupiter and Lycaon* and *Narcissus* (both Madrid, Museo del Prado) were carried out by Cossiers for this commission. Archdukes Ferdinand and Leopold Wilhelm were two other notable patrons. After the death of Rubens in 1640, Cossiers further specialized in the production of history pictures of religious subjects, which generally conform to the taste of the Counter-Reformation period. Important pieces from this period include *The Adoration of the Shepherds* (1657; Minneapolis, Institute of Art) and the enormous Passion series (1655–56; Mechelen, Béguinage Church). Cossiers was considered one of Antwerp's most prominent painters in the second half of the seventeenth century. He was an accomplished draftsman, particularly of portraits. These include striking images of family members that reveal remarkable psychological insight.

43 *Head of a Boy in Profile (the Artist's Son Cornelis?)*

Red and black chalk, on light buff-colored paper; H: 19.7 cm (7¾ in.); W: 15.4 cm (6⅙ in.)

98.GB.15

PROVENANCE

Thomas Coke, first earl of Leicester, Holkham Hall; by descent to the present viscount, Edward Coke (sale, Christie's, London, 2 July 1991, lot 65); art market, London.

EXHIBITIONS

London 1948, no. 44 (as attributed to Sir Peter Paul Rubens); Norwich 1949, no. 49; London 1977, no. 100 (as Jan Cossiers).

BIBLIOGRAPHY

Popham and Lloyd 1986, no. 303.

Numbered in the upper left, perhaps in the artist's hand, in brown ink, 36. On the front of the old, first earl of Leicester mount, inscribed in the lower left, in a modern hand, in graphite, with the measurements 15. 12½; and, in the same hand, slightly above, just to the left of center, 20. On the reverse of the mount, inscribed, upper center, in the hand previously believed to be that of William Kent, also in brown ink, *Vandick*. This is now thought to be the hand of the first earl of Leicester's mounter and framer, Thomas Pelletier. (For Pelletier's involvement, together with his brother René, with the old master drawings at Holkham, see Murdoch 1998, p. 370.) Numbered lower center, in another modern hand, in graphite, *Zn 11403/DAS*, and, a little to the right of this, 184.

The sheet is laid down on to a mat or backing characteristic of those made for the first earl of Leicester by Thomas Pelletier, the son and partner of the gilder and framer John Pelletier. The mount has a narrow gilt band at the edges of the drawing and a surrounding light greenish brown washed border.

The backboard to the late nineteenth- or early twentieth-century frame, now apparently no longer extant, is preserved in the Getty Museum and carries four labels. At the top is that for the 1948 Arts Council exhibition. Below this is a British Museum label, apparently attached to the backboard when the drawing was on deposit there, annotated with two comments: *Attributed to Anthony van Dyck! I do not think this is right, but cannot suggest an alternative. / A. E. Popham/ June 10th 1938* (in black ink) and *by Jan Cossiers/ Michael Jaffé (June 12th 1961)* (in red ballpoint pen). The third label is that of J. & W. Vokins, framer and gilder to the Prince of Wales, 14 and 16 Great Portland Street, London. At the bottom is the page from the 1977 Agnew's exhibition catalogue (London 1977), with the entry for the drawing.

AT HOLKHAM THE DRAWING was traditionally given to Anthony van Dyck (1599–1641). Further names were suggested at various times earlier this century, including those of Sir Peter Lely (1618–1680) and John Greenhill (1649–1676), before Michael Jaffé, in 1961, correctly recognized the hand of Jan Cossiers, who was one of the finest portrait draftsmen active in Flanders in the seventeenth century.

The drawing appears to be one of a well-known series of portrait studies of members of the artist's family. All of the portraits from this series are numbered in the top left, and most are



identified with the sitter's name and dated 1658 in the top right, in inscriptions written in Cossiers's hand. The sequence is renowned for its intimate treatment and its exceptionally lifelike effects. Those portraits that have survived are all of the artist's sons, though he did have five daughters. In their style, handling, and sure grasp of human expression, they recall the portraits of children by Rubens, though Cossiers's touch tends to be more varied and fluid than that of his older contemporary. Of the surviving drawings from the group, this is the only one that shows the sitter in profile and is remarkable for the sensitivity with which the contours of the face and hair are rendered.

The boy shown in profile to the left in the present sheet is probably Cornelis Cossiers, one of the artist's six sons from his second wife, Maria van der Willigen. The drawing may be compared to the portrait unquestionably of Cornelis in the collection of the heirs of J. Q. van Regteren Altena, Amsterdam, which is dated 1658 and numbered by the artist 32 (Rotterdam, Paris, and elsewhere 1976–77, no. 43, pl. 106). Both sitters, apparently the same age, share the same facial features, such as the slightly button nose and prominent upper lip; both have long, flowing, and slightly untidy hair—less curly than that of any of his brothers—and may even be wearing the same buttoned waistcoat. Moreover, the Amsterdam drawing is the closest in style of the group to the Getty drawing, being less highly worked overall and similarly rendered in black chalk with subtle touches of red to denote the lips and cheeks.

Carlos van Hasselt was among the first to study the Cossiers drawn family portraits in connection with the *Portrait of Jan Frans Cossiers* in the Institut Néerlandais, Paris, which is dated 1658 and numbered 31, the latter inscription barely visible (inv. 1367; London, Paris, and elsewhere 1972, pp. 26–28, no. 20). Others from the series include *Portrait of Guilliellmus Cossiers*, numbered 21 (New York, Pierpont Morgan Library inv. I, 248; Stampfle 1991, no. 264); *Portrait of Jacobus Cossiers* (London, British Museum inv. Oo. 10–179; Hind 1923, p. 98, no. 1, pl. XLIX), which is dated 1658 and numbered 55 or 25; and *Portrait of Geeraert Cossiers*, formerly in the Paignon Dijonval collection (part of lot 1527 of the 1810 catalogue and in 1987 on the London art market, with Baskett & Day [no. 35]), which is also dated 1658 and numbered 27. The present drawing and others from the series seem to have been put together in a portfolio that was numbered and perhaps arranged in accordance with the children's ages.

The resemblance may be accidental, but it is worth noting that there is a similarity between the features of the sitter in the Getty drawing, perhaps Cornelis Cossiers, and the rich young man in Cossiers's *Fortune Teller* in the Bayerische Staatsgemäldesammlungen, Munich (inv. 231; Nicolson 1979, fig. 100).

Vincent van Gogh

Zundert 1853–Auvers-sur-Oise 1890

While active as an artist for only the last ten years of his life, van Gogh produced about 1,250 paintings and nearly 1,000 drawings, sketches, and watercolors. He came from a family of clergymen and art dealers, and he tried his hand at both these professions but enjoyed little success. In the winter of 1879–80 he undertook a pilgrimage to visit Jules Breton (1827–1906). After this visit van Gogh decided to become a painter of peasant subject matter in the mode of Breton and Jean-François Millet (q.v.). Largely self-taught, van Gogh trained himself by studying the masters and collecting prints. Early works such as *The Potato Eaters* (1885; Amsterdam, Van Gogh Museum) were in a dark, realist fashion, depicting peasant life. Van Gogh moved to Paris in 1886 in order to familiarize himself with current artistic trends. There his brother Theo introduced him to Claude Monet (1840–1926), Camille Pissarro (1830–1903), and other Impressionists. Van Gogh became a great admirer of the Pointil-

list works of George Seurat (1859–1891), whose technique he tried to emulate in such works as *Flowers in a Copper Pot* (1887; Paris, Musée d'Orsay). He was also influenced by Japanese woodcuts, with their simple, linear forms and flat areas of color. Van Gogh moved to Arles in the winter of 1888 to renew his ambition to become a “peasant painter.” He created numerous studies of the environment, including some large pen and ink sheets, as well as a series of portraits of local people. The mental illness that had manifested itself in the fall of 1888 and would plague him for the rest of his life caused van Gogh to institutionalize himself in Saint-Rémy for a year, starting in May 1889. That summer he painted one of his most famous works, *Starry Night* (New York, Museum of Modern Art). The last months of his life, which ended in suicide, were spent in Auvers-sur-Oise. Two of his most important late works are *Church at Auvers-sur-Oise* (1890; Paris, Musée d'Orsay) and *Wheatfield with Crows* (1890; Amsterdam, Van Gogh Museum).

44 *Bleachery at Scheveningen* (recto); *Woman from Scheveningen* (verso)

Watercolor and body color, heightened with white; H: 32 cm (12⁵/₁₆ in.); W: 54 cm (21¹/₄ in.)

98.GC.2

PROVENANCE

Gift from Vincent van Gogh to Miss Margot Begemann, Nuenen; Miss C. M. C. Begemann, Amstelveen (niece of the

previous owner); Stedelijk Museum, Amsterdam (on loan, 1956); A. Buysman, Noordwijk; Schipluiden, Netherlands; W. Brinkman; private collection, France; art market, Switzerland.

EXHIBITIONS

Essen 1957, no. 138; Paris 1960, no. 84; *Landscape Drawings, 1500–1900*, J. Paul Getty Museum, Los Angeles, 9 June–13 August 1998.

BIBLIOGRAPHY

Vanbeselaere 1937, pp. 84, 147–48, 408; Jaffé 1956, pp. 5–6; Faille 1970, pp. 352–53, no. 946; Hulsker 1996, p. 44, no. 158 (recto), p. 31, no. 95 (verso).



FIGURE 44A. Vincent van Gogh. *Bleachery at Scheveningen*. Pen and ink with wash. H: 9 cm (3³/₁₆ in.); W: 21 cm (8¹/₄ in.). Sketched on a letter dated July 26, 1882, to the artist's brother Theo. Amsterdam, Van Gogh Museum, letter 220 (Vincent van Gogh Foundation).



44 RECTO

THIS IS ONE OF VAN GOGH'S most beautiful early finished watercolor drawings, carried out on the spot during the artist's period of activity in and around The Hague, where he had lodgings in a house on a small side street off the Schenkweg, from January 1882 to September 1883. The desolate, windswept scene is of the bleachery at the nearby seaside town of Scheveningen, with the Catholic church in the Oude Scheveningseweg (seen here from the chancel end) in the distance on the left. It is a remarkable evocation of weather, conveying the sense of a bright, cold, and blustery day—a feeling one might expect to be transmitted in a work completed by the artist in one sitting out-of-doors. The expressive, colorful application of the media hints at the bright palette and powerful brush strokes of his better-known oil paintings of just a few years later. Especially noteworthy is the impasto of the whites in the clouds and in various passages of the middle ground.

Van Gogh himself mentions the watercolor, with some satisfaction, in a letter written from The Hague on July 26, 1882, to his brother Theo: "I also did a *bleaching ground at Scheveningen*

right on the spot, washed in at one sitting, almost without preparation, on a piece of very coarse Torchon [paper]. Herewith two small sketches" (van Gogh 1952–54, vol. 1, pp. 424–29, letter 220). A small record sketch of the same composition, jotted down hastily in pen and ink, with occasional touches of wash, occurs on the other side of one of the pages of this letter and is inscribed *Bleekerij Scheveningen* (bleachery at Scheveningen; fig. 44a). In this smaller variant, the rectangular design is more elongated, the viewpoint lower, and less space is allowed for the sky, which the artist may have thought was given too much prominence in the watercolor.

In the Getty drawing, linen hangs out to dry on the fence and blows in the wind as the washerwomen attend to the other whites stretched out flat on the sandy dunes. The juxtaposition of the white linen with the cloudy sky and the visual interest provided by the toiling peasant women in their bright costume, some wearing white bonnets, certainly attracted van Gogh to the subject, but he seems to have seen his drawing primarily as an exercise in perspective. In an earlier letter to Theo, written in



44 VERSO

May of the same year, he writes of his drawings done at this time as follows: "I can see such drawings only as studies in perspective, and I therefore make them chiefly as a means of getting practice" (van Gogh 1952–54, vol. 1, p. 374, letter 200).

In its dramatic treatment and exaggerated perspective, the *Bleachery* composition may thus be compared with many of van Gogh's landscapes done in and around The Hague during the spring and summer of 1882. Notable analogies of effect occur in a watercolor made during the same summer, *Roofs Seen from the Artist's Attic Window* (Paris, Musée d'Orsay; Faille 1970, no. 943; Hulsker 1996, pp. 42–43, no. 156), and in the brush and wash drawing *Carpenter's Yard and Laundry* (Otterlo, Rijksmuseum Kröller-Müller; Faille 1970, no. 939; Hulsker 1996, p. 42, no. 150). All three are striking for their sense of space and for the seemingly effortless way in which the many divergent and well-observed details fit into the overall compositional scheme.

The fine sheet of good-quality *torchon* paper, of which van Gogh was evidently proud, was originally larger. On the reverse are the partly erased head and shoulders of a woman wearing a shawl and a white bonnet seated on a chair with her body half turned to the right. The figure is very probably the remnant of a worked-up, finished variant of the full-length figure of a woman wearing a white bonnet, seated in front of a fireplace, in

a drawing entitled *Scheveningen Woman Sewing*, sketched on another letter to Theo, dated January 21, 1882, in the Van Gogh Museum, Amsterdam (fig. 44b; van Gogh 1952–54, vol. 1, pp. 306–8, letter 171; Hulsker 1996, p. 32, no. 96). The large-scale drawing of the full-length figure of a woman, a fragment of which survives on the verso, cannot have gone well, and van Gogh must have abandoned it. But to save the paper, he washed it out with the intention of perhaps reusing its surface. How the other remaining piece or pieces of the recycled *torchon* were subsequently employed is unknown.

Probably sometime in 1884, van Gogh gave the present watercolor to Margo Begemann (Jaffé 1956, p. 6), who lived in the small town of Nuenen, where the artist's parents, the Reverend Theodorus van Gogh (1822–1885) and Anna Cornelia Carpentus (1818–1907), were also settled. She was van Gogh's mistress at the time, and the fact that he gave her the watercolor is a further indication of his esteem for it. Begemann, who was much older than van Gogh, was the youngest of three sisters whose house was next door to the parsonage where van Gogh's parents lived. The love affair between them, with its highly dramatic ending, is first mentioned in a letter to Theo of the middle of September 1884: "Something has happened, Theo, that most of the people around here do *not* know about or suspect, and



FIGURE 44B. Vincent van Gogh. *Scheveningen Woman Sewing*. Pen and ink. H: 21.2 cm (8 $\frac{3}{8}$ in.); W: 13.6 cm (5 $\frac{3}{8}$ in.). Sketched on a letter dated January 21, 1882, to the artist's brother Theo. Amsterdam, Van Gogh Museum, letter 171 (Vincent van Gogh Foundation).

must never come to know about, so be as silent as the grave—but it is a terrible thing. To tell you everything I would have to write a book—and that I cannot do. Miss Begemann has taken poison, in a moment of despair, after she had spoken to her family, and evil things were being said about her and me. She got so upset that she did it all of a sudden (in my opinion, definitely in a fit of madness)” (van Gogh 1952–54, vol. 2, p. 421, letter 375).

Following her crisis, Begemann was taken to Utrecht for medical treatment and thereafter made a good recovery. Although a projected marriage seems to have been a possibility, it is unlikely that van Gogh's intentions were serious, since he wrote of her somewhat unkindly in a subsequent letter: “It is a pity I did not meet her *sooner*, say some ten years ago. She now reminds me of a Cremona violin that was bungled by incompetents who tried to repair it in the past. And the way she was when I met her, I had the feeling that there was too much that had been spoiled. But originally it was a valuable, rare specimen, and in spite of everything she still is a woman of great worth” (van Gogh 1952–54, vol. 2, p. 423, letter 377).

Constantijn Huygens the Younger

The Hague 1628–1697

Huygens was the son of the accomplished diplomat, courtier, and writer Constantijn Huygens the Elder (1596–1687). In 1644 the younger Huygens was sent to Leiden to study in preparation for a career in government. He never completed his degree, however, and in 1646 joined his father's office. Three years later, as part of his training as a diplomat, Huygens traveled extensively in Europe. Unable to obtain a position at court on his return to the Netherlands, he applied himself to drawing. Early on, he studied with Pieter Kouwenhorn (c. 1599–1654) and Pieter Moninckx (1606–1686), and in the 1660s he received lessons from Raymond Blavet (n.d.). At first Huygens drew figure studies and portraits in chalk, and after 1664 he worked on landscape drawings with watercolor washes. Huygens's work as a draftsman shared many similarities with that of his friend Jan de Biss-

chop (c. 1628–1671). Both artists liked landscape and tended to work on a small scale. Their drawings are often carried out with brush and dark brown wash, the details touched in delicately afterward with the pen in light brown ink. This technique resulted in strong chiaroscuro contrasts and an evocative luminosity. The drawings that Huygens made in the 1660s are considered among his most accomplished works; they include several landscapes and cityscapes in the environs of The Hague, Bommelerwaard, and Breda. In 1672 he became secretary to William III, in whose retinue he traveled on military campaigns in France, Germany, and the southern Netherlands. Huygens kept diaries of these journeys, which he combined with sketches and drawings of the places he visited (see Heijbroek et al. 1982, *passim*). After 1680 his productions of drawings apparently stopped, except for a few portraits.



FIGURE 45A. Constantijn Huygens. *Farmhouses among Trees in the Snow*. Pen and brown ink. H: 11.5 cm (4½ in.); W: 19.2 cm (7⅝ in.). Amsterdam, Rijksmuseum, Rijksprentenkabinet inv. RP-T-1969-209.

45 *The Village of Beekbergen in Winter*

Pen and brown ink; H: 11.2 cm (4⅞ in.); W: 18.5 cm (7¼ in.)

95.GA.16

PROVENANCE

J. Sinstra, J. du Pré, H. Stokvisch, and C. Henning sale (De Vries, Brondgeest, Engelberts, and Roos, Amsterdam, 17 February 1823, part of lot 15); private collection, Europe, and thence by descent (sale, Christie's, Amsterdam, 25 November 1992, lot 591); Otto Naumann, Ltd., New York.

EXHIBITIONS

Landscape Drawings, 1500–1900, J. Paul Getty Museum, Los Angeles, 9 June–23 August 1998.

BIBLIOGRAPHY

Heijbroek et al. 1982, p. 192, under no. 124; *Journal* 24 (1996), p. 95, no. 19.

Inscribed in the lower right by the artist, in brown ink, *Beekbergen. 31. dec. 1675*. A close variant of this inscription is repeated by the artist on the reverse, with the sheet turned the other way up, at the bottom right, also in brown ink, *Beekbergen le 31. dec. 1675*. The paper is hinged onto a seventeenth- or eighteenth-century backing paper, with a light brown washed border, probably the same backing as that to which the drawing was attached when it was sold, along with Huygens's papers and other drawings, in 1823. On the reverse of the backing, inscribed in the bottom right in a nineteenth-century(?) hand, in graphite, *Const. Huygens*.



FROM HIS DIARY and from his many other drawings made in 1675, it is known that Constantijn Huygens the Younger, in his capacity as private secretary to the stadholder, accompanied Prince William III, captain general of the Dutch forces, on a military campaign through the southern Netherlands, from 20 May to 25 October; the latter date is the last to be cited in the diary and was the day on which he returned to The Hague. Although Huygens usually spent the winter at his residence near the Mauritshuis in The Hague, on December 30, 1675, he was traveling outside the city, since he sketched a landscape with some farmhouses standing among trees in the snow, perhaps from his carriage window. He inscribed this drawing *Bij Appeldoorn. 30. dec. 1675.* (fig. 45a; *Bulletin van het Rijksmuseum* 4 [1969], p. 188, fig. 9; Heijbroek et al. 1982, p. 192, no. 124). The Amsterdam drawing was done the day before the Getty sheet and shows the same village of Beekbergen, near Apeldoorn, where his father is known to have owned a residence.

The Getty drawing, which shows the church of Beekbergen, with its tall spire, in the center of the composition, was done on New Year's Eve. That day too Huygens must have spent at the family's country residence, perhaps the building just to the left of the church. By leaving the paper blank in the foreground to suggest snow-covered ground and by means of the spidery pen work in the leafless trees that punctuate the horizon, Huygens successfully evoked the barren chill of the season. This and the Amsterdam drawing are his only known winter views.

Both drawings were once part of an important group of documents and drawings by Huygens sold in 1823 (see Provenance above). The documents were bought by the Dutch state and are now in the Koninklijke Bibliotheek, The Hague, while the drawings were bought by the Amsterdam dealer A. Brondgeest and sold separately.

Philips Koninck

Amsterdam 1619–1688

Philips Koninck's large-scale panoramic landscapes are among the finest in seventeenth-century Dutch painting. He was the son of the goldsmith Aert de Koninck (d. 1639), and from 1637 to 1640 he was apprenticed to his older brother Jacob Koninck I (1614/15–1690). While there is no documentary evidence to suggest that he was a student of Rembrandt (q.v.), he was undoubtedly influenced by the latter's richly textured, somewhat somber landscapes, as can be seen in *Landscape with Town in the Distance* (c. 1645; Madrid, Museo Thyssen-Bornemisza). Koninck specialized in the idealized Dutch panorama, and his early works usually consisted of a flat landscape in the foreground, with a high viewpoint and a river winding toward the horizon, the canvas surface being clearly divided between sky and earth. Even though his paintings are of imaginary scenes, the terrain is

reminiscent of the environs of Gelderland. In the late 1640s Koninck began working with larger canvases, and by the next decade he had perfected his own individual style, which rivaled the works of Jacob van Ruisdael (1628/29–1682) and Rembrandt. His best works are thought to come from the period from 1654 to 1665. One of his finest paintings is *Panorama with Cottages Lining a Road* (1665; Amsterdam, Rijksmuseum). In the 1660s Koninck introduced a new type of landscape, with large trees ranged in the foreground, offering glimpses of the background in between, such as *Tall Trees in Front of a Flat River Landscape* (1668; Leerdam, Hofje van Aerden). Although his painted work consists overwhelmingly of landscapes, Koninck did produce a few portraits and even fewer history paintings. He also produced nearly three hundred drawings, mostly executed in pen and ink with colored wash.

46 *Panoramic Landscape with a River Plain and Hills in the Distance*

Watercolor and body color; H: 13.4 cm (5¹/₁₆ in.); W: 20 cm (7⁷/₈ in.)

95.GA.28

PROVENANCE

Possibly J. Witsen (sale, Terwen . . . de Bosch, Amsterdam, 16 August 1790, lot A 20, bought by Coclers for fl. 185, together with another drawing); Quarles van Ufford (sale, Pappelendam, Haarlem, 23 March 1874, portfolio 5, lot 222 or 223, both bought by Van der Vlugt for fl. 200, the other drawing being *Panoramic Landscape with a River* by Philips Koninck in the Teyler Museum, Haarlem, inv. P* 24 [Plomp 1997, no. 225]); H. Croockewit, The Hague (sale, Pappelendam, Schouten, Amsterdam, 15 December 1874, lot 228); "Prestel 1880" (see the note on the reverse of the old backing); W. Pitcairn Knowles (Lugt 2643 on verso; sale, F. Muller, Amsterdam, 25 June 1895, lot 372); sale, J. A. Jonkman et al., Amsterdam, 25 June 1929, lot 325; A. M. W. Mensing (sale, F. Muller, Amsterdam, 27 April 1937, lot 294); private collection, Belgium (sale, Paris, Hôtel Drouot, 28 October 1994, lot 48); art market, London.

EXHIBITIONS

Landscape Drawings, 1500–1900, J. Paul Getty Museum, Los Angeles, 9 June–23 August 1998.

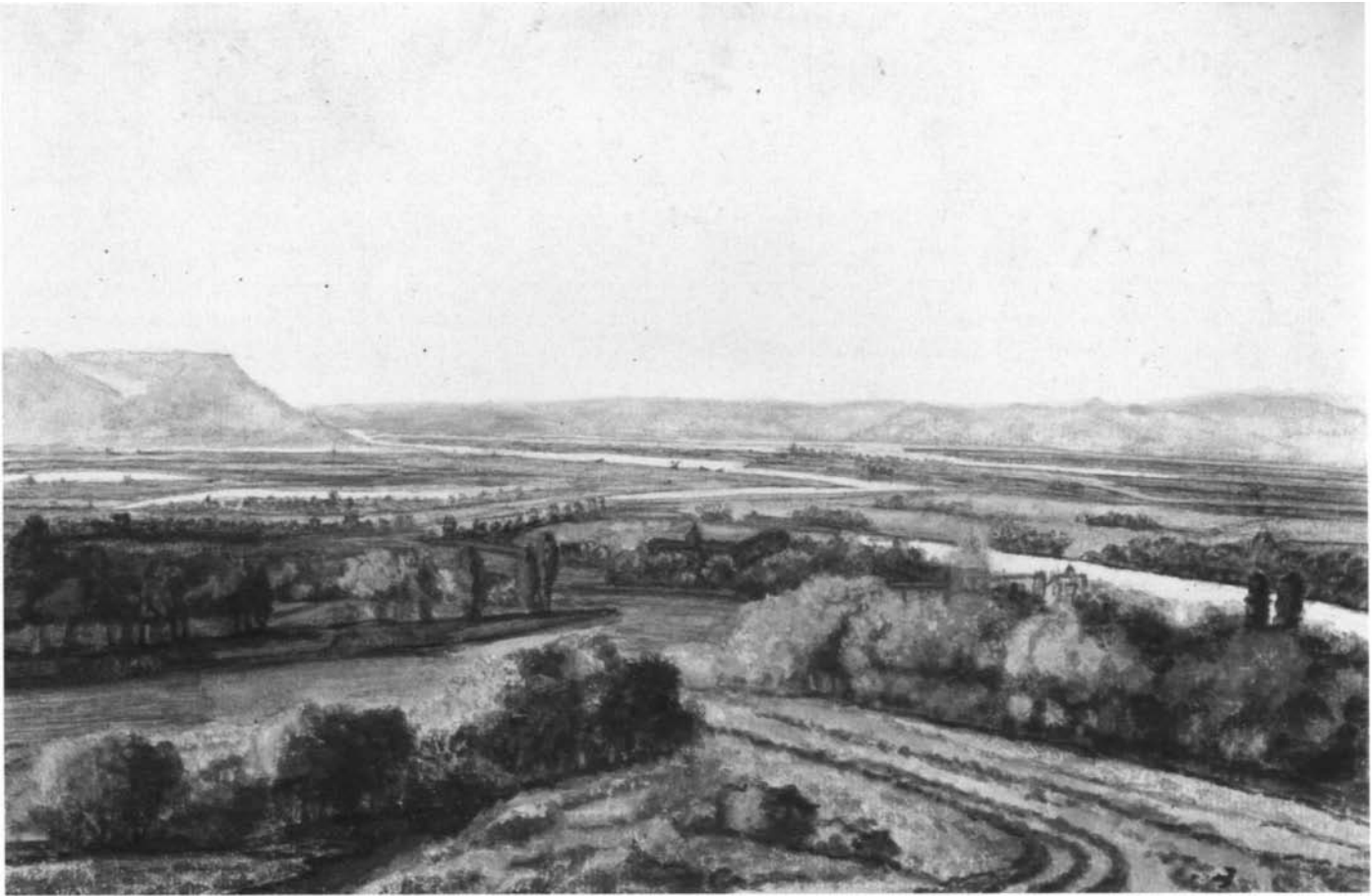
BIBLIOGRAPHY

Gerson 1980, p. 148, no. Z.96; Sumowski 1977–, vol. 6 (New York, 1982), p. 3354, no. 1515*; Turner and Hendrix 1997, p. 80, no. 64; *Journal* 24 (1996), p. 96, no. 20.

On the nineteenth-century mount, inscribed in the hand of Pitcairn Knowles(?), in graphite, *Prestel 1880. . . / ex(?) / sale quarles van Ufford 1874. Poppelendam fflorins]. 1101 the following no of the catalogue was bought for the Teylers Museum Haarlem for fflorins] 220/ same size and similar com/ position—no sky—some old houses in foreground.*

IN HIS PANORAMIC landscape paintings Koninck achieved spectacular effects of light and space. A feeling of openness, as well as a sense of weather in the ambient air, is also conveyed in the painter's few colored drawings, such as this example, which seem to have been made as finished works in their own right. They are among the rarest and most prized of seventeenth-century Dutch drawings. In the present sheet, as in many of the artist's other colored landscape drawings, the sky has been deliberately left blank, as if the washing in of this area was a task that he either wished to avoid or simply thought unnecessary.

In both the oil and watercolor landscapes Koninck used the same strongly textured application of pigments to suggest a misty atmosphere bathed in light. Interestingly, this was a medium that Rembrandt appears not to have used in his landscape drawings, though *Landscape with a Farm, with Two Haybarns* in the British Museum, London, has recently been attributed to him (inv. 1895-9-15-1282; London 1992, no. 75). Koninck's soft palette includes buffs and browns, deep green,



gray, and light blue, and he made extensive use of opaque color, applied thickly and loosely, particularly in the foreground. In the present sheet he used the device of wiping out, for example, in the area of the blue-gray pigment in the distant hills. Here some of the paint has been removed by a cloth, sponge, or dry brush to bring back slightly the color of the underlying paper in order to allow a sense of reflected light in the hills, thereby enhancing the feeling of atmospheric perspective in the distance.

In the present composition, the principal structural devices are the lines made by the rivers, roads, and fields that converge inward from both sides, gradually leading the eye into the distance. The composition finds its point of resolution in the line of hills on the horizon, where the eye naturally comes to rest. The location of the scene is unknown, and it has been very plausibly suggested that Koninck's panoramas are imaginary. In the right middle ground, behind a row of trees, is a tower surmounted by a squat spire, which has been partly erased, perhaps because it seemed to impinge unattractively on the brilliant, sunlit river behind; further to the right two tall poplar trees already interrupt the river lower down. Such church towers are sometimes found in the artist's landscapes painted in oils and seem to be a stock motif rather than a particular building. Other

details, particularly the treatment of the terrain in the middle distance, resemble passages of the Getty's painted *Panoramic Landscape* by Koninck (inv. 85.PA.32; Fredericksen et al. 1997, p. 69, no. 37).

The annotator of the mount on which the present drawing is laid down, perhaps former owner William Pitcairn Knowles (1820–1894), compared it with another landscape by Koninck in the same technique, likewise with the sky left blank, also formerly in the collection of Quarles van Ufford, *Panoramic Landscape with a River*, which Plomp dates to the 1640s (Haarlem, Teyler Museum inv. P* 24; Plomp 1997, no. 225). Werner Sumowski, by contrast, is inclined to date the present sheet to the artist's late period, by analogy with *Landscape with a Pond and Windmill* in the British Museum, which bears an old inscription on the verso with the date 1674 (inv. Gg. 2-257; Sumowski 1977–, vol. 6, no. 1366^x). The British Museum drawing is much looser and more impressionistic in treatment than the present one, though it does compare well with other landscapes by Koninck in watercolor in the same collection, which Sumowski likewise dates to the 1670s, for example, *Village on the River* and *Distant View with River and Windmill* (inv. Oo. 9-85 and Oo. 9-106; Sumowski 1977–, vol. 4, nos. 1514^x, 1516^x).

Barend van Orley

Brussels c. 1488–1541

A painter and tapestry designer, Barend van Orley was born to a family of artists, his father being the painter Valentin van Orley (b. c. 1466–1532), by whom Barend was first taught. Although he probably never traveled to Italy, Barend van Orley was a practitioner of Romanism, a northern style based on the ideals of Italian Renaissance art. Since Brussels was a leading center for the manufacture of tapestries, he set himself up as a designer of tapestries and was soon preeminent in this specialty. He became a master in the Antwerp Guild of Saint Luke by 1517. Van Orley's earliest notable work is the altarpiece commissioned by the Carpenters and Masons Corporation for a chapel in Notre-Dame du Sablon, Brussels. The central panel, *The Apostles Thomas and Matthew* (c. 1512; Vienna, Kunsthistorisches Museum), is an elaborate narrative of scenes from the lives of the two apostles. In 1515 van Orley took over the commission of an

altarpiece for the Brotherhood of the Holy Cross at a chapel in the Saint Walburgakerk in Veurne. This attracted the attention of Margaret of Austria, regent of the Netherlands, and van Orley became her official court painter in 1518. During this period he fulfilled many royal commissions for portraits. One of Van Orley's masterworks was created for the Regent Margaret: *The Virtue of Patience*, generally known as the *Job* altarpiece (1521; Brussels, Musée d'Art Ancien), which is noteworthy for the abandonment of grisaille paintings of saints on its exterior wings in favor of narrative scenes. During his later career, much of his time, as well as that of his workshop, was spent producing copies of his portraits. Many of his surviving preparatory drawings are for tapestries. He was also a designer of stained-glass windows. Among his pupils were Pieter Coecke van Aelst (before 1527–c. 1559), Michael Coxcie (1499–1592), Lancelot Blondeel (c. 1495–c. 1561), and Jan Vermeyen (c. 1500–1559).

47 *Johan IV van Nassau and His Wife, Maria van Loon-Heinsberg*

Pen and brown ink, with watercolor over traces of black chalk underdrawing; H: 35 cm (13¾ in.); W: 49.1 cm (19⅞ in.)

97.GG.24

PROVENANCE

Private collection, Europe, and thence by descent (sale, Sotheby's, New York, 10 January 1995, lot 153); art market, London.

EXHIBITIONS

Color in Drawing, J. Paul Getty Museum, Los Angeles, 10 March–24 May 1998.

BIBLIOGRAPHY

Brugnara 1998, pp. 99–100 (ill.).

Inscribed in the cartouche at the top center by the artist, in brown ink, *Jo[hanne]s comes de Nassou. Ex Maria Uxore Comitiss de Loen filia inter ceteros genites/ Liberos Engelbertum ho[mi]nem animosum et virtute preclar[um] (cui uxor Marchionissal quedam de baden) genuit; homo benignus multisq[ue] egregiis in factis visus/ sepultus in breda apud minores* (John, count of Nassau, had from his wife Maria, daughter of the count of Loen—among many other children, Engelberd, a man of courage and outstanding virtue [whose wife was formerly Marchioness of Baden]. He was a kind man, known for many and excellent deeds. He is buried in the Franciscan church at Breda). Also inscribed by the artist

in the last, colored section of the swag in the upper left, in brown ink, now largely illegible, instructions for the execution of the arms. The drawing is secured at the edges in an eighteenth-century(?) paper inlay.

IN THE PRESENT DRAWING Johan IV van Nassau (1410–1475) and Maria van Loon-Heinsberg (1424–1502) are represented in an open landscape riding toward each other on horseback. This and a companion drawing, *Otto Count of Nassau and His Wife, Adelheid van Vianden* (New York, Metropolitan Museum of Art inv. 1995.12, Leila Aitchison Wallace Gift), were previously unknown before their appearance at a Sotheby's sale in New York in January 1995. Both belong to a celebrated series of seven drawings by van Orley representing eminent members of the house of Oranje-Nassau, from the thirteenth to the sixteenth century, ancestors of the royal house of the Netherlands. They are designs for a series of full-sized cartoons for a cycle of eight tapestries, now lost, known as the *Nassau Genealogy*, commissioned by Henry III of Nassau (1483–1538), who was one of the Emperor Charles V's most trusted advisers. They are documented as being woven by Willem de Moyen at the tapestry manufactory in Brussels in 1531.

An incomplete record of the final appearance of the tapestries is found in the background of the painting *The Marriage of the Great Elector of Brandenburg to Henriette Louise of Orange* by Aernout Mytens (c. 1614–1670), otherwise known as Rinaldo fiammingo, in the Musée des Beaux-Arts at Rennes, in which they are shown hanging in the interior of a palace (Farmer 1981,



1555 Comes de Neffin, ex praesentibus Comitibus de Loenfilia inter eosdem gaudet
libere impellendi tam armis quam et variis partibus (in rebus praesentibus
partibus de Loenfilia) gaudet et hanc hanc tam armis quam et variis partibus
partibus de Loenfilia gaudet et hanc hanc tam armis quam et variis partibus

p. 284). The tapestries were probably bequeathed by Henry III of Nassau to William the Silent and, by him, to Philip of Nassau Saarbrücken and thence to Count John the Elder of Nassau, until the end of the seventeenth century, when they belonged to William Hyacinth van Nassau Siegen. Originally they hung in Henry of Nassau's residence in Brussels, but in the eighteenth century they probably decorated the Nassau castle at Dillenberg, where they may have perished in the fire that destroyed the castle in 1760 (Fock 1969, pp. 1–2).

In his biography of van Orley, the painter and art historian of Flemish origin Karel van Mander (1548–1606) mentions the full-size cartoons made for the tapestries in *Het Schilderboek* of 1604 (fol. 211): “A short while ago his Excellency Count Maurus brought sixteen painted tapestry cartoons, very well and artfully completed by Bernardt, to The Hague in Holland. On each of them is a life-size man or woman on horseback: the ancestry and descent of the house of Nassau depicted from life.” In 1632 the cartoons were reused for a second series of tapestries commissioned by Prince Frederick Hendrick, stadholder of the Netherlands, this time woven in Delft. He added a further four tapestries in 1639, designed by Gerrit Honthorst (1592–1656) and woven by Maximilian van der Gucht, also in Delft, representing himself, his father, and his brothers. Three more tapestries were added by William III. The complete second series survived at Breda until at least 1793 but were subsequently lost (Fock 1969, pp. 22–24).

Of the other five preparatory drawings for the *Nassau Genealogy* tapestries, four are in Staatliche Graphische Samm-

lung, Munich (inv. 17–20; Munich 1989–90, nos. 46–49); and one is in the Musée de Rennes (inv. 794.I.2534). Two of the Munich drawings are more highly finished than the others and have elaborate borders (inv. 17 and 20; Munich 1989–90, nos. 46, 49), but otherwise they are remarkably consistent in style and technique.

In all of the drawings the protagonists appear sumptuously costumed on horseback, facing each other against a rich landscape background. They are decked out in ornate festival trappings and parade before the viewer as if in a pageant or triumphal procession. Van Orley heightens the beauty of the image, and also perhaps makes reference to the domains of the rulers, by depicting a vast expanse of land in the distance, which includes forests, planted fields, and mountains on the horizon. The colored washes are attractively handled, while the pen work is free and unashamedly calligraphic, with characteristic little curlicues and decorative flourishes. The compositions of the different drawings complement one another but subtly vary the same compositional formula.

Van Orley's imagery has its origin in Northern Renaissance woodcuts, most notably those by the German painter Hans Burgkmair (1473–1531) or the Netherlander Jacob Cornelisz. van Oostanen (c. 1472/7–1533), which show ancestors of European ruling families on horseback. Van Orley enriched this earlier tradition of imagery, however, by including elegant Italianate ornamentation; adding the spacious, naturalistic landscape settings; and varying the poses, costumes, and mounts in such a way as to give his historical characters great presence and individuality.

Rembrandt van Rijn

Leiden 1606–Amsterdam 1669

One of the great masters of Baroque painting, Rembrandt was born into a family of millers. His subject matter was wide ranging, including portraits, landscapes, biblical and secular history, and mythology. He was also an outstanding draftsman and print-maker. He was prolific, and about four hundred paintings, nearly three hundred etchings, and more than one thousand drawings survive from his hand. In addition, his studio produced a number of talented artists who carried on the tradition of their master. Rembrandt attended Leiden's Latin school until the age of sixteen. He then became a pupil of the local artist Jacob van Swanenburgh (c. 1571–1638), who had lived in Italy for many years. Three years later he transferred to Amsterdam to apprentice with Pieter Lastman (1583–1633), whose studio offered him greater scope. After his return to Leiden in 1626, Rembrandt set up a practice with Jan Lievens (1607–1674). In 1631 he returned to Amsterdam, and he enjoyed a notable success in this more cosmopolitan milieu. The early 1640s were a turning point in Rembrandt's career. His wife, Saskia, died in

1642, shortly after he had completed one of his greatest paintings, *The Militia Company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch*, better known as *The Night Watch* (1642; Amsterdam, Rijksmuseum). The effort that went into this canvas, combined with the loss of his wife, slowed his production of paintings for the next few years. By the 1650s Rembrandt's style had become broader, with looser brushwork and sharper contrasts of light and shadow, as seen in *Portrait of Jan Six* (1654; Amsterdam, Collectie Six) and *Woman Bathing in a Stream* (1654; London, National Gallery). Among his important later commissions is *The Syndics of the Amsterdam Drapers' Guild* (1662; Amsterdam, Rijksmuseum). Throughout his career Rembrandt produced numerous etchings, many of which display stunning chiaroscuro effects. He also made preliminary studies for paintings, many of them in red and black chalk. Rembrandt also made drawings for his own pleasure. Among the notable drawings in this independent oeuvre are his landscapes, small-scale works in which he achieved breathtaking effects of light and space.

48 *Joseph in Prison Interpreting the Dreams of Pharaoh's Baker and Butler; Separate Study of the Head and Shoulders of the Baker*

Pen and brown ink on two overlapping pieces of light brown paper that meet vertically in an irregular line about a third of the way from the left (see below); H: 20 cm (7 $\frac{7}{8}$ in.); W: 18.8 cm (7 $\frac{3}{8}$ in.)

95.GA.18

PROVENANCE

Unknown seventeenth-century European collection (unidentified collector's parape or initials in the lower right corner; this mark appears on six other drawings by Rembrandt, including *The Artist in His Studio* in the Getty Museum [inv. 86.GA.675; Goldner and Hendrix 1992, no. 103]); private collection (sale, Christie's, Amsterdam, 25 November 1992, lot 559); Otto Naumann Ltd., New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

London 1992, p. 82, under no. 27; *Journal* 24 (1996), p. 95, no. 18.

Inscribed in the lower right corner in brown ink is an indecipherable parape or initial (see under provenance, above). If the mark is an initial, the first letter could be *R* or *R^e* (perhaps an abbreviation for Rembrandt; see the discussion of this mark, together with a list of the drawings on which it appears, in Paris, Antwerp, and elsewhere 1979–80, pp. 99–100, under no. 68). Just above this, written faintly in graphite, is the number 55. The drawing is on two separate sheets of paper; the figure of Joseph is drawn on the narrower piece on the left, which is stuck down onto the other sheet, partly obliterating the baker's right side and his right shoulder in the separate study above. Because the irregular line in the cut of the right edge of the smaller piece takes into account the position of Joseph's raised left arm and integrates the figure into the same space as those drawn on the piece of paper on the right, it is possible that Rembrandt himself put the pieces together as a sort of collage. A later collector then ruled the pen-and-ink lines near the four edges of the sheet.

THIS RECENTLY REDISCOVERED DRAWING, which appeared on the Amsterdam art market in 1992, has been accepted as autograph by both Peter Schatborn and Martin Royalton-Kisch. The energy and range of application in the pen work are characteristic of Rembrandt's handling and point to a date of around 1640. As with so many of the artist's compositional studies of religious subjects, it seems to have been made not with a further work in mind, but as an exercise in figural



design. The story of Joseph interpreting the dreams of Pharaoh's butler and baker in prison is told in Genesis (40.1–20). Having offended their master, the two servants were thrown in prison alongside Joseph. While languishing in custody, each had an unsettling dream. Rembrandt shows the very different reactions of the two men on hearing Joseph's interpretation of the significance of their visions. The butler, seated on the right, leans forward humbly yet intently, his hands clasped together, as he hears that he will be restored to his position. In contrast, the baker, seated in the center of the composition wearing a hat, looks alarmed and holds both hands forward in a start as he learns that Pharaoh will have him hanged in three days. Rembrandt redrew the head and shoulders of this figure, without a hat and with a more subtly alarmed expression. The cross marked below this study may indicate that this was the solution that he preferred.

A variant study for the composition of Joseph in prison interpreting dreams appears on the verso of a drawing in the British Museum, London (fig. 48a; Benesch 1973, vol. 2, pp. 99–100, no. 423, figs. 509–10; London 1992, pp. 79–83, no. 27), the recto of which has a study for Rembrandt's etching *The Artist Drawing from a Model*, generally dated c. 1639 (Bartsch 1797, no. 192; White and Boon 1969, no. 192). The study on the British Museum sheet must have been done first. In the latter drawing, for example, there are two positions for Joseph's raised left arm, the lower of which Rembrandt canceled with a perfunctory smudge. The figure of Joseph in the Getty drawing is a hasty copy of his previous figure, omitting the discarded position for the left arm. Moreover, in the present sheet the baker is elaborately drawn, correcting the lackluster attempt at this figure in the earlier drawing, though the figure's head, which is there merely a confused assortment of lines, still seems not to have been resolved to the artist's satisfaction, hence the separate study of the head and shoulders. For some reason, the artist decided against showing the butler wearing a cap with a tall feather and opted instead for the more subservient, bareheaded figure in the Getty drawing. The hat with the tall feather worn by the butler in the British Museum study shows that Rembrandt's point of departure for his own composition was the print of the same subject by Lucas van Leyden (c. 1494–1533) from the series of five representing the story of Joseph, in which a similarly clad butler is seated in the right corner of the composition (Bartsch 1798, no. 22).

Rembrandt also treated this theme in a later sheet, drawn in the early 1650s, in the Rijksprentenkabinet, Amsterdam (inv. A. 4529; Benesch 1973, vol. 5, pp. 254–55, no. 912, fig. 1189; Schatborn 1985, no. 42).



FIGURE 48A. Rembrandt van Rijn. *Joseph in Prison Interpreting the Dreams of Pharaoh's Baker and Butler*. Pen and brown ink. H: 18.8 cm (7 $\frac{7}{8}$ in.); W: 16.4 cm (6 $\frac{5}{16}$ in.). London, British Museum inv. Gg. 2-248 verso.

Peter Paul Rubens

Siegen, Westphalia, 1577–Antwerp 1640

Peter Paul Rubens was one of the most versatile artists of the northern Baroque period. As a painter, draftsman, and diplomat, he became acquainted with many of the western European royal courts and was exposed to the artistic traditions of Italy and the north. His education gave him a knowledge of classical art and literature, and these themes were constantly brought forth in his work. Rubens painted portraits, historical and mythological scenes, landscapes, and altarpieces. He was born into a respected Antwerp family; his father was a lawyer and secretary to Anna of Saxony. Rubens received artistic training from Tobias Verhaecht (1560–1631), Adam van Noort (1562–1641), and Otto van Veen (1556–1629). Very little work can be dated to this early period in Antwerp, and most of it shows the influence of van Veen. Rubens spent the first decade of the seventeenth century in Italy under the patronage of Vincenzo I Gonzaga, duke of Mantua. The ducal collection included an unparalleled assortment of Italian masterpieces, which offered him many opportunities for

study. He received other commissions during his time in Italy, as he traveled extensively along the peninsula. In 1608 Rubens returned to Antwerp, where he was appointed court painter to Archduke Ferdinand and Archduchess Isabella in 1609. The second decade of the seventeenth century was a time of economic prosperity in Antwerp, and Rubens received numerous commissions, both religious and secular. Two patrons who financed many of the artist's religious commissions during this period were Cornelis van der Geest and Nicolaas Rockox. The 1620s found Rubens at the height of his abilities and popularity. He received many royal commissions, such as the twenty-four paintings of the Medici cycle (c. 1625; Paris, Musée du Louvre), and continued to receive important commissions to the end of his life. Rubens spent a few years in London in an attempt to broker peace between England and Spain. In 1635 he purchased the chateau of Steen, where he spent his final years. This area inspired some of his finest landscapes, including *Landscape with a Rainbow* (c. 1636–37; London, Wallace Collection).

49 *The Assumption of the Virgin*

Over a preliminary drawing by Paulus Pontius(?) (1603–1658)

Brush drawing in brown and gray wash, heightened with white and gray body color and some oil paint, with occasional touches of the pen in brown ink, over black chalk; the principal outlines gone over with the stylus for the transfer of the design to a copper plate; H: 65.7 cm (25⁷/₁₆ in.); W: 43 cm (16¹/₁₆ in.); the sheet is made up of four pieces of paper joined together, including a semicircular piece at the top; this upper, rounded section was apparently added by Rubens (see Logan [forthcoming])

98.GG.14

PROVENANCE

P. Crozat, Paris (his number 14 inscribed in the bottom right corner in brown ink; sale, Mariette, Paris, 10 April 1741 and following days, lot 83r: "Un *idem* ["Dessein capitale" (i.e., by Rubens)], l'Assomption de la sainte Vierge; Dessein très-fini qui a servi à Bolswert pour graver son Estampe," bought by "Hecquet" [the attribution of the corresponding print to Schelte Bolswert (c. 1586–1659), who, like Pontius, was also an engraver of Rubens's work, seems to be an error on the part of P.-J. Mariette, the compiler of the Crozat sale catalogue]); Jeronimus Tonneman (sale, de Leth, Amsterdam, 21 October 1754, lot D 1 [as Rubens]: "Een heerlyke Teekening, verbeeldende Maria Hemelvaart, zynde de fraaiste die in Print uitgaat; in een grauwachtinge manier getekent, door P. P.

Rubens, hoog 25¹/₂, breed 16¹/₂ duim" [a magnificent drawing representing the Assumption of Mary, a free design for the print; brushed in grisaille manner, by P. P. Rubens], bought by M. Oudaan for 461 fl. [in some annotated copies of this sale catalogue, the buyer's name is given as H. de Leth, perhaps indicating that Oudaan's bid was carried out by the auctioneer]); M. Oudaan (sale, Bosch . . . Arrenberg, Rotterdam, 3 November 1766, lot M 18 [as Rubens]: "Een groot Altaarstuk, verbeeldende de Hemelvaart van Maria, zynde een ryke Ordonnantie, met Oost-Indische inkt, zwart kryt en een weining gecouleurd, door P. P. Rubens" [a great altarpiece, representing the Assumption of Mary, a rich composition, drawn with East Indian ink, black chalk and some color, by P. P. Rubens], bought by Fouquet for 360 fl.; the sale catalogue was also issued in French); unknown French collector (see the cutting from a French sale catalogue, published after 1789, attached to the reverse of the old backing, discussed below); unknown Dutch or Flemish collector(?) (see a second cutting, from a Dutch sale catalogue, attached to the reverse of the old backing, discussed below; it is possible, however, that this is a Dutch version of the previous text, omitting some of the information provided in the former); C. Ploos van Amstel (Lugt 2034, stamped in the bottom left corner of the reverse of the old backing; his sale, Schley, Jeronsz., Yver, and Roos, Amsterdam, 3 March 1800 and following days, "Drawings", lot A 1 [as Rubens]: "Deeze uitmuntende ryke Ordonnantie, vol gewoel, en een menigte Beelden, vertoont de Hemelvaart van Maria, verzed van een glorie van Engelen; de characters zyn natuurlyk en alles kraechtig, in een grysächtige couleur behandeld, door P. P.



Rubbens, en bekend door de fraaije Prent . . ." [This outstanding and rich composition, full of turbulence and a crowd of figures, shows the Assumption of *Mary*, surrounded by a glory of angels; the figures are lifelike, and all is powerfully drawn in chalk and in gray monochrome, by *P. P. Rubens*, and is known through the beautiful print . . .], bought by Roos for 265 fl.); H. van Eyl Sluiter (sale, Schley and de Vries, Amsterdam, 26 September 1814, lot N 2 [as Rubens], bought by C. Josi); H. Finch, fifth earl of Aylesford, by 1821; possibly R. S. Holford; probably acquired for the Warwick collection by Henry Richard, third earl of Warwick; thence by descent (sale, Sotheby's, London, 2 July 1997, lot 54); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Waagen 1854, vol. 2, p. 200, no. 2; Blanc 1857, vol. 1, pp. 28, 133; Mariette 1851–60, vol. 5, p. 93; Rooses 1886–92, vol. 5, p. 159; Lugt, p. 874, under no. 2034; Freedberg 1984, pp. 164, 167–69; Jaffé 1989, p. 247; Logan [forthcoming].

Inscribed in the lower right corner, in brown ink, 14 (i.e., the number applied to the drawing before the 1741 Crozat sale). On the reverse of the eighteenth-century backing, which carries a watermark with the Strasbourg lily, inscribed in the lower left corner in a late eighteenth-century Dutch hand, very probably that of Ploos van Amstel (1726–1798), in brown ink, *Petrus Paul: Rubbens. fl gebooren. te Keulen 1577. obit 1640*. This forms the heading to two printed cuttings, one in French, the other in Dutch, each with an entry for the drawing, from two as-yet-unidentified sale catalogues, the latter perhaps accompanying the sale from which Ploos van Amstel purchased the drawing; he was almost certainly responsible for laying down these cuttings onto the reverse of the backing.

The cutting printed in French appears on the left and reads as follows: "P. P. RUBENS. DESSEIN, Haut de 25½, large de 16½/ pouces. Ce Morceau Capital & des plus Rares représente l'Assomption de la Sainte Vierge. On l'y voit sur des Nuages, qui la transportent au Ciel, où l'on distingue Jésus-Christ, prêt à la recevoir. Elle est soutenue par Nombre d'anges & de Séraphins. On remarque, sur le Devant, Différents Saints Personnages, tant Hommes, que Femmes, occupés à considérer, avec admiration, le Tombeau, d'où la Sainte Vierge est sortie. On observe, à la Droite, quelques Hommes, la Tête & Les Mains élevées vers le Ciel, dans une Attitude, qui témoigne leur Etonnement. Tout y est dessiné au parfait, bien terminé, lavé à l'Encre Jaune de la Chine & rehaussé de Blanc un peu Coloré. Cet Excellent Dessein, qui fait un es[tampe] et si frappant, qu'on le prendroit pour un Tableau en Grisaille, peut passer pour un des plus précieux de ce Grand Maître. Il est ceintré par le Haut, de même que l'Estampe, que *Paul Pontius* en a gravée & dont une Belle Epreuve se trouve jointe ici. Voyez *F. Basan*, aux Sujets de Vierges, page 52. No. 9" (P. P. Rubens. Drawing. High by 25½, wide by 16½ thumb-lengths. This capital piece, and one of the rarest, represents the Assumption of the Holy Virgin. One sees her there on clouds, which transport her toward the sky, where one can distinguish Jesus Christ, ready to receive her. She is supported by a number of Angels and Seraphs. One notices, in the foreground, different personages of saints,

as many men as women, occupied in considering with admiration the tomb, from which the Holy Virgin has departed. One observes, to the right, several men, with their head and hands raised up toward the sky, in a pose that bears witness to their astonishment. All is there drawn to perfection, well finished, washed in with yellow Chinese ink and heightened with white that is slightly colored. This excellent drawing, which was done for a print, and so striking that one may take it for a picture done in monochrome, can pass as one of the most precious by this great master. It is rounded at the top, just as the corresponding print engraved by *Paulus Pontius* of which a beautiful proof impression is found with the drawing here. See *F. Basan* under subjects of the Virgin, p. 52, no. 9 [a proof impression of the print unfortunately no longer accompanies the drawing; the bibliographical reference is to the publication of the French engraver, print seller, and dealer Pierre François Basan (1723–1797), *Catalogue des estampes gravées d'après P. P. Rubens* (Paris, 1767).

Much the same text printed in Dutch, though with some significant variations, including the omission of the reference to Basan, appears to the right beneath the manuscript heading and reads as follows: "P. PAULUS RUBBENS. Een Kapitaal en Uitmuntende Ordinantie, welke verbeeld Maria Hemelvaart. De Heilige Maagd is gezeeten op de Wolken; werdende, ondersteund door verscheiden Engelen en vliegende Kindertjes. Op de Voorgrond, ter linker zyde, ziet men de Graftombe, waar uit de Heilige Maagd is opgevaaren; werdende deeze ledige Plaats beschouwt door verscheiden Godvrugtige Vrou-/ wen en Mannen. Ter regter zyde staan eenige Mannen, met hunne Handen en Hoofden opwaards gegeven; alle in een verbaazende houding en scheinende over deeze gebeurtenis aangedaan te zyn. Alles is zeer fraay en juist van Omtrek, en de Passien en Gebaardens zeer wel uitgedrukt. Uitvoerig en konstig met geele Oostind. Inkt gewassen en met wit gehoogt: zynde eene der Kapitaalste Tekeningen die men van deezen groote Meester zien kan; van boven Toogsgewys, en bekend door de Prent die na dezelve door het konstryk Gravecryzer van *PAULUS PONTIUS* is in het ligt gebragt, waar van een Excellente Druk by de Tekening geplaatst is."

There follows an erased and almost entirely illegible inscription in graphite, probably in the hand of Ploos van Amstel, the substance of which appears to have been repeated in that written below, in brown ink, by the same hand that wrote the heading mentioned above, *Deze Teekening 1754. 21 Octobr, [...] verkogt in Amsterdam/ de kunstryke verzameling van den heere Jeronimus Tonneman/ voor de Zomma van Vierhondert Een en Sestig guldens. / Zie de Catalogue 21 Octobr 1754. Pag 24. Letter D. No 1. / 't Schildery van deeze Teekening door P:P:Rubbens. / hangt in de keurvorstelyke gallery/ te Dusseldorp* (This drawing was sold in Amsterdam on 21 October 1754 in the sale of the art collection of Mr. Jeronimus Tonneman for the sum of 460 guilders. See the sale catalogue of 21 October 1754, letter D, no. 1. The painting from this drawing hangs in the electoral gallery at Düsseldorf). (In the 1997 Sotheby's auction catalogue [under lot 54], two different identifications of this handwriting were recorded. According to Hans-Ulrich Beck, it may be that of Michiel Oudaan, the collector who bought the drawing at the 1754 Tonneman sale, but this is impossible since one of the clippings is from a sale catalogue that mentions a publication of 1767, that is, after

the date of his sale. Michiel Jonker of the Mauritshuis, The Hague, is of the opinion that it is the handwriting of Ploos van Amstel himself, though the Sotheby's cataloguer noted that "the script is much more archaic than Ploos's characteristic handwriting." In support of his claim, Jonker pointed out that a similar faux seventeenth-century writing may be found on a drawing by Ploos van Amstel representing the castle of an invented ancestor of the artist, in the Gemeentearchief, Amsterdam [inv. K 32-9]).

Inscribed at the very bottom left corner, just above the edge of the old backing, in another hand, in pencil, *SLJJS.SOS-WOOO*. (In the opinion of Beck [again cited in the 1997 Sotheby's sale catalogue], this inscription may be in the hand of the engraver and art dealer Christian Josi [1765–1828], who was a resident of both Amsterdam and London and who purchased the drawing at the 1800 Ploos van Amstel sale.)

IN THE EIGHTEENTH AND NINETEENTH centuries this magnificent sheet was widely celebrated as one of Rubens's greatest drawings, the vibrancy of its brushwork being frequently compared in quality to that of his painted oil sketches (see above). The drawing repeats in the same direction, but with some significant variations, the composition of the famous altarpiece that Rubens completed in 1618 for the church of Notre-Dame de la Chapelle, Brussels, which is now in the Kunstmuseum, Düsseldorf (fig. 49a; Baudouin 1977, p. 108, fig. 55; Freedberg 1984, fig. 105). Rubens made the drawing just a few years later, c. 1624, as the full-sized *modello* for the print engraved by Paulus Pontius, a member of his reproductive print studio (fig. 49b; Freedberg 1984, fig. 108). The engraving, which reverses the design, otherwise follows the composition of the *modello* remarkably faithfully; the design was transferred from the drawing to the surface of the copper plate by means of a stylus.

The principal difference between the present drawing and the altarpiece is in the curved addition to the top of the composition in the drawing, an enlargement that allows for the inclusion of the figure of Christ, who flies down from heaven with his arms opened wide in a welcoming gesture of greeting to Mary. The elaborate architecture of the original altar, which was built to Rubens's design by the sculptor Hans van Mildert (1588–1638) and was originally situated in the choir of Notre-Dame de la Chapelle in Brussels but is now installed as the high altar of Saint Joost-ten-Node in that city, includes a Corinthian column and a pair of Corinthian pilasters at each side, supporting a pediment with an upright oval in which appears the head and shoulders of God the Father, flanked at each side by a flying angel, all in shallow relief (Freedberg 1984, fig. 109). The appearance of the figure of Christ in the drawn record of the painted altarpiece provides the necessary capping to the composition provided by the decorated pediment over the original picture.

Other, lesser changes to the rest of the design include the omission from the drawn *modello* of the patch of bright clouds, the sunlit top of the rocky sepulcher, and a tree and some foliage



FIGURE 49A. Peter Paul Rubens. *The Assumption of the Virgin*. Oil on panel. H: 423 cm (166½ in.); W: 281 cm (110⅝ in.). Düsseldorf, Kunstmuseum inv. 2309.

in the middle left of the picture; the slight elaborations and adjustments in the drawing to the physiognomies of the Apostles and saints gathered around the empty tomb (for example, to the head of the bearded Apostle, fourth from the left in the painting, who looks down into the empty tomb, and to the head of the Apostle standing behind the three women, who looks upward); the removal of the Apostle, who was second from the left in the altarpiece; the addition of the profile head and upraised hands of an Apostle on the right, standing furthest to the right behind the young bearded Apostle with both arms extended wide, his ample cloak covering much of his body, and the removal of two putti in the sky to the left of the Virgin. All of these modifications Pontius carried over faithfully into his print.

For most of this century the present drawing was lost to sight in an English private collection. According to the entry in the Sotheby's sale catalogue, Michael Jaffé was the first to consider its attribution in recent years, showing a slide of it at a lecture at the Courtauld Institute on November 1, 1977 (see also Freedberg 1984, p. 167); Jaffé later cited the drawing in his 1988

monograph, accepting it as entirely Rubens's work (see Bibliography, above). Although he had not seen the drawing, David Freedberg wrote of it in his 1984 publication (pp. 164, 167–68). He considered it to be by Pontius: "As the work appears to have been retouched to some extent—a fact also noted in the early sales catalogues—it may be that it should be regarded as a preparatory drawing by Pontius for the engraving, retouched by Rubens. . . . But as I have not had the opportunity of examining the drawing at first hand, its precise status must remain uncertain." The view that Pontius was responsible for the black chalk underdrawing is reiterated in the Sotheby's sale catalogue entry, written with the consultation of Anne-Marie Logan: "When, in 1624, Rubens decided to publish an engraving after this painting, he had a member of his studio—presumably Paulus Pontius, who was to execute the engraving—make a detailed drawn copy of the picture in black chalk, which was the starting-point for the present drawing."

As Logan pointed out, all of the changes to the composition mentioned above were carried out by Rubens himself, using a variety of media other than black chalk. The extensive reworking and heavy retouching—in brush and brown ink, brush and dark gray wash, brown-tinted white body color, possibly even oil, and fine pen and brown ink—may have been necessary, according to Logan, since Pontius (then only twenty-one) was still a relatively inexperienced trainee. Rubens, who took his role as a teacher very seriously, would have wished to teach him to execute skilled and faithful reproductions of his paintings. What better way to learn how to translate nonlinear images into print than by starting with a highly painterly *modello*, executed largely with the brush?

Logan has further postulated that the extensive reworking of the composition shows Rubens experimenting with the theme of the Assumption of the Virgin, possibly in connection with the commission, for which a contract was signed on November 12, 1619, to paint an altarpiece of the Assumption and/or Coronation of the Virgin for the high altar of Antwerp Cathedral. The subject of the Assumption of the Virgin is one that Rubens often carried out during his career, in altarpieces, prints, and drawings. The seminal influence upon Rubens's treatment of this subject was Titian's *Assumption* altarpiece in the Church of the Frari, Venice. This characteristic representation of the Assumption shows the Virgin, in an attitude of prayer and supported by angels, ascending above her open tomb, around which the Apostles stand in amazement. The composition echoes that of Rubens's drawing of 1612–14 of the same subject in the Getty Museum, which served as the basis for the engraving in the *Breviarium Romanum* (inv. 83.GG.198; Goldner 1988, no. 91).

While there is no doubt about the authorship of the brush, wash, and ink passages of the drawing, it is worth reconsidering



FIGURE 49B. Paulus Pontius (1603–1658), after Peter Paul Rubens. *The Assumption of the Virgin*. Engraving. H: 64.4 cm (25 $\frac{3}{8}$ in.); W: 44.1 cm (17 $\frac{3}{8}$ in.) (arched). London, British Museum.

for a moment the black chalk preliminary drawing, which both Jaffé and the great connoisseurs of the past considered also to be by Rubens. Given Pontius's lack of experience at the time, it could be argued that it would have been more efficient for Rubens to undertake the preliminary underdrawing himself rather than giving this task to a young engraver whose expertise was in a different technique. This view is supported by the homogeneity of the drawing throughout, in which the black chalk underdrawing harmonizes so well with the broader passages touched in later with the brush. The passages of drawing in black chalk in the heads of the saints gathered around the empty tomb are, in my view, as accomplished as the looser brushwork of the more spontaneously rendered passages, such as the figure of Christ at the top of the sheet.

A pen-and-ink study for the *Assumption of the Virgin* altarpiece in Brussels is in the Graphische Sammlung Albertina, Vienna (inv. 8.212).

Frans Snyders

Antwerp 1579–1657

The Flemish Baroque painter Frans Snyders is best known for his still lifes and animal paintings. He was apprenticed to Pieter Brueghel the Younger (c. 1564–c. 1638) and Hendrick van Balen (1575–1632). His early works are typically still lifes with game and pantry scenes. His earliest datable painting is *Still Life with Game, Birds, Fruit, and Vegetables* (1603; ex Gallerie Willems, Brussels). Except for a yearlong journey to Italy in 1608, Snyders spent most of his life in Antwerp. After his return from Italy, he was employed by Peter Paul Rubens (q.v.), with whom he collaborated on a number of projects. Rubens had a profound influence on him, especially on his compositions and use of color. Rejecting the more straightforward approach of his contemporaries, Snyders arranged his subjects to form a geometrically structured composition. One of the finest examples of this genre is *Still Life with Small Game and Fruits* (c. 1616; Amster-

dam, Rijksmuseum). In 1619 Snyders joined the Antwerp painter's guild. During this period his paintings exhibited greater exuberance, as he celebrated the abundance of nature in his canvases. Beginning in 1636 Snyders took part in the provision of sixty hunting scenes and animal pictures for King Philip IV's hunting lodge, the Torre de la Parada. This was part of an extensive commission Rubens undertook for the king. Snyders's paintings evolved to include more splendid colors and atmospheric effects, while his brushwork became softer and more fluid. His hunting scenes of the 1640s and 1650s are distinguished by his successful integration of animals and landscape through the use of tonal harmony. Some of his last works were still lifes set against a landscape background. Snyders ran a sizable workshop in Antwerp, and among his students were Paul de Vos (c. 1596–1678), Jan Fyt (1611–1661), and Nicasius Beraerts (1620–1678).

50 *A Wild Boar at Bay*

Pen and brown ink with brown wash over black chalk;
H: 29.4 cm (11 $\frac{5}{16}$ in.); W: 45.1 cm (17 $\frac{3}{4}$ in.)

98.GG.12

PROVENANCE

Thomas Coke, first earl of Leicester, Holkham Hall; by descent to the present viscount, Edward Coke (sale, Christie's, London, 2 July 1991, lot 64); art market, London.

EXHIBITIONS

London 1948, no. 45; Norwich 1949, no. 52; London 1977, no. 101.

BIBLIOGRAPHY

Dent 1976, pl. 37; Popham and Lloyd 1986, no. 319; Robels 1989, p. 414, under no. 224, no. Z35 (ill.).

Inscribed in the lower right, in a seventeenth-century hand, in brown ink, *Shneider*. On the front of the old, first earl of Leicester mount, inscribed at the bottom center, below the border, in brown ink, *Sneyders*. This inscription does not appear to be in the same hand as those sometimes found on the reverse of the mounts at Holkham (e.g., cat. no. 43). Nevertheless, the mount is of the same type as those made for other old master drawings at Holkham—with a narrow gilt band at the edges of the drawing and a surrounding brown washed border—and must likewise be the work of the first earl of Leicester's mounter and framer, Thomas Pelletier. (For his involvement, together with his brother René, with the collection of drawings at Holkham, see Murdoch 1998, p.

370.) On the reverse of the mount, inscribed top right, in a modern hand, in brown ink, *Box 4 No 1.18* (a location mark for the drawing at Holkham Hall).

THIS LARGE-SCALE SHEET corresponds closely in composition to Snyders's painting in the Alte Pinakothek, Munich, datable to the 1620s (inv. 543; Robels 1989, pp. 325–26, no. 224 [ill.]), of which no less than five workshop copies are known (Robels 1989, p. 326f., under no. 224). The minor differences between drawing and painting are most noticeable in the area of the hedge. The dramatic focus of the composition is the wild boar thrusting forward from the undergrowth in the upper center of the composition, its large, awesome head frothing at the mouth and its progress toward the spectator apparently unimpeded—the dead or injured hounds piled up in the left foreground being no real obstacle. No pentimenti reflecting a change of mind seem to have occurred as the drawing took shape, and it therefore seems likely that the artist made it for his own use as a record of the painted composition or, less likely, as a finished drawing for a collector (Robels referred to it as the outline sketch for the composition [“Entwurfszeichnung zu der Komposition”]). The painting must have been very popular, given the number of versions that survive, and it seems logical that the artist would have needed a drawing such as this in order to keep his design for reuse.

During Snyders's mature period he turned increasingly to hunting scenes and other paintings involving living animals.



50

The popularity of such subject matter was increased by *Landscape with Atalanta and Meleager Pursuing the Calydonian Boar*, painted by Rubens (q.v.) in 1614–15 (Madrid, Museo del Prado inv. 1662; Adler 1982, pp. 138–42, no. 41), as well as by his many other later hunting scenes. Snyders's skill at conveying the facial expressions of animals and rendering the varied texture of their fur was recognized by his master Rubens, who on many occasions got Snyders to paint the animals in his own pictures, including those in the series of hunting scenes that he carried out in 1639–40.

The present sheet may be compared with other drawings by Snyders of animal subjects, also mostly executed in pen and brown ink and touched in with wash. *Fox Caught in a Trap* in the Historisch Museum, Amsterdam (inv. 200; Robels 1989, p. 415, no. Z41), likewise shows frenzied hounds leaping into the air as they attack their prey. The suffering hound lying on its back in the left foreground of the present drawing is a variation of a motif that occurs in other studies by the artist, including *Study for a Hound* in the British Museum, London (inv. Oo. 9-38; Robels 1989, pp. 418–19, no. Z50).

Herman van Swanevelt

Woerden(?) c. 1600–Paris 1655

The Dutch painter, etcher, and draftsman Herman van Swanevelt was active primarily in France and Italy and is best known for his landscapes of classical and mythological subject matter. Little is known of his early years, though it is thought that he was apprenticed to Abraham Bloemaert (q.v.). Swanevelt was in Paris by 1623, and shortly thereafter he traveled to Italy, where he resided in Rome almost continuously until 1641. There he served as an important link between Dutch Italianate painters of the first generation, such as Cornelis van Poelenburch (c. 1593–1667) and Bartholomeus Breenbergh (1598–1657), and those of the second, namely, Nicolaes Berchem (1620–1683), Jan Both (c. 1618–1652), and Jan Baptist Weenix (1621–1659). Swanevelt was a member of a group of Dutch painters in Rome called the Bentveughels. His work in Rome was greatly influenced by that of Claude Lorraine (q.v.), with whom he shared a house during

the late 1620s. In the 1630s Swanevelt participated—along with Claude, Both, Nicolas Poussin (q.v.), and Gaspard Dughet (1615–1675)—in a commission from the Spanish court to paint landscapes for the Palace of the Buen Retiro in Madrid. He also undertook various commissions in Rome for the Vatican and the Barberini family. By 1641 Swanevelt had settled in Paris, except for short journeys to Woerden. He became a royal painter in 1644 and a member of the Académie Royale de Peinture et de Sculpture in 1651. One of his major projects in the French capital was the decoration of the Cabinet de l'Amour of Hôtel Lambert with Jan Asselyn (c. 1610–1652), Pierre Patel (c. 1605–1676), and Giovanni Francesco Romanelli (1610–1662). Swanevelt created numerous drawings and 116 etchings. Many of his drawings are finished with a bold wash that gives a convincing impression of southern sunlight, as seen in *Porta Pinciana* (n.d.; Amsterdam, Rijksmuseum).

51 *Woodland Landscape with Nymph and Satyr Families on a Grassy Bank beside a River*

Pen and brown ink, brown wash, and black chalk; H: 19.2 cm (7⁵/₁₆ in.); W: 26.2 cm (10¹/₂ in.)

96.GA.II

PROVENANCE

Henry Oppenheimer, London (sale, Christie's, London, 13 July 1936, lot 317); M. Goldsmith; private collection, Belgium (sale, Hôtel Drouot, Paris, 28 October 1994, lot 30); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

Signed and dated in the lower right corner, in brown ink, HERMAN VAN SWANEVELT/FA[CIT]. ROMA 1636.

TO THE LEFT, nymphs and satyrs take care of their children beneath a tree stump on a riverbank shaded by trees. In the center foreground, one of the satyrs in the second group of nymphs and satyrs holds up an empty pan as if to indicate that the party

is hungry. A nymph walks away to the right, perhaps in search of food, though she has the demeanor of an outcast and may have been banished. Landscapes with nymphs and satyrs were commonly treated by painters of pastoral subjects of the period, for example, by Claude in a drawing in the *Liber Veritatis* (fol. 108) in the British Museum, London (inv. 1957-12-14-114; Kitson 1978, pp. 118–19, no. 108), dated 1646.

En suite with the present sheet is a drawing in the Crocker Art Museum, Sacramento, *A Satyr Family in a Forest*, drawn in the same technique and of almost precisely the same size (fig. 51a; Flint 1992, pp. 112–13, no. 46). Here the family is inside a forest, near the entrance to a cave, presumably its dwelling place. One of the satyrs is seen in the middle distance, to the left of center, carrying a basket of food or provisions on his head, while in the right center foreground the remaining nymphs and satyrs and their children sit on a mound or stand about nearby; behind them, to the right, is a cavern, presumably their dwelling place. To the left, one of the satyr children sleeps on the bank, his crook lying on the ground beside him. Although it might be expected that the two drawings were done at the same time, the Sacramento sheet is signed and dated *HVSwanevelt. fe Romal 1639*, three years after the one in the Getty.

Jeffrey Ruda (Flint 1992, pp. 112–13) rightly connected the Sacramento drawing with four etchings by Swanevelt of satyr families (Bartsch 1803–21, vol. 2, pp. 272–74, nos. 49–52, the “paysages ornés de satyres”; *Illustrated Bartsch* 1978–, vol. 2, pp. 253–56, nos. 49–52). He noted that the composition of one of





FIGURE 51A. Herman van Swanevelt. *A Satyr Family in a Forest*. Pen and brown ink, brown wash, gray body color, and black chalk. H: 20.3 cm (8 in.); W: 26.2 cm (10³/₁₆ in.). Sacramento, Crocker Art Museum inv. 1871.159.

the etchings was made up in part of elements taken, partly in reverse, from the Sacramento drawing, including a similar group of figures in the foreground (Bartsch 1803–21, vol. 2, p. 274, no. 52). Although both the Getty and Sacramento drawings are surely connected with this set of prints, they are smaller in scale than the two drawings (the image measuring between 10.9 and 11.4 cm in height and 16.5 and 16.6 cm in width). As sometimes occurred with the transfer of a design from a drawing to the copper plate, the image was reduced (for a later example of this, see the engravings after cat. nos. 83–84). That drawings and prints are closely connected may be seen from the treatment of the foliage. In the drawings, the light seems to pick out the individual leaves with great sharpness of detail; this effect is carried over to the etchings in the fine stippling with the burin in the several, closely similar passages of the compositions. It is therefore possible that at some point the artist intended his set of prints to be larger.

Both the present drawing and Swanevelt's *Wooded Landscape* (cat. no. 52) show the strong influence of Claude, especially in the compositional arrangement and in the sense of an ambient light unifying the whole scene. There is also some influence of Poussin's dramatic studies from nature (see cat. no. 79 for an especially fine example). The latter source of inspiration is particularly noteworthy in the robust drawing of the tree trunks on the left of the present sheet, from which ivy and other creepers hang; here Swanevelt employed dark brown washes and heavy lines of the pen to make an emphatic repoussoir for his composition. The lighter, softer, and more detailed rendering of the foliage of the trees on the opposite bank is, by contrast, more suggestive of the drawings of Cornelis van Poelenburch. In these more delicate passages of his drawing, Swanevelt was at pains to differentiate between the textures of a variety of trees, grasses, and reeds, all delicately suffused with sunlight.

52 *Wooded Landscape*

Brush drawing in brown wash, with occasional touches in pen and brown ink; H: 26.5 cm (10 $\frac{5}{16}$ in.); W: 41.1 cm (15 $\frac{3}{4}$ in.)

95.GG.17

PROVENANCE

J. F. Gigoux, Paris (Lugt 1164, in the lower left corner, on his mount[?]); E. Féral, Paris; Nichos Dhikéos, Lyon (his collection mark of an owl within an upright oval, not in Lugt, in the lower right corner; sale, Christie's, Amsterdam, 25 November 1992, lot 598); art market, New York.

EXHIBITIONS

Landscape Drawings, 1500–1900, J. Paul Getty Museum, Los Angeles, 9 June–23 August 1998.

BIBLIOGRAPHY

Journal 24 (1996), p. 94, no. 17.

On the mount, inscribed in graphite in the lower left corner, in black chalk, *Nicolas Poussin*. On the reverse of the mount, inscribed near upper right edge in a modern hand in red ink, *NO 89 N. D/ NO 87*; near the upper right corner in blue ink, *C39*, and below, in graphite, *pp*; and near lower left edge, in black ink, *Alessio De Marchis* (i.e., a not unintelligent recent attribution of the drawing to the eighteenth-century Neapolitan painter of this name, who was born in Naples in 1684 and died in Perugia in 1752 and who painted landscapes in brush and warm brown wash, with effects not dissimilar to those found in the present sheet); and below this, particulars of the artist, in blue ballpoint pen, (*Naples—mort a Perouse 1752*).

THIS IS AN ESPECIALLY LARGE and beautiful landscape drawing by Swanevelt, apparently done in its own right, very probably on the spot, in the open air. In the left foreground is a wooded bank, with a sunlit open glade and a clump of trees on the right. Through the varied and delicately applied brown washes, the artist well conveys the different textures of the rocky bank and the light-filled foliage of the trees.

The simplified arrangement of the two main elements of the scene—the well-defined foreground, occupying about one-third of the overall area, and a light-filled middle distance and background, taking up the rest of the space—is a compositional formula found in some of Swanevelt's etchings done after his return to France in 1641. In the wake of the strengthening influence upon him of Claude, he seemed to be trying to resolve the problems inherent in representing distance in his landscapes, opening up the background spaces and experimenting with various devices to gain the effect of aerial perspective. An instance of this in the present sheet is the treatment of the foliage of the background trees with light, impressionistic touches. Such concerns are a far cry from those of the *Woodland Landscape* (cat. no. 51), in which most of the elements of the scene are set close to the picture plane, the artist seems to achieve as much detail as possible, and there is little sense of any distant space.

A similarly abrupt transition between foreground and distance occurs, for example, in the third etching from Swanevelt's set of four different treatments of the Flight into Egypt, published *cum privilegio Regis* (i.e., with the concession of the French king; Bartsch 1803–21, vol. 2, p. 307, no. 99; *Illustrated Bartsch* 1978–, vol. 2, p. 303, no. 99). In this print a steep, rocky bank surmounted by trees is seen on the left, while a river flows in a plain to the right, flanked by distant trees. The figures of the Virgin and Child, accompanied by two kneeling angels, appear in the lower left corner, while Saint Joseph leads the ass down a bank just to the right of center, bridging the gap, as it were, between the two otherwise clearly distinct zones of space.



Flemish School

Flemish, c. 1520–40

53 *Christ in Limbo*

Pen and brown ink, with dark brown and gray wash; H: 16.8 cm (6 $\frac{5}{8}$ in.); W: 12.2 cm (4 $\frac{1}{16}$ in.)

Gift of Katrin Bellinger Kunsthandel; 98.GA.II

PROVENANCE

C. Rogers(?) (perhaps one of the lots in his sale, T. Philipe, London, 15–24 April 1799); Sir W. Fowle Middleton(?); Sir G. Nathaniel Broke-Middleton(?); Sir J. St. Vincent Saumarez, fourth baron de Saumarez(?); thence by descent to the sixth baron de Saumarez; private collection, Germany; Katrin Bellinger Kunsthandel.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

THIS DRAWING was almost certainly made as a design for the wing of an altarpiece. The curvature of the upper left side recalls that of the wings of the altarpiece *The Last Judgment* by the Dutch painter Lucas van Leyden (1494–1522) in the Lakenhal Museum, Leiden. The style comes close to that of another Flemish artist of this period, Barend van Orley (q.v.), whose splendid colored drawing *Johan IV van Nassau and His Wife, Maria van Loon-Heinsberg* is also in the Getty Museum (cat. no. 47). The deft little flicks and curlicues of the pen, combined with a steady contour, occur in both drawings, as does a similar, rather even application of wash.





M. G. 1888

FRENCH
SCHOOL



Léon Bonvin

Vaugirard 1834–Meudon 1866

Léon Bonvin was the half-brother of François Bonvin (1817–1887), a member of the realist movement, who taught him to paint and encouraged him to pursue his gift. Léon was timid and introspective, with a life beset by penury and frustration. He was unable to break free from his father, the owner of a tavern in Vaugirard, and thus received no formal training in painting. He was essentially self-taught, working outdoors directly from nature, taking as his subjects the fields and flowers near his home, and working indoors from still lifes and interior scenes found within the family inn. François encouraged Léon to study the Dutch and Flemish masters, as well as to use pen and ink to outline his watercolors. Most of Léon's earliest works are in charcoal, but in the 1860s he turned exclusively to watercolor, concentrating on landscape and still life, in which he achieved distinctive, almost

photographic effects. His life took a downward turn following his marriage in 1861. He soon had children to feed, and the family inn lost money, forcing him to borrow. In January 1866 he went to Paris to try to raise money by selling his watercolors. The day after an art dealer refused to buy his work, he hanged himself in the forest of Meudon. In May of the same year, a sale of works by Bonvin and others, organized for the benefit of his family, realized the large sum of more than 8,000 francs. His watercolors and drawings passed thence into mostly French private collections. The largest single body of his work is the bound album of watercolors commissioned by Henry Walters in 1861 and now in the collection of the Walters Art Gallery, Baltimore. Almost immediately following Bonvin's death, his rare, jewel-like watercolors received critical acclaim and became sought after by collectors.

54 *Landscape with a Bare Tree and a Plowman*

Watercolor and gum arabic, with some touches of pen and brown ink; H: 18 cm (7 $\frac{1}{16}$ in.); W: 16 cm (6 $\frac{5}{16}$ in.)

95.GA.87

PROVENANCE
Art market, Paris.

EXHIBITIONS
Landscape Drawings, 1500–1900, J. Paul Getty Museum, Los Angeles, 9 June–13 August 1998.

BIBLIOGRAPHY
None.

Signed and dated by the artist, in the lower right corner, in brown ink, *Léon Bonvin 1864*.

LIKE NEARLY ALL of Bonvin's watercolors, this was made as an independent work of art. The composition consists of a winter scene with a bare tree in the middle ground, its web of branches drawn in minute detail, and with a diminutive plowman on the brow of the hill to the left silhouetted against the horizon. The pervasive stillness, together with the golden glow in the sky, which backlights the tree, suggests that it is evening.

In contrast to the hazy expanse is the almost unnatural sharpness accorded to the wiry bramble bush in the left foreground and the gossamer branches of the tree. This sharpness, dreaminess, and interest in transitional times of the day point forward to photography, Symbolism, and Impressionism, while the association of the landscape with agrarian labor reveals the influence of the imagery of the realist movement and the Barbizon School, by which Bonvin was much influenced.

As the haunting landscape recedes, the eye takes in a church with a slender tower, capped by a spire, nestling in a hollow in the distance to the right. This church, seen from the other side, appears in the distance of another watercolor by Bonvin, *The Street in Front of the Artist's House* (Paris, private collection), which is signed and dated 1863 (Cleveland, New York, and elsewhere 1980–82, p. 186, no. 159). The location of the landscape in the Getty drawing must therefore be Vaugirard, just outside Paris, where the ill-fated artist ran a tavern. Vaugirard and its environs provided the subject matter for his watercolors, and it is not hard to imagine him taking his sketching tackle to the nearby fields to make his watercolors.

Some parallels in the treatment of the scene may be found in yet another of Bonvin's watercolors, *Plowing at Dusk* (Baltimore, Walters Art Gallery inv. no. 37.1650), painted in 1865, a year later than the Getty drawing. The Baltimore drawing is horizontal in format, but it includes the same device of vegetation in the foreground forming a tangled barrier through which the viewer glimpses the distant plowman.



François Boucher

Paris 1703–1770

A prolific draftsman, painter, and tapestry designer who became the leading master of the French Rococo, Boucher developed a style that found favor with the French court. One of Boucher's earliest paintings, completed when he was just seventeen, was *The Judgment of Susanna* (1720; private collection). This work attracted the attention of François Le Moyne (q.v.), who encouraged Boucher to compete for the Prix de Rome, which he won in 1723 with *Evilmerodach Delivering Jehoiachin* (1723; untraced). It was not, however, until 1728 that Boucher traveled to Rome, where he studied the masters of the Baroque. Upon his return to Paris in 1731, Boucher began to achieve recognition for his artistic talent. He was received at the Académie Royale in 1734 with the presentation of *Rinaldo and Armida* (1734; Paris, Musée du Louvre). Shortly thereafter he was invited to submit tapestry designs to the Beauvais factory. He achieved such a notable reputation as a tapestry designer that in 1755 he was appointed an inspector at

the Gobelins factory. The 1740s were the zenith of Boucher's career, a period when he almost single-handedly established the popularity of pastoral landscape. He received numerous commissions from Louis XV, including painting four overdoors for the Cabinet des Médailles, fifteen pictures for the château of Choisy, and the paintings *Venus Asking for Arms for Aeneas* (1747; Paris, Louvre) and *The Apotheosis of Aeneas* (1747; untraced). One of Boucher's greatest patrons was the Marquise de Pompadour. Between 1747 and 1764 she elicited from him mythological scenes, pictures of children, religious subjects, and portraits. Boucher's last years saw the decline of his critical reception. He was appointed *premier peintre du roi* and elected director of the Académie Royale in 1765, but these appointments drew the ire of the younger generation of artists, many of whom favored the new Neoclassical style. He nevertheless continued painting until the end of his life.

55 *Interior of a Barn with a Cooper and His Family*

Black and white chalk; H: 31.5 cm (12 $\frac{3}{8}$ in.); W: 26.1 cm (10 $\frac{1}{4}$ in.)

96.GB.23

PROVENANCE

Pierre Louis Paul Randon de Boisset, Paris (sale, Remy Julliot, commissaire priseur Chariot, 27 February 1777 and following days, lot 360: "Une grange; on voit sur le devant un homme qui raccomode des tonneaux, une femme assise & un enfant appuyé sur ses genoux: hauteur 11 pouces 6 lignes, largeur 15 pouces" [a barn; one sees in the foreground a man mending barrels, a woman sitting and a child supported on her knees: height 11 thumb lengths and 6 lines, width 15 thumb lengths], among the framed drawings by Boucher, bought by Paillet 76.1 livres); private collection (sale, Christie's, Monaco, 20 June 1994, lot 92); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

On the reverse of the old Glomy mount, inscribed in the upper left corner in a twentieth-century(?) hand, in graphite, *M. Marial/ pp. blanc canel carton mince 4 x 6 cm/ [?]bagn 44/25 or fin* [i.e., instructions to a mount maker to use thin

card with a fine gold border]; in the top center, also in graphite, *17*, and in the upper right corner, *Ant C812/23 No 1*) [indecipherable word] *fin 18e siècle f150*. Below this, with the mount turned the other way up, in an eighteenth-century hand, in brown ink, *121*.

The drawing is laid down onto a mount made by the Parisian mount maker and dealer Jean-Baptiste Glomy (active in the second half of the eighteenth century), whose blind stamp (Lugt 1119) appears in the right corner of the white border, outside the first two black-ink rules; the lower left corner of the mount is torn away. Glomy was never the owner of the drawing and was frequently employed by Randon de Boisset, who would have commissioned him to mount the present sheet.

THIS APPEARS TO BE BOUCHER'S only surviving drawing of a rustic interior. It is unashamedly inspired by seventeenth-century Dutch and Flemish models—the work of Adriaen van Ostade (1610–1685) springs readily to mind—and was probably done as an exercise in the Netherlandish style. It is datable to the period during or shortly after a trip that Boucher made to the Low Countries in the mid-1760s, in the company of Pierre Louis Paul Randon de Boisset (1708–1776), the *receveur général des finances* and the collector for whom the drawing may well have been expressly made.

Randon de Boisset was an enthusiastic admirer of Boucher and owned a magnificent group of the artist's drawings. In his



amusing and highly informative notice to the reader in the catalogue to Randon de Boisset's posthumous sale in 1777, Jean-Claude Gaspard de Sireul (c. 1720/30–1781), also one of the great collectors of Boucher's drawings, stated that Boucher accompanied de Boisset on a visit to Holland and Flanders in 1766 (p. ix). But since in 1766 Boucher was not only *premier peintre* but also director of the Académie and seems never to have been absent from Paris for more than a month, it is perhaps worth recalling de Sireul's earlier statement, as communicated for use in the *Almanach historique* in 1777, that the two men went to Flanders shortly after de Boisset's return from Italy in 1763–64.

In the center foreground of the present drawing, a man repairs barrels, while a mother and child rest in the straw at the right. The steep perspective of the interior, emphasized by the heavy beams, is counterbalanced by the light from the open doorway at the back, which plays over the whole space. These two forces within the composition combine to enliven a passage at the center of the drawing, where a half-door standing open acts as a baffle to the light, throwing a shadow across the floor; this shadow is complemented by another, nearer one, at a different angle, cast by the barrel right in the middle of the fore-

ground, immediately below the light-filled doorway in the background. The sense of a stage set is furthered by such details as the ladder standing upright behind the cooper, the chimney brush at an angle nearby, and the little wooden trolley in the left foreground.

There are a number of references to similar drawings by Boucher, which are now apparently untraced. Among these lost drawings is one from de Boisset's collection, described as "Une maison de paysan en forme de grange, où l'on voit une femme & trois enfants; dessein pittoresque d'un bon effet, au fusin sur papier blanc" (a farmer's house in the form of a barn where one sees a woman and three children; a picturesque drawing of good effect, in charcoal on white paper; lot 398 from the sale). A further drawing—described as "L'intérieur d'une grange, dans laquelle on voit trois Paysans & une femme. Ce dessin, dans le genre flamand, est fait avec beaucoup de gout à la pierre noire sur papier blanc" (The interior of a barn, in which one sees three farmers and a woman. This drawing, in the Flemish style, is done with a lot of taste in black chalk on white paper)—was included in the sale of M. Trouard (Paris, 22 February 1779 and the following days, lot 208). Both these drawings must have somewhat resembled the composition of the present sheet.

Louis Carrogis, called Carmontelle

Paris 1717–1806

The son of a shoemaker, Louis Carrogis, called Carmontelle, was a draftsman, designer, and writer. Little is known about his early life, though he apparently began his career as a tutor. He was employed as a topographical artist for Pons de Saint-Maurice during the Seven Years War (1756–63). The latter recommended Carmontelle to Louis-Philippe, duc d'Orléans, who appointed the artist tutor to his son Philippe, duc de Chartres. While a member of the ducal household, Carmontelle created diversions for his patron's family. He wrote short moralizing plays and designed their production, organized fêtes, designed furniture and gardens, and made portrait drawings of Louis-Philippe's family. He is also remembered for his *rouleaux transparents*, illusionistic drawings on transparent paper, which were placed in a box with a viewing aperture, illuminated from behind, and rolled between two cylinders. They gave the impression of watching an early motion picture. Carmontelle's oeuvre reveals a

fascination with illusionistic effects. His designs for the Jardin de Monceau were intended to create a "a country of illusion." The principal pavilion was decorated with transparent blinds in the casement windows, painted with views that accorded exactly with the landscape that one would naturally see from those windows, creating an eternal spring, even in the dead of winter. His visual entertainments also drew upon the appeal of illusionism. Carmontelle retained the bulk of his portrait drawings, occasionally giving replicas to sitters. Eventually numbering some 750, these drawings form an exhaustive record of court personages and court life before the Revolution, with Wolfgang Amadeus Mozart, Benjamin Franklin, and Voltaire among the sitters. The majority of the drawings were sold after Carmontelle's death, with the largest group in the Musée Condé, Chantilly. A substantial body of art criticism is attributed to Carmontelle, written in response to the Salons held between 1779 and 1789.

56 *Figures Promenading in a Parkland*

Watercolor and body color over traces of black chalk underdrawing, on ten sheets of translucent Whatman paper joined together. The *J Whatman* watermark appears in sheets 1, 2, and 10. H: 47.3 cm (18 $\frac{3}{8}$ in.); W: 377 cm (148 $\frac{3}{8}$ in.)

96.GC.20

PROVENANCE

Probably the artist's sale, Paris, 17–18 April 1807, which included a lot containing eleven boxes of "rouleaux transparents"; private collection, France; art market, Paris.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

The roll was once edged top and bottom by a border painted in an opaque brown-gray (3.2 cm [1 $\frac{1}{4}$ in.] at the top and 2.5 cm [1 in.] at the bottom), which was very probably intended to prevent light from escaping from above and below the image as the scroll was being shown in the light box, though it may have facilitated attachment of the scroll to the spindle (see below). Only some strips of this border remain. There is slight damage to the sheet at the top and bottom, consistent with the sheet having been rolled back and forth within such a box. This damage has been repaired, and the Whatman

paper is backed with modern Japanese paper. On the reverse, the numbering in pencil at the corners of the sheets appears to be modern and was perhaps applied to the drawing when it was restored.

THIS IS A *rouleau transparent* (transparent paper roll), that is, a backlit painted panorama for viewing within a specially constructed box with a rectangular opening in the front. The composition must therefore be imagined as slowly unfolding in sections, scene by scene, as it were, rather than viewed as one continuous design. Taking into account that his colors would be illuminated from behind, Carmontelle applied them more broadly and in slightly darker pigments than he would normally have done when drawing in this medium, as in his famous series of portraits of the members of the household of the duc d'Orléans (1725–1785), of which the Museum's *Duchess of Chaulnes as a Gardener in an Allée* is a good example (inv. 94.GC.41; Turner, Hendrix, and Plazzotta 1997, no. 93; interestingly, the sitter's husband, the Duc de Chaulnes, an amateur scientist, awarded the artist a life annuity of 4,000 livres for his invention of the *rouleau transparent*). In the present drawing, this extra broadness of treatment and darkness of pigmentation are especially evident in the foliage of the trees. These passages seem coarsely handled and too dark until the whole is illuminated from behind; the light gives the leaves remarkable luminosity and depth, approximating wonderfully the appearance of treetops in a sunny glade on a bright summer's day.



From the various descriptions that exist of the light box or magic lantern that Carmontelle used for his *rouleaux transparents*, it may be deduced that a hole was made at the back of the box, which was placed in front of a window so that daylight could pass through from behind. The paper was then rolled between two cylinders on either side of the box using a crank. Thus the whole length of the sheet passed slowly across the aperture at the front of the box, creating a sort of strip cartoon. Using Chinese paper or vellum (in this case, fine English Whatman paper), Carmontelle stuck a number of sheets together to create a long strip. To reproduce the effect of the colors lit from behind, the artist, while painting these paper rolls, placed the sheet against glass in front of the light. He used india ink, Prussian blue, carmine, indigo, green lakes, ivory black, bistre, and vermilion, heightened with gum arabic. To hide the joins, he drew trees over them, which serve to divide the landscape into sections.

Carmontelle's *rouleaux transparents*, which are datable to the 1780s, were visual amusements, a novel entertainment for the society assembled at the house of Orléans. The governess of the duc d'Orléans's children, Mme Genlis, described these objects in her memoirs as "so original and of the most unexpected appearance." This invention coincides with other developments in the field of illusion, created for both recreational and educational purposes. Scientific demonstrations were quite fashionable in Europe at the time, a trend that may have spurred Carmontelle to invent his own illusionistic device. His *rouleaux transparents* parallel the popular circulation of eighteenth-century visual entertainments, such as the magic-lantern projec-

tors described in Furetière's *Dictionnaire* and Diderot's *Encyclopédie*, Nollet's whirling top, and Séraphin's shadow plays. This widespread interest in visual illusions also appears to have sparked the production of painted panoramas, the first of which appeared in France at the Salon of 1796. In comparison with these contemporaneous inventions, Carmontelle's achievements are set apart by his mastery of theatrics. He amused his viewers by animating the *rouleau transparent* with marionettes and shadows, improvising a story as the drawing unfurled. In the words of Baron Friedrich Melchior von Grimm, the French critic of German origin, "friend Carmontelle fashions his pieces like a pastry-cook pies!"

In the present work, an aristocratic couple progresses by boat and on foot through parkland rich in monuments, temples, and architectural follies. Arriving by coach, the man and woman descend at the edge of a river and take a ferry across the water, passing two ancient columns. On the opposite bank is a wooded path, from which elegant company watches a richly decorated barge making its way along the river. More groups of people appear beyond this bend in the river, at the foot of a hillock surmounted by a round temple. Beyond this is a pyramid set in trees, in front of which more gentlemen stroll along the lawns, while gentlemen appear on horseback along a roadway, riding toward an obelisk. The tour concludes before a moated, two-story country house surrounded by trees. To the right of this is a road with a carriage disappearing into the distance, on the back of which two footmen ride postilion, with the aristocratic couple within. The tour that the couple has made accords with the ideal of sociability that Carmontelle set for gardens, where "one



enjoys better the sweetness of being together.” In the *Jardin de Monceau* (1779), Carmontelle wrote that visitors walking through a garden should be entertained by a variety of objects, enhancing the experience of being in the open countryside.

The presence of this drawing in Los Angeles is especially fitting, since Carmontelle’s transparencies are among the early forerunners of modern motion pictures. The imaginary scenes represent the pleasures of high society at the end of the eighteenth century, played out in imaginary gardens. Six *rouleaux transparents* are known today. The sale of Carmontelle’s estate on April 17, 1807, included eleven boxes with *rouleaux transparents*. More may have existed at the end of the eighteenth century in the collection of the duc de Chaulnes (the sale catalogue dated 20 September 1790 lists four “lanternes magiques” in lots 91, 134, and 221 but does not refer to Carmontelle’s invention). No further mention of Carmontelle’s boxes is made until 1929, when at least five were in the collection of M. and Mme Gabriel Dessus. In 1933 another example surfaced in the collection of M. A. Rateau, exhibited at the Galerie André Weil. The Dessus collection was dispersed in 1936. One piece was given to the Musée Condé at Chantilly; another passed through several private collections before arriving in the collection of Mrs. Paul Mellon; a third was in the collection of Lady Mendl when put up for sale in 1981, but it still was not bought as of 1990. The latter object may be in the Musée Lambinet, Versailles, where it remained for years under the care of Commandant P. L. Weiller. A fourth example was bequeathed by M. Caze to the Musée de l’Île de France, Sceaux, in 1982. Finally, two *rouleaux transparents* were sold on May 24, 1987, at Chartres.

The drawings in Mrs. Mellon’s collection, Sceaux, and the Musée Condé are longer than the piece now at the Getty Museum. The latter is closest in size to the drawing formerly with Lady Mendl. The complete “narrative” of the present strip suggests that the object is not a fragment.

Only Lady Mendl’s *rouleau* has been reproduced in its entirety. Illustrations of the other drawings are details of different sections. In general, all the *rouleaux transparents* depict figures in landscapes, and the character of these natural spaces (some are gardens, while others are more rural) accords with an eighteenth-century French version of the pastoral. Villagers, farmers, and animals inhabit the rural scenes, while aristocrats and well-dressed servants occupy the parks. These idyllic gardens are filled with follies, rotundas, temples, small châteaux, and pavilions, around which the figures socialize and amuse themselves.

The *rouleau transparent* at Sceaux, entitled *The Four Seasons*, exhibits the most striking visual effects. The colors used to depict nature at different times of the year and the dramatic light effects, creating the illusion of a burning building, are more varied than those in the other pieces; this is, however, the only example reproduced in color. The present *rouleau* is set apart from the others by its narrative form. It appears to be the only sequence of scenes with the beginning marked by an arrival and the end marked by a departure, in which the beholder follows a pair of figures throughout the visual journey. Furthermore, it is the only example limited to a private garden of aristocratic diversion, closest in conception to the ideal of Carmontelle’s *Jardin de Monceau*.

Louis-François Cassas

Azay-le-Ferron, Indre, 1756–Versailles 1827

Louis-François Cassas was a draftsman, engraver, sculptor, and archaeologist. Beginning in 1775, he received drawing instruction from Joseph-Marie Vien (1716–1809), Louis Jean François Lagrenée (1725–1805), and Jean Baptiste Le Prince (1734–1781). Cassas began to travel in 1779, when he made his first journey to Italy. He traveled to the Mediterranean on numerous occasions, until after the Revolution. This period coincided with the renewed interest in classical antiquity among the European intelligentsia. In 1780 Cassas became an *élève protégé* at the French Academy in Rome, where he probably spent time studying with the Neoclassical landscapist Pierre Henri de Valenciennes (1750–1819). Cassas spent the next three years in Italy, collaborating with Jean Honoré Fragonard (1732–1806) and Hubert Robert (q.v.) on the Abbé de Saint-Non's *Voyage pittoresque ou description des royaumes de Naples et de Sicile* (1781–86). He returned to Paris briefly in 1783, only to be employed by the new ambassador to Turkey, Marie-

Gabriel, comte de Choiseul-Gouffier. He returned to the Mediterranean and subsequently visited Egypt, Palestine, Syria, Cyprus, and Asia Minor, where he recorded various antique ruins that had not been depicted before. These views were published in *Voyage pittoresque de la Syrie, de la Phoenicie, de la Palestine et de la Basse Aegypte* (1799). In 1792 Cassas returned to Paris, where he was made drawing master of the Gobelins factory, a position he held until his death. He also played an important role in the development of Neoclassical architecture in France, producing more than seventy models of ancient monuments for the Ecole des Beaux-Arts. In 1780, the same year in which the present drawing was carried out, Vien wrote of Cassas, "he draws like an angel." Cassas's work was also praised by Johann Wolfgang von Goethe (1749–1832), who was himself an amateur artist of considerable ability. In his *Italian Journey* of 1787–88 Goethe wrote: "Cassas's drawings are unusually beautiful. I have stolen a lot of ideas from him."

57 *View of the Cascades at Terni*

Pen and brown and gray ink with brown wash; H: 60 cm (23 3/8 in.); W: 47.4 cm (18 1/16 in.). The drawing is done on the same sheet of paper as the ruled border, a point of some interest in the history of old mounts. Image: H: 60 cm (23 3/8 in.); W: 47.4 cm (18 1/16 in.). Border: H: 9.5 cm (3 3/4 in.); W: 10.9 cm (4 1/16 in.).

95.GA.II

PROVENANCE

Private collection, Tours; Galerie Mikaeloff, Paris.

EXHIBITIONS

Landscape Drawings, 1500–1900, J. Paul Getty Museum, Los Angeles, 9 June–23 August 1998.

BIBLIOGRAPHY

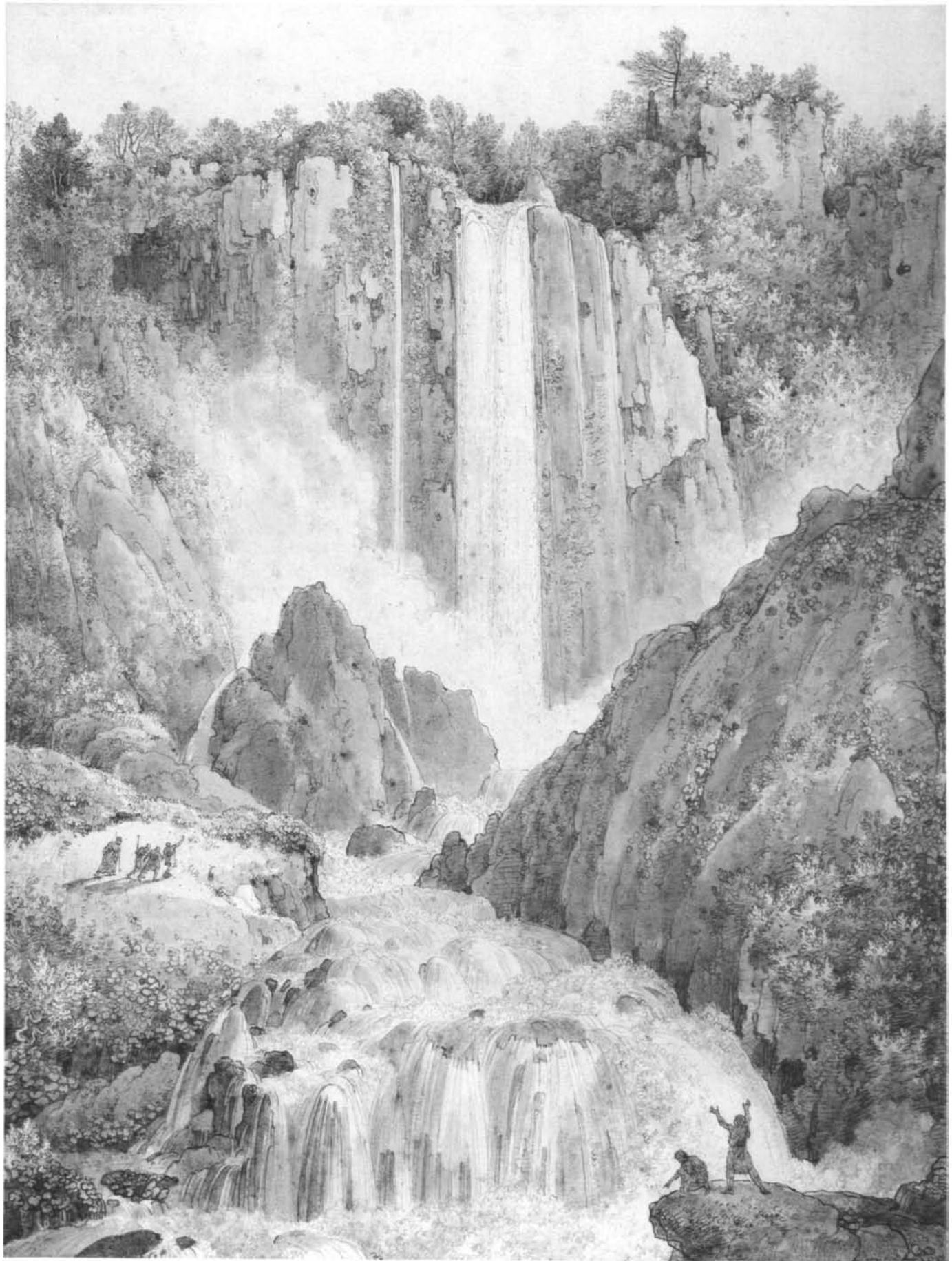
Cologne and Tours 1994–95, p. 52 n. 2; *Journal* 24 (1996), pp. 97–98, no. 23.

Signed and dated by the artist, lower right, in brown ink, *L. f. Cassas f. en Roma 1780*. The paper on which the drawing is made is continuous with that of the wide, ruled surround, suggesting that the design of the border is integral to the drawing. Before the artist put pen to paper (in the studio rather than out-of-doors before the subject), he must have already decided that his composition would be set within a surround, which he either subsequently fashioned himself or else ordered carried out to his design. The dark green color of

the border complements the light brown washes and cool gray pen work of the drawing.

THE WATERFALLS AT TERNI, about forty miles north of Rome, are a well-known beauty spot. They were frequently chosen as a subject by eighteenth-century landscape painters, who were ever on the lookout for a memorable view to sell to a prospective patron or wealthy foreign traveler on the Grand Tour. The falls are the artificial product of ancient Roman irrigation and were created in 271 B.C., when the Velino River was diverted into the Nera. In the present drawing, the small figures admiring the spectacle in the foreground, most conspicuously those on the sunlit grassy bluff to the left, appear to be dressed *all'antica*, perhaps a reference to the classical origin of the falls. The figures' diminutive size, their gestures of wonderment, and the composition's low viewpoint are all part of the artist's attempt to increase the scale and to emphasize thereby the sublimity of the scene. The *View* dates from Cassas's first year in Rome, while he was still training to be an artist, largely by drawing famous ancient and natural sites, and it is among his earliest surviving finished drawings. Cassas conceived of it as an independent work of art.

Two pencil studies for the present composition are in the Musée des Beaux-Arts, Tours, acquired in 1993 (inv. 993-3-5 and 993-3-1; Cologne and Tours 1994–95, pp. 51–52, nos. 17–18). The first appears to have been drawn directly from the motif and



corresponds quite closely in composition to the present sheet; the other, more finished sketch includes the miniscule foreground figures. Two finished views of the same scene are among the large group of views of Italy by Cassas acquired by the ill-fated and eccentric grand tourist Frederick Augustus Hervey, fourth earl of Bristol and bishop of Derry (1730–1803), who must have purchased them toward the end of his life while resident in Italy. They were until recently at Ickworth House in Suffolk. (See *Catalogues des principaux dessins et les mieux soignés, faits et finis sur les lieux et d'après nature, par L. F. Cassas, appartenant à Lord Bristol*, no. 25, a similar view to the Getty drawing, in pencil, but with no figures in the foreground and in a horizontal format, with the composition extended at each side, and no. 143, which is much closer in appearance to the Getty drawing. All three drawings are mounted with a similar border.)

The confiscation in 1798 by the French army of Lord Bristol's art collection, much of which was then stored in Rome, and its subsequent dispersal led to the breaking up of a collection that included fine Neoclassical landscapes by established artists

such as Jacob Philipp Hackert (1737–1807), as well as examples by the more avant-garde, among them Thomas Jones (1742–1803) and Simon Denis (1755–1813). It was only upon Lord Bristol's release from imprisonment in Milan during 1798–99 that he was able to resume his patronage of contemporary painters and to send a number of works back to Britain. It is unclear whether the group of drawings by Cassas at Ickworth now belong to the National Trust and are still located at the former Hervey family seat or whether they were sold by the late seventh marquess of Bristol (d. 1999).

The work of Hackert, much praised by Goethe in the *Italian Journey* for encouraging the cult of drawing directly from the motif, exerted an especially powerful influence on Cassas. Hackert's own drawing of the waterfalls at Terni in the Cleveland Museum of Art (inv. 1982.40) makes an especially interesting comparison with the present sheet. Cassas's contemporaries Claude-Louis Chatelet (1753–1794), Louis Ducros (1748–1810), and Thomas Patch (1725–1782) all drew similar views of the falls.

Théodore Chassériau

El Limón 1819–Paris 1856

Théodore Chassériau was born on the Caribbean island of Santo Domingo, the son of the French consul and a Creole mother. At the age of three he moved to Paris, where he was left in the care of an older brother. A talented draftsman even at a young age, Théodore entered the studio of Jean-Auguste-Dominique Ingres (q.v.) at age eleven. Chassériau made his Salon debut in 1836 with several paintings, including *Cain Accursed* (1836; Paris, private collection), which received a third-class medal. The next few years saw many other submissions to the Salon. In 1841 Chassériau traveled to Rome, where he rejoined Ingres, who had earlier left Paris and was now head of the French Academy in

Rome. The attitudes and ideals of Romanticism began to influence Chassériau, who turned away from the academic curriculum and Ingres's linear style to produce works with orientalist subject matter, influenced by Eugène Delacroix (q.v.). Following in Delacroix's footsteps, Chassériau traveled in 1846 to North Africa, where he stayed in Algeria for two months. During this period he made drawings of the local populace, which served as models for later orientalist works. Earlier in 1844 Chassériau created an important series of etchings based on William Shakespeare's *Othello*, an ambitious project developed through a series of states. He also painted decorations for public buildings in Paris, especially religious scenes.

58 *Portrait of Raymond de Magnoncourt Reclining against a Cushion*

Graphite and black chalk, heightened with white chalk, on buff-colored paper; H: 22 cm (8 $\frac{3}{8}$ in.); W: 27.6 cm (10 $\frac{7}{8}$ in.)

96.GD.337

PROVENANCE

By descent in the sitter's family (sale, Groupe Gersaint, Strasbourg, 1 December 1988, lot 19); J. Ortiz Patiño; Agnew's, London; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Sandoz 1974, p. 86, fig. 33 (before restoration of the sheet); Sandoz 1986, p. 109, no. 93 (also before restoration); Prat 1988a, p. 25, no. 173.

Inscribed in the lower left corner, in the artist's hand, in graphite, with a dedication to the sitter's mother and the date, *A Madame de Magnoncourt/ Th. Chassériau 1851*. The paper must once have been attached to a board, with the edges wrapped around the sides and then nailed to the back.

THE SITTER IS THE FIFTEEN-YEAR-OLD Raymond Henri de Staal de Magnoncourt (1836–1867), the elder son of Comte Césaire de Magnoncourt and Marie de Tracy, comtesse de Magnoncourt, one of the most beautiful of Chassériau's female sitters. A great portrait draftsman of the nineteenth century,

Chassériau seems here to go beyond his role of capturing a likeness to characterize the whole culture of mid-nineteenth-century France. With large, liquid eyes, the young Raymond de Magnoncourt gazes somewhat abstractly at the spectator, his hair untidy from resting his head on his hand and his clothes rumpled as he reclines, perhaps uncomfortably, on a couch while leafing through an album or scrapbook—an occupation he must have been given to distract him as he was being drawn. Marc Sandoz saw the youth in a graceful attitude of “melancholic reverie,” personifying the “vague à l'âme” (wave of the spirit) of the French Romantics, a phrase coined by Chateaubriand. This portrait of a handsome but probably fidgety adolescent takes on added poignancy in light of the fact that he died at the age of thirty-one (and Chassériau himself at thirty-seven).

In the present sheet, the varied application of the pencil is characteristic of Chassériau's best drawn portraits—forceful and free in some passages (for example, in the area of shadow at the figure's waist) and at the same time remarkably restrained and delicate (as in the modeling of the right hand and face). The limited white highlights—the collar and sleeve of the shirt and in the pages of the album—are enough to enliven the whole.

Chassériau's style as a portrait draftsman is unthinkable without the example of his master Ingres. In the *Portrait of Lord Grantham*, the Getty Museum possesses an excellent example of Ingres's drawn portraiture, of precisely the sort that would have influenced Chassériau (inv. 82.GD.106; Goldner 1988, no. 106; Turner and Hendrix 1997, pp. 100–101, no. 83). At an early stage in Chassériau's development, he indulged in a more Romantic vision, in contrast to the discipline of Ingres. As Anita Brookner has commented, “Even at their most finished, [Chassériau's portrait drawings] have a softness that is not necessarily Romantic but at least indicative of a gentler and more passive



58

temperament, of a less uncompromising attitude to the model, of a more poetic approach to human beings" (1957, p. 216).

In 1852, the year after the present sheet was drawn, Chassériau made a portrait of the sitter's mother, Mary de Tracy (Sandoz 1986, p. 61; Prat 1988a, p. 25, no. 181), still in a French private collection. This was dedicated by the artist to Monsieur Victor de Tracy (see Prat 1988b, vol. 1, under no. 1077).

Claude Lorrain (Claude Gellée)

Chamagne 1604/5–Rome 1682

Claude, born of humble origins in the independent duchy of Lorraine, rose to become the greatest of all ideal landscape painters. Around 1617 he moved to Italy, where he apprenticed with the landscape painter Goffredo Wals (c. 1595–1638) in Naples after 1618. Two years later he moved to Rome, where he joined the workshop of Agostino Tassi (c. 1579–1644). In 1625 Claude returned to Lorraine for one year to assist the court painter Claude Deruet (1588–1660). Shortly after his contract expired, he returned permanently to Rome. None of Claude's work from before his return to Rome has survived. His earliest datable painting is *Idyll: Landscape with a Draftsman Sketching Ruins* (c. 1627; Lawrence, Kansas, Spencer Museum of Art). His early works display the influence of artists such as Bartholomeus Breenbergh (1598–1657), Jacques Callot (1592–1635), and especially Paul Bril (1554–1626). Claude's first great painting in his own manner is *Landscape with a River ("The Mill")* (1631; Boston, Museum of Fine Arts). Many of the elements of the composition, such as the alternating bands of light and shadow retreating into the

background and the use of small figures in the foreground, can be traced to the ideal landscape traditions of Titian (c. 1488/90–1576) and Giorgione (1477/78–1510). Claude's unique addition to this mode of painting was his masterful use of light, which became the most enduring characteristic of his work. By the end of the 1630s he was one of the most sought-after landscape painters in Europe. His patrons included Pope Urban VIII and King Philip IV of Spain. Other artists began to forge his work, and this led him to create a visual record of his paintings in the form of a book he called the *Liber veritatis* (London, British Museum). In 1640 Claude began to depict the figures in his compositions in classical garb instead of modern dress, as had been his custom in earlier works. This period also saw a shift in subject matter, namely, the inclusion of lesser-known biblical stories and more mythological subjects. Claude's output of paintings began to decline in the 1640s, but he continued to paint until his death, creating nearly 250 paintings during his lifetime. His oeuvre also includes some 1,300 drawings.

59 *Apollo and the Muses*

Pen and brown wash, heightened with white body color, over black chalk; H: 21.2 cm (8 $\frac{3}{8}$ in.); W: 58.1 cm (22 $\frac{7}{8}$ in.)

95.GA.66

PROVENANCE

From an album of drawings by Claude, presumably acquired from the artist's heirs, in Rome, at some point between 1682 and 1713; Principe Don Livio Odescalchi, until 1713, and thence by descent; purchased in 1960 from the Odescalchi family, in Rome, by Georges Wildenstein; Norton Simon, 1968–81, Los Angeles; Agnew's, London.

EXHIBITIONS

London 1982, p. 64, no. 37; Munich 1983, p. 141, no. 79; London 1994a, p. III, no. 75.

BIBLIOGRAPHY

Roethlisberger 1961a, pp. 58–59; Roethlisberger 1961b, vol. 1, p. 453, no. 7; Roethlisberger 1962, pp. 30–31, no. 54; Roethlisberger 1968, vol. 1, pp. 393–94, no. 1070, vol. 2, ill.; Roethlisberger 1971, pp. 31–32, no. 57; Kitson 1978, p. 173, under no. 193; *Journal* 24 (1996), p. 97, no. 22.

Signed and dated at the bottom, just to the right of the vertical fold at the center, in pen, *CLAVDIO. I.V.F. / ROMA 1674* (Claude invented and made this in Rome in 1674), and,

faintly, in the bottom right corner, also in pen, *CLAVD.F.*, and in the center right, lightly, in black chalk, *Claudio Gellée*. Within cartouches (or "balloons"), the artist has inscribed the drawing conspicuously with identifications of the figures, from left to right, *Terpsicore la/ cetara [sic] in mano/ [gil canceled] ghirlanda/ di pene [sic] di/ varij colore/ in atto di/ Ballare* (Terpsichore [Muse of choral song and dance], with a cithara in her hand, a feathered wreath of various colors, in the act of dancing); *Talia/ ghirlanda di/ vari froiri [sic] un/ maschera in/ mano et allegre* (Thalia [Muse of comedy and pastoral poetry], wreath of various flowers, a mask in her hand and happy looking); *Pollinnia/ volume/ in mano/ polinnia/ acconciatura/ in testa di/ perle et/ gioie* (Polyhymnia or Polymnia [Muse of sacred hymns], with a book in her hand; Polyhymnia's headgear is of pearls and jewels); *Urania/ una ghirlanda/ di lucenti stelle/ un globo in mana [sic]* (Urania [Muse of astronomy], with a wreath of shining stars and a celestial globe in her hand); *Calliope un/ cerchio d'oro cinta/ la fronte in mano/ un libri [sic] in mano* (Calliope [Muse of epic poetry], a circlet of gold is around her head and a book in her hand); *Melpomene ricca et/ vaga acconciatura in [sic]/ Capo con corona in/ Mano et Scettri [sic]* (Melpomene [Muse of tragedy], with a rich and beautiful hairdo and with a crown and scepter in her hand); *Apollo* (Apollo [son of Zeus and Leto and protector of the Muses]); *Euterpe ghirlanda/ di varie florij in/ mano diversi strumente/ da fiato* (Euterpe [Muse of music and lyric poetry], with a wreath of various flowers and different wind instruments in her hand); *ERato [sic] cinte le tempie/ con corona di mirto/ con la mano terra/ una lira et il/*



59

plectro (Erato [Muse of lyric and love poetry] with a crown of myrtle leaves fastened at her temples bearing a lyre and a plectrum in her hand); *Clio/ ghirlanda di/ lauro et con la/ mano uno [sic]/ tromba* (Clio [Muse of history], with a laurel wreath and with a trumpeter in her hand).

THE NINE MUSES, the goddesses who presided over the principal departments of letters in classical learning, are here represented together with their protector, Apollo, playing his lyre. Following the attributes and characters provided in Cesare Ripa's *Iconologia*, Claude has carefully identified each one, dividing the figures into two distinct groups, with four of the Muses appearing together on the left, and the other five, with Apollo at their center, in a second group on the right. Although the drawing is dated 1674, the figures are clearly taken, with differences, from those in Claude's largest surviving painting, *Landscape with Parnassus*, in the National Gallery of Scotland, Edinburgh, which he painted for Cardinal Camillo Pamphilj (1619–1663) in 1652 (Roethlisberger 1961b, vol. 1, pp. 307–9, under LV 126, vol.

2, fig. 215). In the Edinburgh picture, the figures are seen in the middle distance on a terrace, at the foot of the mountain to the left, likewise beneath a glade of trees and likewise divided into the same two groups, but this time separated by a tree trunk. The Edinburgh picture was Claude's first painted representation of "Parnassus," and, not unexpectedly, he turned for inspiration to Raphael's great fresco of the subject in the Stanza della Segnatura of the Vatican (Dussler 1971, fig. 125). Echoes from this source are also evident in the present drawing, most notably in the pose of Apollo.

The drawing, which is in effect a record of a detail of a picture that Claude had painted twenty-two years earlier, seems to have come about as a result of his being commissioned to paint another "Parnassus," this time for Principe Colonna. That painting, now in the Museum of Fine Arts, Boston, is signed and dated *Claudio iv fecit 1680* (i.e., only two years before the artist's death; Roethlisberger 1961b, vol. 1, pp. 451–52, under LV 193, vol. 2, fig. 314). The by-now-elderly Claude may have needed a more detailed reminder of the grouping of Apollo and



the Muses from his earlier picture, since the drawn record of this composition contained in his *Liber veritatis* clearly does not show these figures in sufficient detail (British Museum inv. 1957-12-14-132; Kitson 1978, pp. 130–31, no. 126). The picture would still have been accessible to him in Rome in the Pamphilj collections. An early study for the Boston painting in an American private collection, inscribed at the bottom center *Claudio fecit ROMA 1674*, shows that this was indeed the year when Claude began planning the Colonna picture (Roethlisberger 1961b, vol. 1, p. 453, no. 3, vol. 2, fig. 338).

Mount Parnassus was the location of a shrine to Apollo, and most representations of Apollo and the Muses (such as Raphael's fresco) are referred to as Parnassus. Another home of the Muses, however, was Mount Helicon, at the top of which was a temple and where Pegasus caused the fountain Hippocrene to gush forth by striking his hoof against the rock (Pegasus appears in the top right of the Boston picture). In the Boston picture, Apollo and the nine Muses are seated on rocks, divided by the Hippocrene stream, at the foot of a mountain on

the summit of which appears a temple; the later picture is therefore a conflation of Mount Parnassus with Mount Helicon. Although there seems not to be any allusion to Mount Helicon in the present drawing, there is a gap between the figures of Urania and Calliope at the center of the design, which could have been intended for the Hippocrene stream.

The Getty drawing is unique in Claude's work in showing large-scale figures accompanied by inscriptions. Interestingly, the treatment of the figures shows his debt to the work of the great Roman Baroque figure painter Pietro da Cortona (q.v.), as well as to Nicolas Poussin (q.v.) and Raphael (1483–1520). The drawing makes for a particularly illuminating comparison with one of the same subject by Poussin, also in the Getty's collection (inv. 83.GG.345; Goldner 1988, no. 82). Claude's drawing is spontaneous and romantic in feeling, while Poussin's is conceptual and austere.

Guillaume Courtois (Guglielmo Cortese)

Saint Hippolyte 1628–Rome 1679

A member of a French family of painters active in Italy, Guillaume Courtois moved to Italy with his brother Jacques (1621–1675) in the mid-1630s. The two eventually settled in Rome near the end of that decade. Guillaume was taught by Pietro da Cortona (q.v.), whose style greatly influenced his working method. Courtois received his first major commission from Nicolò Sagredo, the Venetian ambassador, to paint three frescoes of the story of Saint Mark in San Marco, Rome. These scenes, completed between 1653 and 1657, include *Saint Mark Crowned as Pope*, *The Martyrdom of Saint Mark*, and *Saint Mark's Body Dragged along the Ground*. In 1656 he also painted the fresco *The Battle of Joshua* in the Galleria di Alessandro VII in the Palazzo del Quirinale in Rome. Courtois's work was admired by Gian Lorenzo Bernini

(1598–1680), through whom he was commissioned to paint altarpieces in three of Bernini's recently constructed churches: San Tommaso da Villanuova at Castelgandolfo (1660); the Collegiata, Ariccia (1664–66); and San Andrea al Quirinale, Rome (1668). From around 1660 the influence of artists other than Cortona—including Bernini, Mattia Preti (1613–1699), and even Raphael (1483–1520)—began to predominate, with the result that Courtois's figures became more monumental and his compositions more stately and classical. He was an accomplished draftsman, skillful in suggesting light and solid form with the simplest of means. Cortona's style of the 1650s remained the dominant influence on his drawings, a large number of which survive in the Gabinetto Nazionale, Rome, and in the Kunstmuseum, Düsseldorf.

60 *The Adoration of the Magi*

Red chalk, with some touches of reddish body color, heightened with white body color, on light brown paper; the outlines indented with the stylus for transfer; H: 29.7 cm (11¾ in.); W: 19.7 cm (7¾ in.)

95.GB.41

PROVENANCE

John Bouverie, Betchworth, Surrey (d. 1750); John Hervey (d. 1764), also of Betchworth, Surrey; Christopher Hervey (d. 1786); Elizabeth Bouverie (d. 1798); first earl of Gainsborough, Exton Park, Leicestershire; thence by descent to the fifth earl (his sale, Christie's, London, 23 November 1971, lot 115, as *Ciro Ferri*); private collection (sale, Christie's, New York, 11 January 1994, lot 219, as Guillaume Courtois, otherwise Guglielmo Cortese); Yvonne Tan Bunzl, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Graf 1976, vol. 1, p. 54, vol. 2, fig. 771; *Journal* 24 (1996), p. 96, no. 21; Graf 1998, pp. 209–11; Turner 1999a, under no. 59.

On the verso, inscribed at the center, cut off by the right edge, in a contemporary hand, in brown ink, *Lan...* (?), and in the bottom left corner, in a modern hand, in graphite, *YTB 905* (a stock number of the London dealer Yvonne Tan Bunzl).

THIS IS A FINISHED STUDY, in reverse, for an engraving by the French printmaker Étienne Picart (1632–1721). The print is one of a series of twenty-seven illustrations of stories from the New Testament which appeared in the *Missale Romanum* (Roman missal), published in Rome in 1662, “ex typographia Reverendae Camerae Apostolicae” (by the printers of the Holy Apostolic Camera), and popularly known as the *Missal of Pope Alexander VII* after Pope Alessandro Chigi (r. 1655–67), who commissioned its publication. In Picart's print a star, one of the emblems of the Chigi family coat of arms, appears in the cartouche in the upper center of the ornamental border surrounding the engraved image. This armorial device brings an additional meaning, even if a somewhat contrived one, to the Star of Bethlehem seen over the thatched awning in the Getty drawing. An earlier, rapid study by Courtois for this design is in the British Museum, London (inv. 1981-7-25-9; Turner 1999, no. 59). Picart's engraving was later copied in two prints, one by Niccolò Billy and the other by Louis Gaumier.

The missal is a splendid example of book production in the Roman Baroque period. The frontispiece, after a composition by Pietro da Cortona, shows *The Holy Trinity with Saint Michael Slaying the Dragon*. Courtois provided the design for one other composition, *The Annunciation* (see Graf 1976, vol. 2, fig. 770). The other illustrations are after compositions designed by the leading painters of the period: *Ciro Ferri* (1634–1689), *Carlo Maratti* (1625–1713), *Lazzaro Baldi* (1624–1703), and *Carlo Cesi* (1626–86). The engravings were executed to a high standard by the best printmakers then at work in the city, including *Cornelis Bloemaert* (1601–1672) and *François Spierre* (1639–1681).



The composition of the present drawing depends on two paintings by Courtois of the Adoration of the Magi, both carried out in the 1660s. One is in the Galleria Nazionale d'Arte Antica, Rome (Schleier 1970, p. 4, fig. 1), and the other is in the Cappella Cesi, San Prassede, Rome (Schleier 1970, p. 4, fig. 3). The design of the present drawing differs from both painted compositions. Five drawings by Courtois for an *Adoration of the*

Magi are in the Kunstmuseum, Düsseldorf (Graf 1976, nos. 113–17). Although the composition of these is close to that of Picart's print, the figures are slightly larger in scale, and the composition is studied in the opposite direction. It seems more likely that the Düsseldorf drawings were made in connection with one of the painted compositions rather than in the same connection as the present drawing.

Charles-Antoine Coypel

Paris 1694–1752

Charles-Antoine Coypel was a third-generation French history painter, the son of Antoine Coypel (1661–1722), director of the Académie Royale and *premier peintre du roi*, and grandson of Noël Coypel (1628–1707), also a director of the Académie Royale. Although Coypel's father remained an important influence on his painting throughout his life, he was a successful artist in his own right, becoming a member of the Académie Royale in 1715 upon the reception of his painting *Medea and Jason* (1715; Berlin, Schloss Charlottenburg). He undertook his first major commission in 1716, when he created a series of tapestry cartoons illustrating episodes from Cervantes's *Don Quixote*. In 1722 Coypel became the painter to Philippe II, duc d'Orléans, and later he was the

favorite painter of Queen Marie (Maria Leszczyńska). He also tried writing plays. Few were performed, however, and he abandoned this pursuit. The theatrical nature of his work implies that the theater continued to play an important role in Coypel's art. This is most evident in his tapestry cartoons for Gobelins, which include four large cartoons inspired by the operas of Philippe Quinault and a cartoon of a scene from Pierre Corneille's famous tragedy *Rodogune*. In 1747 Coypel was appointed *premier peintre du roi*, the post previously held by his father. In this capacity he tried to revive history painting against the prevailing tide of the Rococo. He also founded a school for young artists, the *Ecole des Elèves Protégés*.

61 *Study of a Woman Turned toward the Left: Rodogune*

Black and white chalk, with some mauve and light yellow pastel, on blue-gray paper, squared for transfer in black chalk; H: 43.8 cm (17¼ in.); W: 32.8 cm (12⅝ in.)

97.GB.32

PROVENANCE

Private collection, France; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

The drawing is laid down onto a modern paper mount or mat, edged on the front with strips of light blue paper.

THE GRIEF-STRICKEN WOMAN is Rodogune, princess of Parthenay, and the principal character in the play of this name by the great French dramatist Pierre Corneille (1606–1684), first performed in 1644. This study for a figure of the princess is squared for transfer to the oil sketch *Cleopatra Swallowing the Poison* (fig. 61a; Lefrançois 1994, pp. 362–63, no. P265), painted in 1749, in which she appears in much the same pose, standing behind one of Cleopatra's sons; in the painting the throne behind Rodogune is pushed aside at an angle, rather than being

parallel to the picture plane as in the drawing. Coypel transferred the design of the Louvre painting to a tapestry cartoon now in the Musée des Beaux-Arts, Grenoble, also carried out c. 1749 (inv. 567; Lefrançois 1994, pp. 363–65, no. P266); the tapestry was to have been woven at the Gobelins tapestry manufactory but was apparently never realized.

Corneille based his play *Rodogune* on elements taken from her story as related by the Greek historian Appian of Alexandria and the Jewish historian Flavius Josephus. The true protagonist is Cleopatra, queen of Syria, a cruel and ambitious woman, and Corneille called his play *Rodogune* only in order to avoid confusion with Cleopatra, queen of Egypt. The plot hinges on the rival claims to the throne of Cleopatra's two sons, Seleucus and Antiochus, which she alone can clarify since she knows which was the firstborn. Because of Cleopatra's hatred for Rodogune, once a rival for the affections of her husband the king, she promises the succession to the son who will kill Rodogune. But both princes are in love with Rodogune, who offers herself to the prince who will vindicate the late king's name and kill Cleopatra. On finding out this scheme, Cleopatra vows to kill both her sons and the princess, but her plans go wrong, thanks to Rodogune's intervention, and Cleopatra ends up drinking the poison that was intended for them.

The dramatic richness of the story appealed to Coypel's cast of mind. The scene represented in the composition of the tapestry design is from the fifth and final act, when Cleopatra swallows the poison. Cleopatra, who is about to collapse, presses her left hand to her stomach while clenching her right fist; one of her sons steps forward to protect Rodogune from the horrific





FIGURE 61A. Charles-Antoine Coypel. *Cleopatra Swallowing the Poison*. Oil sketch. H: 130 cm (51 $\frac{3}{16}$ in.); W: 195 cm (76 $\frac{3}{4}$ in.). Paris, Musée du Louvre inv. 3542.

sight, while Rodogune herself rises from her throne to hide behind the man's shoulders, looking up at him with eyes filled with fear.

In the drawing, the figure of Rodogune corresponds closely in pose and lighting to her counterpart in both the painting and the cartoon and was perhaps made from life, from a studio model. In it Coypel has concentrated on the play of light on the

figure's elaborate dress and on her startled expression and rapid forward movement. The light effects are particularly well handled—for example, in the delicate cross-hatching in white and light-colored chalks in the dress, which suggests the texture of satin. The luminosity of these touches is enhanced by the complementary tone of the light blue-gray paper, still in pristine condition.

Henri-Pierre Danloux

Paris 1753–1809

Best known as a portrait painter of the *ancien régime*, Danloux was orphaned at an early age and brought up by an uncle who was an architect. He took his first apprenticeship with Nicolas-Bernard Lépicié (1735–1784) in 1770, and around 1773 he joined the studio of Joseph-Marie Vien (1716–1809). He followed his master to Rome in 1775 following Vien's appointment as director of the Académie de France. For the next eight years Danloux stayed in Italy, traveling to Naples, Palermo, Florence, and Venice. The subjects that appealed to the artist were landscapes and portraits. He sent several paintings to the Salon de la Correspondence in 1782. By 1783 Danloux had left Italy to return to France, settling in Paris at the end of 1785. One of his most important patrons of the time was the barone d'Etigny, who commissioned numerous portraits from Danloux, including *Pierre-François-Jean de Cluzel*

(1786; Paris, Musée Cognacq-Jay) and *Antoine-Marie de Cluzel* (1786; Tours, Musée de Beaux-Arts). In 1789 Danloux was commissioned to paint portraits of the royal family, including *Mme Elisabeth and the Dauphin* (untraced). Loyalty to the royal family forced Danloux to immigrate to London in the face of the Revolution. There he obtained portrait commissions from French émigrés. In London Danloux became familiar with and was influenced by the work of important British portraitists, including John Hoppner, Thomas Lawrence, and George Romney. Eventually he received portrait commissions from British patrons, producing works such as *Admiral Duncan* (1796; Dundee, Camperdown House). In 1801 Danloux returned to Paris, where he spent the remainder of his life, making occasional portraits and a few history paintings.

62 *Portrait of a Young Lady in Profile*

Black chalk and gray wash; H: 23.7 cm (9 $\frac{3}{16}$ in.); W: 20.4 cm (8 $\frac{1}{16}$ in.)

96.GB.21

PROVENANCE

A. Normand, Paris (sale, Christie's, Monaco, 20 June 1994, lot 101); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

Signed in the lower right in black chalk, *H[en]ri P[ier]re Danloux*. The drawing is laid down onto a late eighteenth-century French mount, once dark blue but now mostly faded to a dark green color; the drawing is encircled by lines in brown ink and edged near the sheet by a narrow gilt border.

THIS PORTRAIT IS as remarkable for the lifelike depiction of the sitter, whose intelligent and attractive appearance strikes a chord with the modern viewer, as for the freshness of its condition. Unfortunately the sitter's identity is not known. It seems likely that the drawing was made in its own right—rather than as a study for a painted portrait—perhaps as one in a series of family portraits. It is close in style to a portrait, signed and dated 1783, which represents a young woman in profile, wearing a broad-brimmed hat, who is perhaps the artist's wife (New York, Pierpont Morgan Library inv. 1967.17; Paris and New York 1993–94, no. 89).

The present drawing makes a particularly fine complement to the Getty Museum's portrait by the revolutionary artist Jacques-Louis David (cat. no. 63), an outspoken rival of the royalist Danloux.



Jacques-Louis David

Paris 1748 – Brussels 1825

Both an artistic and political revolutionary who was to become the most significant French artist between the Rococo period and Romanticism, David was born in Paris into a family of tradesmen. In 1766 he simultaneously became a student of Joseph-Marie Vien (1716–1809) and enrolled at the school of the Académie Royale. He began competing for the Prix de Rome in 1770, but owing to the intrigues of fellow Académie members, he did not win the prize until 1774. In 1775 David traveled to Rome, where he received his greatest inspiration. His Roman paintings detail his development of a new style devoid of the Rococo's artifice, as in *The Funeral of Patroclus* (c. 1778; Dublin, National Gallery of Ireland). In 1780 David returned to Paris, where he began to receive students of his own; he would remain an influential teacher for the rest of his life. His Neoclassical idiom reached its maturity during the period before the Revolution, with the production of such works as *The Death of Socrates* (1787; New York, Metropolitan Museum of Art), *The Lictors Bringing Brutus the Bodies of His Sons* (1789; Paris, Musée du Louvre), and the monumental

icon of Neoclassicism *The Oath of the Horatii* (1784; Paris, Louvre). These paintings express strong republican ideals and are characterized by clean compositions, grandeur, and striking directness. David was active during the Revolution both politically and artistically; he helped abolish the Académie Royale, joined the extremist Jacobin group, and was elected to the National Convention, in which he allied himself with Robespierre. His paintings from this period, such as the unfinished *Oath of the Tennis Court* (Paris, Louvre) and *The Death of Marat* (1793; Brussels; Musées Royaux des Beaux-Arts), glorified the Revolution. By 1794 the political climate had changed in France; Robespierre was deposed and executed, and David himself was imprisoned. David found a new leader in Napoleon Bonaparte, and during the First Empire he produced a number of paintings glorifying the emperor. Napoleon's defeat at Waterloo marked the beginning of David's exile to Brussels, where he nonetheless continued to paint and teach for the rest of his life. Though best known for his grand history paintings, David was also a supremely talented portraitist.

63 *Portrait of André-Antoine Bernard, Called Bernard de Saintes*

Pen and india ink and gray wash, heightened with white body color, over pencil; Diam: 18.2 cm (7 1/8 in.)

95.GB.37

PROVENANCE

By descent in the sitter's family; Monsieur Mignet, Charente-Maritime (sale, Château du Pinier, Beurlay, Charente-Maritime, 10–11 July 1927, no. 89); private collection, France (sale, Groupe Gersaint, Pavillon Josephine, Strasbourg, 20 June 1989, no. 10); L. Mondadori, Geneva; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Saintes 1988, p. 192 (ill.); Saintes 1989, no. 5; A. Schnapper and A. Sérullaz, with E. Agius d'Yvoire, in Paris and Versailles 1989–90, p. 309, under no. 138; Lajer-Burcharth 1994, pp. 226–29; *Journal* 24 (1996), p. 98, no. 24; Turner and Hendrix 1997, pp. 96–97, no. 80.

Signed lower right, in pen and black ink, *L. DAVID*. On the reverse of the old backing to the original circular frame,

inscribed just inside the perimeter in another, later hand, in brown ink, *Bernard, de Saintes, représentant du peuple français à la Convention Nationale, peint par son collègue David avec de l'encre de la Chine, dans la Maison d'arrêt des quatre Nations à Paris, le 9 Thermidor an 3 de la république* (Bernard de Saintes, representative of the French people at the National Convention, painted in india ink by his colleague David, in the Prison of the Quatre Nations in Paris, on the ninth of Thermidor, third year of the Republic). At the top center, inscribed in blue ink, *14*, and just below this, in large writing, in graphite, *no 3 bis*. Inscribed on the white paper label stuck down in the middle of the old backing, in faded blue ink, *André Antoine Bernard / né le 21 juin 1751 à Corme Royal, / avocat au présidial de Saintes / député à l'assemblée législative / le 29 août 1791, à la Convention / Nationale le 14 7bre 1792. Mort / à Funehal, île Madere en 1818. / Enfermé à la prison des quatre / nations du 28 mai 1795 au / 26 octobre. Le peintre David, / détenu avec lui fit ce portrait* (André Antoine Bernard, born at Corme Royal on the 21st June, lawyer at the adjudicating committee of Saintes, deputy at the legislative assembly on 29 August 1791 and at the National Convention on 14 September 1792. He died at Funchal on the island of Madeira in 1818. Imprisoned in the Quatre Nations prison from 28 May to 26 October 1795. The painter David, who was detained with him, made this portrait). (Bernard de Saintes's date of death is sometimes wrongly given as 1819.) The drawing is accompanied by what appears to be its original roundel frame of painted black gesso and gilt (reproduced in both the 1927 Château du Pinier and 1989 Groupe Gersaint sale catalogues).



DAVID WAS A MEMBER of the Committee for Public Safety, whose leader, Maximilien François Marie Isidore de Robespierre (1758–1794), was overthrown and executed in the Thermidorian Revolution of 1794. Arrested one week after the purge on the ninth of Thermidor (July 27, 1794), which ended the Reign of Terror, David was first imprisoned in the Hôtel des Fermes Générales, rue de Grenelle-Saint Honoré, before being transferred to the Luxembourg Palace, where he remained until December 28. It is only after this period that the charges brought against him were elucidated: his friendship with Robespierre and the numerous arrests he made while a member of the Committee for Public Safety. Rearrested on May 28, 1795, David was imprisoned at the Collège des Quatre Nations, where he remained until his liberation on August 3.

Arrested in the same year was the sitter in this portrait, André-Antoine Bernard des Jeuzines (1751–1818), called Bernard de Saintes, who was the president of the tribunal of his native city of Saintes (in the *département* of Charente-Maritime, western France), as well as a member of the National Assembly. This finished roundel portrait drawing of David's fellow prisoner, one of the most striking from a series of portraits of fellow revolutionaries in the same circular format and in the same technique of pen and india ink and gray wash, heightened with white body color, was drawn on July 24, 1795, when the two were imprisoned together in the Quatre Nations jail.

Bernard, who was a lawyer by profession, was elected president of the tribunal of his native Saintes in 1790. The following year he was sent to Paris to participate in the National Assembly. In 1792 he became a deputy at the National Convention, joining the faction of the Montagnards, a group noted for its radical democratic views, which controlled the government between 1793 and 1794. At the end of May 1795, during the Thermidorian reaction that followed the riots of the first of Prairial, Bernard was arrested and imprisoned, with David, in the Quatre Nations. Bernard received amnesty in October of the same year and returned to Saintes and his legal career. In 1816 he was exiled for voting in favor of the death of Louis XVI (1754–1793), as was David. Bernard spent some time in Brussels, as did David, before leaving for the Portuguese island of Madeira, where he died in 1818.

Taking a type of roundel portrait made popular through the prints and drawings of Charles Nicolas Cochin the Younger (1715–1790), with echoes of the portraiture found on ancient coins and medals, David gave the sitter a lively countenance,

thanks to his incomparable command of the media at his disposal. Referring to the self-portrait of David (Paris and Versailles 1989–90, no. 93), very probably from the same series, then in the possession of the de Goncourts, Edmond wrote: "David throws down onto a piece of paper modeled by coarse india ink and bounded by a hard line, a physiognomy full of intense life" (Goncourt 1881, vol. 1, p. 67). So too in David's portrayal of Bernard, the likeness seems to extend beyond its function as a portrait to evoke the drama of the revolution in which both artist and sitter played a part. As Ewa Lajer-Burchard has put it, "*Bernard de Saintes's* gesture, his gaze, and his hat . . . run against the grain of the medallion bust's decorum built on the legacy of Roman coins, by presenting too much of a specific self on view. . . . Even the chair on which Bernard sat to pose for the artist has made it into the image—an unusual intrusion into the visual rhetoric of a bust" (1994, pp. 227–28). Apart from the tense, seemingly paranoid demeanor of the sitter, brilliantly conveyed in this portrait, there are certain visual quirks, including the row of seemingly disembodied fingers of the sitter's right hand, clasping his upper left arm.

David's other portrait drawings from this period of fellow members of the National Convention, the so-called prison portraits, include *Portrait of Jeanbon Saint-André*, in which the sitter, like Bernard de Saintes, wears a tall black hat and crosses his arms (Chicago, Art Institute inv. 1973.153; Paris and Versailles 1989–90, no. 138, with previous bibliography); *Portrait of Joseph-Nicolas Barbeau Dubarran*, sold by Groupe Gersaint, Strasbourg, on 17 November 1989, lot 207, and again at Christie's, New York, 28 January 1999, lot 171; and *Presumed Portrait of Jean-Baptiste-Robert Lindet* (Ottawa, National Gallery of Canada; see W. M. Brady & Co., Inc., *Master Drawings, 1760–1890*, 4–25 May 1994, no. 7).

Two further portraits of the same period are *Portrait of Dubois-Crancé* (Paris, Louvre inv. 4233; Paris and Versailles 1989–90, no. 133) and *Portrait of Thirus de Pautrizel* (formerly in a private collection and now in Washington, D.C., National Gallery of Art inv. 199004702; Paris and Versailles 1989–90, no. 134).

All six of these show the sitter in profile and share a similar format and medium: executed on a round support, approximately 18 centimeters (7½ in.) in diameter, in pen and black india ink with gray wash, with traces of white body color, over pencil. The personality of each receives vivid expression.

Edgar Degas

Paris 1834–1917

A prolific and multitalented artist who was a painter, draftsman, printer, sculptor, photographer, and founding member of the Impressionist movement, Degas was from a Parisian banking family. He joined the studio of Louis Lamothe (1822–1869) in 1854 and became a student at the Ecole des Beaux-Arts the following year. In 1856 Degas traveled to Italy to study art. He spent much of the next few years in Florence, with trips to Rome and Naples. In the 1860s and early 1870s he executed a number of paintings characterized by their contemporary subject matter, such as *Gentleman's Race: Before the Start* (1862; Paris, Musée d'Orsay), *The Orchestra of the Opéra* (c. 1870; Paris, Musée d'Orsay), and *The Dance Class* (1871; New York, Metropolitan Museum of Art). During this period he met Edouard Manet (q.v.), who introduced him to the other young Impressionists who met at the Café Guérbois. A major turning point for Degas came with the first Impressionist exhibition in 1874, where he showed ten works. While he thought of himself as a realist painter, it was his

association with the Impressionists that brought him publicity and popularity. A keen observer of the world around him, he tried to capture the natural movement of the body, as is clear from the repetition and variation of a few subjects in his work. By the 1880s Degas, now an established figure in the Parisian art world, had become increasingly interested in depicting a variety of women workers. Images of laundresses, dancers, and singers would appear over and over again in his art. The last twenty years of his career saw a shift in his style toward more brilliant color and expressive line. Important paintings from this late period include *Combing the Hair* (c. 1896; London, National Gallery), *The Morning Bath* (c. 1895; Chicago, Art Institute), *The Fallen Jockey* (c. 1896–98; Basel, Kunstmuseum), and *Two Bathers on the Grass* (c. 1896; Paris, Musée d'Orsay). Degas was a prolific draftsman throughout his career, filling sketchbooks and frequently making preparatory studies for his paintings, pastels, and monotypes.

64 *Self-Portrait*

Oil on paper, laid down on canvas; H: 20.6 cm (8 $\frac{1}{8}$ in.);
W: 15.9 cm (6 $\frac{1}{4}$ in.)

95.GG.43

PROVENANCE

The artist's collection, and thence by descent to his grand-niece A. Nepveu-Degas Devade (the Nepveu-Degas estate stamp, not in Lugt, appears twice, once in the lower right corner and again on the back of the canvas; sale, Ader Tajan, Paris, Hôtel Georges V, 19 December 1994, lot 10); art market, London.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December–22 February 1998 (fig. 4 of the exhibition brochure by Krista Brugnara).

BIBLIOGRAPHY

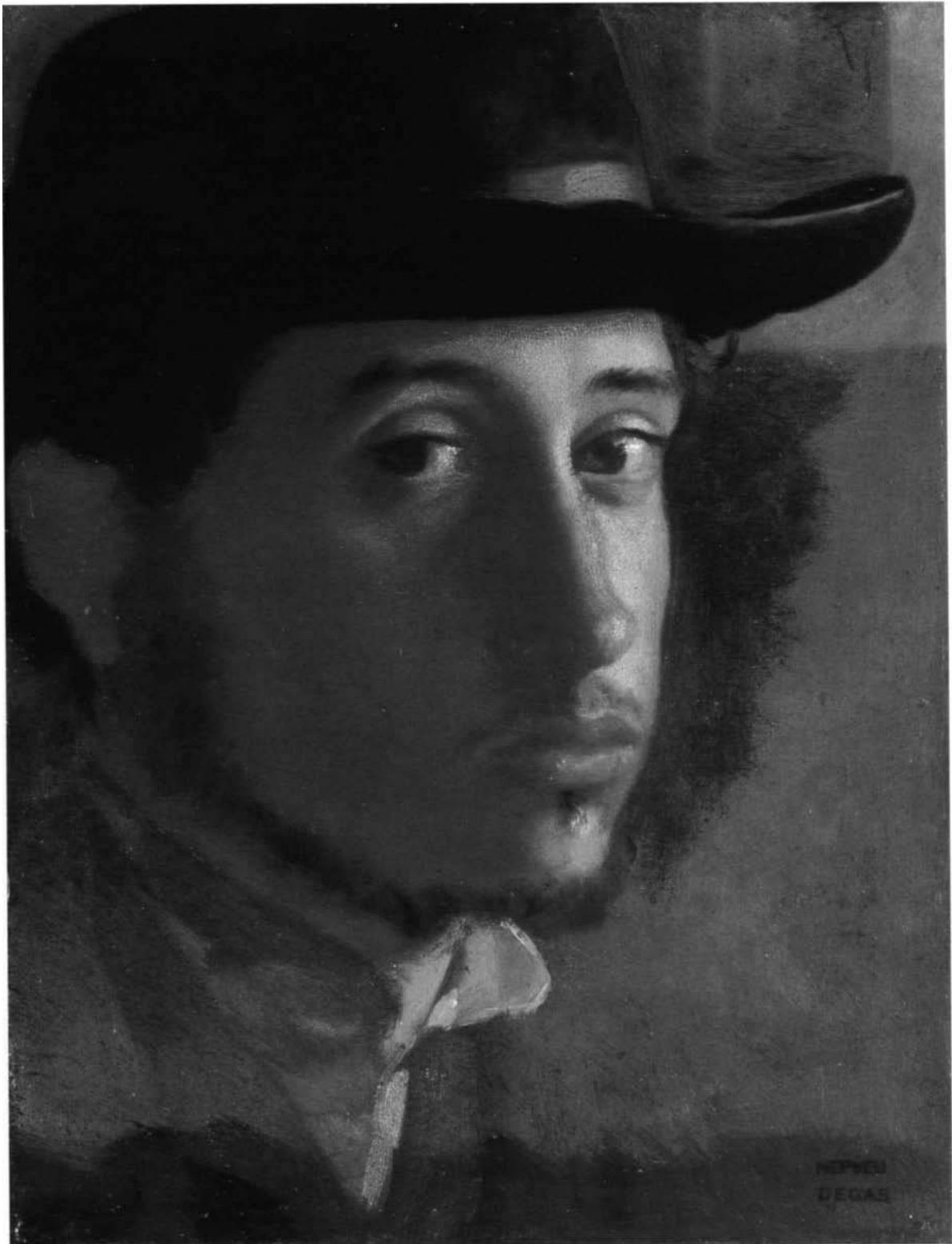
Journal 24 (1996), p. 101, no. 27; Turner and Hendrix 1997, p. 110, no. 90; Jaffé 1997, p. 33.

DEGAS MADE THIS SELF-PORTRAIT around 1857–58, during his youthful sojourn in Italy, when he was twenty-three or twenty-four. In 1857 he stayed mostly in Rome, and in August 1858 he moved in with his relatives, the Bellellis, in Florence. The period was one of self-education, and he drew prolifically.

In the present self-portrait, the young painter wears a wide-brimmed hat that casts a shadow over part of his face, and he represents himself with a remarkable air of detachment. The unpretentiousness of his casual clothing, including an open collar, is echoed by the informal, cropped view of his head and by the impassive facial expression. The far side of his face is illuminated by warm sunlight and is precisely modeled. By contrast, the near side is veiled in shadow, and the beard and ear are adumbrated by flat areas of paint. This shadowing may have been arrived at during a late stage in the painting, as suggested by the X-ray radiograph of the picture, which indicates that the entire face was originally strongly illuminated.

Degas's great talent for portraiture was apparent from the outset of his career. The group of self-portraits done in the 1850s and early 1860s, which numbers some twenty painted self-portraits as well as the celebrated etched self-portrait of 1857 (Adhémar and Cachin 1974, p. 260, no. 13), constitutes a distinctive and fascinating part of this oeuvre. Of the painted self-portraits, most are done in oil on paper laid down on canvas, as is the present example. They seem to have been made for the artist's own private study, and the fact that he never exhibited or sold any of them during his life (although he did part with impressions of the etching) suggests that he regarded them as exercises in self-analysis.

The Getty self-portrait is most closely related to the etching and to the well-known self-portrait of 1857, in oil on paper,



formerly in the collection of Marcel Guérin, Paris, and now in the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (inv. 544; Lemoisne 1946–49, vol. 2, p. 16, no. 37; Paris, Ottawa, and New York 1988–89, pp. 70–71, no. 12). All three images show Degas in a broad-brimmed hat. The small scale, informal presentation, and exquisite lightness of touch

emphasize the intimate quality of these compositions, as well as the still somewhat tentative identity of the young artist. Among the chief differences between the Getty self-portrait and both the etching and the Clark Institute painting is that the former is closely cropped, lending it a greater sense of immediacy.

65 *A Sketchbook with Pencil Drawings*

Pencil on heavy wove paper; this large sketchbook contains thirty-six unnumbered folios; H: 24.8 cm (9 7/8 in.); W: 33 cm (13 in.). Folios 1–13, 15–17, 19, 28–36 are tinted off-white (folios 1 and 36, the flyleaves to the book, are discolored by glue stains from the covers); folios 14, 18, 21, and 26, light gray; folios 20 and 27, light yellow; and folios 22–25, light gray-green. Degas used just over half the folios. Stubs at the beginning of the book indicate that there were originally fifty-three folios; the seventeen missing ones were removed during Ludovic Halévy's lifetime (see below, under General Description of the Contents). The covers, which measure 26 x 35 cm (10 1/4 x 13 3/4 in.), are of cardboard and are bound on the outside with buff-colored linen and on the inside with smooth white paper (also discolored by glue stains). The spine is on one of the shorter sides. On the outside rear cover is a large tape, attached at both ends, which loops over the front to hold the book shut; at the top is a flap of linen to hold a pencil.

95.GD.35

PROVENANCE

Ludovic Halévy, Paris; by descent to Daniel Halévy, Paris; private collection, Switzerland; art market, New York.

EXHIBITIONS

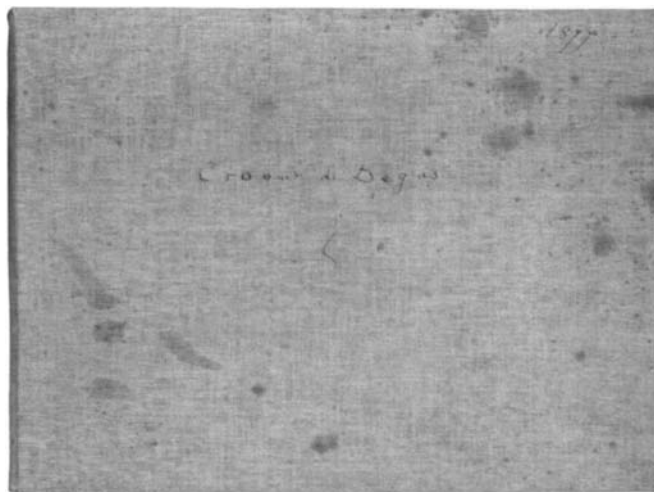
Paris 1924, p. 98, no. 188; Paris 1946, p. 76, no. 599; *Master Drawings from the J. Paul Getty Museum*, J. Paul Getty Museum, Los Angeles, 16 December 1997–22 February 1998, showing fols. 2v–3r, *Reyer with Laundresses*.

BIBLIOGRAPHY

Rivière 1922–23, vol. 2, pl. 87; Lemoisne 1946–49, vol. 1, pp. 148–49; Leymarie 1948, no. 6; Halévy 1949 (facsimile publication of the sketchbook, together with Reff 1976a, pp. 131–33, notebook 29, as *Edgar Degas, Album de Dessins*, omitting fols. 34v and 35r; this was reissued in 1988 by Dover Publications as *A Degas Sketchbook: The Halévy Sketchbook, 1877–1883*, with sixty-two unnumbered plates, omitting the introduction by Daniel Halévy, which was issued as a separate brochure in the original edition); Laffont-Bompiani 1952, vol. 2, p. 372; Lemoisne 1954, p. 132, ill. facing p. 120; Reff 1960, pp. 183–84; Hüttinger [1960s], pp. 91–92; Reff 1963, p. 245; Reff 1965, pp. 609, 614–15; Waldfogel 1965, pp. 118–19; Saint Louis, Philadelphia, and Minneapolis 1967, p. 128, under no. 81; von Maur 1968, p. 216; Sutton 1970, pp. 413, 419; Reff 1970, pp. 580–81, 586–87; Reff 1972a, pp. 580–81, 586–87; Reff 1972b, p. 317; Reff 1976a, vol. 1, pp. 2–3, 5, 9–11, 16–17, 27–28, 30–31, pl. 36; vol. 2, sixteen unnumbered plates (thirty-six illustrations); Reff 1976b, pp. 159–60, 172–74; Millard 1978, p. 567; Monneret 1978, vol. 1, p. 266; Lipton

1980, pp. 306, 308, 313; Shapiro 1980, pp. 155–56, 159, 163; Tübingen and Berlin 1984, pp. 68, 109 n. 195; New York and Richmond 1985, pp. 66–67, under no. 45; Reff 1985, pp. 26–27, 29, 31, 33, 35, 45, 65; Sutton 1986, pp. 253, 256, figs. 252–53, 261–62; Lipton 1986, pp. 139–40; 212–13 n. 36; Paris, Ottawa, and New York 1988–89, pp. 206–7, 240; Rosenblum 1988, pp. 134–35; Kendall 1988, pp. 102–3, 112 n. 3; Florence 1990–91, p. 173, under no. 76; Loyrette 1991, p. 356 and p. 741 nn. 171–73; Wadley 1991, p. 102, under no. 10, fig. 10b; p. 112, under no. 15, fig. 15b; Boggs and Maheux 1992, pp. 56, 84, 171, 173; *Journal* 24 (1996), pp. 101–2, no. 28; Turner and Hendrix 1997, pp. 111–13, nos. 91–92; Armstrong 2000.

On the front cover, inscribed at the top right, in Halévy's hand, in black ink, 1877, and in the center, *Croquis de Degas* (Sketches by Degas). On the inside rear cover is a stationer's label: *À La Palette de Rubens/ Couleurs fines/ V^e de St Martin et Frère/ Papeterie Tableaux/ Rue de Seine 4, Paris*; and the code, *t-c 5^f*.



65 COVER

GENERAL DESCRIPTION OF THE CONTENTS

As is indicated by several inscriptions in the album in the hand of Ludovic Halévy (1834–1908), Degas's friend and the first owner of the sketchbook, the drawings were probably mostly made in 1877, many during weekly soirées at Halévy's household in Paris. They embrace a variety of themes, including the café concert and ballet. There is also a sequence of brothel subjects inspired by *La fille Elisa*, a novel by Edmond de Goncourt published in 1877. There are many literary associations, perhaps because of the context in which Degas made the drawings, showing the artist's fascination with contemporary writing, in spite of his often "vehement rejection of the literary profession" (Reff 1970, p. 575).

All of the sketches show Degas's exceptional powers of observation, as well as the remarkable sureness and economy of his line. The relaxed informality of the social context reflected in many of them brings the spectator close to the creative process of one of the greatest artists of the nineteenth century. Some of the figures of café singers and prostitutes seem to border on caricature, but the sharpness and severity of the artist's characterizations take them beyond the comic realm. Each sketch is of a recognizable, particularly observed individual, and there is no trace of repetition or relapse into formula, so often a weakness of caricature. Many of the sketches refer either backward or forward to work in other media—to pastels, monotypes, or lithographs that Degas was working on in the studio at the time—showing his constant processing and reprocessing of motifs.

Ludovic Halévy was a distinguished contemporary writer and was the son of the writer Léon Halévy (1802–1883) and the nephew of the celebrated composer Fromental Halévy (1799–1862). The family was of Jewish origin and in earlier times was surnamed Lévi. Ludovic Halévy was the secretary to the politician and writer the duc de Morny (1811–1865) and later became his literary collaborator and protégé. After the duke's death Halévy devoted himself almost wholly to the theater, initiating a collaboration with Henri Meilhac (1831–1897) that ended in 1882. Halévy and Meilhac were famous for their operettas and comedies of manners. Among their numerous works were *Belle Hélène* (1865), an *opera buffa* in three acts, with music by Jacques Offenbach; *Vie parisienne* (1866), a play in five acts, also with music by Offenbach; and *Froufrou* (1869), a comedy in five acts. Among Halévy's best-known opera librettos is that for Georges Bizet's *Carmen*.

The friendship of Degas and Halévy went back to their schooldays. Like Degas, Halévy was a keen follower of ballet, and the two men had many associations in common in the cultivated literary and musical world of Paris. Following the Dreyfus Affair, Degas broke off their friendship abruptly in 1898. Within the polarized Parisian society created by the scandal, Degas sided with the anti-Dreyfus camp and was therefore strongly anti-Semitic. Although Halévy had been brought up a Catholic, his Jewish ancestry was undeniable. This twist brings poignancy to the book, which long remained in the possession of the Halévy family and is so patently a document of a profound artistic friendship.

The sketchbook was first fully discussed by Theodore Reff, as his notebook 28 (1976a, vol. 1, pp. 128–31), and most of the drawings were reproduced by him (1976a, vol. 2, no. 28, pp. 3–72). Reff gave the album page numbers rather than folio numbers, to conform with his description of the other sketchbooks by Degas catalogued in his 1976 publication; he therefore gave a separate number to each side of the sheet rather than to each folio, as here. In the following description the Reff page numbers appear in parentheses after the title. The sketchbook is reproduced in its entirety here.

1. Flyleaf (Reff 1–2). Inscribed upper center, in Halévy's hand, in black ink, *Tous les dessins de cet album/ sont de Degas* (All the drawings in this album are by Degas); at the lower left (at a slight angle), *Il y en a/ deux ou trois/ de [Ernest] Reyer/ le Compositeur* (there are two or three by Reyer, the composer [see fol. 2r, below]); and at the lower right, *Ludovic Halévy/ 1877 et années suivantes* (Ludovic Halévy, 1877 and following years). In the lower right corner of the page, there are a few strokes in graphite. The verso left blank.

After the flyleaf the first fifteen folios have been cut out, leaving only a stub 2 to 3 centimeters (about 1 in.) thick. On the third stub is the remnant of the nose and hoof of a pony, from a sketch of a pony trotting to the left. The fifteen folios must have been removed during Ludovic Halévy's lifetime, perhaps on account of their erotic subject matter. Two further folios were removed between folios 5 and 6. The book therefore originally contained fifty-three folios.

2. *Two Studies of a Man Looking Down, with His Body Facing the Spectator, Nude except for a Drapery about His Waist* (recto); *Left-Hand Half of a Composition of the Composer Ernest Reyer with Laundresses (Showing Three of the Women at a Large Table, Looking to the Right)* (verso) (Reff 3–4). On the recto, inscribed in the lower left corner, in Halévy's hand, in black ink, *Degas/ les baigneurs d'après Cézanne/ Impressionnistes. Exposition 1877* (Degas, the bathers after Cézanne, 1877 Impressionist exhibition); on the verso, inscribed at the top, in Degas's hand(?), in pencil, *Reyer proposant pendant longtemps une troisième loge/ à une blanchiseuse* (For a long time Reyer has been offering a third-floor [and thus cheap] theater box to a laundress).

The two studies on the recto are copies, perhaps drawn from memory, of the bather standing in the foreground in Paul Cézanne's *Baigneurs au repos*, in the Barnes Foundation, Merion, Pennsylvania; the picture was shown at the April 1877 Impressionist exhibition. The composition *Reyer with Laundresses*, on the verso, extends across the recto of the next folio and is one of the finest of the sketches in the album.

Louis-Étienne-Ernest Reyer (1823–1909), whose real name was Rey, came from Marseilles. In 1848 he moved to Paris, where he enjoyed a moderately successful career as a writer of music. His two best-known works are the operas *Sigurd* and *Salammbô*.

3. *Right-Hand Half of a Composition of Reyer with Laundresses (Showing Reyer Seated at the Other End of the Table Handing a Piece of Paper to a Laundress Standing on the Right, Who Holds an Iron near Her Face to Test Its Warmth)* (recto); the verso left blank (Reff 5–6). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

4. *Sequence of Sketches of a Procession at Saint-Germain: in the Upper Left, a Hatless Priest Bending Over to the Right; next to This Study, the Head and Shoulders of a Bald-Headed Man Facing to the Left, with His Head Lowered; Head and Shoulders of a Girl, in*



65, 2 VERSO

Profile to the Left, with Flowers in Her Hair and Holding an Unlit Candle to Her Mouth; to the Right of This, a Man, Bust-Length, Holding a Bouquet of Flowers; in the Top Center, the Head of a Man in Profile to the Right, Wearing a Priest's Cap (a Self-Portrait of Degas); to the Right, Drawn on a Larger Scale, the Half-Length Figure of a Stout Woman Facing to the Left; Largely Concealed by Her Body, a Man Facing Three-Quarters to the Right and Looking Down; at the Top Right Corner, Three Overlapping Heads, Two in Profile to the Right and One Turned Three-Quarters to the Right (recto); the verso left blank (Reff 7–8). Inscribed in the lower right corner, in Halévy's hand, in black ink, Degas/ Juin 1877/ Procession St Germain.

5. *Portrait, Head and Shoulders, in Profile to the Left, Said to Be of Degas (recto); the verso left blank (Reff 9–10). Inscribed at the lower right, presumably in Halévy's hand, in pencil, ??*

His annotation of two question marks indicates that Halévy doubted that this drawing was the work of Degas. The portrait may have been made by Reyer (see fol. 2), but whoever made it had difficulty establishing the contour of the sitter's brow and drew it too high. Degas had a flat face with a low forehead, as can be seen in the many likenesses of him—for example, the

two in the present sketchbook (fol. 31r) and the photograph attributed to his brother René Degas in the Bibliothèque Nationale, Paris (Paris, Ottawa, and New York 1988–89, frontispiece). Moreover, the beard on the sitter in the present sketch seems too profuse for it to be Degas.

6. *Sketches of the Café Singer Thérèse Singing "La chanson du chien" (Song of the Dog), in the Lower Left and Right; in the Upper Right, a Study of the Head of Another Café Singer, Facing to the Left with Her Mouth Open (recto); the verso left blank (Reff 11–12). Inscribed in the lower right corner, in Halévy's hand, in pencil, Degas.*

The singer Thérèse is studied in the sketches on the recto. She is found in an analogous pose in one of Degas's best-known café-concert compositions, *At the Café-Concert, "La chanson du chien,"* in body color and pastel over monotype, in a private collection (Lemoisne 1946–49, vol. 2, pp. 202–3, no. 380). Degas also carried out a related lithograph of the subject (Adhémar and Cachin 1974, no. 41).

7. *On the Left, a Sketch of the Café Singer Mlle Dumay, Facing Three-Quarters to the Left, Leaning Forward and Extending Her*



65, 3 RECTO

Arms; in the Center, a Stout Woman, Presumably Another Café Singer, Seen from Behind; in the Upper Right, a Slight Sketch of a Woman's Face in Profile to the Left; and in the Lower Right, Another Study of Mlle Dumay, with Her Body Turned Three-Quarters to the Rear, with Her Left Hand Raised (recto); the verso left blank, though there are some offsets from the studies on folio 8r (Reff 13–14). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

The principal sketch of the singer Mlle Dumay is unusual among the drawings in the present sketchbook in being smudged or stumped and partly shaded with gray wash. What appears to be a large floral hat on her head is probably a stage gas lamp, used for illumination. This and the other sketch of her, with her back turned to the spectator, on the same sheet are connected with a number of pastels of Mlle Dumay (Lemoisne 1946–49, vol. 3, nos. 538–41; see also fol. 9 below).

8. *At Each of the Corners of the Sheet, a Sketch of a Café Singer, Probably Mlle Bécat, in the One at the Upper Left She Stands on the Stage, Facing the Audience, with Her Body Leaning Forward; in the Center the Head and Shoulders of a Man Wearing a High Collar, Half Seen from the Rear, Looking Down* (recto); the verso

left blank (Reff 15–16). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

Reff compares the figure in the upper right to the pastel and lithograph *Mlle Bécat at the Café des Ambassadeurs* (Lemoisne 1946–49, vol. 2, no. 372) and to a variant composition of the same subject in pure lithograph (Adhémar and Cachin 1974, no. 43). He pointed out that there are other related sketches in notebooks 27 (p. 89) and 29 (p. II). The café singer leaning far to the right and extending her left arm in the study in the lower left corner occurs in the pastel over monotype *The Café-Concert des Ambassadeurs* (Lemoisne 1946–49, vol. 2, no. 405).

9. *On the Left, Study of a Café Singer, Three-Quarter-Length, in Profile to the Right; Two Studies of Mlle Dumay, Three-Quarter-Length, the One in the Center of the Sheet Showing Her in Profile, with Her Hands Resting on Her Stomach, and the One on the Right Showing Her Facing the Spectator, with the Upper Half of Her Face Partly in Shadow* (recto); the verso left blank (Reff 17–18). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

These sketches are closely related to Degas's pastels of Mlle Dumay, in most of which the upper part of the singer's face is in



65, 4 RECTO

shadow, as in the study on the right on the present sheet (Lemoisne 1946–49, vol. 2, pp. 538–41; see also fol. 7 above).

10. *On the Left, a Study of a Café Singer Standing with Her Body Facing the Spectator and with Her Arms Folded at Her Waist; on the Right, a Study of the Same Singer Seen on a Stage, from Behind, Bowing toward a Single Male Spectator Seated Below in the Stalls* (recto); the verso left blank (Reff 19–20). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

11. *Seven Studies of Café Singers: in the Upper Left, One Is Seen from the Side, Bowing to the Right; to the Right of This, Another, in a Striped Dress, Faces the Spectator, with Her Left Arm Raised; below Her, a Third Bows Low to the Right; in the Upper Right, a Fourth, with Her Body Facing the Spectator, Bows, Holding a Bouquet of Flowers in Each Hand; in the Top Right Corner, a Slight Sketch of a Singer in Profile to the Left; at the Bottom Left, a Singer on Stage, Holding a Paper in Her Extended Right Hand; in the Bottom Right Corner, Another Café Singer, Half-Length, in Profile to the Left* (recto); the verso left blank (Reff 21–22). Inscribed in the lower left corner, in Halévy's hand, in pencil, *Degas*.

12. *Studies of Young Ballet Dancers Rehearsing: Four Slight Sketches of Full-Length Figures at the Top of the Sheet, Including One, on the Left, of a Dancer Holding Her Raised Left Foot in Her Left Hand, and Two, on the Right, of Dancers with Their Heads Omitted; Drawn to a Larger Scale in the Lower Left Is a Full-Length Figure of a Girl, with Her Body Facing to the Right and Her Head in Profile; in the Center, a Dancer Practicing *pliés*; and, in the Lower Right Corner, One Practicing at the Barre* (recto); the verso left blank (Reff 23–24). Inscribed in the lower left corner,

in Halévy's hand, in pencil, *Degas*, and in the lower right, also in pencil, *D*.

13. *Studies of Young Ballet Dancers Rehearsing: in the Top Left, a Dancer Seen from the Rear, Holding the Barre; below This, to the Left, a Study of a Dancer's Legs and, to the Right, a Dancer, Full Length, Flexing Her Legs; in the Top Right, Two Dancers Practicing at the Barre, Each Extending Her Right Leg Back; in the Bottom Right Corner, a Group of Dancers and Spectators Conversing, with the Ballet Master(?) in the Background* (recto); *Left-Hand Half of a Composition of Soldiers in a Brothel, with a Soldier Seated at a Table on the Left, a Soldier and a Prostitute Drinking Together at a Table in the Center, and the Madam Standing at a Doorway on the Right* (verso) (Reff 25–26). Inscribed on the recto, in the lower left corner, in Halévy's hand, in pencil, *Degas*, and on the verso, in the upper left corner, in large script, in pencil, *La fille Elisa par Degas*, and in the lower left, also in pencil, *La fille Elisa 1877*.

The sketch on the verso extends to the whole of the recto of the next folio. The scene, set in a brothel near the *École Militaire* in Paris, is based on a passage from chapter 24 of Goncourt's *La fille Elisa*. The composition is discussed by Reff (1970, p. 578, fig. 13), along with other drawings from the sketchbook that illustrate this novel (see fols. 13v and 14r).

14. *Right-Hand Half of a Composition of Soldiers in a Brothel* (recto); verso left blank (Reff 27–28).

15. *Scene in a Brothel, with the Madam Standing in the Center Addressing a Soldier Seated on a Stool, with His Legs Drawn up and Held in Both Arms* (recto); verso left blank (Reff 29–30).



65, 7 RECTO

Inscribed in the lower left corner, in Halévy's hand, in pencil, *Degas Fille Elisa* 1877.

Like the double-page composition on folios 13v and 14r, the study on the recto is based on Goncourt's novel *La fille Elisa*.

16. *Scene in a Brothel, with a Stout Prostitute Seated at a Table to the Left Playing Cards and a Soldier Seated behind Her Telling Her Which Move to Make* (recto); the verso left blank (Reff 31–32). Inscribed on the recto in the lower left corner, in Halévy's hand, in pencil, *Fille Elisa*, and in the lower right corner, *Degas*.

Like other drawings in the sketchbook, this is based on Goncourt's novel *La fille Elisa* (see fol. 13 above).

17. *Scene in a Brothel, with a Prostitute Seated on a Long Upholstered Seat with a Mirror behind It, Her Head in Profile to the Right; She Holds a Glass to a Table with Her Left Hand and Looks toward a Bearded Soldier, Whose Head and Right Shoulder Only Are Seen on the Right, in Profile to the Left* (recto); the verso left blank (Reff 33–34). Inscribed in the lower left corner, in Halévy's hand, in pencil, *Fille Elisa*/ *Degas*.

Like other drawings in the sketchbook, this is based on Goncourt's novel *La fille Elisa* (see fol. 13 above).

18. *Scene in a Brothel, with a Prostitute Seated Asleep at a Table, with Her Head Resting on Her Arms and in Front of Her a Bottle of Wine; on the Other Side of the Table Is a Seated Soldier with His Head Thrown Back, Also Asleep* (recto); the verso left blank (Reff 35–36). Inscribed in the lower left corner, in Halévy's hand, in pencil, *Fille Elisa*/ *Degas*, and in the lower right, also in pencil, *Degas*.

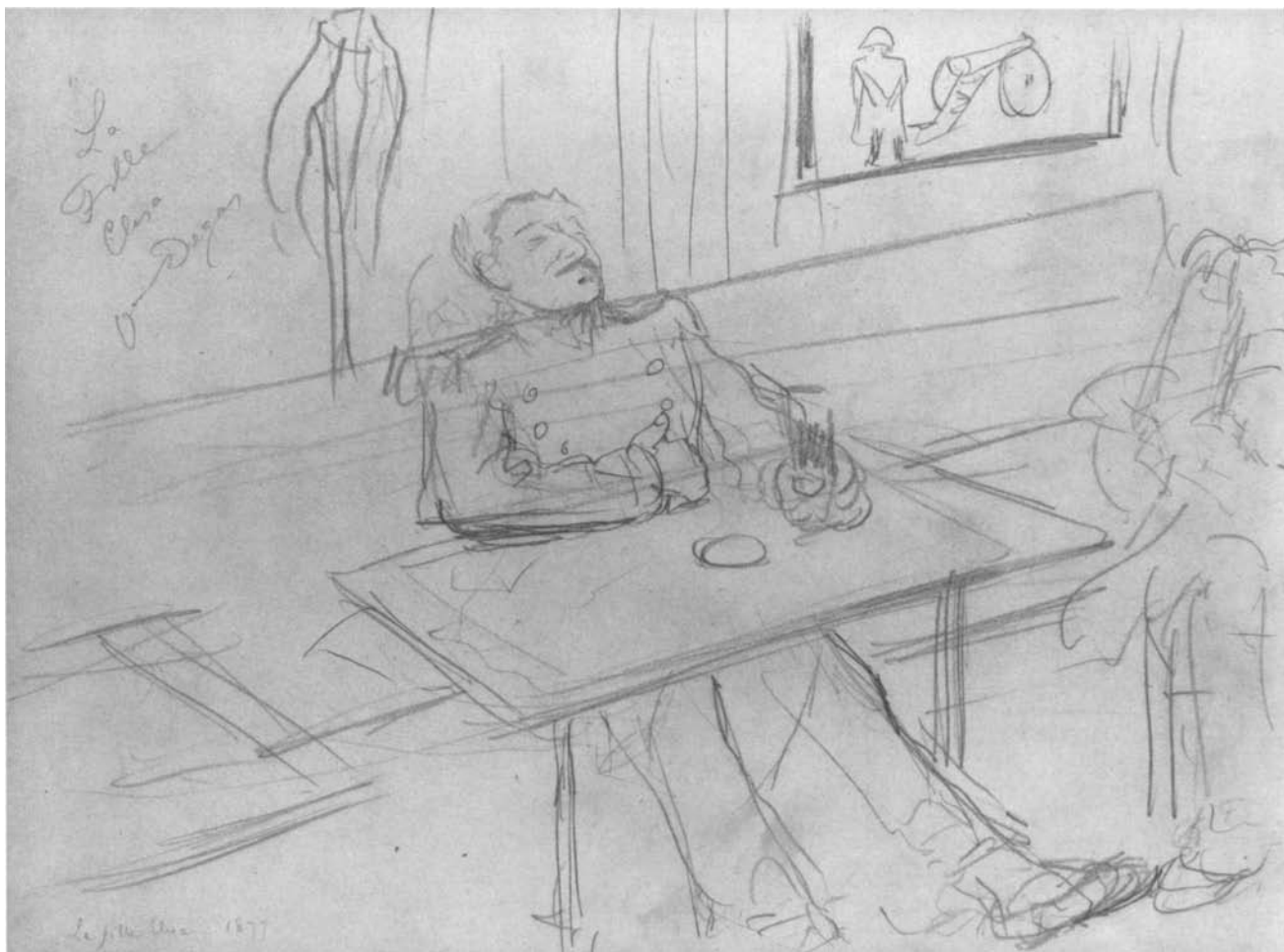
The drawing is extensively stumped and shaded in charcoal

and black, with fine effects, and there may be some touches of gray wash. Like other drawings in the sketchbook, this is based on Goncourt's novel *La fille Elisa* (see fol. 13 above).

19. *Three Studies of a Café Singer: in the One on the Left She Wears a Low-Cut Dress and Stands, with Her Body in Profile to the Left, Holding Her Hands to Her Waist; in the One in the Center, Drawn to a Smaller Scale than the Other Two, She Is Seen from the Rear, Turned Three-Quarters to the Front and Bending Forward to the Right, Holding the Skirts of Her Dress with Her Right Hand; in the One on the Right, a Variant of the Previous Study, She Is Seen More in Profile, Three-Quarter-Length, and Raising Both Her Hands in the Direction of the Audience* (recto); the verso left blank (Reff 37–38). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

20. *Two Studies of Café Singers: in the Study on the Left the Singer, Wearing Her Hair in a Bun on the Top of Her Head, Is Seen in Profile to the Right, with Her Right Forearm Angled Forward; in the Study on the Right, Another Singer, with Long, Flowing Hair, Is Half Turned to the Front and Leans Forward to the Right, with Both Arms Extending Forward Together at the Wrists at the Level of Her Waist* (recto); the verso left blank (Reff 39–40). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

21. *In the Center of the Sheet, a Study of the Ballet Master Jules Perrot, Three-Quarter-Length, Standing in Profile to the Right, with His Right Arm Extending Forward, As If Giving an Instruction; to the Right of This, a Ballet Dancer, Standing with Her Body Half Turned to the Right and Her Head Hanging Forward*



65, 13 VERSO

Despondently; on the Right, Another Study of Perrot, Three-Quarter-Length, in Profile (recto); the verso left blank (Reff 41–42). Inscribed in the lower left corner, in Halévy's hand, in pencil, *Degas*.

Jules Perrot (1810–1892) was one of the great dancer-choreographers of the Romantic period (Degas's many portrayals of him are admirably discussed in Paris, Ottawa, and New York 1988–89, pp. 234–40, nos. 129–30, 133). His pose in the first study on this sheet corresponds to the figure of him in the painting *Ballet Rehearsal* (private collection), in which he appears at the left of the composition, with a group of ballet dancers on a stage, holding a baton upright on the ground in his left hand (Lemoisne 1946–49, vol. 2, no. 365). As Reff has pointed out, the second study of Perrot echoes his position in the painting *The Dance Class* (Paris, Musée d'Orsay; Lemoisne 1946–49, vol. 2, no. 341); in the oil sketch on paper *Jules Perrot* (Philadelphia Museum of Art; Lemoisne 1946–49, vol. 2, no. 364; Paris, Ottawa, and New York 1988–89, no. 133); and in *The Dance Class* (New York, Metropolitan Museum of Art; Lemoisne 1946–49, vol. 2, no. 397; Paris, Ottawa, and New York 1988–89, no. 130).

22. *Scene from a Café-Concert, with a Singer in the Center, Her Body Half Turned Away from the Spectator, Facing a Man Lying Back in an Armchair on the Left, Who Watches Her Admiringly* (recto); the verso left blank (Reff 43–44). Inscribed in the lower left corner, in Halévy's hand, in pencil, *Degas*.

23. *Scene in a Brothel, with a Prostitute in a Nightdress Standing with Her Back to the Spectator, Holding Open a Door As If Awaiting a Customer; Miscellaneous Pencil Trials in the Top Left and Some Indecipherable Lines to the Right* (recto); *On the Left, a Separate Study of the Writer Jules Barbey d'Aurevilly, Standing in Profile to the Right and Holding a Cane in His Right Hand; beyond This and to a Larger Scale, the Left-Hand Section of a Composition of a Soirée in the Home of Mme Charles Hayem, Who Appears Seated on a Sofa in the Center Holding a Fan; She Is Accompanied, to the Right, by Barbey d'Aurevilly, Who Stands in Front of the Fireplace, and the Philosopher Adolphe Franck, Who Is Seen from Behind, Seated on a Stool at the Far Right* (verso) (Reff 45–46). Inscribed on the recto in the lower left corner, in Halévy's hand, in pencil, *Degas*.

The brothel scene on the recto may be based on Goncourt's novel *La fille Elisa*. (For other drawings in the sketchbook certainly inspired by this book, see fol. 13 above.)



65, 14 RECTO

The double-page compositional sketch on folios 19v and 20r is discussed and reproduced by Reff (1970, p. 581, fig. 8). Jules-Amédée Barbey d'Aureville (1808–1889), whose flamboyant figure dominates the scene, was a well-known contemporary novelist, poet, historian, and critic, as well as a celebrated political and literary reactionary. His leonine appearance and generally outrageous conduct seem to have appealed to Degas, since what appears to be another sketch of him appears in the present volume on folio 36v, and there is a further study in notebook 29, p. 33 (Reff 1976a, vol. 1, p. 132, vol. 2, no. 29, p. 33). As Reff put it, “the element of cultivated fierceness in Barbey’s personality undoubtedly struck a responsive chord in Degas as he grew older and outwardly fiercer himself” (1976b, p. 160).

Adolphe Franck (1809–1893) was an equally celebrated personage and a professor at the Collège de France. Their hostess, Mme Charles Hayem, was a sculptor who later modeled a bust of Barbey d'Aureville. There may be a fourth figure in the compositional sketch, faintly indicated between Barbey and Franck, though this may be an alternative for the figure of Franck.

24. *The Right-Hand Section of a Study of a Soirée in the Home of Mme Charles Hayem* (recto); the verso left blank (Reff 47–48).

Inscribed in Halévy’s hand, in pencil, below the figure of Franck, *Franck/ le philosophe*, and, in the bottom right corner, *Barbey d’Aureville/ chez Mme Hayem/ Degas*.

For a discussion of the study on the recto, see the previous entry.

25. *Study of a Box at the Opera, with a Man Bending Forward to Kiss the Right Shoulder of a Woman, Who Holds Up a Pair of Opera Glasses in Her Raised Left Hand; in the Upper Right Corner Six Male Spectators, with Whiskers of Different Styles* (recto); *Slight Sketch of a Man’s Head, in Profile to the Right* (verso) (Reff 49–50). Inscribed in the lower right corner of the recto, in Halévy’s hand, in pencil, *Degas*.

26. *The Artist Ludovic Lepic Seated in the Front Row of Some Theater Stalls, His Feet Propped Up on the Edge of the Stage* (recto); the verso left blank (Reff 51–52). Inscribed in the lower right corner, in Halévy’s hand, in pencil, *Lepic/ par Degas*.

Ludovic Napoléon, vicomte Lepic, or Le Pic (1839–1889), was a sculptor, painter, watercolorist, and engraver. He was a pupil of Alexandre Cabanel (1823–1889) and exhibited at the Salon from 1869, obtaining its third-class medal in 1877.



65, 18 RECTO

27. *Study of a Seated Man, Half-Length, with His Body Facing Left, Holding Opera Glasses in His Right Hand and Smiling; to the Right, a Portrait of Reyer, Head and Shoulders, Facing Left, with His Head Slightly Bowed and with a Despondent Expression* (recto); *At the Top of the Page, Two Small Rectangles Forming an L-Shape; Below, a Figure Consisting of Three Interlocking Squares and a Triangle; to the Right, a Diagonal Line Intersecting the Upper Figure* (verso) (Reff 53–54). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

(For the composer Ernest Reyer, see fol. 2 above.)

28. *Slight Sketch of an Interior, with a Table Standing in the Foreground, on Which Is a Plant, and a Mirror in the Background; in the Corner Is a Cagelike Structure(?)* (recto); the verso left blank (Reff 55–56). Inscribed in the lower right corner, presumably in Halévy's hand, in pencil, ??

(As with folio 5r, Halévy rightly doubted Degas's authorship of this drawing.)

29. *Two Studies of a Café Singer: in the Study on the Left, She Faces Right and Gestures, with Her Left Hand Raised; in the One on the Right She Appears Half-Length, with Her Body Facing the Spectator, Singing* (recto); the verso left blank (Reff 57–58). Inscribed in the lower right corner of the recto, in Halévy's hand, in pencil, *Degas*.

The face of the woman in the right-hand study has been smudged, and the contour of her mouth was corrected in dark, oiled black chalk; on her chin are slight spots of what appears to be oil pigment. This is one of the most bitingly savage renderings of the female figure in the entire book.

30. *Three Male Portraits: on the Left, in Profile to the Left, the Composer Ernest Guiraud (Drawn by Reyer); an Unidentified Man, Head and Shoulders, with His Body Half Turned to the Left, and with Curly Hair and a Smiling Expression; and, with the Book Turned Clockwise Ninety Degrees, the Writer Ludovic Halévy, in Profile to the Left (Also Drawn by Reyer, beneath the Previous Study)* (recto); the verso left blank (Reff 59–60). Inscribed in the lower left, in Halévy's hand, beneath the first portrait, in pencil, *E. Guiraud par [Ernest] Reyer*, and below this, in another



65, 25 RECTO

hand, also in pencil, *Whist*, and, with the book turned clockwise by ninety degrees, beneath the third portrait, also in Halévy's hand, also in pencil, *L. Halévy! par Reyer*.

Ernest Guiraud (1837–1892) was born in New Orleans and went to Paris at the age of twelve. He studied at the Paris Conservatory under Antoine François Marmontel (1816–1898) and Halévy, and was a classmate of Georges Bizet (1838–1875). Bizet, who traveled through Italy with Guiraud in 1860, described him as “so nice, so friendly; in his approach to life, to playing and to music he is a little soft, a little apathetic. I am trying to liven him up a bit.” (For Reyer, see fol. 2, and for Halévy, see General Description, above.)

31. *Two Portraits of Degas in Profile; in One He Faces Right, and in the Other, Left (Both by Reyer, Drawn with the Book Turned Clockwise Ninety Degrees)* (recto); the verso left blank. (Reff 61–62). Inscribed in the bottom center, in Halévy's hand, in pencil, *Degas par [Ernest] Reyer*.

(For Reyer, see fol. 2 above.)

32. *Two Café Singers, Three-Quarter-Length: the One on the Left, Seen Slightly from Behind, Bends Over to the Right; the One on the Right Looks Upward to the Right with a Haughty Expression and with Her Arms Folded at Her Breast* (recto); the verso left blank (Reff 63–64). Inscribed in the lower right corner, in Halévy's hand, in pencil, *Degas*.

33. *A Prostitute Seated in an Armchair, with Her Body Facing Slightly to the Left and with Her Legs Outstretched in Front of Her; to the Left, a Separate Study of Her Nose and Eye* (recto); the verso left blank (Reff 65–66). Inscribed in the lower right corner, in Halévy's hand, in pencil, twice (in both large and small writing), *Degas*.

This drawing is perhaps inspired by Goncourt's novel *La fille Elisa* (see fols. 13v, 14r).

34. The recto of the folio left blank; on the verso there are a few faint horizontal lines (Reff 67–68).

35. The recto of the folio left blank; *Six Studies of Café Singers: in the Study at the Bottom Left, the Singer Is Seen from Behind,*



65, 26 RECTO

Facing to the Left; in the Three Studies at the Center, the Head of a Second Singer Looking Downward Is at the Top; Below, the Head and Shoulders of a Third Singer Looking to the Right; and a Fourth Singer, Three-Quarter-Length, with Her Body Facing the Spectator, Is Seen at the Bottom; at the Bottom Right, a Fifth Singer, with Her Arms Crossed at Her Waist, Turns Her Head in Profile to the Right; above This Is a Sketch of a Woman Turned to the Right, Possibly Drawn by Another Hand (All Six Studies Are Drawn with the Book Turned Upside Down) (verso) (Reff 69–70).

36. *Four Slight Studies of Café Singers: at the Upper Right of the Sheet, Two Studies of the Face of the Singer, in Profile to the Left; in the Lower Right, a Café Singer, Half-Length, Facing Left, Holding a Fan, and beside This Study, the Head of Another Singer, Also in Profile to the Left (All Four Studies Are Drawn with the Book Turned Upside Down) (recto); Eight Studies: in the Top Right, a Caricature of the Prussian Statesman Otto von Bismarck(?), Full-Face, with a Piglike Snout and Walrus Mustache, Wearing a Field Marshal's Uniform and Cap; in the Bottom Right, Two Caricatures of Either the Former French Emperor Napoleon III or the French Writer Edmond de Goncourt, Also Full-Face; (with the Book Turned Upside Down) a Man Three-Quarter-Length, Wearing the*

Clerical Collar of a Nonconformist and with His Arms Folded on His Chest; and Four Studies of Male Heads, Two of Them—the One at the Top Right and the Other in the Bottom Center—Perhaps of the Writer Jules Barbey d'Aurevilly (verso) (Reff 71–72).

As Reff has pointed out, Degas appears to have based his caricature likeness of the German statesman Otto von Bismarck (1815–1898), on folio 36 verso, on a photograph of him taken at Versailles in 1871 (Reff 1976a, vol. 1, p. 131). Reff also remarks, however, that the caricature sketch may be of an unidentified man first drawn by Degas in notebook 14A (pp. 5, 58), since the same graphic formula already appears there (Reff 1976a, p. 131). Further caricatures, apparently of the same personage, are to be found in other notebooks (e.g., no. 21, p. 20, no. 23, p. 32, no. 24, p. 109, no. 31, pp. 84, 34, p. 228).

According to Reff, the two caricatures possibly depicting the former French Emperor Napoleon III (1808–1873), which emphasize the tripartite pattern of his waxed mustaches and goatee, display a resemblance to the likeness of the emperor in the official portrait painted around 1869 by Hippolyte Flandrin (1809–1864). Reff also indicated that there is a similarity to the appearance of the writer Edmond de Goncourt, “whose features would have lent themselves to the same formula.”



65 FLYLEAF



65, 2 RECTO



65, 5 RECTO



65, 6 RECTO



65, 8 RECTO



65, 9 RECTO



65, 10 RECTO



65, 11 RECTO



65, 12 RECTO



65, 13 RECTO



65, 15 RECTO



65, 16 RECTO



65, 17 RECTO



65, 19 RECTO



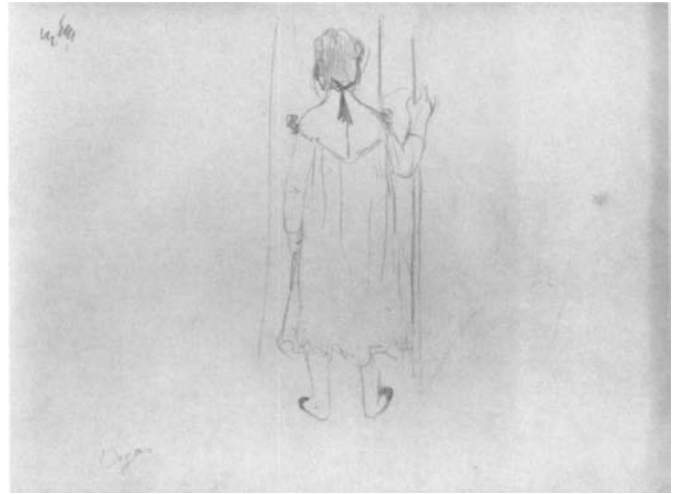
65, 20 RECTO



65, 21 RECTO



65, 22 RECTO

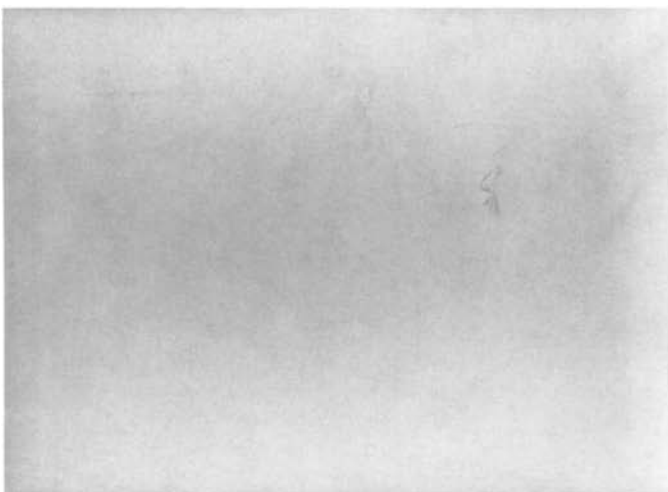


65, 23 RECTO



65, 23 VERSO

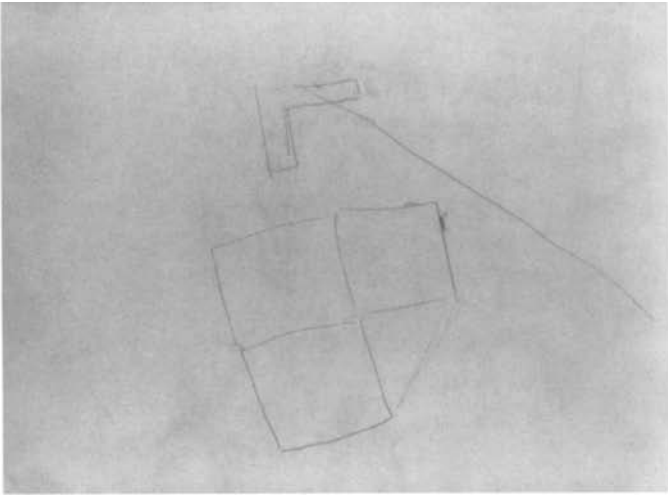
65, 24 RECTO



65, 25 VERSO



65, 27 RECTO



65, 27 VERSO



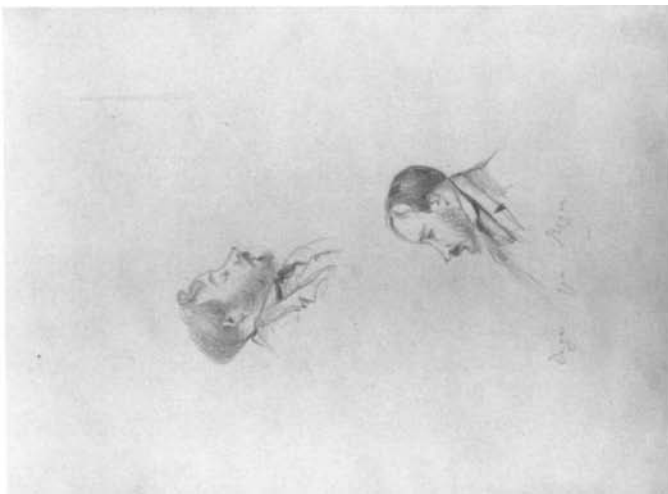
65, 28 RECTO



65, 29 RECTO



65, 30 RECTO



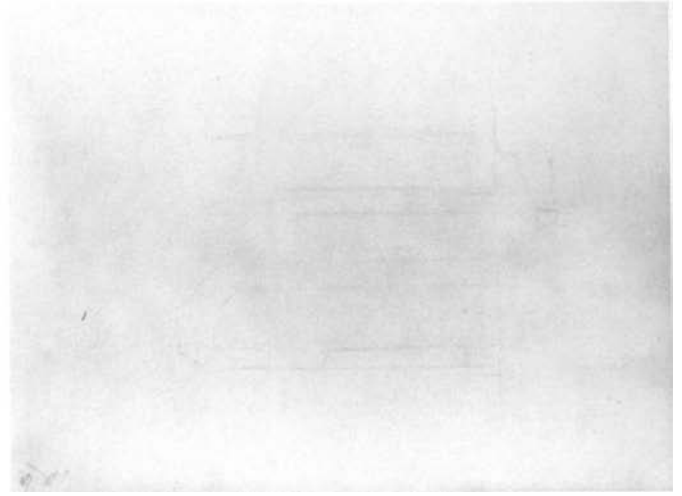
65, 31 RECTO



65, 32 RECTO



65, 33 RECTO



65, 34 VERSO



65, 35 VERSO



65, 36 RECTO



65, 36 VERSO

Eugène Delacroix

Charenton-Saint-Maurice 1798–Paris 1863

Eugène Delacroix was the leading proponent of Romanticism and one of the greatest painters of the first half of the nineteenth century. He was celebrated for undermining the Neoclassical tradition of Jacques-Louis David (q.v.), yet he enjoyed state patronage for most of his career. One of the last history painters in Europe, he replaced the stoicism of David with a more dramatic form. Delacroix was born into a well-to-do family, and his early education emphasized literature, which would play an important role in his art. Between 1806 and 1815 he attended the Lycée Impérial, where he won prizes for drawing. He then joined the studio of Pierre Guérin (1774–1833). In 1816 he entered the Ecole des Beaux-Arts, where he began copying the old masters. Shortly thereafter, he received his first commission, a *Virgin and Child* (1819; Ocremont, parish church). In 1822 Delacroix exhibited his first painting at the Salon—*Dante and Virgil* (1822; Paris, Musée du Louvre), a scene derived from Théodore Géricault's *Raft of the Medusa* (1819; Paris, Louvre)—to rave reviews. In 1824 he created another sensation at the Salon with *The Massacres at Chios* (1824; Paris, Louvre), a subject inspired by contemporary

history. After a short journey to England in 1825, Delacroix was back in Paris working on grand paintings for the Salon. In 1827 he painted *The Death of Sardanapalus* (Paris, Louvre), based on Byron's play. A terrifying work that provoked hostility from many critics, it became a manifesto for other Romantic artists. In 1832 Delacroix made his first journey to North Africa, which allowed him to experience firsthand the culture that was the subject of so many of his works. He painted numerous oriental genre scenes during the 1830s, including *Women of Algiers in Their Apartment* (1834; Paris, Louvre) and *The Fanatics of Tangiers* (1838; Minneapolis, Institute of Arts). The 1830s and 1840s saw Delacroix turn increasingly to literary subject matter. He also began to devote a great deal of time to mural painting; his decorative projects include the Salon du Roi in the Palais Bourbon (1838), the library of the senate in the Palais de Luxembourg (1840), and the ceiling of the Galerie d'Apollon in the Louvre (1850). His last years were spent mainly at Champrosay, where he continued to paint familiar subjects as well as a new series of flower paintings.

66 *The Death of Lara*

Watercolor with body color and some gum arabic, over underdrawing in black chalk and graphite; H: 17.9 cm (7 $\frac{1}{16}$ in.); W: 25.7 cm (10 $\frac{1}{8}$ in.)

94.GC.51

PROVENANCE

John Arrowsmith (sale, 20 January 1826, lot 86, as *Mort de Lara*); private collection, Brittany (sale, Expert Féral, Commissaire-priseur Chevallier, Paris, 23 December 1885, lot unknown, as *Tancred and Erminia*); Monsieur Cottin (the last two owners according to Alfred Robaut's notes in his annotated copy of his *Oeuvre complet de Eugène Delacroix* of 1885, cited by Johnson 1992, pp. 380–81); private collection; art market, New York.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December 1997–22 February 1998.

BIBLIOGRAPHY

Johnson 1992, pp. 379–83, pl. I; *Journal* 23 (1995), pp. 67–68, no. 9; Turner and Hendrix 1997, p. 103, no. 85.

Signed twice in the lower left corner, in black ink and graphite, *E. Delacroix*. On the reverse of the gray-blue

cardboard backing, inscribed in large writing in the center, in graphite, *La morte Lara [the death of Lara] 12of [or possibly +]*. This writing is accompanied by some pencil sketches or doodles, perhaps in the same hand that wrote the inscription identifying the subject. These sketches consist of a ducal coronet, top left; half of a fleur-de-lis, top right; and the beginning of a foliate crest, just to the left of center, its base coming between the first two words of the inscription. (The watercolor is not published in Robaut's catalogue of Delacroix's oeuvre [1885], though it is entered as *No. 303 ter* in his annotated personal copy, preserved in the Bibliothèque Nationale, Paris [Johnson 1992, p. 380].)

THIS DRAWING AND THE FOLLOWING ONE, the first probably made in 1824 and the other only a year or two later, in 1830–31, illustrate two oriental tales by the great English Romantic poet George Lord Byron (1788–1824), one a sequel to the other. Byron was instrumental in introducing orientaling literary themes into French Romantic painting, and Géricault (q.v.) and Delacroix were among the painters of the period to translate this subject matter into some of the most powerful imagery produced in nineteenth-century Europe.

The following drawing (cat. no. 67) illustrates a dramatic episode from *The Corsair*. Byron wrote this poem in only ten



66

days, in 1813, and it was published the following year. *The Corsair* tells of the fictitious hero Conrad, a pirate chief of many vices but possessing the great virtue of chivalry. Conrad gains intelligence that his enemy the Turkish pasha is planning to take his island, the home of his beloved Medora and of his fellow pirates. Determined to prevent this attack, he leaves his refuge and arrives at the pasha's rallying point, where he introduces himself as a dervish escaped from the pirates. Conrad's scheme to trick the pasha is thwarted, and he is wounded and taken prisoner, but not before he has rescued Gulnare, the beautiful chief slave in the pasha's harem, from imminent death. She falls in love with Conrad and brings a dagger to him in prison, where he is held captive, so that he may kill the pasha in his sleep (this episode is the subject of cat. no. 67). Conrad is repelled by the thought of so cowardly an act, whereupon Gulnare herself kills the pasha and then escapes with Conrad. When they return to his island, Conrad discovers that Medora has died from grief at his own reported killing. Conrad then disappears.

In the composition of *Gulnare Bringing the Dagger to the Imprisoned Conrad*, Delacroix has conflated a number of different lines from the long passage recounting Gulnare's visit to Conrad in prison.

Is it some seraph sent to grant him grace?
 No, 't is an earthly form with heavenly face!
 Its white arm raised a lamp—yet gently hid,
 Lest the ray flash abruptly on the lid

 He raised his head, and dazzled with the light,
 Her eye seemed dubious if it saw aright:

 'Methinks my jailor's face shows wondrous fair!
 'Pirate! thou know'st me not . . . ?' (2.12–14)

Fired by the oriental mystery of the story, Delacroix captured the nuances of the poetry: Conrad's surprise, the dramatic yet gentle lighting as well as the murky interior of the jail with the oriental window. Compositionally, however, the idea harks back to traditional representations of the Angel freeing Saint Peter from prison.

Lara: A Tale, to which the present drawing is an illustration, is the sequel to *The Corsair*. This poem too was published in 1814. The hero of the second poem is Count Lara, an overlord returned from exile to his lands in Spain, but he is in fact none other than Conrad of *The Corsair*, who had disappeared at the end of the poem. The facial similarity between Lara and Conrad

in the two drawings is noteworthy. Like other Byronic heroes, Lara lives alien and aloof, shrouded in mystery, defying fate and rebelling against conventional morality. But Lara is careworn:

That brow in furrow'd lines had fix'd at last,
And spake of passions, but of passion past. (5.3–4)

Lara brings back with him to Spain a page called Kaled “of foreign aspect, and of tender age,” who accompanies him. Not surprisingly, she is the slave Gulnare from *The Corsair*. During an evening of entertainment at the residence of Count Otho, one of his neighbors, Lara is recognized by a certain Ezzelin. Lara then becomes a leader of a peasant revolt, which is eventually suppressed by Otho. In a final battle against overwhelming odds, the hero is mortally wounded by an arrow. He dies in the care of his faithful Kaled, who reveals that she is a woman and confesses her love for him, the particular moment seen in the present drawing.

Beneath a lime, remoter from the scene,
Where but for him that strife had never been,
A breathing but devoted warrior lay:
'T was Lara bleeding fast from life away.
His follower once, and now his only guide,
Kneels Kaled watchful o'er his welling side,
And with his scarf would stanch the tides that rush,
With each convulsion, in a blacker gush
.....
He clasps the hand that pang which would assuage,
And sadly smiles his thanks to that dark page
(17.1–8, 13–14)



Detail of 66 verso, with sketches and inscriptions.

When the present drawing was first published (see bibliography, above), the subject was said to be Erminia succoring the wounded Tancred, an episode taken from the great Italian epic poem *Gerusalemme liberata* by Torquato Tasso (1544–1595). The inscription on the back of the old mount, which came to light only in 1994, following the Museum’s acquisition of the drawing, must allude, however, to Byron’s *Lara*.

The present drawing may be dated about 1824. The bright colors—especially the intense blue of Kaled’s dress and the dark green, red, and white of her “tartan” (or plaid) cloak—recall the watercolors of historical subjects by the great English watercolorist resident in France, Richard Parkes Bonington (1802–1828), whose “troubadour style” (fanciful, mysterious, and evocative re-creations of historic interiors and balcony scenes) seemed to exert a particularly strong influence upon Delacroix. The two men shared a studio for a brief period following Bonington’s return from a short trip to England in 1825, and their work of this time has many characteristics in common. Byron’s poetry was already popular in France by the early 1820s; the *Oeuvres complètes de Lord Byron*, translated and edited by Amédée Pichot and Eusèbe de Salle, was issued in fifteen volumes in 1821–24. It is therefore no surprise to find Delacroix responding so sensitively to Byron’s meaning in this and the following drawing.

There are two later representations by Delacroix of *The Death of Lara*, both in oil on canvas, one datable to 1847–48 and the other to 1858 (see Paris and Philadelphia 1998–99, nos. 80 and 81, respectively).

Eugène Delacroix

Charenton-Saint-Maurice 1798–Paris 1863

67 *Gulnare Bringing the Dagger to the Imprisoned Conrad*

Watercolor, body color, and brown ink with touches of gum arabic, over underdrawing in graphite; H: 24.2 cm (9⁵/₁₆ in.); W: 19.2 cm (7⁷/₁₆ in.)

97.GC.30

PROVENANCE

A. Robaut (sale, Expert Durand-Ruel, Commissaire-priseur Bernier, Paris, 18 December 1907, lot 65; "Près de l'étroite fenêtre garnie de barreaux, Conrad prisonnier, à demi couché sur une natte, lève les yeux vers Gulnare qui lui propose de le rendre à la liberté en tuant le Pacha. De sa main droite, Gulnare tient le poignard libérateur et son bras gauche soutient la lampe dont la lumière éclaire le cachot, où l'on aperçoit une cruche et une grosse écuelle près du bloc de pierre qui servait de siège au prisonnier déjà délivré de ses chaînes." [Near the narrow barred window, Conrad imprisoned, half reclining on a mat, raises his eyes toward Gulnare, who proposes to free him by killing the pasha. In her right hand, Gulnare holds the liberating dagger, and her left hand holds a lantern, whose light illuminates the cell, where one notices a pitcher and a large porringer near a block of stone that served as the seat of the prisoner, who is already freed from his chains.]); Bessoneau collection; Galerie de Bayser, Paris.

EXHIBITIONS

Paris 1831, no. 2951 (p. 244: "Gulnare vient trouver Conrad dans sa prison et lui propose de le délivrer en tuant le pacha; aquarelle. (LORD BYRON, *le Corsaire*.)" [Gulnare comes to find Conrad in his prison and proposes that he free himself by killing the pasha; watercolor . . .]).

BIBLIOGRAPHY

Moreau 1873, p. 172, no. 2951; Robaut 1885, p. 94, no. 338.

Signed in the lower left corner, in brown body color, *EugDelacroix*.

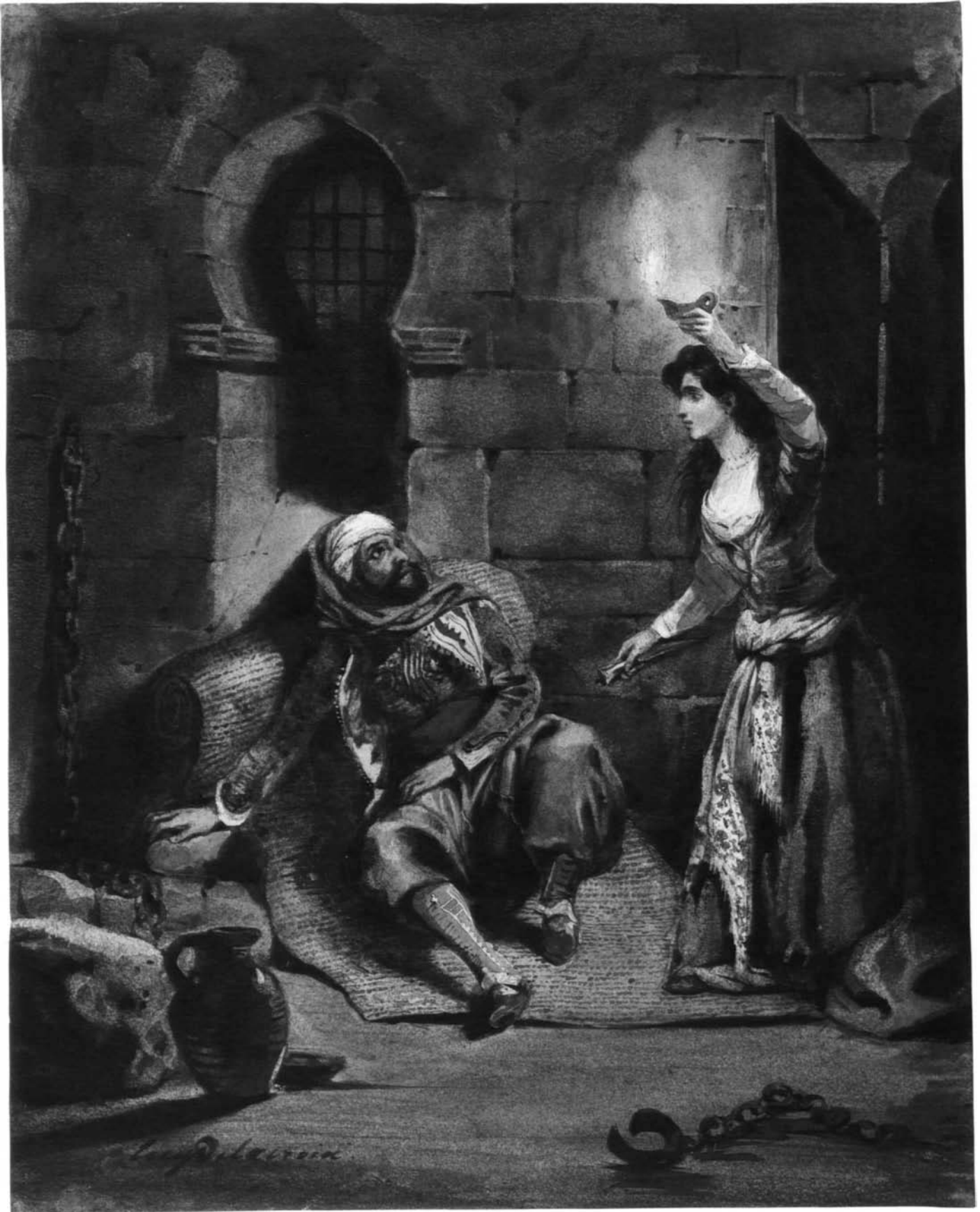
FOR A DISCUSSION of the subject matter of this drawing, see the previous entry. Another watercolor by Delacroix of the same composition, whose present location is unknown, was formerly on the London art market, when it was wrongly identified as the watercolor Delacroix exhibited at the 1831 Salon (fig. 67a; Paris 1963, no. 141; sale, Sotheby's, London, 28 March 1973, lot 17). The ex-Sotheby's drawing is more freely executed than the present sheet and could have been made as a first idea for it. In it Gulnare stands over the reclining Conrad and holds back the knife in her left hand, which is dramatically silhouetted against the darkness of the opening of the round-arched doorway through which she has just entered.

When the present watercolor was displayed at the 1831 Salon, Delacroix's four other works on paper included two others with subjects from British literature: "Guillaume de la Marck, surnommé le Sanglier des Ardennes," from Walter Scott's *Quentin Durward*; and "Tam O'Shanter," from Robert Burns's poem of this title.

The drawing once belonged to Alfred Robaut, the compiler of the first catalogue raisonné of the works of Delacroix.



FIGURE 67A. Eugène Delacroix. *Gulnare Bringing the Dagger to the Imprisoned Conrad*. Watercolor. H: 24 cm (9⁵/₁₆ in.); W: 19 cm (7⁷/₁₆ in.). Present location unknown.



Théodore Géricault

Rouen 1791–Paris 1824

Although Théodore Géricault's career was tragically short, it nevertheless proved influential for succeeding generations of French artists. He was born into a provincial, bourgeois family. In 1796 his family moved to Paris, where he attended the Lycée Imperial. The death of his mother left Géricault with an annuity that allowed him to pursue a career in painting. His early studies were casual; he initially sought the advice of Carle Vernet (q.v.), who did not take his interest seriously. In 1810 he briefly joined the studio of Pierre Guérin (1774–1833). By 1811 Géricault had decided to train himself by copying works of art in the Musée du Louvre, Paris. He was attracted to the works of Peter Paul Rubens (q.v.), Anthony van Dyck (1599–1641), Rembrandt van Rijn (q.v.), Titian (1488/90–1576), Caravaggio (1573–1610), Salvator Rosa (1615–1673), and Pier Francesco Mola (q.v.). In 1812, as a self-taught, unknown artist, he submitted a large-scale painting, *The Charging Chasseur* (1812; Paris, Louvre), to the Salon, which caused a stir and brought him immediate recognition. This work did not fall within the traditional Salon themes of history, portrait, and genre, but was interpreted as depicting

the spirit of French military might. Géricault received a gold medal for the work, but the following few years were problematic and unproductive. In 1814 he painted a pendant for *The Charging Chasseur*, titled *Wounded Cuirassier Leaving the Field of Battle* (Paris, Louvre), which he exhibited in the Salon that year. It was not well received, especially coming so shortly after the abdication of Napoleon. The second half of the 1810s found Géricault questioning his abilities. The result was a decision to rededicate himself to artistic training, with a journey to Italy in 1816. His return to Paris the next year saw a renewed effort to create a grand painting depicting the courage and endurance of humankind. He achieved this with the monumental *Raft of the Medusa* (1819; Paris, Louvre). Exhausted by the effort required to carry out this work, Géricault suffered a nervous breakdown. He never completely regained his health, but he continued to paint smaller canvases, the best known being a series of portraits of the insane. During the last year of his life he worked on preliminary sketches for two works on the scale of *The Raft of the Medusa*, which remained unfinished at his death.

68 *A Small Sketchbook or Pocketbook with Pencil Drawings*

Pencil on laid paper; twenty-eight unnumbered folios; H: 9.5 cm (3¾ in.); W: 15 cm (5⅞ in.). The double folios were originally sewn together, but the stitching is now lacking, and the folios are loose. The covers, which are of the same dimensions as the folios, are bound in light green paper. In the top right corner of the outside front cover is a small label of white paper, inscribed in pencil, *Géricault*. Unfortunately the sketchbook is not complete. At some point in its history, a few pages must have been cut or torn out, leaving a number of detached single leaves (nos. 13–16 are loose half folios), which may no longer be in their original order. The establishment of the "correct" sequence of the folios will require extensive research and scientific analysis. The drawings are listed below in the order in which they appear at present.

95.GD.40

PROVENANCE

Posthumous sale of the artist's collection (sale, Hôtel Buillon, Paris, 2–4 November 1824, lot 42); Coutan-Hauguet (sale, Hôtel Drouot, Paris, 16–17 December 1889, lot 211: the contents are described as follows "Études pour *le Cuirassier*. Études de chevaux. Compositions diverses. Études d'après l'antique. Études d'après les tableaux de maîtres." [Studies for *The Cuirassier*. Studies of horses. Different compositions.

Studies after the antique. Studies after pictures by the masters.]); unidentified private collection, France (sale, Christie's, Monaco, 22 June 1991, lot 41); private collection, Paris; art market, Paris.

EXHIBITIONS

None.

BIBLIOGRAPHY

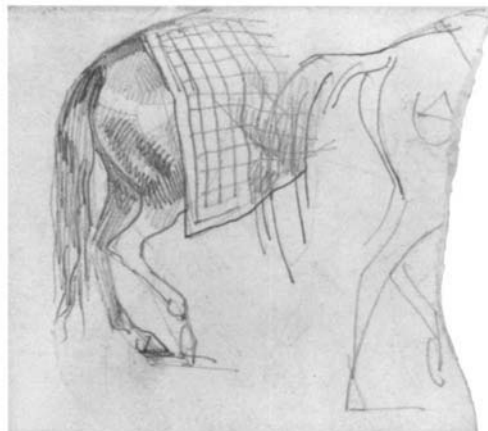
Journal 24 (1996), p. 100, no. 26.

GENERAL DESCRIPTION OF THE CONTENTS

The sketchbook, which may be dated 1812–14, contains a range of drawings representing subjects that inspired Géricault and held his interest throughout his career. He would have carried the book around with him in his pocket to make rapid sketches from life and to jot down ideas for future projects as well as to copy motifs that caught his eye from pictures by the great masters. It is one of thirty-three sketchbooks sold in 1824 at Géricault's posthumous sale. Most of them were later taken apart, and their individual pages are now scattered among various collections, accounting for the bulk of Géricault's works on paper. Only six survive, either intact or as substantial fragments. The earliest of these is in the Wildenstein collection, New York, dated 1808. Two fragments, datable to 1813–14 and 1818–20,



68, INSIDE FRONT COVER



68, I RECTO

respectively, are in the Chicago Art Institute. A fourth complete and undisturbed example, known as the Zoubaloff sketchbook, dated 1814–15, is in the Louvre. Finally, a fifth sketchbook is in the Kunsthaus in Zurich. The present sketchbook is the smallest of the surviving examples. The larger albums were used mostly for making drawings in the studio, or occasionally in museums and galleries. This book was more portable.

In a letter quoted in full in the Sotheby's sale catalogue, Lorenz Eitner compared the sketches in the Getty's pocketbook with those in the earlier Chicago album and the Zoubaloff sketchbook, noting the "stylistic or thematic parallels" between them. He also noted the "many suggestive connections" between the small sketches and other works by the artist dated 1812–14, proposing that "Géricault kept this handy sketchbook for some time, using it occasionally over a two year span or longer."

A. Inside front cover: *Head of a Man with a Prominent Mustache, Seen Full-Face*. Inscribed by the artist at the top, in pencil, *balade ou [...]ention/ faire coloreé et peindre/ faire de ch[ambre]. p[our]. manzal copier quatre/ gravure angl[aises]*.

The sketch is drawn with the book turned upside down. In type the man's head resembles the *Portrait Study of Lieutenant Dieudonné* in the Musée Bonnat, Bayonne (Eitner 1983, p. 31, fig. 21; Bazin 1987–94, vol. 3, pp. 225–56, no. 923). The Bayonne oil sketch was painted in 1812 in connection with *The Charging Chasseur* (see fol. 3).

1. *Two Studies of the Hindquarters of a Horse, in Profile to the Right; the Horse in the Study on the Left Covered with a Checkered Cape* (recto); *Two Studies of the Hindquarters of a Horse with a Cropped Tail, in Profile to the Right, with the Horse on the Left, Its*

Back Covered by a Cape, Drawn to a Smaller Scale; Study of the Left Foreleg of a Horse (verso).

The top third of the page has been torn away. The studies recall those in Géricault's early oil sketch *Twenty-four Horses in Rear View*, in a private collection, painted in 1813–14 (Eitner 1983, p. 35, fig. 23; Bazin 1987–94, vol. 3, p. 115, no. 625; Paris 1991–92, no. 27).

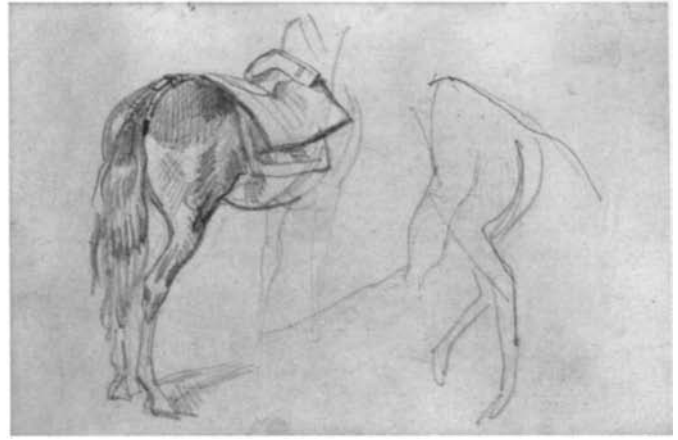
2. *A Horse with Its Body Half Turned to the Right; the Rear End of a Horse, in Profile to the Left* (recto); *Two Studies of the Braiding of an Officer's Jacket; the Rear Part of a Horse, in Profile to the Left* (Drawn with the Book Turned Upside Down) (verso).

In the 1991 Sotheby's sale catalogue cited above, Eitner suggested that the two studies of braiding are for *The Charging Chasseur* (see fol. 3).

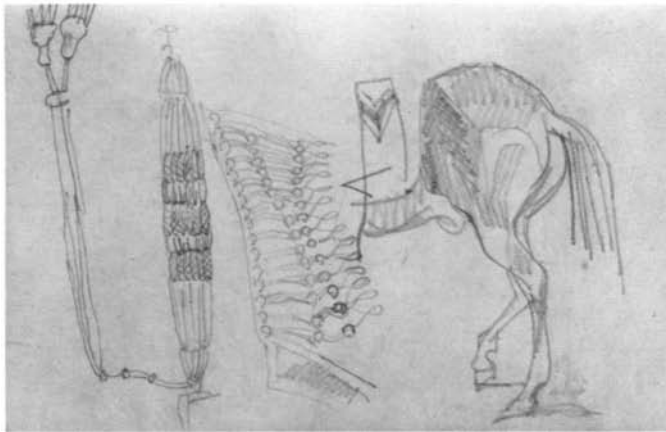
3. *Studies of a Figure Seated Back-to-Front on a Chair, Two Tassels, and a Chair(?)*; *Thumbnail Sketch of the Composition of the "Charging Chasseur"* (Drawn within an Upright Rectangle, with the Book Turned Upside Down) (recto); *Draft of a Letter Written over Four(?) Now Indecipherable Compositional Studies* (verso). The draft of the letter is as follows: *Monsieur je vous renvoie mon vieux/ cheval en vous priant de le placer le/ mieux possible, mon retard m'empêche/ d'espérer une place aussi avantageuse/* [the following words have been canceled: *que/ celle que j'avais] qu'à la dernière exposition. / Vous m'aviez aussi autrement décoré j'étais/ de mise partout. Cette année j'y vais/ paraître sous un simple harnois/ cadre jaune en sapin mais l'habit ne/ fait pas le moine et pour peu que/ vous me placiez bien, je n'aurai rien* (Sir, I return to you my old horse requesting that you put him in the best possible place. My lateness prevents me from hoping for a place as advantageous [here "from that which I had" crossed out] as at the last



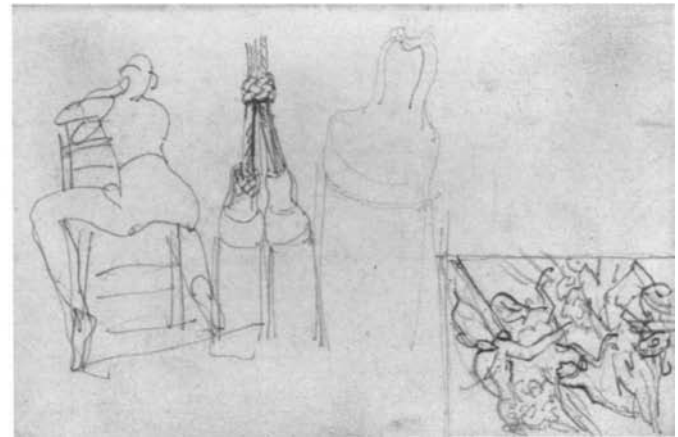
68, 1 VERSO



68, 2 RECTO



68, 2 VERSO



68, 3 RECTO

exhibition. You have so richly decorated me, I will put up everywhere this year. I am going to appear there under a simple harness—a yellow pine frame, but the habit doesn't make the monk, and as long as you place me a little well, I will have nothing out-of-date, without, however, diminishing any of its value). The text continues briefly on to the recto of folio 4.

The study on the recto of a figure seated back-to-front on a chair was presumably made for a figure riding a horse. Eitner has connected the thumbnail sketch of *The Charging Chasseur* to the early version of this composition, painted in 1812, now in a private collection (Clément/Eitner 1974, p. 287, no. 43; Bazin 1987–94, vol. 3, pp. 184–85, no. 821; see Eitner's letter published in the 1991 Sotheby's catalogue). There are also notable resemblances to the oil sketch for the picture in the Musée des Beaux-Arts, Rouen (inv. 908.2.1; Bazin 1987–94, vol. 3, pp. 221–23, no. 912; Paris 1991–92, no. 35). Géricault painted *The Charging Chasseur* for the 1812 Salon, and the final version is in the Louvre (Bazin 1987–94, vol. 3, pp. 67–70, 215–17, no. 903; Paris 1991–92, no. 35; *TDA* 1996, vol. 12, ill. p. 349).

As Bruno Chenique of the Musée du Louvre has confirmed, the rare draft of a letter on the verso is from Géri-

cault to the director of the Louvre and the head of admissions to the Salon, Baron Dominique Vivant-Denon (1747–1825). He has pointed out that “mon vieux cheval” is simply a reference to *The Charging Chasseur* (Chenique 1996, p. 36 n. 2).

4. *Standing Cavalier* (recto); *Standing Cavalier* (verso). At the top of folio 4r, inscribed in brown ink, *28 Leçons à 4 ff[rancs]. / 4/112 payé pour 2 mois* (28 lessons at 4 francs each: 4/112 will pay for 2 months). There follow eight horizontal pen lines associated with the inscription, as well as an area of shading in graphite. The inscription from the reverse of the previous folio continues onto the side of folio 4r: *vielli sans cependant lui ôter de sa valeur*. It is unclear what the lessons are to which Géricault was referring in the first inscription; perhaps he was giving drawing lessons or receiving lessons in English. For a translation of the second inscription, see the previous entry.

As Eitner pointed out in the 1991 Sotheby's sale catalogue, the two studies on the recto and verso of this folio are copied from the figure of Charles I in van Dyck's *Portrait of Charles I* in the Louvre (Brown 1982, p. 171, fig. 170). (See also cat. no. 66.5 recto.)

5. *Head of a Horse* (recto); *A Cavalry Skirmish, with Four Horsemen* (verso).

The horse's head on the recto appears to be that of Charles I's mount in Van Dyck's *Portrait of Charles I* in the Louvre (Brown 1982, p. 171, fig. 170). (See also cat. no. 66.4 verso.)

Eitner has related the drawings of an equestrian battle on the verso of this folio and on folio 6r to drawings of a similar subject in the Chicago album (1813–14). In a subsequent letter to the previous owner, however, dated January 5, 1992, he states that the drawings were probably not done for the same project.

6. *Cavalry Skirmish, with a Man Lying on the Ground in the Bottom Right Corner* (recto); *A Man on a Rearing Horse, with a Separate Study of the Horse's Hindquarters* (verso).

7. *Group of Three Figures, Consisting of a Man Carrying a Woman(?), Accompanied by a Child* (recto); *Six Studies for a Group of a Man Subduing a Rearing Horse* (verso).

The verso studies are perhaps related to the *Wounded Cuirassier* (see the back cover [cat. no. 68B]).

8. *Horse Trotting to the Right; a Man beside a Rearing Horse and, at the Bottom of the Sheet, Two Further Studies for the Group of a Man beside a Rearing Horse* (recto); *Three Compositional Studies for a Group of Figures, in Which One Figure Is Being Carried; Study of a Helmet, Top Right* (verso).

The three compositional studies on the reverse of this page appear to be related to the group studied on folio 7r.

9. *Four Compositional Studies for a Group of Figures* (recto); *Two Studies of a Rearing Horse* (verso).

The sketches on the recto are a continuation of those on folio 8v and must have been drawn at the same time.

10. *Landscape with a Row of Trees* (recto); *Studies of Clouds Seen over a Treetop* (verso).



68, 3 VERSO

11. *View of the Pedimented Façade of a Country House, Set within a Large Garden; Studies of Bushes and Foliage* (recto); *Stag Seated on the Ground* (verso).

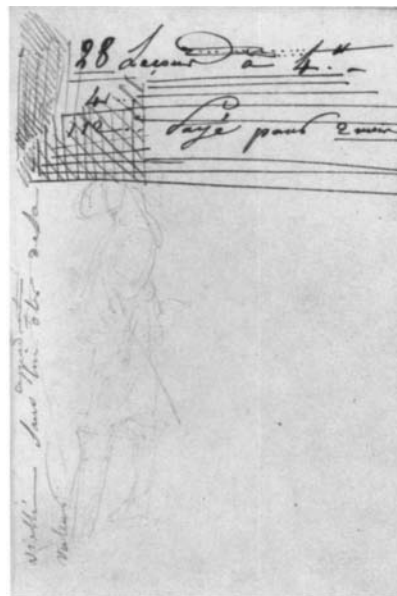
The slight sketch of bushes and foliage at the bottom of the recto has been partly crossed out. To make the verso study, the artist turned the book upside down.

12. *Three Studies of a Nude Man with a Bow and Arrow; Standing Cavalier Facing the Spectator* (recto); *Studies of a Seated Stag, the Head and Shoulders of a Faun, the Head of a Goat and a Deer's Hoof* (verso).

In the recto studies, the figure of the cavalier was apparently drawn first and is partly covered by the principal study of an archer.

13. *Pair of Lions* (recto); *Lion Seated on the Ground; Separate Study of a Lion's Paw* (verso). The page is loose.

The pair of lions in the recto study occur in Rubens's *Marriage of Henry IV and Marie de Médicis*, one of the cycle of twenty-four monumental canvases painted by Rubens between 1627 and 1630 to decorate the Galerie Marie de Médicis in the Palais du Luxembourg (Jaffé 1989, pp. 274–75, no. 725); in the picture, the animals, each ridden by a nude putto, pull the king and queen's nuptial chariot. From 1802 to 1815 the paintings from the Médicis cycle were exhibited in the east wing of the Palais du Luxembourg, after which they were transferred to the Louvre. Géricault made a painting of the same two lions, dated around 1820 by Germain Bazin (1987–94, vol. 2, p. 297, no. 319), which corresponds closely to the pencil sketch on the recto. This picture was recently sold at Sotheby's, London (16 November 1994, lot 32), and is now on the New York art market. The presence of the drawing in a sketchbook done around 1812–14 might suggest an earlier date for the painting.



68, 4 RECTO



68, 4 VERSO



68, 5 RECTO



68, 5 VERSO



68, 6 RECTO



68, 6 VERSO



68, 7 RECTO



68, 7 VERSO



68, 8 RECTO



68, 8 VERSO



68, 9 RECTO

14. *Two Compositional Studies of a Lion Hunt, with a Lion Attacking a Horseman; Separate Study of the Man Falling from His Horse in the Upper of the Two Compositional Studies (recto); Compositional Study of a Lion Hunt, with the Lion Attacking the Horseman over the Body of the Fallen Horse; Four Studies of a Classical Interior with Columns (verso).* The page is loose.

The subject of lions attacking horsemen is again derived from Rubens's several treatments of this theme, such as that in Dresden (Jaffé 1989, p. 213, no. 343). As Eitner pointed out in a letter dated January 5, 1992, to the former owner of the sketchbook, the drawings by Géricault of lion hunts may "have a connection with a project that is mentioned in a list in the Chicago Album (fol. 41 verso) and of which there is a small sketch on another page (fol. 48 recto)." As Eitner went on to observe, the many sketches of lions done from life in the present pocketbook provide ample evidence of Géricault's interest in these animals at the time (see fols. 17v, 18r, 18v, 19r, 19v, 20r, 20v, 21r, 21v, 22r, 22v, 23r, 23v, 24r, and 24v).

On the verso of folio 14, the lion hunt is drawn with the book turned horizontally, and the studies of a classical interior, with it turned upright. The four interior studies are hard to decipher. A nude figure appears to be standing in the one at top left; figures seem to be standing at a stairway in the one at bottom left; and the one at bottom right shows a seated figure, perhaps on a throne.

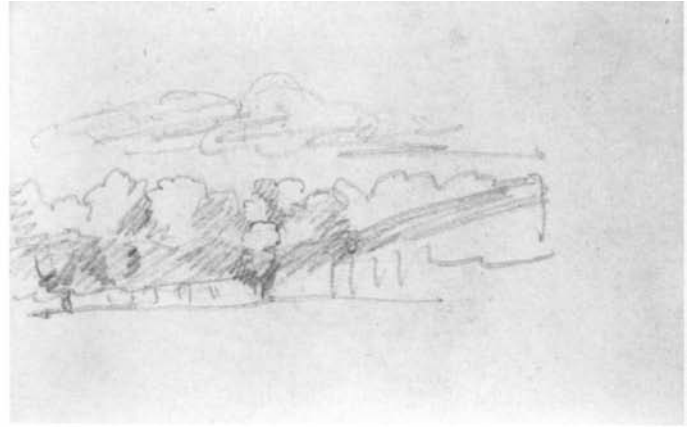
15. *Cavalry Battle, with a Man Standing to the Left Holding a Spear, in the Center of the Composition (recto); Cavalry Battle, with a Horse Falling to the Ground to the Left (verso).* The page is loose.

See folio 5.

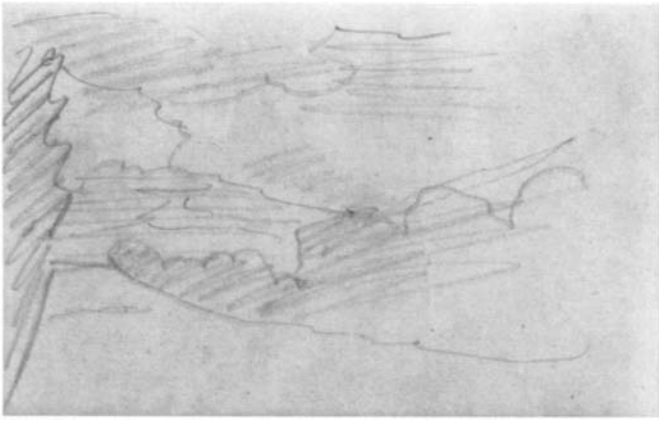
16. *Three Studies of a Horse, with the Horse in the Center in Profile to the Right and Wearing a Cape (recto); Compositional Study with a Man Fallen from His Horse; Hindquarters of a Horse in Profile to the Right (verso).* The page is loose.



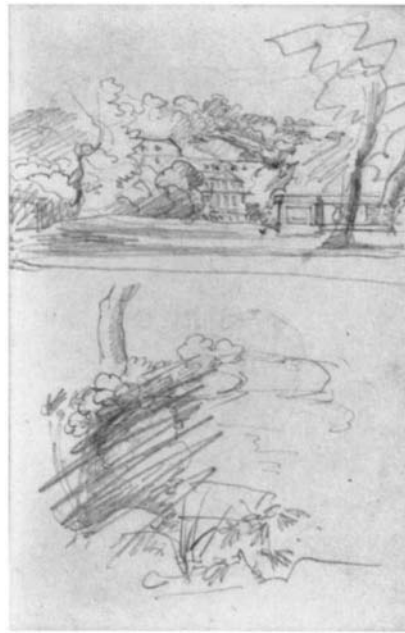
68, 9 VERSO



68, 10 RECTO



68, 10 VERSO



68, 11 RECTO



68, 11 VERSO



68, 12 RECTO



68, 12 VERSO



68, 13 RECTO



68, 13 VERSO



68, 14 RECTO



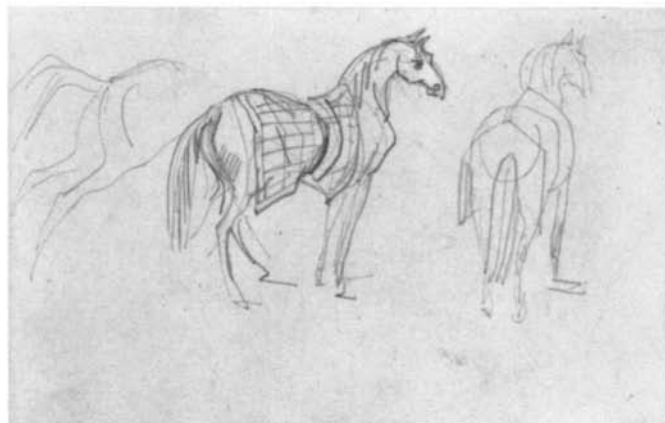
68, 14 VERSO



68, 15 RECTO



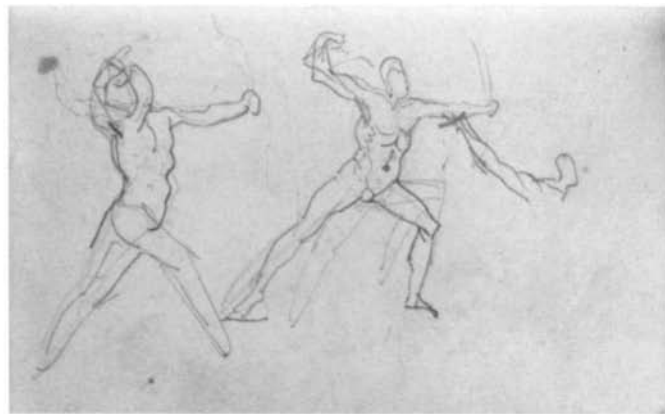
68, 15 VERSO



68, 16 RECTO



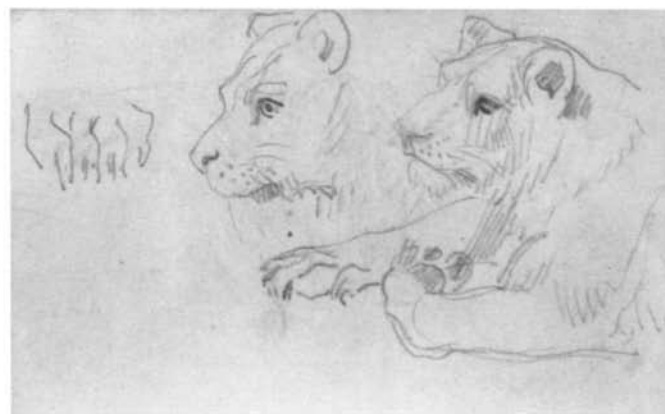
68, 16 VERSO



68, 17 RECTO



68, 17 VERSO



68, 18 RECTO

The upper of the two studies on the verso was done with the book upright, the lower with it placed horizontally.

17. *Three Studies of a Bowman* (recto); *Slight Sketches of the Head and Hindquarters of a Lion* (verso).

18. *Study of the Head and Forelegs of a Lioness; Separate Studies of Its Head and Paw* (recto); *Lion Seated on the Ground, in Profile to the Left* (verso).

19. *Lion Seated on the Ground, Seen Full-Face (the Rest of Its Body Only Lightly Drawn); Slight Compositional Sketch of a Man Attacking Figures(?), Which Run Away from Him* (recto); *Studies of the Body of a Lion and of Its Head and Paws* (verso).

20. *Two Studies of the Head and Left Paw of a Lion* (recto); *Lion Striding Forward to the Left; Separate Study of the Head of a Lioness* (verso).



68, 18 VERSO



68, 19 RECTO



68, 19 VERSO



68, 20 RECTO



68, 20 VERSO



68, 21 RECTO



68, 21 VERSO



68, 22 RECTO



68, 22 VERSO



68, 23 RECTO



68, 23 VERSO



68, 24 RECTO

21. *Lion Seated on the Ground; Head of a Lioness* (recto); *Lion Seated on the Ground, with Its Body Seen from Slightly Above; Three Studies of the Head of a Lion, Two with Its Mouth Open in a Roar* (verso).

22. *Two Studies of the Hindquarters of a Lion and a Study of Its Head in Profile to the Left; a Compositional Study of a Man Lifting another Figure* (These Sequences of Drawings Made with the Book Placed Horizontally); *Two Caricature Studies of a Thin-Faced Man Wearing a Cap in Profile to the Left* (Drawn with the Book Upright) (recto); *Studies of Lions, with Some of the Sketches Superimposed over Each Other* (verso).

23. *Lion Seated on the Ground; Two Separate Studies of Its Head* (recto); *Lion Striding to the Left; Head of a Lion Full-Face* (Drawn with the Book Turned the Other Way Up) (verso).

24. *Head and Forelegs of a Lion Seated on the Ground, with Its Head Bent Down; Two Smaller Studies of a Roaring Lion, with Its Body Half-Turned to the Right, and of a Lion, Seen from the Rear, Moving Away from the Spectator* (recto); *Three Studies of a Lion: (i) a Slight Sketch of Its Head; (ii) the Animal Lying on the Ground, Three-Quarter-Length, Resting Its Head on Its Left Foreleg; and (iii) a Slight Sketch of Its Head Asleep; and Lion Moving to the Right, with Its Mouth Open in a Roar* (verso).

25. *Slight Sketches of a Nude Man, with His Body Facing the Spectator and His Left Leg Raised, and of a Woman Wearing a Closely Fitting Dress, with Her Body Leaning to the Right* (recto); *Combat of Nude Men, with a Man on the Right Lifting the Body of an Injured Companion* (verso).

26. *Lion Attacking a Snake, Drawn over a Slight Sketch of a Standing Nude Man, Supporting His Body against a Wall with His Left Elbow* (recto); *Sheet of Studies, Including a Rifle, a Rifle Butt, a Pair of Breeches(?), a Holster with a Brace of Pistols, and the Hilt of a Sword(?), with Its Top Shaped as a Falcon's Head, a Stirrup, and the End of a Strap(?); at the Top Right, a Small Compositional Study of a Figure in a Long Garment, in Profile to the Right, Standing in Front of a Saddled Horse, in Profile to the Left, with an Italianate Castle in the Background* (verso).

As Eitner noted in the letter published in the 1991 Sotheby's sale catalogue, "The lightly drawn sketch of a Mameluke holding a horse in front of a fortress . . . is a copy after a lithograph [by] Carle or Horace Vernet." He is presumably referring to the aquatint after Carle Vernet by Philibert-Louis Debucourt, *Mameluke with a Horse in Front of a Group of Buildings* (Colin 1923, p. 44, no. 86), which closely resembles this sketch in composition and arrangement of the figures. This print was published in 1823, however, which would imply that Géricault copied Vernet's earlier preparatory design or knew the source for it.

27. *Man Riding on the Back of a Rearing, Dappled Horse, Wielding a Saber; the Head, Shoulders, and Foreleg of a Horse in Profile to the Left; Separate Study of the Head and Neck of the Same Horse* (recto); *Three Compositional Studies, over One of Which Is Drawn the Head and Neck of a Horse: (i) Three Nude Men Fighting; (ii) a Man Seated on a Rock, in Profile, with a Lion Seated in the Bottom Right Corner* (Saint Jerome?); and (iii) *a Lion Hunt?* (beneath the Study of the Horse's Head) (verso).

The study of a man on a rearing horse drawn on the recto seems to be related to an early compositional phase of *The Charging Chasseur* (see fol. 3) and is faintly inscribed with color and other notes, not all of which are legible, *rouge/ jaune/ vert/ rougebor[?]/ [dure?]/ pars[?]/ . . . gris et vert.*

28. *Two Standing Horses, One with Its Hindquarters Directed at the Spectator and the Other Facing Forward; Interior with a Man in Military Uniform Riding a Rearing Horse* (recto); *Courtyard of a Building; the Head of a Horse* (verso).

As Eitner has noted in his letter published in the 1991 Sotheby's sale catalogue: "The drawing of a rider exercising his horse in a *manège* . . . corresponds to a pen drawing in the Museum of Besançon" (Besançon, Musée des Beaux-Arts et d'Archéologie inv. D. 2114; Bazin 1987–94, vol. 3, p. 238, no. 957). Another related drawing is in the Musée des Beaux-Arts, Rouen (inv. 149 r.; Bazin 1987–94, vol. 3, p. 238, no. 956). As Paul Joannides has commented (conversation with the author, 1999), the rider may be Napoleon.

B. Inside back cover: *Soldier with His Body Leaning Back, As If Restraining a Horse* (drawn with the book turned horizontally). Inscribed at the top, in pencil, *esquisse de Guérin/ copie de Palmieri[?]* [or *Palmier*; this was previously read as *Rubens*, but this is not borne out by the lettering]/ *B. de Daru[?]* [or possibly *Dosio*]/ *paysages du poussin/ cheval effrayé Vernet/ Laocoon.*

The slight drawing of a soldier is in a pose similar to that of the figure in *The Wounded Cuirassier* in the Louvre, painted in 1814 (Paris 1991–92, pp. 345–46, no. 59). This picture was conceived as a pendant to *The Charging Chasseur* (see fol. 3). In *The Wounded Cuirassier* the cuirassier retreats from fire ("quittant le feu"), leading his frightened horse with his right hand down an incline. The picture dates from the year of France's defeat in the Napoleonic War, and the cuirassier's wound is a moral rather than a physical one. Regis Michel has compared the soldier's expression of pathetic defeat to that of the sculpture *Laocoon* (Paris 1991–92, p. 50), about which the artist was reminding himself in the notes adjacent to his miniature sketch on the inside back cover.

The notes written at the top of the cover appear to be reminders of motifs and subjects to copy from other masters and antique works. The possible relevance of *Laocoon* has already been noted, while the "cheval effrayé Vernet" (frightened horse [after] Vernet) is of particular interest in connection with the Museum's drawings by Vernet (cat. nos. 83–84).



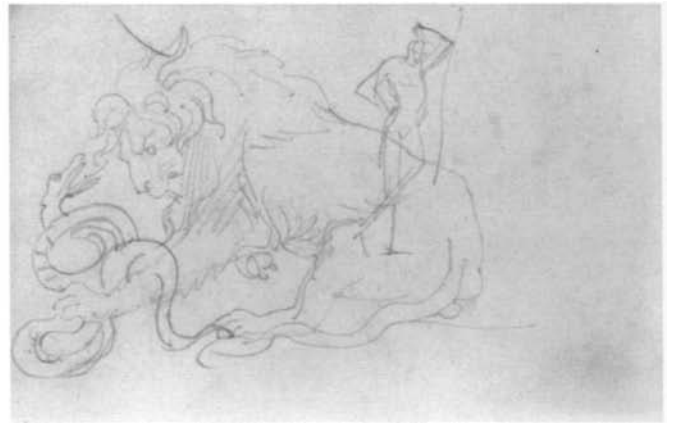
68, 24 VERSO



68, 25 RECTO



68, 25 VERSO



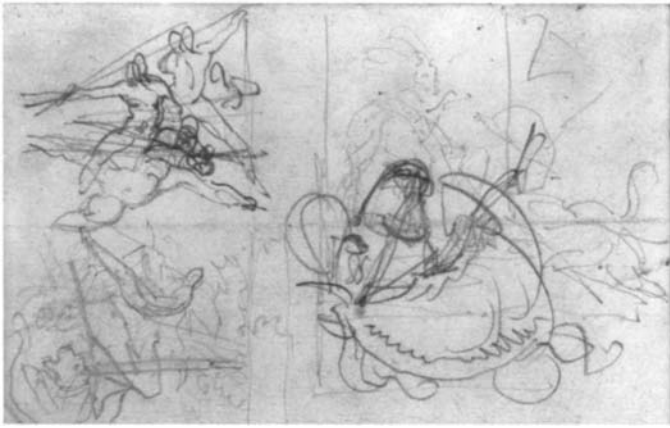
68, 26 RECTO



68, 26 VERSO



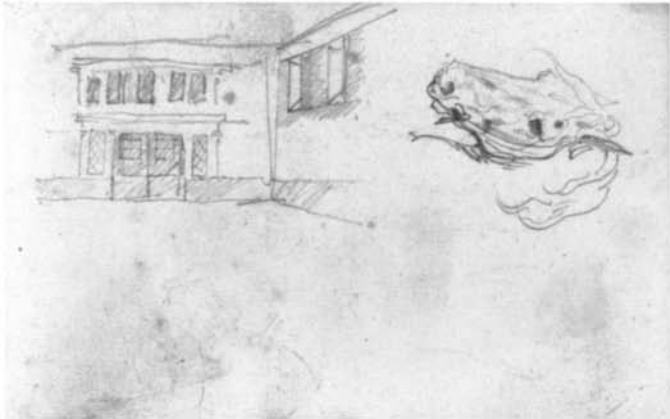
68, 27 RECTO



68, 27 VERSO



68, 28 RECTO



68, 28 VERSO



68, INSIDE BACK COVER

François-Marius Granet

Aix-en-Provence 1775–Malvalat 1849

François-Marius Granet showed a precocious talent for drawing, copying prints after François Boucher (q.v.) and Claude-Joseph Vernet (q.v.) from his father's collection. His early training was with an unknown Italian landscape painter and later with J.-A. Constantin (1756–1844) at the Ecole Municipale de Dessin in Aix-en-Provence. In 1796 Granet made his first journey to Paris, where he studied the masters in the Louvre and was especially taken with the works of the Dutch and Flemish schools. In 1798 he became a pupil of Jacques-Louis David (q.v.) but soon left because of lack of money. In 1799 Granet successfully entered the Salon with his painting *Little Cloister of the Feuillants* (untraced), an interior of a monastery in the Rue Saint-Honoré, Paris. In 1802 Granet traveled to Italy with Auguste Forbin (1777–1841), visiting Pisa, Siena, Florence, and Rome. In Rome

he supported himself by painting picturesque views of ancient ruins. Eventually he met Cardinal Fesch (1763–1839), who became his patron. While in Rome he painted *The Painter Jacques Stella in Prison* (exh. Salon 1810; Moscow, Pushkin Museum of Fine Arts), inspired by a visit to the city's old prisons. Granet's most successful works were his landscape paintings. Working in oil or watercolor on paper, he captured the subtle effects of outdoor light. In 1826 Forbin offered him a position as a curator at the Louvre. Four years later Granet was elected to the Institut de France. In the 1830s Granet's work became unfashionable, and he cut himself off from all but his closest friends. In 1848, after the death of his wife, he retired to his property at Malvalat, near Aix, where he died the following year.

69 *Interior of the Tomb of Louis Philippe and the Orléans Family*

Pen and brown ink over graphite; H: 22.7 cm (8¹⁵/₁₆ in.);
W: 35.4 cm (13¹⁵/₁₆ in.)

Given in honor of Nicholas Turner by Deborah and Joseph Goldyne; 97.GG.76

PROVENANCE

Colnaghi's, London; Deborah and Joseph Goldyne.

EXHIBITIONS

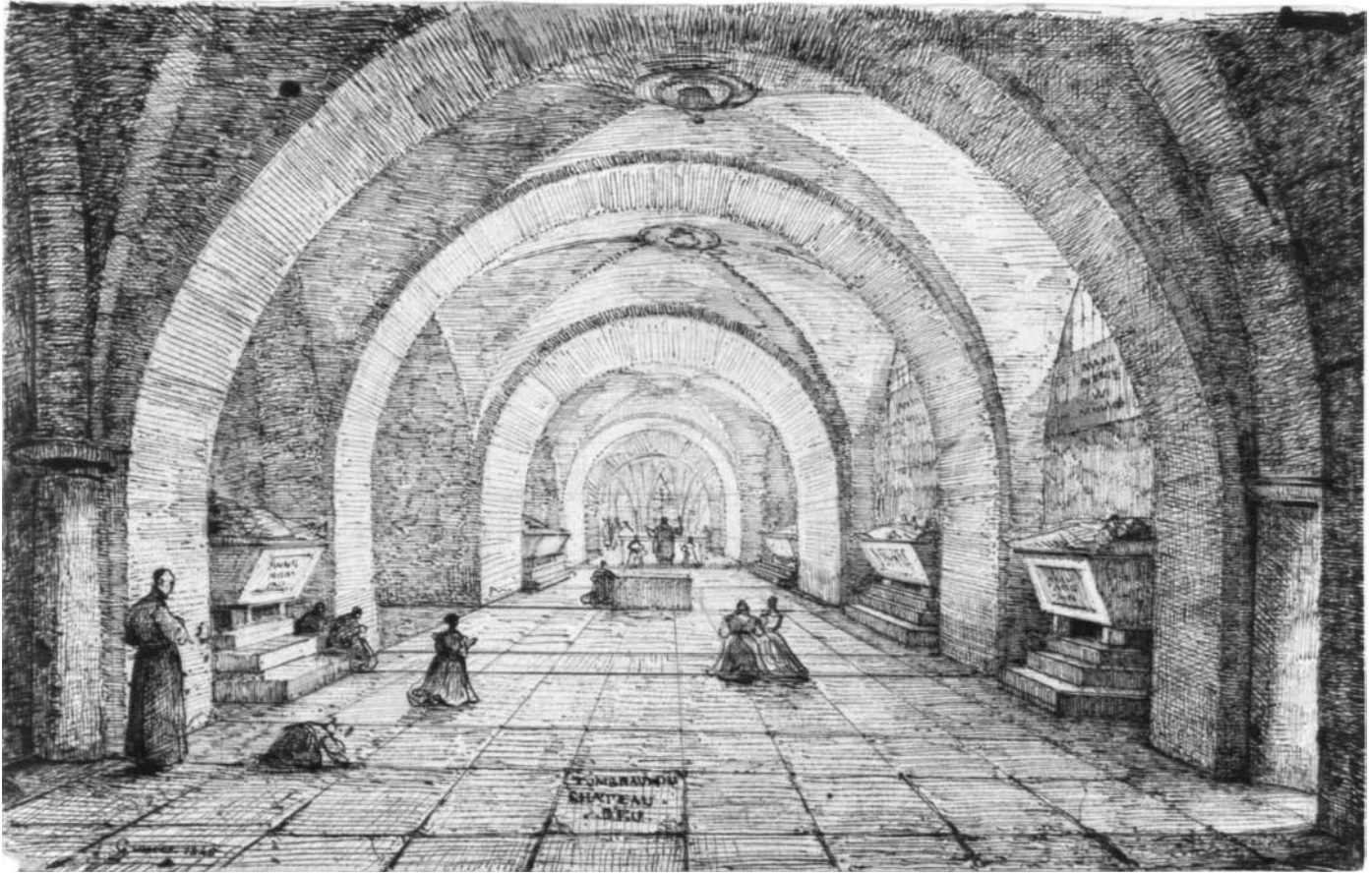
None.

BIBLIOGRAPHY

None.

Signed and dated in the lower left corner, in brown ink, *Granet 1845*. One of the stone slabs of the floor, in the bottom center, is inscribed by the artist, in brown ink, *TOMBEAUX DU CHÂTEAU NEUF*.

GRANET WAS ONE of the leading landscape painters of the Neoclassical school in France during the early nineteenth century. Much of his early career was spent in Italy, where he perfected a manner of plein air landscape painting that is characterized by strong effects of light and dark and extraordinarily accomplished brushwork. His drawings show a similarly robust chiaroscuro, though this example is one of the few to be done in pen and ink alone. It is a late work and shows the tomb of Louis-Philippe and the Orléans family. In 1833 Granet was appointed curator of Louis-Philippe's newly established Musée Historique at Versailles and was subsequently given other family commissions.



Jean-Auguste-Dominique Ingres

Montauban 1780–Paris 1867

Jean-Auguste-Dominique Ingres received his first lessons in drawing from his father, before attending the Toulouse Academy. In 1797 he went to Paris and entered the studio of Jacques-Louis David (q.v.). Four years later he won the Prix de Rome with his painting *The Envoys of Agamemnon* (1801; Paris, Ecole Nationale Supérieure des Beaux-Arts), but he did not go to Italy until 1806. He remained there for eighteen years, sending paintings—including *Jupiter and Thetis* (1811; Aix-en-Provence, Musée Granet), *The Interior of the Sistine Chapel* (1814; Washington, D.C., National Gallery of Art), and *Grand Odalisque* (1814; Paris, Musée du Louvre)—back to France for exhibition in the Salons, where they were heavily criticized. The fall of Napoleon in 1815 brought a period of financial strain, and Ingres reluctantly took on commissions to which he was ethically or artistically opposed. In 1820 he received a commission from the Cathedral of Montauban for *The Vow of Saint Louis XIII* (1820–24), his first great success at a Salon. After returning to Paris in 1824, he was elected to the Académie, was awarded the

Cross of the Légion d'honneur, and received recognition as a defender of classicism. Severe criticism of his work at the Salon of 1834, especially *The Martyrdom of Saint Symphorian* (1827–34; Autun Cathedral), prompted Ingres to request a post in Rome. He left for Italy at the end of the year to become director of the French Academy. In 1841 he returned to Paris and was welcomed with official honors and many royal and aristocratic commissions, such as *Comtesse d'Haussonville* (1845; New York, Frick Collection). The revolution of 1848 brought changes to the Parisian art establishment, and in 1849 Ingres was named vice president of the Ecole des Beaux-Arts, where he argued for an open Salon. He received a number of important government commissions, including *Joan of Arc* (1851; Paris, Louvre) and *The Apotheosis of Napoleon* (1853, destroyed 1871), a monumental ceiling painting for the Hôtel de Ville in Paris. After 1856 most of Ingres's work was created for a private audience. Near the end of his life he gave away a number of works to friends, and he bequeathed his art collection, which included four thousand of his study drawings, to the city of Montauban.

70 *The Duke of Alba Receiving the Pope's Blessing in the Cathedral of Sainte-Gudule, Brussels*

Pen and brown ink and brown, mauve, and gray wash, heightened with white body color, with black and red chalk and graphite on paper tinted light yellow; H: 43 cm (16¹⁵/₁₆ in.); W: 52.9 cm (20¹³/₁₆ in.)

95.GA.12

PROVENANCE

E.-F. Haro, Paris; M. d'Espréménil, Paris (before 1860); Baron M. de Rothschild, Paris (before 1934); G. Wildenstein, Paris (before 1936); Wildenstein & Co., Inc., London (1952); Rothschild collection, London; Mr. and Mrs. P. Rosenberg, New York; art market, Paris.

EXHIBITIONS

Paris 1860, no. 332; Paris 1861, no. 21; Paris 1867, p. 38, no. 205; Brussels 1936, no. 43; Louisville and Fort Worth 1983–84, p. 177, no. 26.

BIBLIOGRAPHY

Delaborde 1870, p. 281, no. 216; Lapauze 1911, p. 186; Cassou 1934, p. 155, fig. 13; Alazard 1950, pp. 53–54; Naef 1960, pp. 4–6, fig. 3; Ternois 1960, pp. 7–8; Ternois 1965, under no.

158; *Journal* 24 (1996), p. 99, no. 25; Turner and Hendrix 1997, pp. 98–99, no. 82.

Signed and dated lower left, at the base of the low wall, in gray wash, *J. Ingres 1815*. Also faintly inscribed by the artist, lower right, on the floor, in graphite, *des Diables un ange emporte l'Eucharistie et l'eau ben'ite* (for the Devils an angel brings the Eucharist and the Holy Water).

THIS IS PROBABLY THE LARGEST, and is certainly among the most impressive, of the early compositional studies by Ingres for history pictures and is notable for the extent to which the sheet has been worked and reworked by the artist. The subject is Fernando Álvarez de Toledo, third duke of Alba (1508–1582), receiving from the archbishop of Mechelen (Malines) a hat and sword blessed by Pope Pius V (r. 1566–72), which he was awarded for suppressing Protestant heresy in the Netherlands. In 1566 Philip II of Spain sent the duke, together with a large army, to reestablish the king's authority in the Netherlands, root out Protestantism, and punish insurrectionists. As the tyrannical governor general (1567–73), he formed the Council of Troubles (nicknamed the Council of Blood), which set aside local laws and condemned some twelve thousand rebels to death. In the drawing, the archbishop advances from the left at the head of his retinue, bearing the objects blessed by the pope. Alba has taken



the sword and flourishes it in the air in a blood-curdling gesture of triumph. The architectural interior is that of the Cathedral of Sainte-Gudule, Brussels, where the ceremony in the duke's honor was performed.

The drawing is a preparatory study, with considerable differences, for the unfinished upright painting *The Duke of Alba at Sainte-Gudule* in the Musée Ingres at Montauban (fig. 70a; Ternois 1965, pp. 157–58, no. 158; Camesasca 1968, p. 99, no. 98), commissioned from Ingres around 1815 by the fourteenth duke of Alba, through his Belgian agent Poublon. The drawing was done in the same year that the commission was awarded and may have been made for presentation to the patron. The unfinished picture was recorded among the artist's possessions in 1851 (Ternois 1960, p. 7). Infrared and ultraviolet photographs of it reveal a long, repaired tear at the center of the canvas; an important addition corresponding to the steps of the dais at the

end of the apse; and the erasure of the figure of the duke of Alba, in profile to the left, corresponding to his pose in the Getty drawing, in the lower right, in the space between the archbishop of Mechelen and the attendant seen from behind, a pentimento that is visible to the naked eye. As first conceived, the compositional arrangement of the foreground figures was therefore closer to that of the present drawing.

From the start, Ingres had difficulty with the picture. Although at work on it between 1815 and 1819, he was unable to complete it. His problem arose from his antipathy for the subject; he resented memorializing a man for his cruelty and religious intolerance. Later in life he commented that he had been forced by necessity to undertake the commission and, through "God's will," it had remained only a sketch. His own account, from Cahier 9 of his notes, under the heading "Picture ordered, but barely done, save as a rough sketch," is as follows:



FIGURE 70A. Jean-Auguste-Dominique Ingres. *The Duke of Alba at Saint-Gudule*. Oil on canvas. H: 105 cm (41 $\frac{1}{16}$ in.); W: 82 cm (32 $\frac{1}{4}$ in.). Montauban, Musée Ingres inv. D.51.3.1.

The Duke of Alba, after having chased out the Prince of Orange from the Low Countries without even a battle, made his triumphal entry into Brussels at the beginning of January 1569 and ordered public prayers in all the provinces under his government to render thanks unto God for the happy success of his campaign. He sent the news of this across country to Rome, and the Pope, transported with joy, didn't think it would be possible to do enough to give special recognition to this horrible man for services rendered to the Catholic religion (10,000 innocent victims sacrificed by burning). On the part of His Holiness, the Archbishop of Mechelen was ordered to present to the savage the gift that sovereign pontiffs are in the habit of giving to crowned heads, the hat and sword, decorated with gold and precious stones, which Pius had solemnly blessed on Christmas Eve in the Sistine Chapel. . . . I was forced to make this same picture out of necessity. God willed that it remained only as a rough sketch. Nevertheless, the idea of

finishing it did occur to me but only by introducing into the scene showing all those devils, by representing[?] alongside each one [indecipherable word], having each his own personality. But then to purify that which had never been holy, I would have had to have shown a group of angels rushing forward from the ceiling of the basilica, carrying the last sacrament. (Quoted in Naef 1960, pp. 4–5)

In spite of the correspondence in pose of some of the figures in the foreground, the painted version is substantially different. Not only is it upright rather than horizontal in format, but the duke is no longer the principal protagonist. It is as if the artist removed him in disgust, placing him instead, as a diminutive figure, on a throne at the top of a high dais, carpeted in the brightest red, giving the whole scene the appearance of being awash in blood. It is one of the ironies of history that the picture (which at one time belonged to Edgar Degas [q.v.]) was later plundered by the Nazis and ended up in the possession of Hermann Göring. After its recovery at the end of World War II, it was allocated to the Musée Ingres at Montauban.

Some of Ingres's antipathy for the subject seems to be conveyed in this drawing, most notably in the sinister profile of the black-bearded Alba. In spite of the many hours it took him to make, involving, among other labors, a complicated cutout correction that alters the whole architectural background (and cuts through Alba's head in its course), there are inexplicable damages to the sheet. Just as the canvas at Montauban has a large repaired tear at the center, at the top of the Getty drawing, just above the capitals of the pillars, there is what looks like a tear or burn mark running horizontally across the center, which the artist laboriously repaired. Proper scientific investigation of what has occurred remains to be undertaken, but it is possible that the damage resulted from the maltreatment of the sheet by Ingres himself.

Among the other surviving preparatory studies for the painting is a tracing of the present drawing in graphite, with the difference that some drapery is placed over the balustrade in the foreground, also in the Musée Ingres (44 x 56.4 cm [17 $\frac{3}{16}$ x 22 $\frac{1}{4}$ in.]; Ternois 1960, p. 8 n. 2). There are seven further pencil drawings in the Musée Ingres for individual figures in the composition, including studies for the archbishop of Mechelen, various members of his clerical entourage, and the duke of Alba (inv. 259-65; Ternois 1960, p. 8 nn. 3–9; see also figs. 4–6 in the 1960 *Bulletin du Musée Ingres*). A study for the head of the duke, seen in profile, is in the Musées Royaux des Beaux-Arts, Brussels (inv. 1838; Ternois 1960, p. 8 n. 10).

Eugène Isabey

Paris 1803–Lagny 1886

A painter and printmaker, Eugène Isabey was the son of the artist Jean-Baptiste Isabey (1767–1855). His early works consisted mostly of landscapes in watercolor painted on the outskirts of Paris. In 1821 he visited Britain, where he was introduced to British painting. During 1821 and 1824 Isabey frequently visited Normandy, painting seascapes from Le Havre to Dieppe. At the Salon of 1824 he exhibited many of his seascapes, which helped to establish his reputation. In 1825 Isabey again traveled to England, where he met Eugène Delacroix (q.v.), also then on a visit to the country, who had a profound impact on his Romantic landscapes. Together with Charles Mozin (1806–1862), Paul Huet (1803–1869), and Théodore Gudin (1802–1880), Isabey popularized the Romantic seascape during the 1830s. In 1830 he was

chosen as the official artist for the French expedition to Algiers, illustrating Baron Pierre-Paul Denniée's *Précis historique et administratif de la campagne d'Afrique* (Paris, 1830). In his later works, made between 1833 and 1850, he alternated between his popular smooth painting technique and a thicker impasto. By 1844 his paintings had taken on a more luminous aspect, as in *The Disembarkation of Louis-Philippe at Portsmouth on 8 October 1844* (1844; Paris, Musée du Louvre, on deposit at Versailles, Musée National du Château de Versailles et de Trianon). In 1850, after a trip to Brittany, Isabey's seascapes became freer but more compact. He traveled with Eugène-Louis Boudin (1824–1898) to Le Havre and Honfleur in 1859, greatly influencing Boudin's coastal paintings. His later years were spent primarily in Varengeville, where he painted almost exclusively for dealers.

71 *Fishing Boats on a Beach, with Storm Clouds in the Distance*

Brush drawing in brown wash, heightened with white body color, over underdrawing in graphite; all four sides of the image are bordered with a line ruled in black chalk, presumably by the artist himself; H: 16.1 cm (6 $\frac{1}{16}$ in.); W: 20.3 cm (8 in.)

Gift of Richard and Gerald Simms in honor of Harold M. Williams and Nancy Englander; 97.GG.75

PROVENANCE

Richard and Gerald Simms.

EXHIBITIONS

None.

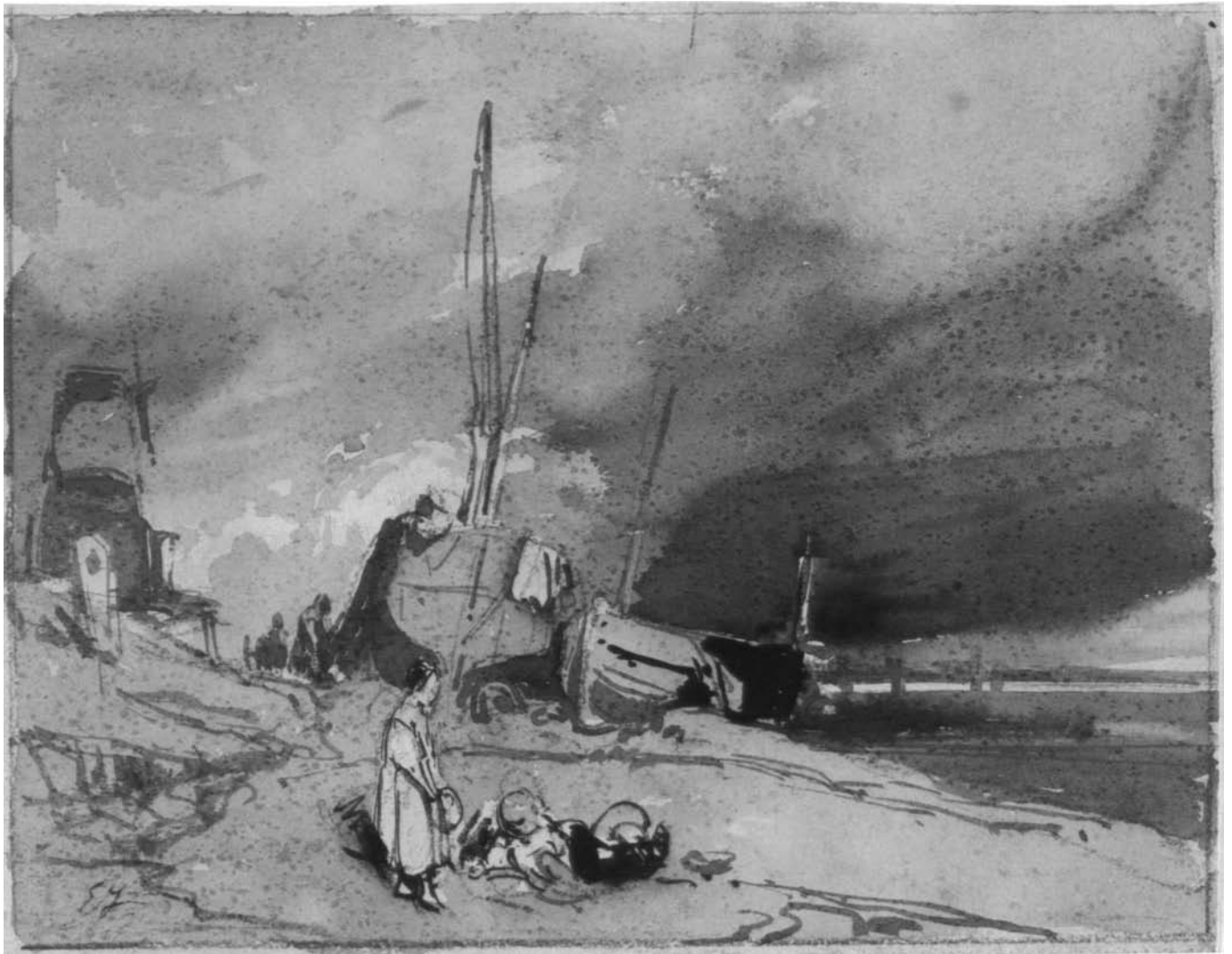
BIBLIOGRAPHY

None.

Signed in the lower left corner with the artist's monogram, in brown ink, *EL*.

THIS DRAWING WAS ALMOST CERTAINLY made as the design for a lithograph, since it relates in size and composition to a series of lithographic prints of marine subjects published by the artist in the 1830s, and the strong contrasts of light and dark would readily translate into this medium. Isabey visited England on a number of occasions and was profoundly influenced by English art, including the work of watercolorist Richard Parkes Bonington (1802–1828), who spent much of his career in France and whom Isabey may have met in Normandy.

In its free watercolor technique and splendid evocation of foul weather, this is an excellent example of French Romantic landscape. In Turner's *Conway Castle, North Wales* of about 1800 (cat. no. 92), a stormscape if ever there was one, the threatening mood is mitigated by sunlight that breaks through the clouds and seems to begin to halt the rain. There is no such respite from the dreadful gloom that Isabey has here chosen to represent, as murky black clouds cover the leaden sea. This is not a scene through which one might ever be tempted to wander, but one from which one would willingly seek shelter. It is true that some light strikes the foreground, but only enough to reveal a desolate fisherwoman standing alone on the shore with her fishing baskets.



Nicolas Lancret

Paris 1690–1743

A prolific genre painter, Nicolas Lancret was born into a family of artisans. He studied painting first with history painter Pierre Dulin (1669–1748), and by 1708 he had enrolled in the Académie Royale. After a dispute with classmates, he entered the studio of the genre painter Claude Gillot (1673–1722), who was the director of scenic design and costumes for the Opéra. Lancret permanently switched to the pursuit of genre painting after his apprenticeship with Gillot. In 1719 Lancret was received by the Académie as a painter of *fêtes galantes* with the submission of *Conversation galante* (1719; London, Wallace Collection). Although he is widely viewed as an imitator of Jean-Antoine Watteau (1684–1721), Lancret continued to evolve as a painter for the next decade while developing his own style. By the 1730s

he had become quite fashionable with contemporary collectors, including Frederick the Great and Louis XV. He received a major commission in 1732 from Jacques-Louis Beringhen, marquis de Chateauneuf, to paint a series of the Four Elements, which displays his skill at inserting genre scenes into an allegorical framework. Even Lancret's portraits were treated as genre scenes; the finest examples being *Mlle Camargo* (1729; London, Wallace Collection) and *The Bourbon-Conti Family* (1737; Champaign, Ill., Krannert Art Museum). He was also a prolific draftsman who favored red chalk and the *trois crayons* method. Important collections of his work include the Musée Jacquemart-André, Paris; the Musée des Beaux-Arts, Dijon; the National Gallery of Art, Washington, D.C.; and the British Museum, London.

72 *Study of Two Men Seated*

Red, black, and white chalk on light, buff-colored paper;
H: 24.4 cm (9 $\frac{5}{8}$ in.); W: 31.9 cm (12 $\frac{3}{8}$ in.)

97.GB.31

PROVENANCE

Private collection, France; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

On the verso, inscribed near upper left, in graphite, 56/98.

THE FIGURE TYPES as well as the technique of *trois crayons* reveal Lancret's obvious debt to the work of Jean-Antoine Watteau. He probably never studied with Watteau himself, though he may have met him around 1712. Lancret trained in the studio of Claude Gillot, with whom Watteau had also studied, reportedly as a result of the increasing popularity of Watteau's *fête galante* paintings. Of the many artists who imitated Watteau's

brilliant flickering style of drawing in chalk, among them Jean-Baptiste Pater (1695–1736), Lancret was the one who mastered it best, developing the manner into his own idiom, which was even looser and more ethereal than that of Watteau himself. Lancret was a skillful and accomplished draftsman, and his style is more personal and innovative than recent art criticism might suggest.

The present drawing is typical of the chalk studies that Lancret carried out for figures to be included in his pictures. It shows a seated courtier on the left and a flutist on the right. Their charming, leisurely postures; shining costumes; and delicate proportions are derived from the repertoire of characters employed by Watteau. The present sketch was almost certainly preparatory to a painting, but no such painting is so far known, though a similar seated flute player occurs in two pictures by Lancret: *The Imprisoned Bird* (formerly New York, Sachs Collection) and *The Bird's Lesson* (Paris, private collection; Wildenstein 1924, p. 100, nos. 458–59, figs. 115 and 113, respectively).

Among Lancret's many surviving figure studies, a number come very close in style to the present sheet. They include *The Guitar Player* (Ottawa, National Gallery of Canada inv. 6048); *Figure Study* (Berlin, Kupferstichkabinett inv. 1464); and *Study of a Young Man and a Young Woman* (Lille, Musée des Beaux-Arts inv. 1495).



François Le Moyne

Paris 1688–1737

François Le Moyne was born in Paris in 1688 and received his first training with Louis Galloche (1670–1761) in 1701. Later he studied at the Académie Royale. By 1711 he had won the Prix de Rome, but not the actual scholarship to Rome. His first commission was for the Franciscan convent of Amiens, for which he painted scenes from the life of Christ (1718; Sens Cathedral). That year he was received as a member of the Académie with the presentation of his painting *Hercules and Cacus* (1718; Paris, Ecole Nationale Supérieure des Beaux-Arts). In 1721 Le Moyne was commissioned by a Parisian financier, François Berger, to paint *Tancred and Clorinda* (Besançon, Musée des Beaux-Arts et Archéologie). Berger was so impressed with this work that he invited Le Moyne to travel to Italy at his expense. While in Italy, he studied the works of Pietro da Cortona (q.v.), Michelangelo (1475–1564), Parmigianino (q.v.), and Veronese (1528–1588). Upon his

return to Paris, Le Moyne began to receive many important commissions. He shared the prize for a competition designed to promote history painting, sponsored by the *directeur des bâtiments du roi*, with *The Continnence of Scipio* (1727; Nancy, Musée des Beaux-Arts). After this the king commissioned *Louis XV Bestowing Peace upon Europe* (1729; Versailles, Musée National du Château de Versailles et de Trianon), and probably Le Moyne's most important work, *The Apotheosis of Hercules* (begun 1733; Versailles, in situ), a monumental ceiling painting. With this painting, he attained the position of *premier peintre*. At the apparent height of his career, Le Moyne committed suicide. As a major French artist of the first half of the eighteenth century, he helped to create the Rococo, a style that was carried on by his two most outstanding students, François Boucher (q.v.) and Charles Natoire (1700–1777).

73 *Portrait Study of King Louis XV*

Black chalk and pastel on blue-gray paper; H: 29.5 cm (11 $\frac{5}{8}$ in.); W: 20.8 cm (8 $\frac{1}{16}$ in.)

96.GB.22

PROVENANCE

Comte du Dresnay; D. David-Weill, Neuilly-sur-Seine (his inv. no. *D. W. 1240* in two inscriptions painted in white paint, with the point of the brush: one on the backing of the frame and the other in the top right corner of the reverse of the frame itself); anonymous collector (sale, Sotheby's, London, 10 June 1959, lot 71 [as François Boucher], bought by Colnaghi for £150 sterling); private collection (sale, Christie's, New York, 12 January 1995, lot 87 [as Le Moyne]); art market, London.

EXHIBITIONS

Paris 1927, p. 3, no. 5 (as Boucher).

BIBLIOGRAPHY

Henriot 1928, vol. 3, p. 50, no. 26 (as Boucher); Maumené and d'Harcourt 1932, p. 318, no. 77 (as Le Moyne); Ananoff 1966, vol. 1, p. 123, no. 422, fig. 80 (as Boucher); Bordeaux 1984, p. 162, no. 102, fig. 79, pp. 161–62, under no. 101 (as Le Moyne).

On the old backing to the fine eighteenth-century French frame accompanying the drawing are a number of stamps and labels, including those of the French customs and of the French forwarding agents Chenue. In the top center of the backing is a paper label, inscribed in black ink, *M. David*

Weill/ 14 rue de Chézy/ Neuilly. Below this, a printed label, which reads "Exposition Quentin de La Tour et des Pastellistes Français des XVIIe et XVIIIe Siècles en l'Hôtel Jean Charpentier, 76, Faubourg Saint-Honoré, Paris, Du 23 Mai au 25 Juin 1927" (i.e., the label given the drawing when it was shown in the Paris 1927 exhibition); in the space below this printed heading, inscribed in blue-black ink, *Monsieur David Weill/ 14, rue de Chézy/ Neuilly/Juin/ Madam[ois]jelle Capet* [canceled and *Boucher* written in its place in another hand! "Portrait de Marie Joseph Chenier" [this too is canceled by the same hand that wrote the previous correction, and in its place is written *Louis XV Jeune*]. (Marie-Gabrielle Capet [1761–1818] was a portraitist who worked in oil as well as pastel. Her *Portrait of Marie-Joseph Chénier* was included in the sale of Mme L. Gauchez on May 9–10 and 14, 1892, and was subsequently in the collection of C. Magne. In 1927 it was also owned by David Weill and was submitted for exhibition in 1927 [no. 8]. Clearly one of the organizers of the exhibition at the Hôtel Jean Charpentier must have mixed up the two works when writing the label.)

THIS CELEBRATED PASTEL PORTRAIT, for a long time wrongly attributed to François Boucher, was first correctly recognized in this century by Charles Maumené and Louis d'Harcourt as Le Moyne's preparatory sketch for his full-length oval allegorical portrait *Louis XV Bestowing Peace upon Europe* (fig. 73a) in the Château de Versailles, in which Louis XV (1710–1774), the great grandson of Louis XIV (1638–1715), is shown at the age of nineteen. The correspondence between the two works is extremely close. Among the more notable of the small



differences in the pastel are the stronger illumination of the king's right cheek and his slightly thinner hair. The handling of the pastel is remarkably vigorous, the flesh tones being particularly well modeled and true. Indeed, the portrait is so sensitively treated and lifelike that it is probable that it was done directly in front of the young king.

Louis XV Bestowing Peace upon Europe was commissioned in 1729 by the duc d'Antin, *directeur général des bâtiments du roi*, to be hung over the fireplace in the Salon de la Paix, the room at the entrance to the Hall of Mirrors, where it remains to this day (Bordeaux 1984, color pl. VI, p. 114, no. P76, fig. 79). Guided by his chief adviser, Cardinal Fleury (1653–1743), the king made it his principal political concern to build a central role for France as a peacemaker in Europe. It is in this capacity that he is shown in Le Moyne's picture. In the words of the historian Jean Aymar de Piganol de la Force (1673–1753), the composition shows:

The king holding in his left hand a rudder and trampling beneath his feet the figure of Luxury, while holding forth in his right hand an olive branch to Europe, who appears surrounded by the attributes that distinguish her from the other parts of the world; behind Europe, a little further back, is the Temple of Janus; Discord tries to open its doors; but Minerva, seated on a cloud, extends her arm toward the Temple and gives the order to Mercury, symbol of Negotiation, to fly forward to oppose Discord's efforts; below Minerva, Piety presents two children to Europe, which Fecundity holds in her arms and which Europe looks upon with such satisfaction that they would seem to be the two princesses, the older daughters of the king. The foreground of the picture is graced by the Geniuses of the Arts and Commerce, the children of Peace. (Quoted in Bordeaux 1984, p. 114)

Another, larger pastel portrait of Louis XV by Le Moyne (untraced) is cited as being in the painter's studio in the inventory of his effects taken after his death, and it is possible that this second portrait may have been taken from the cartoon for the picture. Before 1756 this lost pastel had passed into the collection of the painter and engraver Ange Laurent de La Live de Jully (1725–1775/79). In the *Catalogue historique du cabinet de M. de La Live de Jully* (1764), the portrait is described as: "treated in a free and expert manner and . . . drawn after his majesty at the age of 19, to serve as a study for his great picture which is in the Salon de la Paix at Versailles" (quoted in Bordeaux 1984, p. 114). The dimensions are given as 19 by 16 *pouces*, roughly 51.4 by 43.3 centimeters (taking one *pouce* as 2.7 cm), that is, substantially larger than the present drawing (Bordeaux 1984, pp. 161–62, no. 101). The same piece is again mentioned—among the "Tableaux peints en pastel, montés sous verre & bordure" (Pictures painted in pastel, mounted under glass and with a border)—as lot 133 in the sale catalogue of La Live de Jully's collection, which was scheduled for auction in March 1770, though the sale did not actually take place until May: "The bust portrait of Louis XV at the age of nineteen, to

serve as the study for the great picture which is at Versailles in the Salon de la Paix; one cannot doubt the excellence [or beauty] of this piece." According to the annotated copy of the Live de Jully sale catalogue in the library of the Rijksbureau voor Kunst-historische Documentatie in The Hague, the pastel was bought by Abbé Jean Bernard Le Blanc for 150 livres. As Jean-Luc Bordeaux has kindly pointed out, Abbé Le Blanc was a celebrated writer and critic of the time, and the Goncourts devoted a chapter to him in their *Portraits intimes du XVIIIe siècle*, published in 1857 (vol. 1, pp. 57–70).

Other drawings for Le Moyne's *Louis XV Bestowing Peace upon Europe* include a study for the whole composition in the collection of the Château de Versailles (inv. MV 8502; Bordeaux 1984, p. 162, no. D103) and a study from the nude model of the standing king holding a rudder, in the Nationalmuseum, Stockholm (inv. 2735/1863; Bordeaux 1984, p. 162, no. D104), the summary facial features of which resemble remarkably those of the young king in the present pastel portrait. (For references to further drawings, either lost or of uncertain status, see Bordeaux 1984, p. 114.)

Le Moyne seems to have used the medium of pastel solely for separate studies of heads, only a handful of which survive. Among these is the *Head of Hebe* in the British Museum, London, for *The Apotheosis of Hercules*, painted on the ceiling of the Salon d'Hercule, in the Château de Versailles (inv. 1850-3-9-1; Bordeaux 1984, p. 171, no. D147); and the somewhat earlier *Head of a Bearded Man* in the Metropolitan Museum of Art, New York (inv. 67.163; Bordeaux 1984, p. 145, no. D19).



FIGURE 73A. François Le Moyne. *Louis XV Bestowing Peace upon Europe*, 1729. Oil on canvas. H: 382 cm (150 in.); W: 295 cm (116 in.). Versailles, Musée National de Château de Versailles et de Trianon.

Edouard Manet

Paris 1832–1883

Edouard Manet was born of well-to-do parents, which enabled him to dedicate himself to painting while preserving a certain independence from the conservative Parisian art establishment. After training in the studio of Thomas Couture (1815–1879), he devoted his time to work and travel. Manet's pictures are remarkable for their technical fluency. This, together with their popular subject matter, established him in the forefront of avant-garde painting of the time. Beginning with *The Absinthe Drinker* (Copenhagen, Ny Carlsberg), rejected by the Salon jury of 1859, and culminating in the *Déjeuner sur l'herbe* and *Olympia* of 1863 (both in the Musée d'Orsay, Paris), his work was acclaimed as the "painting

of modern life," for which the poet and critic Charles Baudelaire (1821–1867) had long appealed. Both of the latter paintings sparked controversy when exhibited at the Salon des refusés in 1863. Although Manet refused to take part in the Impressionist exhibitions of the 1870s, he nevertheless influenced most of the members of the group. A change in his painting style during the 1870s can be traced to his association with the Impressionists; his palette became lighter and his brushwork freer. His career culminated in one of the most powerful and enigmatic paintings of his era, *Un bar aux Folies-Bergère* (1881–82; London, Courtauld Institute Galleries).

74 *Bullfight*

Watercolor and some body color; H: 19.3 cm (7⁵/₁₆ in.); W: 21.4 cm (8⁵/₁₆ in.). There is a pinhole at each of the four corners, an indication that at one time the drawing was attached to a surface with pins.

94.GC.100

PROVENANCE

M. Schoeller, Paris; A. Strölin, Paris; Mme Strölin, Lausanne; art market, Paris; art market, London.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December 1997–22 February 1998.

BIBLIOGRAPHY

Daulte 1954, p. 47, pl. 1; Martin 1958, no. 8; Richardson 1958, p. 27 n. 9; Sérullaz 1962–64, p. 70, ill.; Sérullaz 1963, p. 70, ill.; Rouart and Wildenstein 1975, vol. 2, no. 530; Paris and New York 1983, p. 239, under no. 91; *Journal* 24 (1996), p. 68, no. 10; Turner and Hendrix 1997, pp. 108–9, no. 89.

Signed in the lower left corner, with the point of the brush, in brown-black watercolor, *E.M.* On the verso, inscribed with extensive directions to the mounter and framer: at the top center, in graphite, *Blanc bis origina]le blanc/ très épais/ inscrip. E Manet/ dates*; below this, also in graphite, but crossed out, *Cadre no. 3/ 3*; in the top right, also in graphite, *784; 28 – 30 vue; canneaux 6 1/2*. The drawing is hinged to a modern backing of muted yellow, with a gilt border within a white field adjacent to the drawing.

THE COMPOSITION IS SOMEWHAT REMINISCENT of the painting *Episode in a Bullfight*, which Manet exhibited at the Salon of 1864 and then cut up after it received fiercely adverse press criticism. The lower section, *The Dead Toreador*, is in the National Gallery of Art, Washington, D.C. (Rouart and Wildenstein 1975, vol. 1, no. 72; Paris and New York 1983, pp. 195–98, no. 73); the upper, *The Bullfight*, which to some extent recalls the upper part of this drawing, is in the Frick Collection, New York (fig. 74a; Rouart and Wildenstein 1975, vol. 1, no. 73). The discarded middle section would have shown the side of the bull, the head, horns, and back of which are just visible at the bottom edge of the Frick picture (caricatures of the Salon painting, one by Bertall and the other by Cham, give some idea of the appearance of the entire composition; see Paris and New York 1983, p. 195, figs. a–b).

Manet traveled to Spain in August 1865, a visit that would strongly influence the rest of his career. In a letter dated September 14 to his friend Charles Baudelaire, he described his interest in the bullfights that he saw there: "one of the finest, strangest, and most fearful spectacles to be seen there is a bullfight" (quoted in Paris and New York 1983, p. 237, under no. 91). Three days later, in a letter of September 17 to another friend, Zacharie Astruc (1835–1907), Manet mentions his desire to paint such an event: "the unique sight . . . is certainly the bullfight. I saw a superb one, and you can count on it that on my return to Paris I shall put on canvas the rapid appearance of this sort of gathering" (Paris and New York 1983, under no. 91). He then dwells on the most gruesome moment of the scene: "the dramatic part, picador and horse overturned and lacerated by the horns of the bull and an army of common people trying to separate the furious animal."



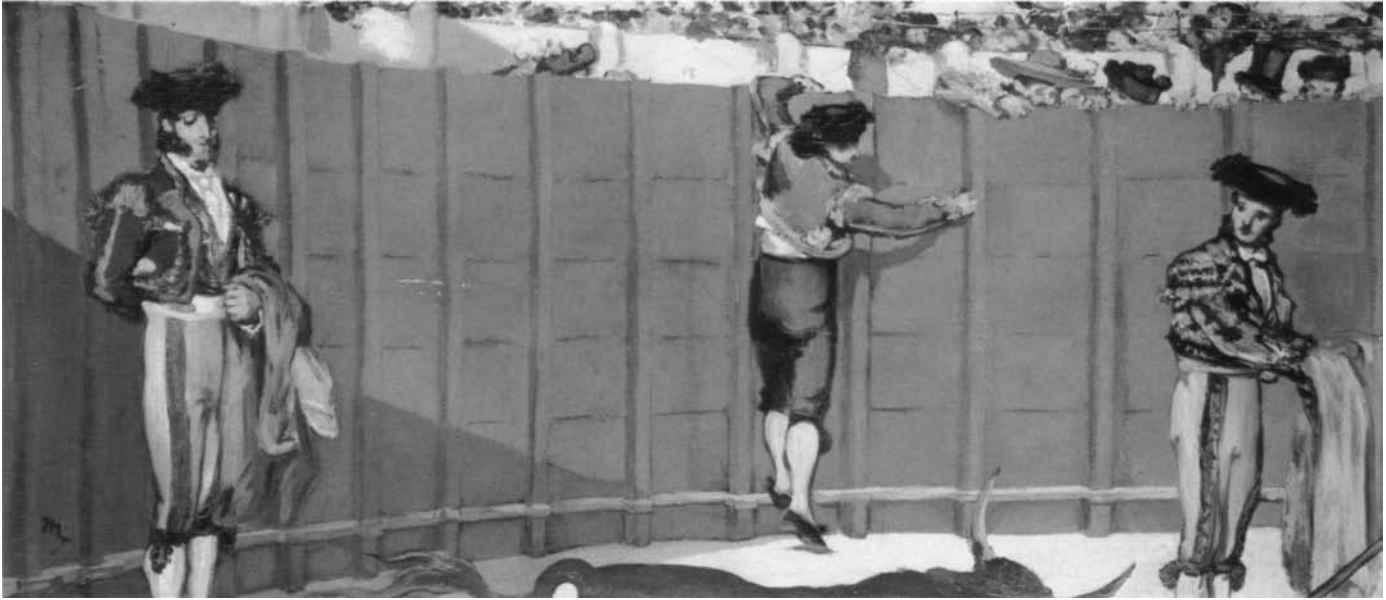


FIGURE 74A. Edouard Manet. *The Bullfight*. Oil on canvas. H: 47.9 cm (18 $\frac{7}{8}$ in.); W: 108.9 cm (42 $\frac{7}{8}$ in.). New York, Frick Collection inv. 14.1.86.

It has been suggested that the present drawing was perhaps made at such a spectacle. Certainly it was once attached to a surface by pins at the corners, perhaps to a board, which the artist would have taken with him into the open in order to make his sketch, and then later to the wall of his studio in order to give him further ideas. As in Manet's written recollection of the scene that he saw in Spain, in this drawing the bull has broken free and is goring a horse with its horns. As the horse is pinned against the wall of the arena, one torero, dressed in red and still holding on to his cape, escapes by jumping over the barrier, while the picador, caught helplessly between his mount and the barrier, is about to be lifted away from danger by two spectators. A picture of the same year in the Musée d'Orsay indeed shows a horse being attacked by a bull in an arena (Rouart and Wildenstein 1975, vol. 1, no. 107; Paris and New York 1983, no. 91), while a painting in the Art Institute of Chicago shows a later moment when the bull confronts the bullfighters after having killed the horse, which lies on the floor of the arena, to the right (Rouart and Wildenstein 1975, vol. 1, no. 108).

This fine watercolor captures the essence of Manet's spontaneous pictorial style within a small confine. The energy and excitement of a drama that caught the artist's imagination are

brilliantly conveyed, with many lively passages of drawing, as in the pentimenti in the central group. The movement of the animal seems to have a sexual connotation, its left horn penetrating the horse's belly and its large testicles and penis seen prominently at its midriff. Some of the inspiration for this menacing violence may well have come from Francisco Goya's well-known series of etchings of bullfights, *La tauromaquia*, published in 1816, as well as the late series of four large lithographs known as *The Bulls of Bordeaux*, issued in 1825.

Manet made a number of other watercolors and drawings of bullfights and bullfighters, including one in the shape of a fan (Rouart and Wildenstein, no. 529), formerly in a private collection, Buenos Aires. Of these, the one closest in spirit to the present example is *La posada* (The inn; Rouart and Wildenstein, no. 534), now with Wildenstein's, New York, which shows a group of bullfighters talking and drinking. The Wildenstein drawing served as the basis for both a painting and an etching. The painting is in the Hill-Stead Museum, Farmington, Connecticut (inv. 367; Rouart and Wildenstein 1975, vol. 1, no. 110), while impressions of the etching (Guérin 1944, no. 47) can be found in most major print collections.

Jean-François Millet

Gruchy 1814–Barbizon 1875

The son of Norman peasants, Jean-François Millet trained in Cherbourg from 1833 to 1836 with Bon Du Mouchel and Charles Langlois. In 1837 he moved to Paris, where he studied briefly with the history painter Paul Delaroche. He was also briefly enrolled in the Ecole des Beaux-Arts. During the 1840s Millet lived in Paris and Cherbourg and exhibited at the Salon, showing primarily portraits and figure paintings. In 1849 he and his family moved to Barbizon, where he became acquainted with the Barbizon School painters, especially Théodore Rousseau (q.v.). Millet produced paintings and drawings depicting scenes of farm labor and simple, rustic life, which convey a sense of grandeur and nobility and, in the light of the 1848 revolution, also contained a socioeconomic message. His major works, including *The Sower* (1850; Boston, Museum of Fine Arts) and *The Gleaners* (1857; Paris, Musée du Louvre), elicited responses ranging from

acclaim to hostility for what were perceived as his socialist leanings. Some of his paintings contain biblical allusions, as in *Harvesters Resting (Ruth and Boaz)* (1850–53; Boston, Museum of Fine Arts) and his most famous work, *The Angelus* (1857–59; Paris, Musée d'Orsay). The latter painting was enormously popular in its day but had fallen out of favor by the turn of the century. In his later years landscape became increasingly important to Millet, as did the innovations of the nascent Impressionist group, as can be seen in *Spring* (1868–73; Paris, Louvre). He had a retrospective at the Exposition Universelle of 1867, and he was awarded the Légion d'honneur in 1868. Millet was also a prolific draftsman whose drawings ranged from black crayon sketches to innovative pastels on colored paper. Most were created as preparatory sketches for his paintings. He was a master of chiaroscuro, especially in his nocturnal scenes.

75 *The Cat at the Window*

Charcoal and black chalk, with some touches of colored pastel, heightened with white chalk; H: 49.8 cm (19 3/8 in.); W: 39.4 cm (15 1/2 in.)

96.GF.12

PROVENANCE

E. May (sale, Experts Galerie Georges Petit and Féral, Commissaire-priseur Chevallier, Paris, 4 June 1890, lot 85); Madame Christian Lazard; sale, Hôtel Drouot, Paris, 13 June 1980, lot 30; sale, Sotheby's, New York, 24 May 1995, lot 46; art market, London.

EXHIBITIONS

Paris 1887, p. 66, no. 81 ("Le chat. [Dessin légèrement rehaussé]. Paysan réveillé et effrayé par un chat qui entre dans la chambre par la fenêtre. Effet de nuit."); *Master Drawings from the J. Paul Getty Museum*, J. Paul Getty Museum, Los Angeles, 16 December 1997–22 February 1998.

BIBLIOGRAPHY

None.

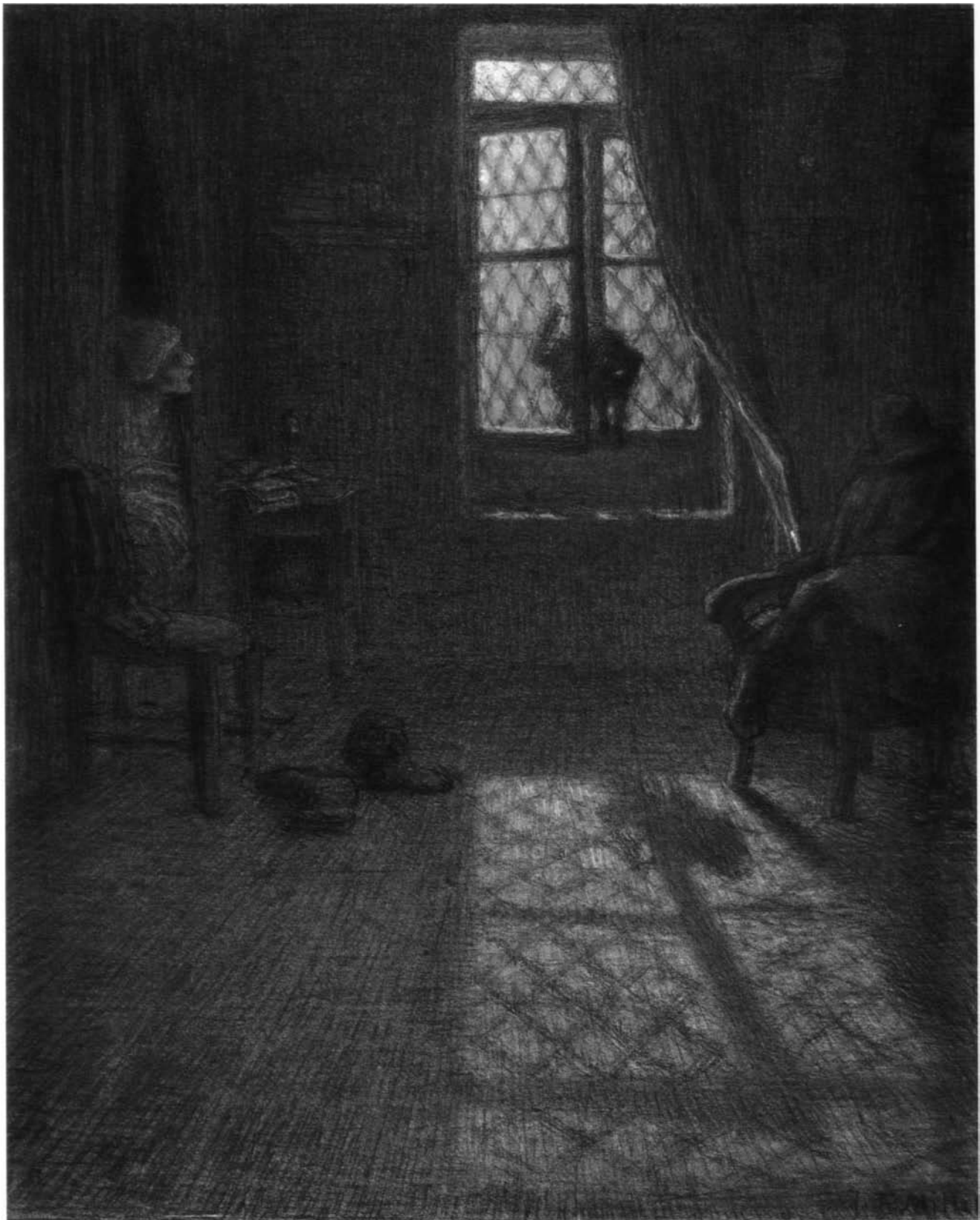
Signed in the lower right corner, in black chalk, *J.F. Millet*. The paper was originally laid onto a board, with the edges wrapped around the sides.

THE DRAWING ILLUSTRATES one of the fables of the French poet and fabulist Jean de La Fontaine (1621–95), entitled "La chatte métamorphosé en femme" (The cat who became a

woman). In this story a man becomes infatuated with his cat and convinces Destiny to change her into a woman. He then marries her, but on their first night together she reverts to her true being, springing from the marriage bed to attack mice on the bedroom floor. Afterward she takes her leave through the bedroom window. The tale ends with the moral "The truth will out"—no matter how much one changes one's outward appearance, one's essential character remains the same. The last line is "That on which you slam the door will return to haunt you through the windows."

As Alexandra Murphy has suggested (her opinion is quoted in the 1995 Sotheby's New York sale catalogue), *The Cat* may be dated about 1857–58, in the middle of the artist's career. It is unusual in his oeuvre in being a design for an illustration, showing a nocturne in an interior, in contrast to the more typical subject matter of the so-called peasant painter. In the drawing, Millet achieves a remarkable sense of space within the dingy room, bathed in an ominous golden light, with the cat's malevolent eyes staring hauntingly in the direction of the fool.

Together with Théodore Rousseau, Honoré Daumier (1808–1879), Narcisse-Virgile Diaz de La Peña (1808–1876), and others from the circle of Barbizon painters, Millet began work in 1855 on an elaborate project to illustrate La Fontaine's fables. Although nothing seems to have come of the plan, the discussions may well have encouraged him to make this and other drawings illustrating the stories. The present sheet is one of the finest and most innovative of Millet's various drawings illustrating the *Fables*, which include *Phoebus and Boreas* and *Tom Thumb Pulling Off the Ogre's Boots* (Paris, Louvre inv. RF 5797



75

and RF 11,221) and *Death and the Woodcutter*, formerly with Galerie Fischer, Lucerne, and now in a private collection.

Daumier also made a number of drawings and watercolors based on La Fontaine's fables, including *The Cat Changed into a*

Woman, the present location of which is unknown. This shows a different moment in the same story as that illustrated by the present drawing, namely the comical spectacle of the woman hunting for mice on the bedroom floor.

Gustave Moreau

Paris 1826–1898

The French Symbolist painter and teacher Gustave Moreau was widely admired in his lifetime for his imaginative and often provocative interpretations of mythological and religious subjects. In 1848 he entered the Ecole des Beaux-Arts, where he was a student of François-Edouard Picot (1786–1868). His earliest works are in a Romantic style indebted to Eugène Delacroix (q.v.) and his teacher Théodore Chassériau (q.v.). Moreau's early paintings show an attempt to reconcile Romanticism with academic ideals of Renaissance classicism. In 1857 Moreau traveled to Italy, where he spent two years studying the masters of Italian art and becoming acquainted with other expatriate French artists, such as Léon Bonnat (1833–1922), Edgar Degas (q.v.), Eugène Fromentin (1820–1876), and Emile Lévy (1826–1890). Moreau achieved his first great success shortly after his return to France with *Oedipus and the Sphinx* (1864; New York, Metropolitan Museum of Art), a painting characterized by its examination of

oppositions and contrasting concepts, a theme he would explore throughout the 1860s. The Franco-Prussian War offered him the opportunity to reevaluate his style, as it had come under critical attack in the late 1860s. Characteristic of his new phase of work are the paintings *Salome Dancing before Herod* (1876; Los Angeles, UCLA Hammer Museum of Art and Cultural Center) and *Hercules and the Hydra of Lerna* (1876; Chicago, Art Institute). Both paintings were exhibited in the Salon of 1876 and received enthusiastic acclaim for their exploration of color. One of his last major paintings was *Jupiter and Semele* (1889–95; Paris, Musée Gustave Moreau), in which he continued to examine the theme of opposition, in this case divinity versus mortality. Moreau was appointed professor at the Ecole des Beaux-Arts in 1892. He was an influential teacher whose students included Albert Marquet (1875–1947), Henri Matisse (1869–1954), Georges Rouault (1871–1958), and many of the Fauves.

76 *Diomedes Devoured by His Own Horses*

Watercolor and body color, over graphite; H: 21.4 cm (8 $\frac{5}{16}$ in.); W: 19.6 cm (7 $\frac{3}{4}$ in.)

98.GC.4

PROVENANCE

Galerie Brame, Paris (1869); Charles Hayem, Paris; Emmanuel Berl, Paris; private collection, Paris; sale, Étude Loudmer, Hôtel Drouot, Paris, 23 November 1992, lot 24, ill.; private collection, France; art market, Switzerland.

EXHIBITIONS

None.

BIBLIOGRAPHY

Mathieu 1994, p. 92, ill.

Signed at the lower left with the artist's monogram (consisting of a large *M* superimposed over a smaller *G*) in blue-brown ink, *GM*; signed immediately below, also in blue-brown ink, *Gustave Moreau*. The image is surrounded by a black border, about 6 millimeters ($\frac{1}{4}$ in.) thick, painted by the artist in watercolor, with some touches of red pigment in the border on the right edge. The sheet is laid down onto a heavy board.

THIS WATERCOLOR ILLUSTRATES the climactic event at the end of the eighth labor of Hercules, the capturing of the mares of Diomedes (Apollodorus 2.5.1–12; Diodorus Siculus 4; Hyginus 30). According to the myth, Hercules was ordered by Eurystheus, king of Mycenae, to capture the four flesh-eating mares owned by Diomedes, the barbarous king of Thrace, a task that he succeeds in fulfilling through his taming of the beasts. The drawing illustrates the final moment in the story, when Hercules punishes Diomedes by feeding him to his own horses. As the shadowy figure of Hercules looks on a little in the distance, beside a column (his pose resembling that of one of Michelangelo's sculpted *Times of Day* on the Medici tombs in Florence), the mares descend upon the pale, slender form of Diomedes, ripping him apart, limb from limb. The brown mare fastens her teeth into his arm, lifting him off the ground, while the white, spotted mare sinks her teeth into his leg. The heads of the two additional horses, their eyes and nostrils showing red, are visible just below Hercules. Bodies of the previous victims of the horses are piled up to the right, above a pool of bloodstained water.

At the Salon of 1866 Moreau exhibited to great acclaim an oil painting of this subject, now in the Musée des Beaux-Arts, Rouen (Mathieu 1976, pp. 95 [color pl.], 301, no. 78). The present drawing is one of several variants of the composition, but the only one to be carried out in watercolor. The critic Ernest Chesneau (1833–1890) wrote of Moreau's Salon picture:



With a subtly calculated refinement, the artist has contrived to imbue the horrible scene with all the cruelty and sense of pain that the subject could be made to bear. It was shrewd of him, one must admit, to have shown Diomedes being seized not by the head or the breast, but by the wrist, a touch that gives an added suspense to the torture and heightens its dreadful barbarity. What a wincing there is, in consequence, of all the nervous and sensitive fibers of this body suspended by so thin an extremity! The arm bursts open like a pomegranate and the blood spurts in a flare of red under the tremendous teeth of these huge animals, which Diomedes himself fed on human flesh. (Chesneau 1868, p. 204)

Owing to the high demand for his work, Moreau often made variants in oil or watercolor of his most successful paintings, habitually changing the compositions to achieve further expressiveness and dramatic nuance. In this watercolor, done in the same year as his Salon picture, he explored the composition once more, with great inventiveness, the jewel-like brilliance of the delicately executed watercolor adding an eerily beautiful preciousness to the scene.

In the Rouen painting, which is taller in proportion and dominated by the magnificent architecture of Diomedes' palace, the horses descend upon the inclined form of Diomedes in a brooding, dungeonlike setting. As Mathieu has pointed out (1994, p. 90), the treatment of the group of animals depends on Delacroix's *Arab Horses Fighting in a Stable* in the Musée du Louvre, Paris, on which the artist was at work between 1856 and 1860 (Paris and Philadelphia 1998–99, pp. 263–64, 373, no. 108). By contrast, the architectural backdrop has been reduced

in the watercolor merely to a token, fulfilled by the enormous fluted column in the center, which also serves compositionally to extend the movement of the uplifted figure of Diomedes. This soaring quality in the watercolor is enhanced by the luminosity of the delicately applied washes, particularly those highlighting the vertical body of the doomed Diomedes, whose outstretched left arm echoes the rearing motion of the brown mare's front legs. The comparatively serene figure of Hercules rests against a column silhouetted against an intense blue sky.

The Getty watercolor comes close to an oil sketch on wood in the Musée Gustave Moreau, Paris, roughly sharing its dimensions (25 x 21 cm [9 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in.]; Musée Gustave Moreau 1974, p. 57, no. 176). In both works, the nude body of Diomedes is shown frontally, with his head thrown backward in profile. Instead of the heavy brushwork and tenebrous modeling of the oil sketch, the watercolor exploits to great effect the subtlety of lighting inherent in the medium. This is seen to particular effect in Diomedes' pale, thin form, helpless against the frightful equines.

Besides the Rouen and Paris versions of this celebrated composition, there are three further versions in oil. Two others are in the Musée Gustave Moreau: one is another small oil sketch, this time on canvas (Musée Gustave Moreau 1974, p. 57, no. 169), and the other is a full-sized, unfinished painting, in horizontal format, which came to light only in 1990 (Lacambre 1991, pp. 75–77; Tokyo 1995, no. 26). The third is a small painting, closely related in the disposition of Diomedes and his horses to the present watercolor, once in the collection of Gustave Duruflé and recently sold on the New York art market (sale, Christie's, New York, 25 October 1996, lot 80).

Robert Nanteuil

Reims 1623–Paris 1678

The son of a wool merchant, Robert Nanteuil became the outstanding French portrait engraver of his age and was also famous for his pastel portraits. He was pensioned by Louis XIV, and primarily because of his influence, the king granted an edict in 1660 that pronounced engraving distinct from the mechanical arts and gave its practitioners the privileges of other artists. Nanteuil initially worked in the studio of Nicolas Regnesson (1620–1670) before moving to Paris in 1647. Portrait drawings made up the bulk of his earliest work, and he preferred working from life. His early work shows the influence of Philippe de Champaigne (1602–1674). It was through engravings that Nanteuil developed a style all his own. His plates, several of them almost life-size, number about three hundred. In his early practice, he imitated the technique of his predecessors but then gradually acquired an individual style, modeling the faces of his portraits with the

utmost precision and completeness and employing various methods of touch for drapery and other parts of the plates, as seen in the engraving *Cardinal Mazarin* (1652; Paris, Bibliothèque Nationale). By 1658 he was appointed *dessinateur et graveur ordinaire du roi*. His best work dates from after this period, during which time his subjects included the aristocracy and other important figures. He had the ability to capture the character of his sitters, whom he typically portrayed in an oval resting on an architectural plinth with few distracting accessories. Some of the best examples of his engravings include his portraits of François Lotin (1657), Claude Regnaudin (1658), and François de la Mothe le Vayer (1661). Considered among his finest pastel portraits were those of Jean Dorieu (1660) and Dominique de Ligny (1660), both in the Musée du Louvre, Paris.

77 *Portrait of Monseigneur Louis Doni d'Attichy, Bishop of Riez and Later of Autun, Bust-Length and Turned to the Left*

Pastel; H: 34.3 cm (13½ in.); W: 28 cm (11 in.)

98.GG.13

PROVENANCE

Private collection (sale, Christie's, New York, 10 January 1996, lot 181); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

On the reverse of the wooden backboard to the old frame, inscribed at the top of in brown ink, *L'abbé Folard Chanoine/ du Chapitre de Nîmes/ frère du Chevalier Folard*. This identification is incorrect. The cross worn around the sitter's neck, together with his costume and cap, indicate a prelate, rather than a lay *abbé* from the cathedral chapter, though the Folard and Doni d'Attichy families both came from Provence.

THE SITTER IS IDENTIFIED from Nanteuil's posthumous(?) engraving of him, in reverse, datable to 1665, the year following his death, which is known in only one state (fig. 77a; Petitjean and Wickert 1925, pp. 107, 179, no. 61). According to Charles Petitjean and Charles Wickert, the engraved portrait was probably made to decorate a thesis. In the print, the upright oval frame surrounding the bishop's portrait is inscribed *LVDVICVS DONIVS D'ATTICHY EPISCOPVS EDVENSIS COMES SEDELOCI 8C*. Apart from the differences of format and direction, the two works correspond directly, though the line engraving, by the very nature of the medium, brings the details of the drawing into sharper focus.

Louis Doni d'Attichy (1596–1664), bishop of Riez and later bishop of Autun, was born in Paris, the son of Octavien Doni d'Attichy, who was secretary to Catherine de Médicis (1519–1589) and was later employed at the courts of Henry III (1551–1589) and of Henry IV (1553–1610) and Marie de Médicis (1573–1642). The family originally came from Florence, though one branch had settled in France in the twelfth century. Louis Doni d'Attichy entered the Order of Minims in 1616 at Nigeon, near Paris, and was soon promoted to the rank of superior and co-rector of the House of Burgundy. On October 5, 1628, he was nominated bishop of Riez, and on April 7, 1630, he was ordained in Paris by Archbishop Jean-François de Gondi. He visited his diocese on several occasions, constructed a bishop's palace, and enlarged the cathedral. He welcomed a community of Ursulines to the diocese, and in 1645 he assisted in the general assembly of clergy. He was the author, in 1650, of the letter addressed by the



bishops of France to Pope Innocent X asking him to condemn the book of the Flemish theologian Cornelis Jansen (1585–1638). Two years later, in 1652, he was obliged to leave his seat following disciplinary measures taken against “bad priests who provoked the people.” He was transferred to Autun, taking possession of the diocese in January 1654. At the death of Cardinal Richelieu shortly thereafter (see cat. no. 86), he had to administer the diocese of Lyon. As bishop of Autun, Doni d’Attichy was instrumental in the reform of abbeys for women. During his career he published numerous historical and biographical works, including a general history of the Order of Minims (1614); a life of the Italian cardinal Niccolò Albergati (1656); and a three-volume history of the Sacred College of Cardinals (1660).

Nanteuil was in the habit of making pastel portraits of his sitters as preparatory studies for his prints. Two other examples were recently on the art market: *Portrait of Monseigneur Philibert-Emmanuel de Beaumanoir de Lavardin*, formerly in the Normand collection, Paris (sale, Christie’s, Monaco, 20 June 1994, lot 14); and *Portrait of Simon Arnauld, Marquise de Pomponne* (sale, Christie’s, New York, 30 January 1998, lot 216). Yet another comparison may be made with the pastel portrait *Monseigneur Dominique de Ligny, Bishop of Meaux* in the Louvre, Paris (inv. 31.375; Monnier 1972, no. 10). Nanteuil is also recorded as having made a similar pastel, now untraced, of the English virtuoso John Evelyn (1620–1706) for his engraved portrait of this gentleman (Griffiths 1992, pp. 35–37).

The pastel portraits of Nanteuil occupy an important place in the transitional development of pastel drawing in France in the seventeenth century. The technique is seen in its infancy in Simon Vouet’s *Portrait of Armand-Jean du Plessis, Cardinal de Richelieu* (cat. no. 86), while a glimpse at François Le Moyne’s *Portrait Study of Louis XV* (cat. no. 71), carried out in 1729, shows how much the potentialities of the medium would be developed in the next century.



FIGURE 77A. Robert Nanteuil. *Portrait of Monseigneur Louis Doni d’Attichy, Bishop of Riez and Later of Autun*. Engraving. H: 32.8 cm (12 $\frac{7}{8}$ in.); W: 25.7 cm (10 $\frac{1}{8}$ in.). London, British Museum.

Jean-Baptiste Oudry

Paris 1686–Beauvais 1755

Jean-Baptiste Oudry received his first artistic training from his father, Jacques Oudry (c. 1661–1720), followed by a brief stint with Michel Serre (1658–1733). He then apprenticed with the portraitist Nicolas de Largillier (1656–1746), starting around 1705, and took courses at the Academy of Saint Luke, becoming a master there in 1708. Oudry was the principal genre, still-life, and hunting-scene painter of the first half of Louis XV's reign. He also created important tapestry designs for both the Beauvais and Gobelins factories during his career. His talent for genre and still-life painting, as well as portraiture, is evident in *Abundance with Her Attributes* (Versailles, Musée Nationale du Château de Versailles et de Trianon), his reception piece for the Académie Royale in 1719. The next five years saw Oudry's popularity grow. By 1724 he had met Louis Fagon and Henri-Camille, marquis de Beringhen, two prominent advisers to Louis XV, which led to an introduction to the monarch and many royal commissions, including *Fox Hunt* (1725; Chantilly, Musée Condé) and *Roe*

Hunt (1725; Rouen, Musée des Beaux-Arts). Oudry's fame was secured with *Louis XV Hunting the Stag in the Forest of Saint-Germain* (1730; Toulouse, Musée des Augustins), a painting much admired by the king, who then commissioned the artist to design nine tapestries in a series on the royal hunt. So successful were his tapestry designs that he was named director of the Beauvais factory in 1734. In 1737 the Salons started again in Paris, and Oudry became an eager participant. He was adept at creating works that appealed to popular and academic taste, as is evident in his painting *Mallards Attacked by a Bird of Prey* (1740; Schwerin, Staatliche Museum). Oudry created a number of landscapes late in life. These scenes are idealized visions of rural life, yet they have an agricultural sensibility that contrasts with the work of Boucher, who was painting idyllic pastoral views during the same period. One of Oudry's finest landscapes was *The Farm* (1750; Paris, Musée du Louvre). He also created more than one hundred landscape drawings in black and white chalk during the 1740s.

78 *Steps Leading to a Balustraded Terrace in an Overgrown Garden*

Black and white chalk on blue-gray paper; H: 32 cm (12 $\frac{5}{8}$ in.); W: 52.4 cm (20 $\frac{5}{8}$ in.)

96.GB.19

PROVENANCE

Anonymous collection, France (sale, Ader-Picard-Tajan, Commissaires-priseurs, Hôtel Drôuot, Paris, 18 June 1991, lot 67); private collection, Paris; art market, Paris.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December 1997–22 February 1998.

BIBLIOGRAPHY

None.

On the verso, inscribed in graphite, *Oudry*.

THIS IS ONE OF THE FINEST in a series of drawings, numbering some fifty sheets in all, that Oudry made between 1744 and 1747 in the abandoned gardens of the prince de Guise's

château at Arcueil. They are usually drawn in this large horizontal format on gray or brown paper, also in black and white chalk. The drawings are notable for their silvery tonality and the great delicacy in the treatment of the foliage of the trees. Oudry also had a residence at Arcueil, and he was in the habit of making sketching trips—sometimes in the company of fellow artists—to these magnificent but unkempt grounds before their demolition in 1752. The Museum owns one other drawing from the sequence, *Park Scene* (inv. 87.GB.13; Goldner and Hendrix 1992, no. 64); this shows elegant company strolling across a tree-lined lawn, bordered by an arbor and a round pond with a fountain at its center.

In the present sheet, the effects of light are particularly striking, as is the emphatic compositional structure, with the doorway capped by a balustrade placed at the center. Sunlight streams through this concave opening, while isolated shafts of light play over the broken stonework of the steps. More than a simple topographical study, Oudry's landscape suggests a melancholy sense of loss and decay, a poetic reverie that is further enhanced by the broken trellis and overgrown shrubs. From an abstract point of view, the composition provides a satisfying interplay between the curves of the wall in the foreground and the steps leading up from the doorway to the terrace and the myriad little squares and rectangles of the trellis and steps.



Nicolas Poussin

Les Andelys, Normandy, 1594–Rome 1665

A painter in the classical style, Nicolas Poussin received his first training from the French Mannerist Quentin Varin (c. 1570–1634). In 1612 Poussin moved to Paris to pursue his aim of becoming a professional painter. The early influences upon his work include the second school of Fontainebleau and the Italian Mannerists Polidoro da Caravaggio (1495/1500–c. 1543) and Giulio Romano (1492/99–1546). In 1624 Poussin moved to Rome, where classical antiquity and the art of Raphael (1483–1520), Titian (1488/90–1576), and Domenichino (1581–1641) exerted a determining influence on his development. His Roman patrons included Cardinal Francesco Barberini and the antiquarian Cassiano del Pozzo. Around 1629 Poussin began to focus even more on austere classical and mythological subjects with stoical and moralistic themes. One of his most important paintings in this new style is *The Death of Germanicus* (1627–28; Minneapolis, Institute of Arts), a heroic subject accompanied by classical composition and dramatic gestures. The success of this painting brought commissions for both devotional works, such as *The*

Virgin Appearing to Saint James (1628; Paris, Musée du Louvre) and *The Mystic Marriage of Saint Catherine* (1629–30; Edinburgh, National Gallery of Scotland), and scenes from classical mythology, including *Midas and Bacchus* (c. 1631; Munich, Alte Pinakothek) and *Echo and Narcissus* (c. 1630; Paris, Louvre). These paintings acknowledge the idiom of the fashionable new Baroque style, though their mood is far more restrained. The 1630s were a productive time for Poussin, who became interested in the depiction of figures engaged in theatrical action within a stagelike setting. *The Plague of Ashdod* (1631; Paris, Louvre), *The Saving of Pyrrhus* (1634; Paris, Louvre), and especially *The Rape of the Sabines* (c. 1637; Paris, Louvre) are typical of these complex compositions. In 1640 he returned to France to work at the court of Louis XIII. In 1642 he settled permanently in Rome and further specialized in classical landscapes emphasizing the order and harmony of nature. Poussin's highly rational approach to painting, modeled on classical prototypes, became an ideal that was followed by future generations of all the European national schools.

79 *A Path Leading into a Forest Clearing*

Brush drawing in dark brown wash, with occasional touches in pen and brown ink; H: 38.6 cm (15³/₁₆ in.); W: 24.6 cm (9¹/₁₆ in.)

96.GA.24

PROVENANCE

According to the old inscription on the reverse of the late seventeenth-century(?) backing (see below), the drawing belonged to the French art critic and art historian André Félibien (1619–1695), but this ownership has been questioned by Pierre Rosenberg and Louis-Antoine Prat (1994), since Félibien is not known as a collector of drawings; unidentified collector (his oval mark, not in Lugt, on the reverse of the old backing); A. Strölin, Paris; Mme Strölin, Lausanne; art market, Paris; art market, London.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December 1997–22 February 1998; *Landscape Drawings, 1500–1900*, J. Paul Getty Museum, Los Angeles, 9 June–13 August 1998.

BIBLIOGRAPHY

Rosenberg and Prat 1994, vol. 1, pp. 214–15, no. 115, p. 212, under no. 114; Bordeaux 1997, pp. 120, 123, ill.

Inscribed in the lower left corner, in brown ink, *N. Poussin fe.* As Rosenberg and Prat have pointed out, the same inscription occurs on other drawings by Poussin, for example, *Landscape with a House on the Left* (Cambridge, Mass., Fogg Art Museum inv. 4.1987; 1994, vol. 1, pp. 210–11, no. 113), which also appears to be surrounded by a similar border. (Rosenberg and Prat note the occurrence of this inscription in two further drawings at Angers [their nos. 111 and 112], also of landscapes, but in my opinion this seems to be true only in the second instance.) On the reverse of the late seventeenth-century(?) backing, inscribed at the top, in brown ink, *n° 9*, and, below this, also in brown ink, *De la main Du poussin / collection de M' felibien. j.L.p.120*. The drawing is laid down onto an old backing, with a simple ruled border consisting of two lines in pen and dark brown ink, separated by a narrow relief of white paper; outside the border is a plain blue field.

WHEN FIRST PUBLISHED by Rosenberg and Prat, this drawing was compared with another landscape drawing by Poussin, which was first attributed to the artist by Ann Sutherland Harris, and which it indeed greatly resembles (Paris, Louvre inv. 32470; Rosenberg and Prat 1994, vol. 1, pp. 212–13, no. 114). In the present sketch, Poussin washed in the composition with the



brush in a dark brown tint, with only occasional later touches of the pen and with a minimum of black chalk underdrawing. Tall trees border a sunny glade, as a pathway leads the eye directly into space. The foreground is structured by the somber tree trunks, the darkest accents in the drawing, indicated with a loaded brush; these contrast with the sun-bathed clearing, the brightest highlight, rendered by the untouched paper. The sunlight penetrates the canopy of foliage, hinting at a breeze playing in the leaves. The representation of this light is so true, the composition so lacking in conventional formulas, and the overall design so strong that it seems certain that the drawing was made on the spot, in the open air, as a nature study done in its own right.

In one of the strangest twists in drawings connoisseurship of recent years—and certainly one of the severest prunings of an artist's graphic oeuvre—a large group of landscape drawings traditionally given to Poussin, many formerly in the collection of Pierre Crozat (1665–1740), including magnificent sheets in major museum collections, were rejected from the artist's oeuvre by Rosenberg and Prat (1994, vol. 1, pp. xix–xx, vol. 2, p. III2, under no. 1255). All of these drawings, like the present example, share extensive brushwork and are often also delicately touched in with pen and ink and have few traces of preliminary underdrawing in chalk. They exhibit the same pictorial approach to nature as well as a fascination with the representation of light. It would seem hard to deny that two drawings sharing many technical and compositional features with the present sketch, taken almost at random from this group—*A Wooded Scene, with a Person Seated in the Distance* and *A Fountain in a Wood*, both in the British Museum, London (inv. Pp. 4-71 and Pp. 4-72, respectively; Rosenberg and Prat 1994, vol. 2, pp. 908–9, nos. 507–8), where they are given to Poussin—are not by the same hand as the Getty drawing.

Poussin is chiefly known as the archetype of French history painting in the classical style. Although landscape drawings constitute a relatively small part of his drawn oeuvre, this sheet shows that he was attuned to the lyricism of landscape on an equal footing with Claude (q.v.).

Pierre-Paul Prud'hon

Cluny 1758–Paris 1823

Active during the Revolution and the First Empire as a painter of allegories and portraits, Pierre-Paul Prud'hon was influenced by the philosophy of Jean-Jacques Rousseau, whose theories on nature, freedom, and equality had a strong effect on his art. In 1780 Prud'hon went to Paris, where he studied at the Académie Royale for three years, and in 1784 he competed for and won the Prix de Rome. Upon his return to Paris in 1788, he painted numerous portraits in which the sitters are shown in relaxed settings, such as *Cadet-Gassicourt* (1791; Paris, Musée Jacquemart-André) and *Young Woman* (1792; Saint-Omer, Musée Hôtel Sandelin). His first oil painting exhibited at the Salon is generally identified as *The Union of Love and Friendship* (1793; Minneapolis, Institute of Art). These works do not share the hard-edged classicism of Jacques-Louis David (q.v.) but display a charming painterly style instead. During the Revolution, Prud'hon was firmly allied with Robespierre, which led to his

exile after the latter's execution in 1794. While banished to the Franche-Comté, Prud'hon continued to paint portraits and also made drawings for book illustrations for the publisher Pierre Didot. At the end of 1796 Prud'hon was back in Paris, where he busied himself with large decorative projects. He painted two ceilings in the Louvre—*Study Guiding the Flight of Genius* (1801) and *Diana Begging Jupiter Not to Force Her into Marriage* (1803)—both of which were complex iconographic works. During the First Empire he began to paint portraits of the imperial family as well as a number of history paintings, which treated both classical and contemporary themes. In 1808 he was awarded the Légion d'honneur for his Salon entry *Justice and Divine Vengeance Pursuing Crime* (1808; Paris, Musée du Louvre). The last years of his life were spent working intermittently on commissions from the Bourbon government and on portraits of mature female sitters. Throughout his career Prud'hon created preparatory sketches in black and white chalk on colored paper.

80 *Head and Shoulders of a Woman: Study for "The Happy Mother"*

Black and white chalk, stumped, on blue paper faded light brown; H: 49.8 cm (19 $\frac{3}{8}$ in.); W: 39.8 cm (15 $\frac{1}{16}$ in.)

97.GB.50

PROVENANCE

Charles-Boulanger de Boisfremont, Paris (Lugt 353, in the lower left corner); Mme Power (sale, Paris, F. Petit, 15–16 April 1864, lot 98); Didier; Mme Denain; Mme Yeatman (the last three owners, according to Guiffrey 1924, no. 735); art market, London.

EXHIBITIONS

Paris 1874, no. 290; New York 1922, no. 227.

BIBLIOGRAPHY

Goncourt 1876, p. 316; Guiffrey 1924, no. 735; Laveissière 1997, pp. 74–75, ill.; Brugnara 1998, p. 100, ill.

THIS MONUMENTAL, nearly life-size study of a beautiful young woman was used by the artist's mistress, Marie-Françoise-Constance Mayer (1775–1821), in her large-scale painting *The Happy Mother*, which was carried out in 1810, exhibited to great acclaim at the Salons of 1810 and 1814, and acquired in 1814 by Louis XVIII for the Louvre, where it remains to this day (inv. 6584; Laveissière 1997, p. 74). The subject of the painting

appears full-length, seated in profile on a grassy bank in a wood. As in the drawing, she smiles and looks downward, her face suffused with warmth and radiant affection—the focus of her rapt gaze being the sleeping infant she holds in her lap, who is omitted from the present sheet. (The picture was painted as the pendant to *The Unhappy Mother*, likewise exhibited at the 1810 Salon and acquired by the king in 1814.)

Prud'hon was responsible for the overall design of *The Happy Mother*, a successful and popular picture. His study for the entire composition, presumably drawn before the present sheet, was recently on the Paris art market and shows the mother in much the same pose as in the painting, but apparently seated in a draped interior and with her curls loose rather than tied in a band (black and white chalk on blue-gray paper, squared for transfer in black chalk, 23 x 17 cm [9 $\frac{1}{16}$ x 6 $\frac{1}{16}$ in.]; sale, Étude Tajan, Hôtel Drouot, 7 June 1995, lot 113; Guiffrey 1924, no. 734). Another compositional study by Prud'hon for the picture is in the Louvre (RF 22; Guiffrey 1924, no. 733). Prud'hon also made two further studies for the head of the mother, both of which are cited by Jean Guiffrey: an "Étude de grandeur naturelle" (life-size study), in the same technique as the present drawing, formerly in the Poterlet and Marcille-Jahan-Chévrier collections (1924, no. 736); and what Guiffrey describes as a less imposing study of the head from life (1924, no. 737).

During the early nineteenth century, the writings of the French philosopher Jean-Jacques Rousseau (1712–1778) popularized and glorified the notion of maternity as a natural state in



which the mother bonded physically and emotionally with her infant. Both the present drawing and the related painting are important early pictorial formulations of motherhood as shaped by the ideas of Rousseau and other Enlightenment thinkers.

Constance Mayer, who was trained and greatly influenced by Jean-Baptiste Greuze (1725–1805), was one of a number of women artists of the early nineteenth century who worked as miniaturists, portraitists, and painters of genre scenes. Greuze's soft handling and the sentimentalism of his subject matter struck a chord with Mayer's own artistic preferences. In 1802 she entered Prud'hon's studio as his pupil and later became his mistress. In the following year Prud'hon's wife, who was mentally unstable, was consigned to an asylum, and he was given custody of their children. Thenceforth, Prud'hon and Mayer lived and worked closely together, with Prud'hon often thinking up the compositions of Mayer's canvases, while she worked them up into finished paintings, sometimes with his intervention. Mayer,

who remained childless, suffered increasingly toward the end of her life from depression. When Prud'hon declined to marry her in the event that his wife's mental illness should prove fatal, she committed suicide by cutting her throat.

Prud'hon was one of the finest draftsmen of the French late Neoclassical and early Romantic periods. This monumental sheet is exquisitely handled, with powdery applications of white and black chalk that achieve the Correggesque or Leonardesque softness and painterliness for which Prud'hon is famed. It comes from the large collection of drawings by Prud'hon formed by Charles-Boulanger de Boisfremont (1773–1838), a painter whose work was much influenced by the master. Prud'hon left many of his drawings and oil sketches to him at his death. At de Boisfremont's death, his collection passed into the possession of Mme Power (née de Boisfremont), at whose death it was sold at two sales, both with F. Petit, the first (which included the present sheet) on April 15–16, 1864, and the second on April 9, 1870.

Hubert Robert

Paris 1733–1808

One of the most important architectural and picturesque painters in eighteenth-century France, Robert was the son of an official employed by the marquis de Stainville. He received his initial artistic training from René-Michel Slodtz (1705–1764). In 1754 he traveled to Rome with the comte de Stainville and remained there for the next eleven years. In Rome he received support from influential patrons, who arranged his acceptance into the Académie de France in Rome and financed his upkeep. During this early period Robert developed his taste for architectural ruins, a subject he would cultivate throughout his career. He became friends with Jean-Honoré Fragonard (1732–1806) and was influenced by the architectural engravings of Giovanni Battista Piranesi (1720–1778). Robert returned to Paris in 1765 with a cache of Italian architectural and landscape drawings that would serve as source material for his paintings in the years to come. The next year he was made a member of the Académie

Royale with the acceptance of his painting *The Port of Ripetta, Rome* (1766; Paris, Ecole Nationale Supérieure des Beaux-Arts). This was followed by regular submissions to the Salons until the end of the century. There was an imaginative quality to most of his paintings, and contemporary as well as ancient ruins attracted his attention. In 1778 he was appointed *dessinateur des jardins du roi*, a position that allowed him to design new gardens for Louis XVI and other aristocrats. That year he was awarded lodgings at the Louvre, where, six years later, he was named *garde des tableaux* for the Musée Royal. Some of his finest paintings were created during this period, including *Pont du Gard* (1787), *The Portico of Marcus Aurelius, Rome* (1787), and *Imaginary View of the Grande Galerie du Louvre in Ruins* (1796), all in the Musée du Louvre, Paris. Although Robert was imprisoned briefly during the Revolution, his popularity allowed him to continue to draw and paint for the rest of his life.

81 *Farmyard with Two Figures by a Well and a Large Wheelbarrow in the Foreground*

Red chalk; watermark: twice encircled fleur-de-lis; H: 37.4 cm (14¾ in.); W: 49.5 cm (19½ in.)

97.GB.33

PROVENANCE

R. Goelet (sale, Sotheby's, London, 6 July 1967, lot 34); P. and N. de Boer Foundation, Amsterdam (sale, Christie's, London, 4 July 1995, lot 91); art market, London.

EXHIBITIONS

Amsterdam 1974, no. 101; *Landscape Drawings, 1500–1900*, J. Paul Getty Museum, Los Angeles, 9 June 1997–23 August 1998.

BIBLIOGRAPHY

None.

The sheet was once laid down onto an eighteenth-century French mat, with a thick rule of brownish black ink at the edge, and probably with a border in dark blue paper, such as is often found as the backing to drawings by the artist.

THE PRESENT DRAWING, which is in remarkably fresh condition, shows Robert's fluent and pictorial draftsmanship at its

best. In the middle of the composition two figures lean over the side of a large stone well at the top of a flight of steps. The well head, carved *all'antica* in the style of an ancient sarcophagus, is covered by a high lean-to roof, from inside the top of which hangs a large pulley. In the distance is the gable of a barn surrounded by trees, and in the left foreground, leaning against a sloping wall, are a basket suspended on two poles and a large wheelbarrow.

The drawing was almost certainly done in Italy, partly from the imagination, and probably as an exercise in landscape drawing in its own right. It shows Robert's taste for architecture—the interaction between living nature and the slightly decaying buildings of human manufacture being a recurring theme of his work. In type, it resembles the large series of drawings of picturesque Italianate subjects that he did while he was in Italy, from 1754 to 1765, notably a group commissioned by the French collector, patron, and printmaker the abbé de Saint-Non (1727–1791), which was made during a trip with him to Naples in 1760, of which numerous examples survive, including drawings in the Musée des Beaux-Arts et d'Histoire at Valence. Others are to be found in museums throughout the world. A particularly close comparison, especially in the treatment of the foliage of the trees, may be found with *Scene in an Italian Garden* in the Institut Néerlandais, Paris, also formerly in the collection of Robert Goelet, which is usually dated 1760, the year of Robert's visit with Saint-Non to Naples (inv. 8915; Amsterdam 1974, no. 100; Washington, D.C., 1978–79, no. 9).



Théodore Rousseau

Paris 1812–Barbizon 1867

A leading artist of the Barbizon School and one of the great nineteenth-century French landscape painters, Théodore Rousseau studied with Joseph Rémond (1795–1875) and Guillaume Lethière (1760–1832), both historical landscape painters. The “elevation” of landscape through the inclusion of historical themes did not appeal to Rousseau, whose passion was for pure nature and the effects of light and season. Major influences were John Constable (1776–1837) and seventeenth-century Dutch landscape painting. In 1830 he began to travel throughout France, sketching the landscape and trying to capture the character of each region. One of his favorite haunts was the Forest of Fontainebleau and the village of Barbizon. It was there that he met two colleagues, Narcisse-Virgile Diaz de La Peña (1808–1876) and Jules Dupré (1811–1889), who shared his vision of landscape painting. Rousseau made his debut at the Salon of 1831, and his work was accepted at the next few Salons. After 1835, as a result of many rejections from the Salons, he earned the nickname “le grand refusé.” From 1836 until 1841 every work he submitted was

rejected, and from 1842 to 1849 he abstained from entering. This response was due in part to the jury’s desire to maintain the classical landscape tradition. Important works by Rousseau—such as *The Descent of the Cattle* (1836; The Hague, Rijksmuseum Mesdag), *Avenue of Chestnut Trees* (1841; Paris, Musée du Louvre), and *Hoarfrost Effect* (1845; Baltimore, Walters Art Gallery)—were not viewed by Salon audiences. Rousseau began to gain acceptance after the Revolution of 1848. He received an official commission for *Edge of the Forest of Fontainebleau, Sunset* (1848; Paris, Louvre); he reappeared in the Salon of 1849 with *Avenue of Trees, Forest of l’Isle-Adam* (1849; Paris, Musée d’Orsay), which won a first-class medal; and in 1852 he received the Légion d’honneur. At the 1855 Exposition Universelle an entire gallery was devoted to the display of his work. This success was short-lived; financial setbacks in the early 1860s forced Rousseau to sell many paintings at auction. He was elected president of the jury at the 1867 Exposition Universelle, but a series of strokes led to his demise at the end of that year.

82 *The Loing River at the Edge of the Forest of Fontainebleau(?)*

Pen and blackish brown ink and gray wash; H: 22.5 cm (8 $\frac{7}{8}$ in.); W: 29 cm (11 $\frac{3}{8}$ in.); the artist left a border of plain paper at the edges of the sheet, 4 cm (1 $\frac{5}{8}$ in.) wide at the top and sides and 4.5 cm (1 $\frac{3}{4}$ in.) wide at the bottom

97.GA.87

PROVENANCE

The artist’s studio (Lugt 2437; sale, Durand-Ruel and Brame, Paris, 27–30 April 1868, lot number unknown); private collection, London; Hazlitt, Gooden & Fox, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Schulman 1997, p. 109, no. 83.

WHEN THE DRAWING was offered for sale in 1997, by Hazlitt, Gooden & Fox, London, the scene was identified as the Loing River (a branch of the Seine) bordering the Forest of Fontainebleau, and the sketch was dated 1864. The forest is known for its varied topography, verdant glades of oak and beech giving way to areas of sandy heathland, scrub, and pine.

Rousseau became a regular visitor to the area, long a haunt of artists, in 1836 and eventually bought his own property at Barbizon, a village on the western edge of the forest, about 66 kilometers south of Paris, while still maintaining his home and studio in Paris.

The compositional focus of this finely executed sheet is the sunlit gable of the single-story barn or cottage on the distant bank, nestling in a hollow. This small area of brilliant white makes a contrast with the dark line of distant trees behind, as well as with the posts and boulders in the foreground. The cloudy sky, delicately brushed in with gray wash and reinforced with light hatching of the pen, together with the stretch of water in the middle ground, provide extensive areas of midtone. The clarity of the compositional arrangement, with its ready simplification into well-defined areas of tone, suggests the possible translation of the design into a print (a view endorsed by Michel Schulman, in conversation with the author, July 1998), though no such print is known.

Both the identification of the subject and the dating of the drawing remain an open question. When Schulman first published the drawing, in 1997, he identified the scene simply as a house near a pond, dating the sketch to the 1830s. In a recent conversation, he maintained the opinion that the view is one of the many ponds and lakes that punctuated the area of the Forest of Fontainebleau in the nineteenth century. An alternative dating in the 1840s has also been suggested.



Carle Vernet

Bordeaux 1758–Paris 1836

Carle Vernet, an accomplished painter and lithographer, was the son of the marine painter Claude-Joseph Vernet (q.v.) and a student of Nicolas-Bernard Lépicié (1735–1784). He exhibited at the Salons at an early age, and in 1782 he won the Prix de Rome for his painting *The Prodigal Son*. While in Rome in the early 1780s, he developed a passion for horses, which led him to study Raphael (1483–1520), Giulio Romano (1492/99–1546), and Salvator Rosa (1615–1673). In 1789 he was approved by the Académie Royale with the presentation of *The Triumph of Aemilius Paulus* (1789; New York, Metropolitan Museum of Art). The Revolution affected him deeply, as he witnessed the guillotining of his own sister. In response, Vernet created a series of malicious sketches of Directory members titled *Les incroyables* and *Les merveilleuses*, which were engraved in 1797. He was also an early practitioner of lithography, creating scenes of contemporary life. During the

Napoleonic era he painted episodes from contemporary history, especially military and battle scenes characterized by their verisimilitude and panoramic views combined with small figures. Vernet's most famous painting of this period was the huge *Battle of Marengo* (1804–6; Versailles, Musée National du Château de Versailles et de Trianon). In 1808 he received the Légion d'honneur, and in 1815 he was elected to the Institut de France. From the middle of his career, he began to frequent racing stables and riding schools, where he carefully studied thoroughbreds; this led to such works as *The Stag Hunt* (1827; Paris, Musée du Louvre) and *The Riderless Horse Race* (1826; Avignon, Musée Calvet). His passion for horses predates that of Théodore Géricault (q.v.). He made numerous lithographs of horses in the 1820s, including a series identifying various breeds. Vernet's artistic production was somewhat eclipsed by that of his father and by that of his son Horace Vernet (1789–1863).

83 *The Return from the Race*

Black chalk, stumped, heightened with white chalk and some white body color, the outlines lightly indented with the stylus for transfer; framing line in light brown ink and black chalk, outside of which is a margin of untouched paper, about an inch wide; H: 69.7 cm (27¹/₁₆ in.); W: 101.3 cm (39⁷/₈ in.)

94.GB.52(1)

PROVENANCE

A. Constantin, Paris (sale, Expert Sallé and Constantin, Commissaire-priseur Chariot, Paris, 3–22 March 1817, lot 809); art market, New York (*Master Drawings*, Didier Aaron, Inc.—Kate de Rothschild, New York, Paris, and London, 1993, no. 44).

EXHIBITIONS

Paris 1800, p. 66, no. 375 (this and cat. no. 82 are described in the accompanying catalogue to the Salon as follows: "374. La mort d'Hyppolite. 375. Un conducteur de char, venant de remporter le prix de la course, ramène avec lui sa compagne, à qui il laisse conduire ses coursiers. Ces dessins vont être graves [*sic*] de même grandeur [374. *The Death of Hippolytus*. 375. *A chariot driver coming to bring back his prize for the race, taking with him his companion whom he allows to steer his horses. These drawings are to be engraved to the same size*].)

BIBLIOGRAPHY

Los Angeles, Philadelphia, and Minneapolis 1993–94, p. 232, under no. 64; *Journal* 23 (1995), p. 67, no. 8(1).

Signed just above the lower edge of the image, to the right of center, in black chalk, *Carle Vernet*. The paper gives the appearance of having once been laid down onto a canvas stretcher or board. The drawings are preserved in the original frames in which they were shown at the 1800 Salon.

THIS AND THE FOLLOWING DRAWING, *The Death of Hippolytus* (cat. no. 84), were exhibited by Carle Vernet at the Paris Salon of 1800. Both drawings are large-scale, highly finished, virtuosic pieces that must have been conceived with a public showing in mind. In *The Return from the Race*, an ancient Roman couple ride in triumph in their chariot; behind them is a walled city, with a triumphal arch to the left and a mound on which trees (including a palm) grow to the right. A victor's wreath is tucked into the man's belt, and a winged Victory flies forward holding up another wreath in her right hand in the low relief on the side of the chariot.

In both drawings, the artist displays great technical accomplishment. In *The Return from the Race*, he suggests a wide range of textural effects, from the cloud of dust thrown up by the horses' hooves to their swirling tails and the leaves of the palmette motif decorating the front of the chariot. Both drawings attest to Vernet's love of horses, and it is this subject matter that unites them. The artist studied these animals and interpreted their behavior and movement in a way that went well beyond that of his eighteenth-century predecessors and anticipated the



83

more sophisticated representation of horses by such later artists as Géricault and Eugène Delacroix (q.v.).

According to the Salon exhibition catalogue of 1800, it was Vernet's intention to engrave his drawings actual size (though I have yet to see impressions of these works). I am grateful to Paul Joannides and Linda Whiteley, who point out that an etching by Jean Godefroy (1771–1839) after *The Death of Hippolytus*, actual size, was exhibited in the Salon of 1804 (no. 844) and that his etching after *The Return from the Race*, also actual size, was in the Salon of 1808 (no. 798). Godefroy also issued reduced-size versions, in reverse, as stipple engravings, which correspond to the drawings in the minutest particulars. The smaller format was probably decided upon because of the difficulty of procuring sheets of paper of the right quality in so large a size and in the appropriate quantity (Beraldi 1981, vol. 7, p. 169; Paris 1991–92, p. 9, figs. 15–16). The Museum owns impressions of these prints (inv. 95.G1.79 [1, 2]), kindly presented by Didier Aaron Inc. following the purchase of the two drawings.

Since 1817, when they were auctioned in Paris at the sale of the picture dealer M. Amédée Constantin, the drawings were

lost to sight and resurfaced only when they were put on exhibition in New York in 1993. Finished, large-scale monochrome drawings of this type, made expressly for exhibition, are rare. They show the Neoclassical period's striving for harmony and perfection, from the elegance and balance of the composition and the poise of the figures, to the "correctness" and suitable placement of the details.

Vernet's passion for horses was quickly appreciated by the young Géricault, who, around 1810, made a painted copy from Godefroy's engraving of *The Return from the Race*, now in the Musée des Beaux-Arts, Rouen (inv. D. 963.2.1; Paris 1991–92, p. 9, fig. 13, p. 329, no. 8). The same print was also the inspiration for another French artist, Pierre-Maximilian Delafontaine (1774–1860), who copied it in a drawing in black chalk, heightened with white body color, on buff paper (Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts inv. 1985.2.6; Los Angeles, Philadelphia, and Minneapolis 1993–94, p. 232, no. 64).

84 *The Death of Hippolytus*

Black chalk, stumped, heightened with white chalk and some white body color, the outlines lightly indented with the stylus for transfer; framing line in light brown ink and black chalk; H: 64.7 cm (25½ in.); W: 98.5 cm (38⅓ in.)

94.GB.52(2)

PROVENANCE

A. Constantin, Paris (sale, Expert Sallé and Constantin, Commissaire-priseur Chariot, Paris, 3–22 March 1817, lot 810); art market, New York (*Master Drawings*, Didier Aaron, Inc.–Kate de Rothschild, New York, Paris, and London, 1993, no. 45).

EXHIBITIONS

Paris 1800, p. 66, no. 374.

BIBLIOGRAPHY

Los Angeles, Philadelphia, and Minneapolis 1993–94, p. 232, under no. 64; *Journal* 23 (1995), p. 67, no. 8(2).

Signed just above the lower edge of the image, to the right of center, in black chalk, *Carle Vernet*.

IN GREEK LEGEND, Hippolytus was the bastard son of Theseus, the king of Athens, and Hippolyte, the queen of the Amazons, and was a famous hunter and charioteer. His stepmother, Phaedra, Theseus's wife, fell in love with him, but he rejected her shameful advances. She then hung herself in despair. In revenge, she left a note accusing Hippolytus of defiling her. As a result of Phaedra's suicide, Theseus banished Hippolytus, calling upon one of the three curses promised him by his father Poseidon, the god of the sea, to destroy Hippolytus. As the tragic hero drove his chariot into exile along the shores at Troezen, a monster sent by Poseidon emerged from the waves. At the sight of this awesome creature, the horses became terrified, and losing control of them, Hippolytus was hurled to the rocks and killed (for Géricault's note on Vernet's representation of a "frightened horse," see cat. no. 68B). The story was the subject of two plays

by the Greek tragedian Euripides, the later of which, *Phaedra*, is still extant; a tragedy by the Roman statesman and philosopher Seneca (3 B.C.–A.D. 65); and another tragedy, *Phèdre*, by the French dramatist Jean Racine (1639–1699). The latter text seems to have inspired Vernet's treatment of the story.

In the present drawing, the monster appears on the left, breathing fire, while the beautiful Hippolytus is flung head-first from the upturned chariot with such force that the straps of his right sandal break, making the figure's right foot a curious focal point of the design. The representation of the two frightened horses is extraordinarily accomplished, especially that on the right. Much of Vernet's composition depends unashamedly on Rubens's *Death of Hippolytus*, datable to 1610–11, of which two painted versions survive: a *bozzetto* in the Courtauld Institute Galleries, London, and a more finished version of the composition, on copper, in the Fitzwilliam Museum, Cambridge (Jaffé 1989, pp. 175–76, nos. 143–44).

As Paul Joannides has pointed out in correspondence (March 1999), Géricault copied the engraved version of Vernet's composition of *The Death of Hippolytus*. Géricault's copy is after the left half of the composition and appears on the verso of a sketch in the Louvre (inv. 790), which is connected with *The Charging Chasseur* (1812). The copy is omitted by Germain Bazin, who reproduces the recto (1987–94, no. 822); the copy itself is reproduced (though in reverse) by Joannides (1983, pp. 30–32).

In the same correspondence, Joannides also indicated that a painted copy of the whole composition, in reverse to that of the drawing and therefore in the same direction as the reduced-size engraving by Godefroy, is in the Museum and Art Gallery, Birmingham, as anonymous French school, nineteenth century (inv. p. 46'60; Breeze and Silver 1983, p. 44, no. 66). He comments that "it might be by Carle Vernet himself or by his son Horace." In my opinion, the quality seems too weak for such an attribution.

(For other particulars of the history and presentation of the drawing, see cat. no. 83.)



Claude-Joseph Vernet

Avignon 1714–Paris 1789

Claude-Joseph Vernet was known throughout Europe for his landscapes and marine paintings. He probably trained first with his father, Antoine (1689–1753), and then with Philippe Sauvan (1697–1792) in Avignon. Later Vernet worked in Aix-en-Provence with the decorative painter Jacques Viali (fl. 1681–1745), who also painted seascapes and landscapes. Vernet's earliest datable landscapes are a suite of overdoors for the *hôtel* of the marquise de Simiane at Aix-en-Provence, of which at least two survive (in situ). In 1734 Joseph de Seytres, marquis de Caumont, sponsored Vernet on a trip to Italy, allowing him to complete his art education. Once in Rome Vernet settled in with the French artistic community, gaining access to the Académie de France. There he was encouraged by the director, Nicolas Vleughels (1668–1737), to pursue landscape painting. By 1738 Vernet had his first important patron, Paul-Hippolyte, duc de Saint-Aignan, France's ambassador to Rome. His romantic landscapes were popular with travelers making the Grand Tour. His other patrons included Roman nobles, churchmen, and French diplomats. In

1743 Vernet was elected to the Accademia di San Luca, which brought him recognition from the Roman artistic community. In 1746 he was approved by the Académie Royale in Paris, which enabled him to exhibit regularly at the Salon. Soon he became well known in Paris, and by 1753 he had settled there. He immediately began work on a series of large topographical paintings of French seaports. The *Ports of France* was one of the most important royal commissions of Louis XV's reign, and the paintings were well received when he exhibited them at the Salons between 1755 and 1765. From the 1760s to the 1780s no European art collection was considered complete without at least one or two examples of Vernet's art. There were many who followed or copied his style, and his grandson Horace Vernet (1789–1863) was even commissioned to paint *Joseph Vernet Attached to the Mast Painting a Storm* (1821; Avignon, Museum Calvet). For the remainder of his life, Vernet continued to paint variations on the themes he had explored throughout his career: landscapes, calm or stormy seascapes, shipwrecks, and harbors.

85 *The Entrance to the Grotto at Posilippo*

Pen and brown ink with brown and gray wash, over black chalk; H: 34.5 cm (13⁵/₁₆ in.); W: 48.9 cm (19¹/₄ in.)

97.GG.53

PROVENANCE

The artist's studio; private collection, Vienna (according to the Sotheby's sale catalogue); A. A. Renouard (sale, Paris, 20 November 1854, lot number unknown, to Potier, an antiquarian bookseller on the quai Malaquais, Paris); unidentified collection (sale, Versailles, 13 March 1966, lot 161); unidentified collection (sale, Christie's, London, 4 July 1995, lot 139); art market, London.

BIBLIOGRAPHY

Brugnara 1998, p. 101, ill.

Inscribed in the lower left corner, in brown ink, *Grote de pousilipo*, and, in the center of the lower margin of the old mat or backing, in a nineteenth-century German hand, *Vernett*.

CLAUDE-JOSEPH VERNET was a pioneer in drawing landscape out in the open, and this drawing was almost certainly done en plein air, as an exercise in sketching. The grotto at Posilippo was a famous tourist attraction in Naples in the eighteenth century. A tunnel now no longer in use, it is located just beyond the western end of the Riviera di Chiaia and was cut in Roman times to link Naples with the town of Pozzuoli to the west. The grotto was admired for the drama of its tall, narrow, dark space and as a feat of Roman engineering, and many of the eighteenth-century views of the site show travelers making their way toward the dramatic eastern entrance. Such views include the impressive *View of the Grotto at Pozzuoli, with the Tomb of Virgil*, by Gaspar van Wittel, called Vanvitelli (1652/53–1736), recently on the art market, London (sale, Sotheby's, 3–4 December 1997, lot 47), and *The Entrance to the Grotto of Posilippo from Naples*, by Pietro Fabris (active in Naples between 1754 and 1804), with Colnaghi's, London, in 1997. Vernet's rendering, by contrast, dispenses with all such picturesque details and concentrates on a factual representation of the terrain.

This is one of six drawings by Vernet that came to light in a sale at Christie's, London, in July 1995 (only one other is in the same technique of pen and brown wash, the remaining four being in red chalk). Another drawing from the 1995 Christie's group (lot 141) shows the entrance to the tunnel from a closer



viewpoint (fig. 85a). The six originally came from an album of fifty-three drawings by the artist, mostly of views around Naples and Rome, which seems to have been put together in Vienna in the early nineteenth century and then broken up and dispersed at a sale in Versailles in March 1966. Sheets from the album are now widely scattered in collections in Europe and the United States, including the Musée du Louvre and the Ecole des Beaux-Arts, Paris; the Musée des Beaux-Arts, Orléans; the Courtauld Institute Galleries, London; the Detroit Institute of Arts; and the Metropolitan Museum of Art, New York.

Another album of landscape drawings from the same Viennese source is in the Graphische Sammlung Albertina, Vienna, and was bequeathed in 1919 from the private collection of Emperor Ferdinand I of Austria. Both the Albertina and Versailles albums must have been put together from a selection of the almost seven hundred drawings that remained in Vernet's studio at his death, which were included in just a few lots in the artist's posthumous sale.

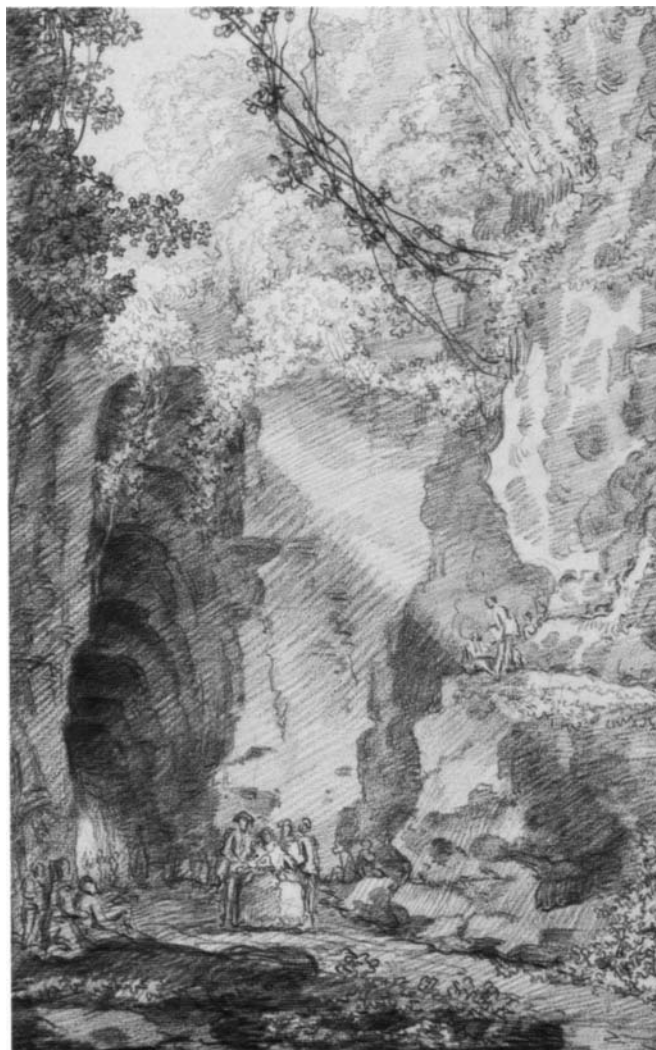


FIGURE 85A. Claude-Joseph Vernet. *The Entrance to the Grotto at Posilippo, Seen from Close Up, with Onlookers*. Red chalk. H: 40.8 cm (16 $\frac{1}{16}$ in.); W: 26.1 cm (10 $\frac{1}{4}$ in.). Present location unknown.

Simon Vouet

Paris 1590–1649

The French painter and draftsman Simon Vouet was trained by his father, Laurent Vouet (b. c. 1553–58), a Parisian painter. By 1614 Simon was in Rome, where he was influenced by the work of Caravaggio (1573–1610) and his followers and was later employed by the powerful Barberini family. He quickly earned a notable reputation, receiving commissions from both the church and the Roman aristocracy. A number of Vouet's religious works, such as *The Temptation of Saint Francis* (Rome, San Lorenzo in Lucina), show Caravaggio's influence. From 1620 he traveled throughout Italy, working in many cities. During this period he painted numerous portraits and religious commissions. In 1624 Vouet was elected president of the Accademia di San Luca. In 1627 he was called back to France by King Louis XIII, who wished him

to become his court painter. He became *premier peintre du roi* and worked for the king on numerous projects. His work was soon fashionable among the French nobility, who employed him to decorate their *hôtels* and châteaux, with the result that he formed a large workshop to help complete his commissions. He painted allegorical works, religious subjects, and decorative projects, influencing a generation of decorative painters. Many of his paintings are known from the engravings of Claude Mellan (1598–1688) and Michel Dorigny (1616–1665). Vouet also produced many sketches of ladies and gentlemen of the court. In 1648 he helped found the Académie in Paris. He trained many artists, most notably Eustache Le Sueur (1616–1655) and Charles Le Brun (1619–1690).

86 *Portrait of Armand-Jean du Plessis, Cardinal de Richelieu*

Black and white chalk and pastel on buff-colored paper;
H: 27.5 cm (10⁹/₁₆ in.); W: 21 cm (8³/₁₆ in.)

97.GB.68

PROVENANCE

Louis XIII(?); private collection, France (sale, Hôtel Drouot, Paris, 14 July 1996, lot 15); Colnaghi's, London (*An Exhibition of Master Drawings*, Otto Naumann Ltd., New York, 7–24 May 1997, and Colnaghi's, London, 12 June–11 July 1997, no. 27, where the attribution to Vouet is confirmed by Barbara Brejon de Lavergnée).

EXHIBITIONS

None.

BIBLIOGRAPHY

Brugnara 1998, p. 100.

On the verso, inscribed in the top center in gray ink, *Carlo Maratti*.

THE SITTER IS Cardinal Armand-Jean du Plessis de Richelieu (1585–1642), one of the defining political figures of seventeenth-century France. In 1629 he became the principal minister to King Louis XIII (1601–1643). He was also among Vouet's main patrons in France, commissioning a painting from him for the chapel of his château at Rueil, near Malmaison, as well as other works for the Palais Royale in Paris. In this portrait, Richelieu is

shown in his cardinal's robes, his small, fine-featured face, with prominent eyelids, gazing coldly at the spectator; he holds a missive in his right hand, an attribute of his life as an official of both church and state. In the dangerous political climate of the French court, Richelieu's strong personality was his greatest asset; even the king is said to have quailed before his august presence. According to contemporary reports, the cardinal's frame was wasted with disease and his face pale and tense, yet when clad in his red cardinal's robes, his stern expression and stately bearing gave him the authority of a prince.

Richelieu's features in this drawing may be compared with other portraits of the cardinal, especially those by Philippe de Champaigne (1602–1674; Dorival 1976, vol. 2, pp. 112–21, nos. 204–13). The likeness that comes closest is Champaigne's *Full-Length Portrait of Cardinal Richelieu*, in the Ministère des Affaires Etrangères, Paris, in which the cardinal's head is seen at the same angle, his *biretta* a little askew, and he also holds forward a small document, this time in his right hand. Other portraits of Richelieu by Champaigne include two in the National Gallery, London: the magnificent full-length picture, which is a far more ponderous interpretation of his appearance than the present sketch (Dorival 1976, vol. 2, pp. 115–16, no. 207, ill.), and the *Triple Portrait of Cardinal Richelieu*, showing three bust-length likenesses of the sitter in a more careful physiognomic study that comes closer in feel to this drawing.

Vouet's portrait of Cardinal Richelieu is one of a group of some thirty finished colored portrait drawings by him of noblemen, painters, and officers of the court of Louis XIII, all done in chalk on light brown paper (see Brejon de Lavergnée 1982, pp. 689–93). The present sheet was probably drawn about 1632–34,



as one of this series of portraits done from life of members of the court. Many survive in private collections in France, including *Portrait of Saint Malo* and *Portrait of an Unidentified Man* (Paris 1990–91, pp. 359–60). In his biography of Vouet, André Félibien (1619–1695) relates that soon after the artist's return to France from Italy he was commissioned by the king to undertake the series of portraits:

[Vouet] devoted a considerable amount of time to making portraits, because the king, taking pleasure in seeing him work, commissioned him to make them of several of the gentlemen of the court and of the officers of the household, which he drew in pastel. This sort of work being clean and quite quick, His Majesty wanted Vouet to teach him to draw and paint in this way so that he could amuse himself in making portraits of the courtiers with whom he was best acquainted. The king applied himself to this task for some

time and succeeded quite well, as one can see from the ones he made, which are quite lifelike. (Félibien 1685–88, vol. 2, p. 83)

Louis XIII's project of having portraits made of his courtiers recalls to some extent Henry VIII of England's employment of painter Hans Holbein the Younger (1497/98–1543) to carry out similar tasks.

Other drawn portraits by Vouet survive, including two sheets in the Galleria degli Uffizi, Florence (inv. 2463F, 1042E; Paris 1990–91, pp. 386–89, nos. 83–84) and a third in the Musée du Louvre, Paris (inv. 30834; Paris 1990–91, pp. 390–91, no. 85). They show the unmistakable influence of Italian portrait drawing, especially that of the great Italian portrait draftsman Ottavio Leoni (1578–1630). Furthermore, as has previously been noted, there are further analogies in style with the work of another French artist active in Italy, Claude Mellan.



SPANISH
SCHOOL



Francisco José de Goya y Lucientes

Fuendetodos 1746–Bordeaux 1828

Goya was the most important Spanish artist of the late eighteenth and early nineteenth centuries, serving under three kings. He was a prolific painter, draftsman, and printmaker whose work spanned the late Rococo and Romantic styles. He created more than seven hundred paintings, nine hundred drawings, and almost three hundred prints during six decades of activity. His early training was in Saragossa with José Luzán Martínez (1710–1785), who had painted in Naples. Between 1770 and 1771 Goya traveled to Rome to study the masters. His early work was influenced by Antonio González Velázquez (1723–1794) and Velázquez's master Corrado Giaquinto (1703–1766), who were active in Madrid and Saragossa. In 1780, after submitting his painting *The Crucifixion* (1780; Madrid, Museo del Prado), he was elected to the Real Academia de Bellas Artes de San Fernando in Madrid. During this period Goya received many important commissions, including paintings for the Saint Francis Borgia chapel in Valencia Cathedral (both 1788; in situ), which offer the first glimpse of the sinister fantasy world that was later to become his main subject matter. In the 1780s Goya

became an increasingly popular portrait painter. His court portraits combined the ceremonial qualities of the work of Anton Rafael Mengs (1728–1779), then court painter to King Charles III, with acute psychological observation, as can be seen in *The Duchess of Alba* (1797; New York, Hispanic Society of America). From 1785 Goya was deputy director of painting at the Real Academia. He was appointed *pintor del rey* in 1786 and *primer pintor de camara* by 1789. In 1792 he suffered a serious illness, which resulted in the loss of his hearing, and his art took on a more pessimistic character. In 1793–94 he worked on his small “cabinet” pictures—scenes of bullfighting, outdoor theater, and other contemporary genre subjects—in which his true creative genius shines through. His print series *Los caprichos* (1799), which satirized contemporary Spanish society, brought him international recognition. In 1808 he was called to Saragossa to paint the “glorious deeds” of the Peninsular War. The atrocities he recorded formed the basis for his print series *The Disasters of War*, begun in 1810. Disgusted by the corrupt brutality of King Ferdinand VII, Goya left Spain in 1824, remaining in exile in France for the rest of his life.

87 *Se muer[en]* (*They Are Dying*)

Black chalk, with lithographic crayon and some stumping;
H: 19.2 cm (7⁵/₁₆ in.); W: 14.7 cm (5¹/₁₆ in.)

96.GB.9

PROVENANCE

Leocadia Weiss; Hyadès, inspecteur d'armée, Bordeaux; Jules Boilly (sale, Paris, Hôtel Drouot, 19–20 March 1869, lot 48: “GOYA [FRANCESCO]—Scènes de mœurs espagnoles & Caprices. Un album contenant vingt dessins à l'encre de chine & à la pierre noire; plus le portrait da Goya, gravé à l'eau-forte d'après Lopez,” bought by “Leurceau”); A. Strölin, Paris; Mme Strölin, Lausanne; art market, London.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December–22 February 1998.

BIBLIOGRAPHY

Mayer 1933, p. 380; Crispoletti 1958, p. 130; Gassier and Wilson 1970, p. 366; Gassier 1973, p. 567, no. G.42; Bordeaux 1998, p. 194, under no. 14.

Inscribed in the upper right corner, in black chalk, 42, and in the lower left corner, also in black chalk, *se muer[en]*.
Inscribed on the reverse, in the lower center, in graphite, *Goya*.

THE SUBJECT OF THIS FINE SHEET appears to be death from starvation, since the despondent figures are crowding around what appear to be empty baskets of food. Goya seems to have made the drawing in two stages. First, in the lighter black chalk, he blocked in the man seated out in the open at the center, together with his kneeling companion, whose head is just discernible at the former's waist, in the shadow to the right; the features of another face can perhaps be made out a little further to the right of this head. It was probably at this phase of the drawing that Goya inscribed the title *se muer[en]* in the lower left.

The second stage was established with the darker lithographic crayon. Using this, Goya seems to have covered the last two letters of his title by putting in the empty basket in the foreground. The reinforcements to the jacket of the gaunt central figure were made at the same time, as was the extensive area of dark shading to the right, in the midst of which appears a hunched figure kneeling on the ground with its face in the basket lowered by the gaunt man. According to Pierre Gassier (1973), by obscuring the title, Goya showed that he was dissatisfied with his heading, “but did not have time to write in another one.”

The drawing comes from Album G, one of the two albums (G and H) Goya drew at the end of his life, when he was living



in Bordeaux. A good many of the drawings in Album G represent various aspects of madness, especially those in the group numbered 32 to 45. The two Bordeaux albums are similar in medium, paper, and format; one series has captions, and with the exception of a few sheets, the other lacks them. The series were separated at an early stage; their sequences have been reconstructed by Gassier, who tentatively assigns Album G to 1825 and Album H to 1826. In contrast to Goya's earlier album drawings in wash technique, they are executed in black chalks. As Gassier suggests, this change of medium could well relate to Goya's interest in lithography in the 1820s and to a possible plan to produce a series of lithographs based on the drawings.

The present sheet comes from a group of fifteen drawings that were separated from the rest in the album before they passed to the artist's son, Javier. The group seems to have been in the possession of Leocadia Weiss, with whom Goya was living while in Bordeaux. The drawings came to light bound in an album in the sale of the French painter Jules Boilly (1761–1845) in 1869, when they were bought by "Leurceau." On the back of an etched portrait bound in the same album is the inscription *18 drawings by Goya, ex-Collection Hyadès, army inspector in Bordeaux*. There is no evidence as to whether Hyadès owned the drawings before or after Boilly, but as he came from Bordeaux, it seems likely that he purchased them from Leocadia Weiss.

Attributed to Jusepe de Ribera

Játiva, Valencia, 1591–Naples 1652

Jusepe de Ribera was a Spanish painter and printmaker who spent most of his career in Italy. He was one of the most important painters active in Naples in the seventeenth century, noted for his Baroque dramatic realism, inspired by Caravaggio (1573–1610), and depictions of religious and mythological subjects. Ribera is thought to have received his first training from the prominent Valencian artist Francisco Ribalta. It is not certain when he moved to Italy, but in 1611 his presence was recorded in Parma. By 1613 Ribera was in Rome, studying at the Accademia di San Luca. In 1616 he moved from Rome to Naples, which was still under Spanish rule. Most of his surviving work, which consists primarily of religious compositions, along with a number of classical and genre subjects and a few portraits, comes from the period after he settled in Naples. By 1618 he was receiving many commissions. Much of his work was for the Spanish viceroys, who sent many of his paintings back to Spain. In the 1620s Ribera made

some of his most important prints, such as the engraving *The Martyrdom of Saint Bartholomew* (1624). His paintings of this period are characterized by thicker brushwork. In 1626 he traveled to Rome to receive the Croce di Cavaliere dell'Ordine di Cristo, an order of nobility conferred by the pope, which was a great honor. In the 1630s Ribera's paintings became lighter in color and looser, but they still retained his characteristic tenebrism. During the 1640s he was at the height of his success, and his painting *The Adoration of the Shepherds* (1640; Madrid, Escorial) was considered a masterpiece in his own time. In 1641 he received a commission for the most important and sacred site in the city, the decoration of the chapel of San Gennaro in Naples Cathedral. Beginning in 1645 Ribera suffered from recurrent bouts of illness, during which he was unable to paint. He continued receiving commissions, many of which were carried out by his workshop.

88 *The Adoration of the Magi*

Pen and brown ink with brown wash, heightened with white body color, over black chalk; H: 27.6 cm (10¹³/₁₆ in.); W: 21.8 cm (8⁷/₈ in.)

97.GG.52

PROVENANCE

Unidentified collection mark (in the bottom left corner, stamped in purple ink, consisting of a V above a cross, within a circle, not in Lugt); private collection, Switzerland; private collection, London; sale, Phillips, London, 5 July 1995, lot 148 (as North Italian school, sixteenth century); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

None.

The drawing is laid down onto a backing of eighteenth-century paper. On the verso, inscribed in the bottom center, in graphite, *Einf. Ausf.*

ACCORDING TO THE BIBLICAL STORY, the Magi, or wise men from the East, followed a miraculous star that guided them to Bethlehem, where they paid homage to the infant Jesus by bringing him gifts (Matthew 2.1–12). Western tradition set the

number of the Magi as three, probably from the three gifts of gold, frankincense, and myrrh; according to Eastern tradition, there were twelve Magi.

The present treatment of the subject displays a number of unusual features. First, there seem to be six Magi, though this extra number could be explained if each Magus were accompanied by his page. Certainly only three gifts are shown: one, which resembles a cup, held in the left hand of the grimacing king standing on the left; the second, in the center, a tall jar or vase raised by both Joseph and the Virgin; and the third an oblong box, held in both hands by the youth standing second from the right. The presence of the three gifts seems to reinforce the interpretation of the composition as showing three Magi, each accompanied by a page. (Although at first glance it appears that the Magus kneeling in the right foreground is also proffering a gift to the Christ Child in his right hand, he in fact takes the Child's left fist between his thumb and forefinger, as the Child raises his own right hand in a gesture of blessing.)

A further anomaly is the action of one of the kings or pages in the top center. This figure turns his back on the proceedings in a sign of almost unprecedented disinterest, for immediately above the head of the Virgin is the rear view of his turban (to the left of which is a pentimento for another position of this headgear, in pen and ink alone, in the very center of the sheet). Yet another aberration is the way in which Joseph takes one of the gifts from the Virgin, seeming to grab it in discourteous haste. This action, with the Virgin's head turned sharply toward



Joseph, diverts attention from the scene of the Christ Child blessing the kneeling Magus on the right, presumably the donor of the gift.

On stylistic grounds, the drawing may be dated between 1616 and 1620. It was probably made as a study for either a painting or, more likely, a print. The composition shows the artist's indebtedness to Emilian painting of the second decade of the seventeenth century, notably to the work of Ludovico Carracci (1555–1619). This has a certain appropriateness, since Ludovico was the first to mention the extraordinary talents of the young Spaniard, doing so in a letter of December 11, 1618, to his friend Ferrante Carlo (1578–1641; Bottari and Ticozzi 1822, vol. 1, pp. 289–91; New York 1992, p. 12).

Good comparisons may be made between passages of the Getty drawing and Ribera's paintings of 1616–26. For example, the pose of the turbaned Magus on the right, who points upward to the left with his right hand, finds a direct parallel with that of the Saint Paul in Ribera's *Saints Peter and Paul* in the Musée des Beaux-Arts, Strasbourg (inv. 103; New York 1992, no. 8), which is datable to about 1616; in addition, Saint Paul grips his sword with his right hand in a way that matches, in reverse, Saint Joseph's tight clutch of his staff with his left. Moreover, the face of the same Magus on the right of the drawing may be compared, also in reverse, with that of *Saint Peter* in the painting in the Quadreria dei Girolamini, Naples, also now dated about 1616 and probably painted at the very beginning of Ribera's stay in Naples (New York 1992, no. 9). In addition, the treatment of the hands of the figures on the left of the drawing (for example, the left hand of the grimacing Magus and the right hand of Joseph passing the jar to the Virgin), finds parallels with that of the hands of Silenus and his companions in *The Drunken Silenus* in the Museo e Gallerie Nazionale di Capodimonte, Naples (inv. 298; New York 1992, no. 16).

Other similarities of composition, style, and handling may be found in Ribera's prints and drawings from the early 1620s. There are analogies in movement and gesture between the figure of Saint Joseph in the Getty drawing and the executioner skinning Saint Bartholomew in Ribera's etching *The Martyrdom of Saint Bartholomew*, a work signed and dated 1624 (Princeton and Cambridge 1973–74, pp. 73–74; New York 1992, pp. 184–85, no. 82).

Similarities to Ribera's surviving drawings are harder to find since few, if any, others date from this very early phase of his career. Nevertheless, it is worth pointing to kindred passages of pen work in the *Saint Sebastian* in the Ashmolean Museum, Oxford (inv. KTR 612; New York 1992, no. 91), datable around 1620, and in another *Saint Sebastian* in the Art Gallery of Ontario, Toronto (inv. 70/142; New York 1992, no. 93). The best comparison, however, is with yet another drawing—traditionally given to Ribera but attributed this century to Giovanni Battista Tiepolo (1696–1770) and, more recently, to Luca Giordano (1634–1705)—also depicting Saint Sebastian (Budapest, Museum of Fine Arts inv. 2724; pen and light brown wash; 33.2 x 23.4 cm [13 1/16 x 9 3/16 in.]; inscribed on the old mount, in black chalk, *Spagnoletto*). This magnificent drawing shows notable Emilian influences in the figure of the saint. (It will be the subject of a forthcoming note that I am planning to write on Ribera's early graphic style. In September 1999 the drawing was shown at the Kunsthalle, Frankfurt, in an exhibition devoted to the Esterházy as collectors, which was organized by the Museum of Fine Arts, Budapest.)

While the attribution of the present sheet to Ribera has been enthusiastically endorsed by Mark McDonald of the University of Melbourne, Australia, a specialist on Ribera's drawings, it is not supported by Craig Felton of Smith College, Northampton, Massachusetts.



BRITISH
SCHOOL



Thomas Gainsborough

Sudbury, Suffolk, 1727–London 1788

The son of the fabric manufacturer John Gainsborough, Thomas Gainsborough was an artistic prodigy. He went to London in 1740, at the age of thirteen, to work as an assistant to the French illustrator, engraver, painter, and draftsman Hubert François Gravelot (1699–1773). Gainsborough is also thought to have studied at Saint Martin's Lane Academy. He worked in London with Francis Hayman (1708–1776), who painted in the Anglo-French manner and taught him lessons in both paint handling and the use of color. During his early years in London Gainsborough painted mostly landscapes and worked as an art restorer. Although his work was well respected, he was not receiving commissions, and in 1748, when his father died, he moved back to Sudbury. In 1752 he returned to his family home in Ipswich, Suffolk. By 1759 he had moved to Bath in search of better commissions. It was there that he became a successful portrait painter, producing works such as *Blue Boy* (c. 1770; San Marino, Calif., Huntington Art Gallery). He continued to paint landscapes such as *Harvest Wagon* (1767; Birmingham, University of

Birmingham, Barber Institute of Fine Arts). Around this time, after seeing works by Anthony van Dyck (1599–1641) at Wilton House, Wilts, he began to change his style. He maintained close ties to London, exhibiting at the Society of Arts from 1761. In 1768 he became a founding member of the Royal Academy. By 1774 he had returned to London with his family. During this time he was constantly experimenting. He often mixed media, blurring the boundaries between painting and drawing. In 1781 he tried etching in soft ground, making prints that looked remarkably like drawings. He tried a variety of subject matter, including mythological subjects and literary and biblical themes. In the last decade of his life, he produced his famous series of "fancy pictures." These were primarily portraits of the rural poor, whom he paid to sit for him. Gainsborough was an accomplished draftsman in graphite or chalk and could handle watercolor with great skill. His rich chalk drawings of figures and landscapes on tinted paper are among the most beautiful drawings of the British school.

89 *A Lady Walking in a Garden with a Child by Her Side*

Denison and Mules 1981, p. 123, under no. 112; Butlin 1991, pp. 58–59; Turner and Hendrix 1997, pp. 120–21, no. 96.

Black chalk and stumping on light brown paper, heightened with white pastel; H: 50.5 cm (19 $\frac{7}{8}$ in.); W: 22.1 cm (8 $\frac{1}{16}$ in.)

96.GB.13

PROVENANCE

M. Hodgkin, Paris; Louis Huth, Possingworth, Hawkhurst (sale, Christie's, London, 20 May 1905, lot 8, as "The Duchess of Devonshire, with her daughter by her side, walking in a landscape," bt. Colnaghi £1,050); Harry Elkins Widener, Philadelphia; anonymous private collection, United States (sale, Christie's, London, 9 July 1991, lot 90); Leonardo Mondadori, Geneva; art market, London.

EXHIBITIONS

Master Drawings from the J. Paul Getty Museum, J. Paul Getty Museum, Los Angeles, 16 December–22 February 1998.

BIBLIOGRAPHY

Menpes and Greig 1909, pp. 125, 165, 172; Leporini 1925a, p. 300, pl. 300; Leporini 1925b, pl. 6; Mathey 1937, no. 52 (repeats the traditional identification of the woman as the duchess of Devonshire and claims that the drawing is a study for the picture of 1780, now in the Frick Collection, New York); Hayes 1969, p. 31, fig. 50; Hayes 1970, no. 63, p. 128;

THIS ARRESTINGLY BEAUTIFUL DRAWING, showing a lady of fashion promenading with her child, possesses much the same force as Gainsborough's best painted work. The liveliness of the sweeps of charcoal and passages of white highlight are a metaphor for the woman's movement: the turn of her head, the lightness of her step, and the slight contrapposto of her body. There is even the sense of a breeze shimmering her skirts and gently agitating the surrounding foliage.

According to Gainsborough's friend William Pearce, the artist made a sketching trip to Saint James's Park, London, to draw the "high-dressed and fashionable ladies," and the present example may well have been made on such an occasion. The large picture hat and flamboyant hairstyle, with the hair falling in loose ringlets over the shoulder, was in vogue around 1785–90. Although Gainsborough often worked from figurines, this cannot be so here. Indeed, in this example he has rendered the woman's features with some precision, as if he had observed them from life, indicating that the drawing is probably a portrait. A long tradition has seen the subject as Georgiana, duchess of Devonshire, the wife of the fifth duke, though this identification has recently been questioned.



Henry Bate-Dudley, a friend of the painter, reported in the *Morning Herald* of October 20, 1785, that "Gainsborough is to be employed, as we hear, for Buckingham House on a companion to his beautiful Watteau-like picture of the Park Scene." The picture in question was *The Mall* in the Frick Collection, New York (Butlin 1991, pp. 58–59). This companion landscape was to have shown the "Richmond Water-walk, or Windsor—the figures all portraits." The dress worn by the woman in the drawings is of a type consistent with Bate-Dudley's newspaper announcement of 1785. Like *The Mall*, *The Richmond Water-Walk* was commissioned by George III (1738–1820), but it seems never to have been executed.

Hayes has connected some of Gainsborough's finest figure drawings to the latter, never-executed picture. The present example; two sheets in the British Museum, London (inv. 1897-4-10-20 and 1910-2-12-250); and another in the Morgan Library, New York (inv. III, 63b), constitute a group of studies from life, executed perhaps around Richmond, where Gainsborough had a house. They are all large in scale, and each features a splendidly dressed female figure, the costume rendered in some of the richest and most beautiful chalk work in Gainsborough's drawn oeuvre. They are among the artist's greatest figure drawings, with the present example arguably the finest of the group.

Samuel Palmer

London 1805–Redhill, Surrey, 1881

A draftsman, painter, and etcher, Palmer was the son of a London bookseller. He received his early training in 1818 with William Ware, a drawing master. He had no other formal training but was influenced by his friends and mentors. In 1822 he met the painter John Linnell, who in 1824 introduced him to William Blake (1757–1827), who influenced him profoundly throughout his lifetime. By 1824 Palmer was spending much of his time outside London, in Shoreham, a village in Kent, due to his poor health. In 1826 he and his father settled there, and it was during this period that he created six romantic wash drawings, including *Valley Thick with Corn* (1825; Oxford, Ashmolean Museum). The unusual medium and subject matter were criticized when they were exhibited at the Royal Academy in 1825, but Palmer initially refused to change his style. In 1832 he returned to London and attempted to commercialize his subject matter. He married Linnell's daughter Hannah in 1837, and the two spent an extended two-year honeymoon in Italy, based mostly in

Rome. It was there that Palmer's style began to change. The influence of the Italian masters, the Mediterranean light, and the classical landscape are evident in his pencil drawing *Villa d'Este at Tivoli* (1838; Ashmolean Museum). When Palmer returned to London in 1840, he produced a large number of colored drawings, trying actively to seek a commercial audience. He gained professional recognition in 1843, when he was elected to the Old Water Colour Society. In 1862 he moved to Redhill in Surrey, and in 1865 he accepted a commission from John Ruskin's solicitor, L. R. Valpy, for a series of large watercolors based on Milton's poetry (e.g., *The Lonely Tower*, 1868; New Haven, Yale Center for British Art). Among Palmer's greatest achievements were his etchings, which he started making in 1850. They reflect the influence of the pastoral landscapes of Claude Lorrain (q.v.) and Nicolas Poussin (q.v.) and Palmer's lifelong love of literature. Palmer's last works are characterized by bright colors and vivid washes of watercolor or body color.

90 *Sir Guyon with the Palmer Attending, Tempted by Phaedria to Land upon the Enchanted Island*

Watercolor and body color, with some gum arabic, over black chalk underdrawing, on "London board"; H: 53.7 cm (21 $\frac{1}{8}$ in.); W: 75.2 cm (29 $\frac{1}{16}$ in.)

94.GC.50

PROVENANCE

By descent from the artist to Giles Pilcher (d. 1982); Agnew's, London (*Agnew's 1993 Catalogue*, 2 June–30 July 1993).

EXHIBITIONS

London 1849, no. 100; Sheffield 1961, no. 63; *Master Drawings from the J. Paul Getty Museum*, J. Paul Getty Museum, Los Angeles, 16 December–22 February 1998.

BIBLIOGRAPHY

Lister 1974, p. 554; Lister 1988, no. 471; *Journal* 23 (1995), p. 65, no. 5; Turner and Hendrix 1997, pp. 126–27, no. 100.

On the backboard to the old frame is a printed and typewritten label reading, "GRAVES ART GALLERY, SHEFFIELD Date SEPT/OCT 1961 No. 63 Exhibition of WORKS BY SAMUEL PALMER Title SIR GUYON

TEMPTED BY PHAEDRIA TO LAND ON THE ENCHANTED ISLES Artist SAMUEL PALMER Lent by J.G. PILCHER." On a more recent label, also on the backboard, inscribed in an unidentified hand, in ink, *No 1/ Sir Guyon with the palmer attending, tempted by/ Phaedria to land upon the enchanted island/ by Samuel Palmer.*

PALMER'S COMPOSITION is a free adaptation of a passage from the *Faerie Queene* by the great Elizabethan poet Edmund Spenser (1552/53–1599), which was issued in six books between 1590 and 1596. The poem is an allegory glorifying the Tudor queen Elizabeth I (1533–1603), and book 2, from which the present scene is taken, chronicles the adventures of Sir Guyon, the Knight of Temperance. In his watercolor, Palmer represents one of the most beautifully written episodes, in which Sir Guyon is tempted by the Lady of the Idle Lake.

The episode is from canto 6 of book 2, when Phaedria ferries Sir Guyon in her gondola across the Idle Lake to the Enchanted Island. In the boat to the left stand Sir Guyon and the palmer, a character from the poem with whom the artist clearly identified (a "palmer" is a pilgrim who has returned from the Holy Land, in sign of which he carries a palm branch or leaf). Phaedria stands in the boat to the right, gesturing invitingly toward the Enchanted Isle, festive with dancing nymphs and glittering in the evening sun. Phaedria, however, refuses to take the palmer, much against Sir Guyon's wishes:



90

But the *Blacke Palmer* suffred still to stand,
 Ne would for price, or prayers once affoord,
 To ferry that old man over the perlow's foord.

Unlike the poem, however, in which Phaedria refuses to take the palmer along, the drawing shows this figure in the boat, and some autobiographical reference was surely intended by this none-too-subtle modification of Spenser's text.

The drawing dates from Palmer's mature period, a phase of the artist's career now receiving greater attention. First shown in 1849 at an exhibition of the Old Water Colour Society, London, it was clearly conceived by the artist as an independent work of

art. The range of technical effects is spectacular—from the wonderfully convincing cloud-dappled sky ("Margate mottle," as Palmer referred to such effects), to the "protopointillism" (a technique of applying small touches of pure color, which are then mixed "optically" by the viewer) of several areas of the foreground, most notably the foliage on the island, to the right.

An earlier watercolor study for the present sheet is in the Virginia Museum of Fine Arts, Richmond (inv. 86.313; Lister 1988, pp. 164–65, no. 470). This shows the same composition, but with several variations in the design and on a much smaller scale. Many of the ideas adumbrated in the Getty drawing are less resolved in the Richmond sheet.

Dante Gabriel Rossetti

London 1828–Birchington-on-Sea, Kent, 1882

Dante Gabriel Rossetti, a poet as well as a painter, came from an English family of painters and writers of Italian descent. In 1841 he entered Henry Sass's Drawing Academy in Bloomsbury, London. He was not a dedicated student, and after leaving the Drawing Academy in December 1845, he briefly attended the Antique School of the Royal Academy. He worked with Ford Madox Brown (1821–1893) and then with William Holman Hunt (1827–1910). He spent much of his time writing and translating Dante's *Vita nuova*, which was published as *The Early Italian Poets* in 1861. Together with Hunt, John Everett Millais (1829–1896), James Collinson (1825–1881), Frederick Stephens (1828–1907), the sculptor Thomas Woolner (1825–1892), and his brother the writer William Michael Rossetti (1829–1919), he formed the Pre-Raphaelite Brotherhood in London in September 1848. The group's name came from the desire to return to the simpler, more realistic style of painting found in early Italian art. The movement also had a strong link to literature, especially poets such as Keats and Tennyson. Among the best-known

paintings from Rossetti's Pre-Raphaelite period are *The Girlhood of the Virgin Mary* (1849) and *Ecce ancilla Domini!* (1850; both London, Tate Gallery). Although the critics scoffed at Rossetti, condemning his lack of training, his work was appreciated by some, most notably the critic and writer John Ruskin (1819–1900), who bought and commissioned work from Rossetti. In 1855 Ruskin convinced Rossetti to teach at the Working Men's College in London. Rossetti created beautifully wrought and strongly colored watercolors during this period, such as *The Wedding of Saint George and Princess Sabra* (1857; London, Tate Gallery). In the 1860s he adopted a new compositional formula that focused on a single female figure. His main subject matter became the idealized woman, as in *The Daydream* (1880; London, Victoria and Albert Museum). In his later years Rossetti's poetry was viciously attacked, which caused his subsequent breakdown, delusions, and attempted suicide, and his production of paintings declined. His last few years were spent alone, sick and infirm, although he continued to paint until his death.

91 *Portrait of Elizabeth Siddal Reclining on a Bank, Holding a Parasol*

Pen and brown ink with light brown and gray wash on ivory-finished paper; H: 11.8 cm (4½ in.); W: 10.2 cm (4 in.)

95.GA.20

PROVENANCE

Herbert Pearson; R. M. Franklin, Esq.; private collection, Britain (sale, Christie's, London, 12 December 1992, lot 78); art market, Boston.

EXHIBITIONS

Oxford and Birmingham 1991, no. 38.

BIBLIOGRAPHY

Journal 24 (1996), p. 94, no. 16.

ELIZABETH ELEANOR SIDDAL (1829–1862), known as Lizzie, was an artist's model who later became Rossetti's wife. She is seen here reclining on a grassy bank, as if asleep, the upper part of her body shaded by her parasol. She holds this in her left hand, also supporting it with her right, with the index finger art-

fully pointing forward in a buttresslike position. Her skirts catch the full sunlight, and the resultant increased range of chiaroscuro is indicated by the strong contrast between the shadows in the folds of her dress and the areas of highlight across much of its surface. At her feet is an object, perhaps a handbag or bonnet (though she wears a shawl over her head, and additional headgear might seem unnecessary). The passages of dark brown wash were applied after the lighter areas and have the effect of bringing the lower part of her body nearer to the spectator. This dark brown wash was also used to make several changes in the contour of the skirts and in the position of her feet.

Siddal was an assistant in a bonnet shop in Cranbourne Alley, Leicester Square, London, when the painter Walter Deverell (1827–1854) saw her sewing in a back room one day and was struck by the brightness and beauty of her red-gold hair. He began to employ her as a model, and in 1849 she started to work for members of the Pre-Raphaelite Brotherhood. From 1852 she sat exclusively for Rossetti, and with his encouragement and that of John Ruskin, she began to write poetry as well as to draw. For Rossetti, Siddal was the epitome of female beauty—slender, with delicate features and copper-colored hair—and it is probably no accident that she resembled the protagonist in Botticelli's *Birth of Venus* (Florence, Galleria degli Uffizi). Rossetti developed an obsession with her (“Guggums,” “Guggum,” “Gug,” “the Sid,” and “the Dove” were among his pet names for her),



91

and they were engaged in 1854 and finally married in 1860. Soon thereafter she became pregnant, but tragically the baby was stillborn, and nine months later she died from an overdose of laudanum.

The present drawing is more than an informal portrait of a woman reclining on the ground in the sunshine; it is one in a whole series of portraits of Siddal that Rossetti carried out during the period of their relationship, from about 1850 to 1862. He was particularly enamored of "Lizzie" in the period 1852–53, when this drawing was made. Some of Rossetti's best work was done under the inspiration of his feeling for her. In the likenesses that resulted, she appears fragile and pensive, largely on account of her increasing ill health. The condition from which she suffered was long believed to have been tuberculosis, but it is now thought that it may have been anorexia nervosa. It is known that she took increasing amounts of the drug laudanum to help her sleep, and this may have contributed to her elusive mien.

She is often shown seated, either resting or asleep (as in this instance) or in a generally languorous state. "A sovereign grace, a latent talent, and unremitting ill-health characterize the girl whose features stamp these drawings with immortality" (Oxford and Birmingham 1991, p. 7).

In October 1854 Ford Madox Brown recalled Rossetti drawing "wonderful and lovely 'Guggums,' one after the other, each one a fresh charm, each one stamped with immortality"; early the following year he saw a "drawerful of 'Guggums'; God knows how many, but not bad work I should say, for the six years he has known her" (Rossetti 1899, pp. 19, 40). The drawings that Rossetti made of Siddal form a unique series to which there is nothing comparable in European art. Among the closest in this group to the present example is *Lizzie Sleeping in a Chair* (Cambridge, Fitzwilliam Museum inv. 1432; Oxford and Birmingham 1991, no. 51), which compares well in style and handling.

Joseph Mallord William Turner

London 1775–1851

Joseph Mallord William Turner dominated British landscape painting during the first half of the nineteenth century. His father was a barber and wig maker. Turner's early training as a topographical draftsman began in the architectural offices of Thomas Hardwick and Thomas Malton. Soon after, at the age of fourteen, he entered the Royal Academy. In 1790 he exhibited his first watercolor, an architectural subject, *The Archbishop's Palace, Lambeth* (1790; Indianapolis Museum of Art), at the Royal Academy. His first oil painting to be exhibited was *Fishermen at Sea* (1796; London, Tate Gallery), which shows the influence of Rembrandt (q.v.) and Giovanni Battista Piranesi (1720–1778), whose engravings he most likely encountered at the home of his patron Richard Cole. From 1794 to 1796 Turner participated in a small "academy" at the home of Dr. Thomas Monro, where he furthered his artistic development by copying landscapes by old and modern masters. There he met and collaborated with the artist Thomas Girtin (1775–1802), who was to become a leading

watercolorist and topographer. The latter's influence may be seen in Turner's *Caernarvon Castle* (London, British Museum), whose technical effects come close to those used in oil painting. In 1807 Turner was elected to the post of professor of perspective at the Royal Academy. In the early 1800s Turner toured Wales and Scotland often, and after 1815 he frequently traveled abroad. His first visit to Italy, in 1819, heavily influenced his palette, which became dominated by brilliant chrome and cadmium yellows, vermilion, and white. His best-known watercolors were done in Italy in 1833 and 1840 and on his trips to Switzerland. In the 1830s and 1840s Turner became increasingly interested in paired paintings, in particular the opposition of ancient and modern, as in *Modern Italy: The Pifferari* (1838; Glasgow, Art Gallery) and *Ancient Italy: Ovid Banished from Rome* (1838; private collection). He also explored themes of myth and war. Today most of his sketchbooks, preliminary drawings, and watercolors are in London at the Clore Gallery at the Tate.

92 *Conway Castle, North Wales*

Watercolor and gum arabic with graphite underdrawing;
H: 53.6 cm (21 1/8 in.); W: 76.6 cm (30 1/8 in.)

95.GC.10

PROVENANCE

Buchanan sale, c. 1843; Charles Pascoe Grenfell; Viscount Gage (purchased 1954); The Hon. Nicholas Gage (sale, Sotheby's, London, 11 April 1991, lot 46); art market, London.

EXHIBITIONS

Llandudno and Swansea 1984, p. 71, no. 102; London and Washington, D.C., 1993, p. 309, no. 281, pl. 279.

BIBLIOGRAPHY

Wilton 1979, pp. 229–30, no. 270; Turner and Hendrix 1997, pp. 124–25, no. 99.

IN THE LATE 1790S Turner made a series of influential sketching trips to Wales and Northern England, where he painted this, the largest of four surviving watercolors of Conway Castle. He painted the late medieval castle from a low vantage point, towering over the beach and stormy sea. Four fishermen struggle to pull their boats ashore, helpless against the strength of nature. The fishermen appear tiny against the background of the impressive castle and expansive landscape. Turner's specialty, the sky, is cloudy and luminous, showing the influence of the sunset harbors of Claude Lorraine (q.v.) and the landscapes of Richard Wilson (1713–1782).

Conway Castle was probably painted as a commission, although the exact patron remains unknown. The names of various buyers are inscribed on the verso of Turner's study in the Hereford Court sketchbook, which was the basis for the present work.

Turner's fascination with and understanding of natural phenomena are exemplified in his later masterpieces, such as *Snowstorm: Hannibal and Army Crossing the Alps* (1812; London, Tate Gallery, Clore Gallery) and *Slavers Throwing Overboard the Dead and Dying* (1840; Boston, Museum of Fine Arts). His finished work has a theatrical grandeur, glorified by his representation of meteorological effects as embodiments of the forces of nature.



Sir David Wilkie

Cults, Fife, 1785—off the coast of Malta 1841

One of the most popular British history painters of the early nineteenth century, David Wilkie showed an early talent for and interest in drawing. In 1799 he entered the Trustees' Academy in Edinburgh, studying history painting with John Graham (1754/55–1817). Wilkie left the academy in 1804. Although he painted portraits to support himself, his true interest lay in genre painting, as in *Pitlessie Fair* (Edinburgh, National Gallery of Scotland). By 1805 he realized that he needed more training and a wider art market, so he moved to London to study at the Royal Academy. There his popularity grew with his peasant genre scenes. His drawings, whether scribbles on scraps of paper or finished studies, were used mostly as sketches for his oil paintings. He visited Paris in 1814 and 1821 and the Low Countries in 1816, where he studied the works of Rembrandt (q.v.), Rubens (q.v.), and Titian (1488/90–1576). Rembrandt's influence can be seen in *Bathsheba* (1817; Liverpool, Walker Art Gallery). Following a series of family tragedies—including the death of his mother, a brother, and a brother-in-law—Wilkie suffered a ner-

vous breakdown and was subsequently unable to paint. He was advised to travel, and in 1825 he set out for Paris, Florence, Parma, Rome, Naples, Dresden, Munich, and Spain. During his travels he did very little artwork, forcing himself instead to be “all eye, all ear and all recollection,” laying the foundation for profound changes in his work. After his return to England, his popularity was undiminished. George IV purchased five of his eight pictures exhibited at the Royal Academy in 1829, confirming his high standing among the aristocracy. In 1830 Wilkie was made painter in ordinary to the king, a post he maintained under William IV and Queen Victoria and which brought him many important commissions. In 1840 he traveled to the Holy Land, passing through Germany, Vienna, Budapest, Constantinople, and Syria. Only sketches survive from this period; the final portraits were never realized as Wilkie died on his journey home, in 1841, off the coast of Malta, and was buried at sea. His burial inspired the famous painting *Peace: Burial at Sea* (London, Tate Gallery) by his friend and rival J. M. W. Turner (q.v.).

93 Study for “*Sir David Baird Discovering the Body of Tipu Sahib*”

Watercolor, pen and brown ink, and black chalk; H: 41.6 cm (16 3/8 in.); W: 28 cm (11 in.)

95.GG.13

PROVENANCE

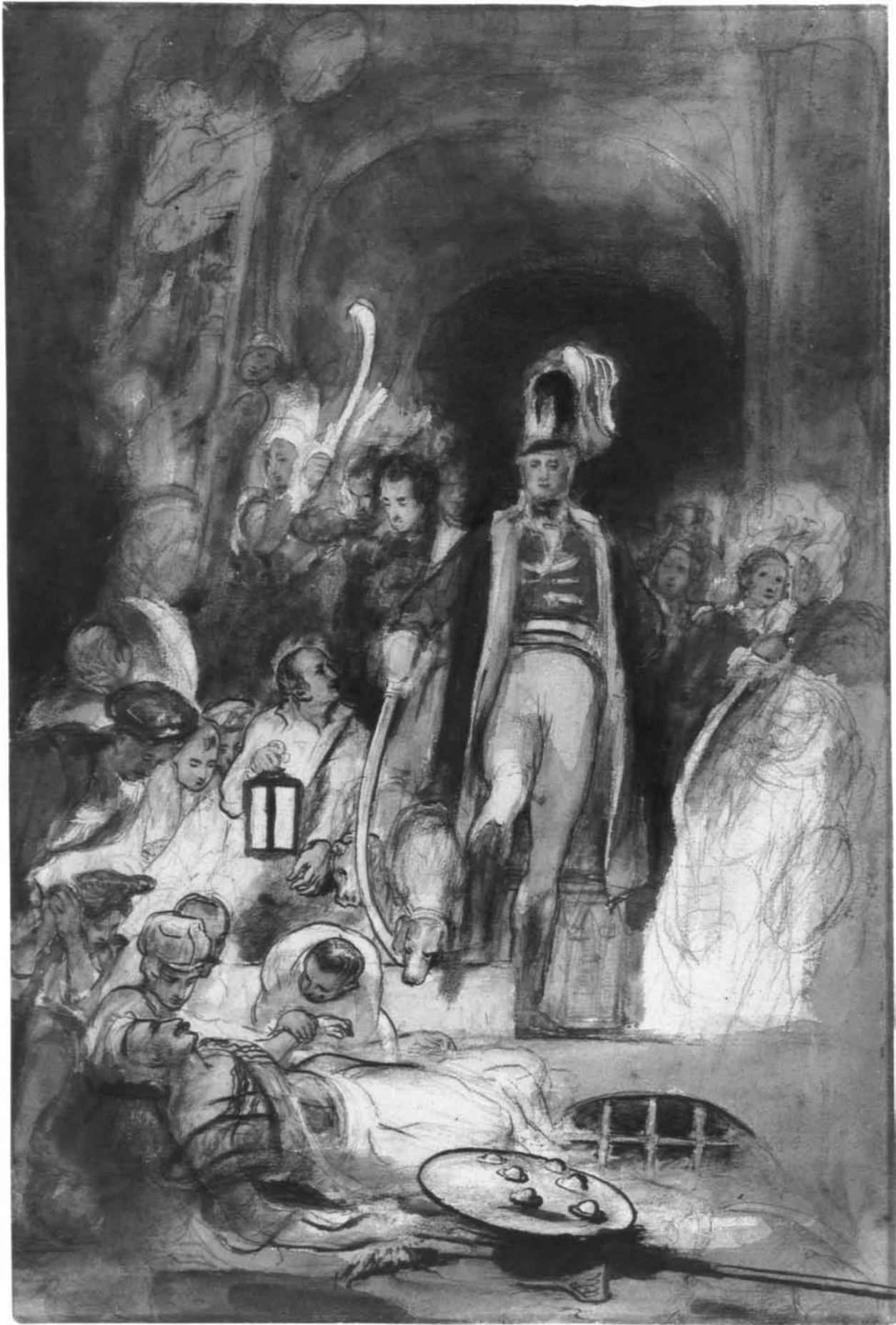
Sir David Wilkie(?) (sale, Christie's, London, 25–30 April 1842); Sir Archibald Campbell; thence by descent(?) (sale, Christie's, London, 12 April 1994, lot 31); art market, London.

BIBLIOGRAPHY

Turner and Hendrix 1997, no. 98.

THIS ELABORATE STUDY shows Sir David Baird discovering the body of Tipu Sahib (1753–1799), the last sultan of Mysore, whose death marked the final consolidation of British rule in India. As noted in the 1994 Christie's sale catalogue, the artist based his composition on a contemporary description of the discovery of the dead sultan: “About dusk, General Baird . . . came with lights to the gate . . . to search for the body of the sultan; and after much labour it was found, and brought from under a heap of slain to the inside of the gate.” In the drawing, Baird stands before the dead sultan, surrounded by onlookers. At his feet are the bars of a prison cell, a reference to the dungeon in which Baird had been imprisoned.

The drawing is a compositional study for Wilkie's painting in the National Gallery of Scotland, commissioned in 1834 by Lady Baird, the widow of Sir David, as a tribute to her late husband, and completed by 1838. *Sir David Baird Discovering the Body of Tipu Sahib* was one of Wilkie's more important commissions, inspiring his travels to the Middle East. He carried out many preparatory drawings for this painting, of which the watercolor in the Getty collection is undoubtedly the finest and most elaborate. The influence of Rembrandt can be seen in Wilkie's dramatic use of light and shadow, which recall the master's *Raising of Lazarus* (Los Angeles County Museum of Art).



BIBLIOGRAPHY

BOOKS AND ARTICLES

ADHÉMAR AND CACHIN 1974

J. Adhémar and F. Cachin. *Degas: The Complete Etchings, Lithographs, and Monotypes*. London, 1974.

ADLER 1982

W. Adler. *Landscapes*. Corpus Rubenianum L. Burchard, no. 18, 1. London and New York, 1982.

ALAZARD 1950

J. Alazard. *Ingres et l'Ingrisme*. Paris, 1950.

ANANOFF 1966

A. Ananoff. *L'oeuvre dessiné de François Boucher (1703-1770)*. 2 vols. Paris, 1966.

ARMSTRONG 2000

C. Armstrong. *A Degas Sketchbook*. Los Angeles, 2000.

BALDINUCCI 1681-1728, ED. 1845-47

F. Baldinucci. *Notizie de' professori del disegno da Cimabue in qua*. 5 vols. Florence, 1845-47.

BALLARIN 1994-95

A. Ballarin. *Dosso Dossi: La pittura a Ferrara negli anni del ducato di Alfonso I*. 2 vols. Cittadella (Padua), 1994-95.

BARTSCH 1797

A. Bartsch. *Catalogue raisonné de toutes les estampes qui forment l'oeuvre de Rembrandt, et ceux de ses principaux imitateurs*. 2 vols. Vienna, 1797.

BARTSCH 1798

A. Bartsch. *Catalogue raisonné de toutes les estampes qui forment l'oeuvre de Lucas de Leyde*. Vienna, 1798.

BARTSCH 1803-21

A. Bartsch. *Le peintre graveur par Adam Bartsch*. 21 vols. Vienna, 1803-21.

BAUDOUIIN 1977

F. Baudouin. *P. P. Rubens*. New York, 1977.

BAZIN 1987-94

G. Bazin. *Théodore Géricault: Étude critique, documents et catalogue raisonné*. 7 vols. Paris, 1987-94.

BEAN 1966

J. Bean. "Drawings by Giuseppe Maria Crespi." *Master Drawings* 4, no. 4 (1966), pp. 419-21.

BEAN 1970

J. Bean. "A Rediscovered Annibale Carracci Drawing for the Farnese Gallery." *Master Drawings* 8, no. 4 (1970), pp. 390-95.

BEAN 1979

J. Bean. *Seventeenth-Century Italian Drawings in the Metropolitan Museum of Art*. New York, 1979.

BEAN 1982

J. Bean. *Fifteenth- and Sixteenth-Century Italian Drawings in the Metropolitan Museum of Art*. New York, 1982.

BEAN 1990

J. Bean. "Two Drawings by Jacopo Ligozzi." In *Festschrift to Erik Fischer: European Drawings from Six Centuries*. Edited by Villads Villadsen et al., pp. 211-16. Copenhagen, 1990.

BEAN AND GRISWOLD 1990

J. Bean and W. Griswold. *Eighteenth-Century Italian Drawings in the Metropolitan Museum of Art*. New York, 1982.

BELLORI 1672

G. P. Bellori. *Le vite de' pittori, scultori e architetti moderni*. Pt. 1. Rome, 1672.

BELLORI, ED. PIACENTINI 1942

G. P. Bellori. *Le vite inedite (Guido Reni, Andrea Sacchi, Carlo Maratta)*. Edited by M. Piacentini. Rome, 1942.

BENESCH 1973

O. Benesch. *The Drawings of Rembrandt*. 2d ed. 6 vols. London and New York, 1973.

BENTINI AND MAZZA 1990

J. Bentini and A. Mazza. *Disegni emiliani del sei-settecento: I grandi cicli di affreschi*. Cinisello (Milan), 1990.

BERALDI 1981

H. Beraldi. *Les gravures du XIXe siècle: Guide de l'amateur d'estampes modernes*. 12 vols. Nogent-le-Roi, 1981. (Reprint of the original twelve-volume publication of 1885-92.)

BERENSON 1963

B. Berenson. *Italian Pictures of the Renaissance: Florentine Schools*. 2 vols. London, 1963.

BIRKE AND KERTÉSZ 1992-97

V. Birke and J. Kertész. *Die italienischen Zeichnungen der Albertina: Generalverzeichnis*. 4 vols. Vienna, 1992-97.

BJURSTRÖM 1972

P. Bjurström. *German Drawings*. Stockholm, 1972.

BJURSTRÖM 1995

P. Bjurström. *Nicola Pio as a Collector of Drawings*. Succoromana, no. 2. Stockholm, 1995.

BLUNT AND COOK 1960

Anthony Blunt and Hereward Lester Cooke. *The Roman Drawings of the Seventeenth and Eighteenth Centuries in the Collection of Her Majesty the Queen at Windsor Castle*. London, 1960.

BOBER AND RUBINSTEIN 1986

P. P. Bober and R. Rubinstein. *Renaissance Artists and Antique Sculpture: A Handbook of Sources*. London and Oxford, 1986.

BOGGS AND MAHEUX 1992

J. S. Boggs and A. Maheux. *Degas Pastels*. New York, 1992.

BORDEAUX 1984

J.-L. Bordeaux. *François Le Moyne and His Generation, 1688-1737*. Neuilly-sur-Seine, 1984.

BORDEAUX 1997

J.-L. Bordeaux. "Sur le campus de Getty Center." *Connaissance des arts*, no. 545 (December 1997), pp. 110-25.

BOREA 1986

E. Borea. "Il volto di Annibale Carracci nelle stampe." In Rome 1986.

BORRONI SALVADORI 1974A

F. Borroni Salvadori. "Le esposizioni d'arte a Firenze dal 1674 al 1767." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 18 (1974), pp. 1-166.

BORRONI SALVADORI 1974B

F. Borroni Salvadori. "Francesco Maria Niccolò Gabburri e gli artisti contemporanei." *Annali della Scuola Normale di Pisa: Classe di lettere e filosofia*, 3d ser., 4 (1974), pp. 1503-64.

BOTTARI AND TICOZZI 1822

G. Bottari and S. Ticozzi. *Raccolta di lettere sulla pittura, scultura e architettura*. 8 vols. Milan, 1822.

BREEZE AND SILBER 1983

G. Breeze and E. Silber. *Foreign Paintings in Birmingham Museum and Art Gallery: A Summary Catalogue*. Birmingham, 1983.

BREJON DE LAVERGNÉE 1982

B. Brejon de Lavergnée. "Some New Pastels by Simon Vouet: Portraits of the Court of Louis XIII." *Burlington Magazine* 124 (November 1982), pp. 689-93.

BRIGANTI 1962

G. Briganti. *Pietro da Cortona o della pittura barocca*. Florence, 1962.

BRIGANTI 1982

G. Briganti. *Pietro da Cortona o della pittura barocca*. 2d ed. Florence, 1982.

BRIQUET 1966

C.-M. Briquet. *Les filigranes: Dictionnaire historique des leur apparition vers 1282 jusqu'en 1600*. 4 vols. New York, 1966.

BROOKNER 1957

A. Brookner. "Current and Forthcoming Exhibitions." *Burlington Magazine* 99 (June 1957), pp. 214-19.

BROWN 1982

C. Brown. *Van Dyck*. Oxford, 1982.

BRUGNARA 1998

K. Brugnara. "Recent Drawing Acquisitions at the J. Paul Getty Museum." *Drawing* 19 (1998), pp. 99-101.

BUTLIN 1991

M. Butlin. "British Drawings and Watercolours: A Study by Gainsborough." In *Christie's Review of the Season*. Edited by F. Russell with assistance by A. Hervey-Bathurst, pp. 58-59. London, 1991.

BYAM SHAW 1983

J. Byam Shaw. *The Italian Drawings of the Frits Lugt Collection*. 3 vols. Paris, 1983.

BYRNE 1981

J. Byrne. *Renaissance Ornament Prints and Drawings*. New York, 1981.

CAMESASCA 1968

E. Camesasca. *L'opera completa di Ingres*. Milan, 1968.

CANOVA-BASSI 1950

A. Canova. *I quaderni di viaggio*. Annotated by E. Bassi. Venice, 1950.

CARACCILOLO 1992

M. T. Caracciolo. *Giuseppe Cades, 1750-1799, et la Rome de son temps*. Paris, 1992.

CASSOU 1934

J. Cassou. "Ingres et ses contradictions." *Gazette des beaux-arts*, 6 per., II (1934), pp. 146-64.

CERESA 1996

M. Ceresa. "De Ferrari, Giovanni Battista." In *Dizionario biografico degli italiani*. Vol. 46, pp. 595-98. Rome, 1996.

CHENIQUE 1996

B. Chenique. "Géricault: Une correspondance décapitée." In *Nouvelles approches de l'épistolaire: Lettres d'artistes, archives et correspondances: Actes du colloque international tenu en Sorbonne les 3 et 4 décembre 1993*. Edited by M. Ambrière and L. Chotard, pp. 17-50. Paris, 1996.

CHESNEAU 1868

E. Chesneau. *Les nations rivales dans l'art*. Paris, 1868.

CLARK 1967

A. Clark. "The Portraits of Artists Drawn for Nicola Pio." *Master Drawings* 5, no. 1 (1967), pp. 3-23.

CLÉMENT/EITNER 1974

C. Clément. *Géricault: Etude biographique et critique*. 3d ed., enlarged. Paris, 1879. Reprint, with preface and catalogue supplement by L. Eitner, New York, 1974.

COCKE 1968

R. Cocke. "Mola's Designs for the Stanza dell'Aria at Valmontone." *Burlington Magazine* 110 (October 1968), pp. 558-65.

COLIN 1923

P. Colin. *Collection de Rosen: Catalogue analytique de l'oeuvre de Carle Vernet*. Brussels, 1923.

COONEY AND MALAFARINA 1976

P. J. Cooney and G. Malafarina. *L'opera completa di Annibale Carracci*. Milan, 1976.

COPERTINI 1932

C. G. Copertini. *Il Parmigianino*. 2 vols. Parma, 1932.

CRISPOLETTI 1958

E. Crispoletti. "Disegni inediti di Goya." *Commentari* 9 (April-June 1958), pp. 124-32.

DAULTE 1954

F. Daulte. *Le dessin français de Manet à Cézanne*. Lausanne, 1954.

DE GRAZIA 1979

D. De Grazia. *Prints and Related Drawings by the Carracci Family*. Washington, D.C., 1979.

DELABORDE 1870

H. Delaborde. *Ingres: Sa vie, ses travaux, sa doctrine*. Paris, 1870.

DENISON AND MULES 1981

C. D. Denison and H. B. Mules, with the assistance of J. V. Shoaf. *European Drawings, 1375-1825*. New York, Oxford, and Toronto, 1981.

DENT 1976

A. Dent. *Animals in Art*. Oxford, 1976.

DE PIEROLA 1976

F. de Pierola. *Museo Cerralbo: Catalogo de dibujos*. Madrid, 1976.

DI FEDERICO 1983

F. Di Federico. *The Mosaics of St. Peter's: Decorating the New Basilica*. University Park, Penn., and London, 1983.

DI GIAMPAOLO 1989-90

M. Di Giampaolo. "Da Venezia a Bologna: Un importante disegno di Agostino Carracci." *Prospettiva* 57-60 (April 1989-October 1990), pp. 153-55.

DORIVAL 1976

B. Dorival. *Philippe de Champaigne, 1602-1674: La vie, l'oeuvre et le catalogue raisonné de l'oeuvre*. 2 vols. Paris, 1976.

DUSSLER 1971

L. Dussler. *Raphael: A Critical Catalogue of His Pictures, Wall-Paintings, and Tapestries*. London and New York, 1971.

EISLER 1963

C. Eisler. *Drawings of the Masters: Flemish and Dutch Drawings*. New York, 1963.

EITNER 1983

L. Eitner. *Géricault: His Life and Work*. London, 1983.

ELLESMERE COLLECTION 1898

Catalogue of the Ellesmere Collection of Drawings at Bridgewater House. London, 1898.

FAIETTI AND SCAGLIETTI KELESCIAN 1995

M. Faietti and D. Scaglietti Kelescian. *Amico Aspertini*. Modena, 1995.

FAILLE 1970

J.-B. de la Faille. *The Works of Vincent van Gogh: His Paintings and Drawings*. Edited by A. M. Hammacher et al. Amsterdam, 1970.

FARMER 1981

J. D. Farmer. *Bernard van Orley of Brussels*. Princeton, 1981.

FEINBLATT 1961

E. Feinblatt. "Some Drawings of Canuti Identified." *Art Quarterly* 24 (autumn 1961), pp. 262-82.

FÉLIBIEN 1685-88

A. Félibien. *Entretiens sur les vies et sur les ouvrages des plus excellents peintres anciens et modernes*. 2d ed. 2 vols. Paris, 1685-88.

- FINALDI, HARDING, AND WALLIS 1995**
G. Finaldi, E. Harding, and J. Wallis. *The Conservation of the Carracci Cartoons in the National Gallery*. London, 1995. (First published in *The National Gallery Technical Bulletin* 16 [1995].)
- FLACK 1996**
M. Flack. "Drawings on Exhibition." *Drawing* 17 (November 1995–March 1996), p. 99.
- FOCK 1969**
C. W. Fock. "Nieuws over de tapijten bekend als de Nassause Genealogie." *Oud Holland* 84 (1969), pp. 1–28.
- FREDERICKSEN 1972**
B. Fredericksen. *Catalogue of Paintings in the J. Paul Getty Museum*. Malibu, 1972.
- FREDERICKSEN ET AL. 1997**
B. Fredericksen, D. Jaffé, D. Carr, D. Allen, J. Helvey, and P. Stein. *Masterpieces of the J. Paul Getty Museum: Paintings*. Los Angeles, 1997.
- FREEDBERG 1984**
D. Freedberg. *Rubens: The Life of Christ after the Passion*. Corpus Rubenianum Ludwig Burchard, no. 7. Oxford, 1984.
- FREEDBERG 1989**
D. Freedberg. "From Hebrew and Gardens to Oranges and Lemons: Giovanni Battista Ferrari and Cassiano dal Pozzo." In *Cassiano dal Pozzo: Atti del Seminario Internazionale di Studi*. Edited by F. Solinas, pp. 37–72. Rome, 1989.
- FRÖLICH-BUM 1928**
L. Frölich-Bum. "Studien zu Handzeichnungen der italienischen Renaissance." *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 2 (1928), p. 175.
- GASSIER 1973**
P. Gassier. *The Drawings of Goya: The Complete Albums*. London, 1973.
- GASSIER AND WILSON 1970**
P. Gassier and J. Wilson. *Vie et oeuvre de Francisco Goya*. Fribourg, 1970.
- GATHORNE-HARDY 1902**
A. E. Gathorne-Hardy. *Descriptive Catalogue of Drawings in the Possession of A. E. Gathorne-Hardy*. London, 1902.
- GEISSLER AND SCHAUZ 1978**
H. Geissler and V. Schauz. "Zur Stichvorzeichnung bei Pietro da Cortona und seinem Kreis." *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* (1978), pp. 21–42.
- GERE 1969**
J. A. Gere. *Taddeo Zuccaro: His Development Studied in His Drawings*. Chicago, 1969.
- GERE 1985–86**
J. A. Gere. "Lanfranco Ravelli, Polidoro Caldara da Caravaggio" (review). *Master Drawings* 23–24, no. 1 (1985–86), pp. 61–74.
- GERE 1995**
J. A. Gere. "Taddeo Zuccaro: Addenda and Corrigenda." *Master Drawings* 33 (autumn 1995), pp. 226–323.
- GERE AND POUNCEY 1983**
J. A. Gere and Philip Pouncey. *Italian Drawings in the Department of Prints and Drawings of the British Museum: Artists Working in Rome, c. 1550 to c. 1640*. 2 vols. London, 1983.
- GERSON 1980**
H. Gerson. *Philips Koninck: Ein Beitrag zur Erforschung der holländischen Malerei des XVII Jahrhunderts*. Berlin, 1935. 2d ed. Berlin, 1980.
- GIGLIOLI 1908**
O. H. Giglioli. "Su un quadro del Volterrano nella Galleria degli Uffizi creduto finora di Giovanni da San Giovanni." *Bollettino d'arte* 2 (1908), pp. 355–58.
- GNANN 1996**
A. Gnann. "Zur Beteiligungen des Polidoro da Caravaggio an der Ausmalung der Salone der Villa Lante." In *Ianiculum-Gianicolo: Storia, topographia, monumenti, leggende dall'antichità al rinascimento*. Edited by E. M. Steinby, pp. 237–59. Acta Instituti Romani Finlandiae, no. 16. Rome, 1996.
- VAN GOGH 1952–54**
V. van Gogh. *Verzamelde brieven van Vincent van Gogh*. 4 vols. Amsterdam, 1952–54.
- VAN GOGH 1977**
V. van Gogh. *Letters of Vincent van Gogh, 1886–1890: A Facsimile Edition*. London, 1977.
- GOLDNER 1988**
G. R. Goldner, with the assistance of L. Hendrix and G. Williams. *European Drawings 1: Catalogue of the Collections: The J. Paul Getty Museum*. Malibu, 1988.
- GOLDNER AND HENDRIX 1992**
G. R. Goldner and L. Hendrix, with the assistance of K. Pask. *European Drawings 2: Catalogue of the Collections: The J. Paul Getty Museum*. Malibu, 1992.
- GONCOURT 1876**
E. de Goncourt. *Catalogue raisonné de l'oeuvre peint, dessiné et gravé de P.-P. Prud'hon*. Paris, 1876.
- GONCOURT 1881**
E. de Goncourt. *La maison d'un artiste*. 2 vols. Paris, 1881.
- GRAF 1976**
D. Graf. *Die Handzeichnungen von Guglielmo Cortese und Giovanni Battista Gaulli*. 2 vols. Düsseldorf, 1976.
- GRAF 1998**
D. Graf. "Disegni di Pietro da Cortona e della sua scuola per il *Missale Romanum* del 1662." In *Pietro da Cortona: Atti del convegno internazionale, Roma-Firenze, 12–15 November 1997*. Edited by C. L. Frommel and S. Schütze, pp. 201–14. Rome, 1998.
- GRAZIANI 1988**
A. Graziani. *Bartolomeo Cesi*. Milan, 1988. (Reprint, with the addition of essays by F. Abbate and M. Di Giampaolo, of an article of the same title, first published in *Critica d'arte* 20–22 [1939], pp. 54–93.)
- GREGORI 1984**
M. Gregori. "A proposito delle opere facete del Volterrano e di un suo dipinto appartenuto al Baldinucci." In *Scritti di storia dell'arte in onore de Roberto Salvini*, pp. 519–23. Florence, 1984.
- GRIFFITHS 1992**
A. Griffiths. "The Arch of Titus by Carlo Maratti." *National Art Collections Fund 'Review'* (December 1992), pp. 35–37.
- GRIMM 1994**
C. Grimm. "Art History, Connoisseurship, and Scientific Analysis in the Restoration of Giulio Romano's *Birth of Bacchus*." *J. Paul Getty Museum Journal* 22 (1994), pp. 31–41.
- GUÉRIN 1944**
M. Guérin. *L'oeuvre gravé de Manet*. Paris, 1944.
- GUIFFREY 1924**
J. Guiffrey. *L'oeuvre de P.-P. Prud'hon*. Paris, 1924.
- HAKE 1922**
H. M. Hake. "Pond's and Knapton's Imitation of Drawings." *Print Collector's Quarterly* 9 (1922), pp. 324–49.

HALÉVY 1949

D. Halévy. *Album de dessins de Degas*. Paris, 1949. (Reissued by Dover Publications as *A Degas Sketchbook: The Halévy Sketchbook, 1877–1883*. New York, 1988.)

HARRIS 1970

J. C. Harris. *Edouard Manet: Graphic Works: A Definitive Catalogue Raisonné*. New York, 1970.

HARRIS 1977

A. S. Harris. *Andrea Sacchi: Complete Edition of the Paintings, with a Critical Catalogue*. Princeton, 1977.

HARRIS 1994

A. S. Harris. "Ludovico, Agostino, Annibale: '...l'abbiam fatta tutti noi.'" *Accademia Clementina: Arti e memorie* 33–34 (1994), pp. 69–84.

HARRIS AND SCHAAR 1967

A. S. Harris and E. Schaar. *Kataloge des Kunstmuseum Düsseldorf: Die Handzeichnungen von Andrea Sacchi und Carlo Maratti*. Düsseldorf, 1967.

HARTT 1958

F. Hartt. *Giulio Romano*. 2 vols. New Haven, 1958.

HASKELL AND PENNY 1981

F. Haskell and N. Penny. *Taste and the Antique: The Lure of Classical Sculpture, 1500–1900*. New Haven and London, 1981.

HAYES 1969

J. Hayes. "Gainsborough's *Richmond Water-Walk*." *Burlington Magazine* 106 (January 1969), pp. 28–31.

HAYES 1970

J. Hayes. *The Drawings of Thomas Gainsborough*. London, 1970.

HEIJBROEK ET AL. 1982

J. F. Heijbroek, D. J. Roorda, M. Schapelhoeman, and E. de Wilde. *Met Huygens op reis*. Amsterdam, 1982.

HEIKAMP 1957

D. Heikamp. "Vicende di Federigo Zuccari: La serie dei quadri dalla vita di Taddeo Zuccari." *Rivista d'arte* 32 (1957), pp. 200–215.

HENRIOT 1928

G. Henriot. *Collection David Weill*. 3 vols. Paris, 1928.

VAN HEUGTEN 1996

S. van Heugten. *Vincent van Gogh Drawings: The Early Years, 1880–1883*. Bussum, 1996.

HIND 1923

A. M. Hind. *Catalogue of Drawings by Dutch and Flemish Artists... in the British Museum*. Vol. 2, *Drawings by Rubens, Van Dyck and Other Artists of the Flemish School of the XVII Century*. London, 1923.

HOLLSTEIN 1954–

F. W. H. Hollstein. *German Engravings, Etchings, and Woodcuts, c. 1400–1700*. Amsterdam, 1954–.

HOLLSTEIN 1983

Hollstein's *German Engravings, Etchings, and Woodcuts*. Vol. 12, *Conrad Grale to Johann Georg Guttwein*. Edited by T. Falk. Compiled by R. Zijlma. Amsterdam, 1983.

HULSKER 1996

J. Hulsker. *The New Complete Van Gogh: Paintings, Drawings, Sketches: Revised and Enlarged Edition of the Catalogue Raisonné*. Amsterdam, 1996.

HÜTTINGER [1960s]

E. Hüttinger. *Degas*. Paris, [1960s].

ILLUSTRATED BARTSCH 1978–

The Illustrated Bartsch. Edited by J. T. Spike (founding editor, W. L. Strauss [d. 1988]). New York 1978–.

JAFFÉ 1956

H. L. C. Jaffé. "Een onbekende aquarel van Vincent van Gogh." *Museumjournaal*, ser. 2, no. 1–2 (September 1956), pp. 5–6.

JAFFÉ 1989

M. Jaffé. *Rubens: Catalogo completo*. Milan, 1989.

JAFFÉ 1994

M. Jaffé. *The Devonshire Collection of Italian Drawings*. 4 vols. London, 1994.

JAFFÉ 1997

D. Jaffé. *Summary Catalogue of European Paintings in the J. Paul Getty Museum*. Los Angeles, 1997.

JOANNIDES 1983

P. Joannides. Review of L. Eitner, *Géricault* (London, 1983). *Art Book Review*, no. 5 (1983), pp. 30–32.

JOHNSON 1992

L. Johnson. "Erminia and the Wounded Tancred: A New Tasso Subject by Delacroix." *Apollo* 136 (December 1992), pp. 379–83.

JOURNAL

J. Paul Getty Museum Journal.

KAPLAN 1974

J. Kaplan. *Gustave Moreau*. Los Angeles, 1974.

KENDALL 1989

R. Kendall. "Degas et Cézanne." In *Degas inédit: Actes du Colloque Degas, Musée d'Orsay, 18–21 avril 1988*. Paris, 1989.

KITSON 1978

M. Kitson. *Claude Lorrain: "Liber veritatis"*. London, 1978.

KITSON 1992

M. Kitson. "Claude Lorrain as a Figure Draughtsman." *Drawing: Masters and Methods*. Edited by D. Dethloff, pp. 64–68. London, 1992.

KÜGELGEN 1992

H. von Kügelgen. "Aspertini, Amico." In *Allgemeines Künstler-Lexikon: Die bildenden Künstler aller Zeiten und Völker*. Vol. 5, pp. 441–44. Munich and Leipzig, 1992.

KÜLTZEN 1961

R. Kültzen. "Der Freskenzyklus in der ehemaligen Kapelle der Schweizergarde in Rom." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 20, fasc. 1 (1961), pp. 19–30.

LACAMBRE 1991

G. Lacambre. "Des Gustave Moreau oubliés." *Revue de Louvre* 41 (July 1991), pp. 75–77.

LAFFONT-BOMPIANI 1952

Laffont-Bompiani. *Dictionnaire des oeuvres de tous les temps et de tous les pays*. Vol. 2. Paris, 1952.

LAJER-BURCHARTH 1994

E. Lajer-Burcharth. "The Aesthetics of Male Crisis: The Terror in Republican Imagery and in Jacques-Louis David's Work from Prison." In *Femininity and Masculinity in Eighteenth-Century Art and Culture*. Edited by G. Perry and M. Rossington, pp. 226–29. Manchester, 1994.

LANKHEIT 1962

K. Lankheit. *Florentinische Barockplastik: Die Kunst am Hofe der letzten Medici*. Munich, 1962.

LAPAUZE 1911

H. Lapauze. *Ingres: Sa vie et son oeuvre (1780–1867)*. Paris, 1911.

LAVEISSIÈRE 1997

S. Laveissière. *Prud'hon: Le cabinet des dessins*. Paris, 1997.

- LAVIN 1977**
M. A. Lavin. *Seventeenth-Century Barberini Documents and Inventories of Art*. New York, 1977.
- LE BLANC 1857**
C. Le Blanc. *Le trésor de la curiosité tiré des catalogues de vent*. 2 vols. Paris, 1857.
- LEFRANÇOIS 1994**
T. Lefrançois. *Charles Coypel (1694–1752)*. Paris, 1994.
- LEMOISNE 1946–49**
P.-A. Lemoisne. *Degas et son oeuvre*. 4 vols. Paris, 1946–49.
- LEMOISNE 1954**
P.-A. Lemoisne. *Degas et son oeuvre*. Paris, 1954.
- LEPORINI 1925A**
H. Leporini. *Die Stilentwicklung der Handzeichnungen: XIV bis XVIII Jahrhundert*. Vienna, 1925.
- LEPORINI 1925B**
H. Leporini. *Handzeichnungen grosser Meister: Gainsborough*. Vienna and Leipzig, 1925.
- LEVEY 1971**
M. Levey. *National Gallery Catalogues: The Seventeenth- and Eighteenth-Century Italian Schools*. London, 1971.
- LEYMARIE 1948**
J. Leymarie. *Les dessins de Degas*. Paris, 1948.
- LIPTON 1980**
E. Lipton. "The Laundress in Late Nineteenth-Century French Culture: Imagery, Ideology, and Edgar Degas." *Art History* 3 (September 1980), pp. 295–313.
- LIPTON 1986**
E. Lipton. *Looking into Degas: Uneasy Images of Women and Modern Life*. Berkeley, Los Angeles, and London, 1986.
- LISTER 1974**
R. Lister. *The Letters of Samuel Palmer*. Oxford, 1974.
- LISTER 1988**
R. Lister. *Catalogue Raisonné of the Works of Samuel Palmer*. Cambridge, 1988.
- LOGAN [FORTHCOMING]**
A. M. Logan. "Rubens' Design for Pontius' Engraving of the 'Assumption of the Virgin.'" [Forthcoming.]
- LOYRETTE 1991**
H. Loyrette. *Degas*. Paris, 1991.
- LUGT, LUGT SUPPL.**
F. Lugt. *Les marques de collections de dessins et d'estampes*. Amsterdam, 1921. *Supplément*. The Hague, 1956.
- MACANDREW 1980**
H. Macandrew. *Catalogue of the Collection of Drawings in the Ashmolean Museum*. Vol. 3, *Italian Schools: Supplement*. Oxford, 1980.
- MAHON 1953**
D. Mahon. "Eclecticism and the Carracci: Further Reflections on the Validity of a Label." *Journal of the Warburg and Courtauld Institutes* 16 (1953), pp. 303–41.
- MAHON AND TURNER 1989**
D. Mahon and N. Turner. *The Drawings of Guercino at Windsor Castle*. Cambridge, 1989.
- MALAGUZZI VALERI 1906**
F. Malaguzzi Valeri. *I disegni della R. Pinacoteca di Brera*. Milan, 1906.
- MALVASIA 1678, ED. 1841**
C. C. Malvasia. *Felsina pittrice: Vite de' pittori bolognesi, con aggiunte, correzioni e note inediti del medesimo autore di Giampietro Zanotti e di altri scrittori viventi*. 2 vols. Bologna, 1841.
- MANCINI, ED. MARUCCHI AND SALERNO 1956–57**
G. Mancini. *Considerazioni sulla pittura (circa 1620–24)*. Edited by A. Marucchi, with extensive notes and introduction by L. Salerno. 2 vols. Rome, 1956–57.
- VAN MANDER/MIEDEMA 1994**
K. van Mander. *The Lives of the Illustrious Netherlandish and German Painters*. Edited by M. Miedema. 2 vols. Doornspijk, 1994.
- MARABOTTINI 1969**
A. Marabottini. *Polidoro da Caravaggio*. 2 vols. Rome, 1969.
- MARABOTTINI 1988**
A. Marabottini. *Polidoro da Caravaggio fra Napoli e Messina*. Naples, 1988.
- MARIETTE 1741 (2D ED., 1973)**
P. J. Mariette. *Description de la collection Crozat*. Paris, 1741. 2d ed. Geneva, 1973.
- MARIETTE, ED. 1851–60**
P.-J. Mariette. *Abécédario de P.-J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes*. Edited by P. de Chennevières and A. de Montaiglon. 6 vols. Paris, 1851–60.
- MARTIN 1958**
K. Martin. *Edouard Manet: Aquarelle und Pastelle*. Basel, 1958.
- MARTIN 1965**
J. R. Martin. *The Farnese Gallery*. Princeton, 1965.
- MASER 1968**
E. A. Maser. *Gian Domenico Ferretti*. Florence, 1968.
- MATHEY 1937**
J. Mathey. *Portraits and Studies of Women*. London, 1937.
- MATHIEU 1976**
P.-L. Mathieu. *Gustave Moreau: Sa vie, son oeuvre*. Paris, 1976.
- MATHIEU 1994**
P.-L. Mathieu. *Gustave Moreau*. Paris, 1994.
- MAUMENÉ AND D'HARCOURT 1932**
C. Maumené and L. d'Harcourt. *Iconographie des rois de France*. Vol. 2. Paris, 1932.
- MAUR 1968**
K. von Maur. "Edmond de Goncourt et les artistes de la fin du XIXe siècle." *Gazette des beaux-arts* 72 (November 1968), pp. 209–36.
- MAYER 1933**
A. L. Mayer. "Dibujos desconocidos, de Goya." *Revista española de arte* 7 (September 1933), pp. 376–84.
- MENPES AND GREIG 1909**
M. Menpes and J. Greig. *Gainsborough*. London, 1909.
- MERRIMAN 1980**
M. P. Merriman. *Giuseppe Maria Crespi*. Milan, 1980.
- MERZ 1985**
J. Merz. "Cortona-Studien." 5 vols. Ph.D. diss., Philosophische Fakultät, Eberhard-Karls-Universität, Tübingen, 1985.
- MERZ 1991**
J. M. Merz. *Pietro da Cortona*. Tübingen, 1991.
- MILLARD 1978**
C. W. Millard. "Review of Theodore Reff: *The Notebooks of Edgar Degas*." *Art Bulletin* 60 (September 1978), pp. 564–68.
- MONNERET 1978**
S. Monneret. *L'impressionnisme et son époque*. Vol. 1. Paris, 1978.
- MONNIER 1972**
G. Monnier. *Inventaire des collections publiques françaises: Pastels XVIIème et XVIIIème siècles*. Paris, 1972.

- MONTAGU 1985**
J. Montagu. *Alessandro Algardi*. 2 vols. New Haven, 1985.
- MONTALTO 1955**
L. Montalto. "Gli affreschi di Palazzo Pamphilj in Valmontone." *Commentari* 6, no. 4 (1955), pp. 267–302.
- MOREAU 1873**
A. Moreau. *E. Delacroix et son oeuvre*. Paris, 1873.
- MORTARI 1992**
L. Mortari. *Francesco Salviati*. Milan, 1992.
- MURDOCH 1998**
T. Murdoch. "Jean, René, and Thomas Pelletier, a Huguenot Family of Carvers and Gilders in England, 1682–1726." Part 2. *Burlington Magazine* 140 (June 1998), pp. 363–74.
- MUSÉE GUSTAVE MOREAU 1974**
Musée Gustave Moreau, Paris. *Catalogue des peintures, dessins, cartons, aquarelles exposées dans les galeries du Musée Gustave Moreau*. Paris, 1974.
- NAEF 1960**
H. Naef. "Un tableau d'Ingres inachevé: *Le Duc d'Albe à Sainte-Gudule*." *Bulletin du Musée Ingres*, no. 7 (July 1960), pp. 3–6.
- NAGLER 1835–52**
Neues allgemeines Künstlerlexikon, etc. 22 vols. Munich, 1835–52.
- NEGRINI 1974**
S. Negrini. *The Uffizi of Florence and Its Paintings*. Edinburgh, 1974.
- NICOLSON 1979**
B. Nicolson. *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and His Followers throughout Europe from 1590 to 1650*. Oxford, 1979.
- OSTROW 1966**
S. E. Ostrow. *Agostino Carracci*. New York, 1966.
- OTTLEY 1823**
W. Ottley. *The Italian School of Design*. London, 1823.
- PARKER 1927**
K. T. Parker. "Sinibaldo Scorza." *Old Master Drawings* 1 (March 1927), pp. 51–54.
- PARKER 1956**
K. T. Parker. *Catalogue of the Collection of Drawings in the Ashmolean Museum*. Vol. 2, *Italian Schools*. Oxford, 1956.
- PARMA ARMANI 1986**
E. Parma Armani. *Perin del Vaga: L'anello mancante*. Genoa, 1986.
- PEDRIELLI 1991**
C. C. Pedrielli. *Vittorio Maria Bigari*. Bologna, 1991.
- PÉREZ SÁNCHEZ 1978**
A. E. Pérez Sánchez. *I grandi disegni italiani nelle collezioni di Madrid*. Milan, 1978.
- PETITJEAN AND WICKERT 1925**
C. Petitjean and C. Wickert. *Catalogue de l'oeuvre gravé de Robert Nanteuil*. Paris, 1925.
- PIO 1724**
N. Pio. *Le vite di pittori, scultori et architetti*. 1724. Codex Capponi 257. Edited by C. and R. Enggass. Vatican City, 1977.
- PLOMP 1997**
M. Plomp. *The Dutch Drawings in the Teyler Museum*. Vol. 2, *Artists Born between 1575 and 1630*. Haarlem, Ghent, and Doornspijk, 1997.
- POPHAM 1971**
A. E. Popham. *Catalogue of the Drawings of Parmigianino*. New Haven and London, 1971.
- POPHAM AND LLOYD 1986**
A. E. Popham and C. Lloyd. *Old Master Drawings at Holkham Hall*. Chicago, 1986.
- POSNER 1971**
D. Posner. *Annibale Carracci: A Study in the Reform of Italian Painting around 1590*. 2 vols. London, 1971.
- PRAT 1988A**
L. A. Prat. *Théodore Chassériau, 1819–1856*. Cahiers du dessin français, no. 5. Paris, 1988.
- PRAT 1988B**
L. A. Prat. *Musée du Louvre, Cabinet des Dessins: Inventaire général des dessins: École française: Dessins de Théodore Chassériau (1819–1856)*. 2 vols. Paris, 1988.
- PRINZ 1971**
W. Prinz. *Die Sammlung der Selbstbildnisse in den Uffizien*. Vol. 1, *Geschichte der Sammlung*. Florence, 1971.
- RAVELLI 1972**
L. Ravelli. "Gli affreschi della Cappella della Passione in S. Maria della Pietà in Camposanto a Roma." *Bergamo Arte*, no. 12 (1972), pp. 23–28.
- RAVELLI 1978**
L. Ravelli. *Polidoro Caldara da Caravaggio*. Vol. 1, *Designi di Polidoro*. Vol. 2, *Copie da Polidoro*. Monumenta Bergomensia, no. 50.8. Bergamo, 1978.
- REFF 1960**
T. Reff. "A Page of Degas Signatures." *Gazette des beaux-arts* 55 (March 1960), pp. 183–84.
- REFF 1963**
T. Reff. "Degas's Copies of Older Arts." *Burlington Magazine* 105 (June 1963), pp. 241–51.
- REFF 1965**
T. Reff. "The Chronology of Degas's Notebooks." *Burlington Magazine* 107 (December 1965), pp. 606–16.
- REFF 1970, 1972A**
T. Reff. "Degas and the Literature of His Time—I." *Burlington Magazine* 112 (September 1970), pp. 575–89. (Article reprinted in *French Nineteenth-Century Painting and Literature*. Edited by Ulrich Finke, pp. 182–231. Manchester, 1972.)
- REFF 1972B**
T. Reff. "Degas's *Tableau de Genre*." *Art Bulletin* 54 (September 1972), pp. 316–37.
- REFF 1976A**
T. Reff. *The Notebooks of Edgar Degas*. 2 vols. Oxford, 1976.
- REFF 1976B**
T. Reff. *Degas: The Artist's Mind*. New York, 1976.
- REFF 1985**
T. Reff. *The Notebooks of Edgar Degas*. 2 vols. 2d ed. New York, 1985.
- RICE 1997**
L. Rice. *The Altars and Altarpieces of New St. Peter's: Outfitting the Basilica, 1621–1666*. New York and Cambridge, 1997.
- RICE 1998**
L. Rice. "A Drawing by Pietro da Cortona for an Overdoor in St. Peter's." *Master Drawings* 38, no. 4 (1998), pp. 418–20.
- RICHARDSON 1958**
J. Richardson. *Edouard Manet: Paintings and Drawings*. London, 1958.
- RIEWERTS AND PIEPER 1955**
T. Riewerts and P. Pieper. *Die Maler vom Ring: Ludger der Ältere, Hermann, Ludger der Jüngere*. Munich, 1955.

- RIVIÈRE 1922-23**
H. Rivière. *Les dessins de Degas reproduits en facsimile, réunis et publiés par les soins de Henri Rivière*. Paris and New York, 1922-23.
- ROBAUT 1885**
A. Robaut. *L'oeuvre complet de Eugène Delacroix*. Paris, 1885.
- ROBELS 1989**
H. Robels. *Frans Snyders*. Munich, 1989.
- ROBINSON 1869**
J. C. Robinson. *Descriptive Catalogue of the Drawings by the Old Masters, Forming the Collection of John Malcolm of Poltalloch, Esq.* London, 1869.
- ROBINSON 1876**
J. C. Robinson. *Descriptive Catalogue of Drawings by the Old Masters, Forming the Collection of John Malcolm of Poltalloch, Esq.* London, 1876.
- ROETHLISBERGER 1961A**
M. Roethlisberger. "Dessins inédits de Claude Lorrain." *L'oeil*, no. 78 (June 1961), pp. 54-59.
- ROETHLISBERGER 1961B**
M. Roethlisberger. *Claude Lorrain: The Paintings*. 2 vols. New Haven, 1961.
- ROETHLISBERGER 1962**
M. Roethlisberger. *Claude Lorrain: The Wildenstein Album*. Paris, 1962.
- ROETHLISBERGER 1968**
M. Roethlisberger. *Claude Lorrain: The Drawings*. 2 vols. Berkeley and Los Angeles, 1968.
- ROETHLISBERGER 1971**
M. Roethlisberger. *The Claude Lorrain Album in the Norton Simon, Inc. Museum of Art*. Los Angeles, 1971.
- ROETHLISBERGER AND BOK 1993**
M. Roethlisberger and M. Bok. *Abraham Bloemaert and His Sons: Paintings and Prints*. 2 vols. Ghent, 1993.
- ROOSES 1886-92**
M. Rooses. *L'oeuvre de P. P. Rubens*. 5 vols. Antwerp, 1886-92.
- ROSENBERG AND PRAT 1994**
P. Rosenberg and L. A. Prat. *Nicolas Poussin, 1594-1665: Catalogue raisonné des dessins*. 2 vols. Milan, 1994.
- ROSENBLUM 1988**
R. Rosenblum. "Art: Artists' Sketchbooks: Glimpsing the Private World of Image Making." *Architectural Digest*, March 1988, pp. 132-37.
- ROSSETTI 1899**
W. M. Rossetti. *Ruskin: Rossetti: Pre-Raphaelitism*. New York and London, 1899.
- ROUART AND WILDENSTEIN 1975**
D. Rouart and D. Wildenstein. *Edouard Manet: Catalogue raisonné*. 2 vols. Paris, 1975.
- SAINTES 1988**
Collective authorship of the citizens of Saintes. *La révolution française à Saintes, 1789-1799*. Poitiers, 1988.
- SALERNO 1988**
L. Salerno. *I dipinti del Guercino*. Rome, 1988.
- SANDOZ 1974**
M. Sandoz. *Théodore Chassériau, 1819-1856: Catalogue raisonné des peintures et estampes*. Paris, 1974.
- SANDOZ 1986**
M. Sandoz. *Portraits et visages dessinés par Théodore Chassériau*. Paris, 1986.
- SAPORI 1919**
F. Saporì. "Pittori del settecento: Due quadri di Marco Benefial." *Rassegna d'arte antica e moderna* 6, nos. 3-4 (1919), pp. 69-74.
- SCARPA SONINO 1991**
A. Scarpa Sonino. *Marco Ricci*. Milan, 1991.
- SCHATBORN 1985**
P. Schatborn. *Tekeningen van Rembrandt, zijn onbekende leerlingen en navolgers*. The Hague, 1985.
- SCHLEIER 1970**
E. Schleier. "Aggiunte a Guglielmo Cortese, detto il Borgognone." *Antichità viva* 9, no. 1 (1970), pp. 3-25.
- SCHULMAN 1997**
M. Schulman, with the collaboration of M. Bataillès and V. Sérafino. *Théodore Rousseau, 1812-1867: Catalogue raisonné de l'oeuvre graphique*. Paris, 1997.
- SÉRULLAZ 1962-64**
M. Sérullaz. *Drawings of the Masters*. Vol. 2, *French Impressionists*. New York, 1962-64.
- SÉRULLAZ 1963**
M. Sérullaz. *Les plus beaux dessins français du 19e siècle*. Paris, 1963.
- SHAPIRO 1980**
M. Shapiro. "Degas and the Siamese Twins of the Café-Concert: The Ambassadeurs and the Alcazar d'été." *Gazette des beaux-arts* 95 (April 1980), pp. 153-64.
- SIDEROFF 1940**
A. A. Sideroff. *Tekeningen van oude Meesters*. Moscow, 1940.
- SILLANI 1932**
T. Sillani. *Francesco Paolo Michetti*. Milan and Rome, 1932.
- SOLINAS 1989**
F. Solinas, ed. *Cassiano dal Pozzo: Atti del seminario internazionale de studi, Napoli, 18-19 dicembre 1987*. Rome, 1989.
- SOPRANI 1674**
R. Soprani. *Vite de' pittori genovesi*. Genoa, 1674.
- SPEAR 1982**
R. Spear. *Domenichino*. 2 vols. New Haven and London, 1982.
- SPIKE 1990**
J. Spike. "Elenco sommario di disegni di Giuseppe Maria Crespi." *Accademia Clementina: Atti e memorie*, no. 26 (1990), pp. 401-6.
- STAGNI 1988**
S. Stagni. *Domenico Maria Canuti, pittore (1626-1684)*. Rimini, 1988.
- STAMPFLE 1991**
F. Stampfle, with the assistance of R. S. Kramer and J. S. Turner. *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries and Flemish Drawings of the Seventeenth and Eighteenth Centuries in the Pierpont Morgan Library*. New York and Princeton, N.J., 1991.
- SUMOWSKI 1977-**
W. Sumowski. *Drawings of the Rembrandt School*. 10 vols. New York, 1977-
- SUTTON 1970**
D. Sutton. "Two Heretics." *Apollo* 91 (June 1970), pp. 412-21.
- SUTTON 1986**
D. Sutton. *Edgar Degas: Life and Work*. New York, 1986.
- TDA 1996**
The Dictionary of Art. Edited by J. Turner. 34 vols. London, 1996.

- TERNOIS 1960**
D. Ternois. "Notes sur *Le Duc d'Albe à Sainte-Gudule*." *Bulletin du Musée Ingres*, no. 7 (July 1960), pp. 7–10.
- TERNOIS 1965**
D. Ternois. *Ingres et son temps: Inventaire des collections publiques françaises*. Vol. II. Paris, 1965.
- THIEM 1977**
C. Thiem. *Florentiner Zeichner des Frühbarock*. Munich, 1977.
- TIETZE AND TIETZE-CONRAT 1944**
H. Tietze and E. Tietze-Conrat. *The Drawings of the Venetian Painters in the Fifteenth and Sixteenth Centuries*. New York, 1944.
- TOMORY 1954**
P. A. Tomory. *The Ellesmere Collection of Old Master Drawings*. Leicester, 1954.
- TURNER 1980**
N. Turner. *Italian Baroque Drawings*. London, 1980.
- TURNER 1981**
N. Turner. "Two Paintings Attributed to Giulio Romano and Associates, and a Related Drawing." In *Per A. E. Popham*, pp. 15–19. Parma, 1981.
- TURNER 1992**
N. Turner. "Exhibition Review: London, Courtauld Institute, Bolognese Drawings." *Burlington Magazine* 134 (August 1992), pp. 539–41.
- TURNER 1993**
N. Turner. "The Gabburri/Rogers Series of Drawn Self-Portraits and Portraits of Artists." *Journal of the History of Collections* 5, no. 2 (1993), pp. 179–216.
- TURNER 1996A**
N. Turner. "L'Autoportrait dessiné de Poussin au British Museum." In *Nicolas Poussin (1594–1665): Actes du colloque organisé au Musée du Louvre par le Service culturel du 19 au 21 octobre 1994*. Vol. I. Edited by A. Mérot, pp. 79–97. Paris, 1996.
- TURNER 1996B**
N. Turner. "Exhibition Review: London, Carracci Cartoons Restored." *Burlington Magazine* 138 (February 1996), pp. 144–45.
- TURNER 1997**
N. Turner. "Review of *Drawings by the Carracci from British Collections* by C. Robertson and C. Whistler. (Hazlitt, Gooden & Fox, London, and Ashmolean Museum, Oxford)." *Burlington Magazine* 139 (March 1997), pp. 209–11.
- TURNER 1999A**
N. Turner, with the assistance of R. E. Porter. *Italian Drawings in the Department of Prints and Drawings in the British Museum: Roman Baroque Drawings, circa 1620–circa 1700*. London, 1999.
- TURNER 1999B**
N. Turner. "Three Drawings by Pellegrino Tibaldi." In *Scritti di storia dell'arte in onore di Jürgen Winkelmann*. Naples, 1999.
- TURNER AND HENDRIX 1997**
N. Turner and L. Hendrix. *Masterpieces of the J. Paul Getty Museum: Drawings*. Los Angeles, 1997.
- TURNER, HENDRIX, AND PLAZZOTTA 1997**
N. Turner, L. Hendrix, and C. Plazzotta. *European Drawings 3: Catalogue of the Collections: The J. Paul Getty Museum*. Los Angeles, 1997.
- VANBESELAERE 1937**
W. Vanbeselaere. *De hollandsche periode (1880–1885) in het werk van Vincent van Gogh (1853–1890)*. Antwerp, 1937.
- VASARI/MILANESI 1878–85**
G. Vasari. *Le vite de' più eccellenti pittori, scultori ed architettori* . . . Edited by G. Milanesi. 9 vols. Florence, 1878–85.
- VIATTE 1988**
F. Viatte. *Dessins italiens du Musée du Louvre: Dessins toscans XVIe–XVIIIe siècles*. Paris, 1988.
- VITZTHUM 1963**
W. Vitzthum. "Disegni di Alessandro Algardi." *Bollettino d'arte* 48 (1963), pp. 75–98.
- WAAGEN 1854**
G. F. Waagen. *Treasures of Art in Great Britain*. 3 vols. London, 1854.
- WADLEY 1991**
N. Wadley. *Impressionist and Post-Impressionist Drawing*. London, 1991.
- WALDFOGEL 1965**
M. Waldfoegel. "Caillebotte, Vollard and Cézanne's *Baigneurs au Repos*." *Gazette des beaux-arts* 65 (February 1965), pp. 113–20.
- WARD-JACKSON 1980**
P. Ward-Jackson. *Italian Drawings*. Vol. 2, *Seventeenth to Eighteenth Century*. London, 1980.
- WATERHOUSE 1962**
E. Waterhouse. *Italian Baroque Painting*. London, 1962.
- WHITE AND BOON 1969**
C. White and K. Boon. *Rembrandt van Rijn*. Vols. 18 and 19 of *Dutch and Flemish Etchings, Engravings, and Woodcuts, ca. 1450–1700*. By F. W. H. Hollstein. Amsterdam, 1969.
- WILDENSTEIN 1924**
G. Wildenstein. *Lancret*. Paris, 1924.
- WILTON 1979**
A. Wilton. *J. M. W. Turner: His Art and Life*. New York, 1979.
- WINNER 1989**
M. Winner. "Annibale Carracci's Self-Portraits and the Paragone Debate." In *World Art: Themes of Unity and Diversity: Acts of the Twenty-sixth International Congress of the History of Art*. Vol. 2. Edited by I. Lavin, pp. 509–20. University Park, Penn., 1989.
- WITTKOWER 1952**
R. Wittkower. *The Drawings of the Carracci . . . at Windsor Castle*. London, 1952.
- WITTKOWER 1966**
R. Wittkower. *Gian Lorenzo Bernini*. 2d ed. London, 1966.
- ZAMBONI 1979**
S. Zamboni. "L'Accademia Clementina." In *Bologna 1979*, pp. 211–18.

EXHIBITION CATALOGUES

AMSTERDAM 1974

Franse Tekenkunst van de 18de eeuw uit nederlandse verzamelingen. Amsterdam, Rijksmuseum, 8 June–4 August 1974.

AMSTERDAM AND GHENT 1983

Met Huygens op reis: Tekeningen en dagboeknotities van Constantijn Huygens jr. (1628–1697). Catalogue by J. F. Heijbroek. Amsterdam, Rijksprentenkabinet, 20 November 1982–29 February 1983; Ghent, Museum voor schone kunsten, 5 March–8 May 1983.

BOLOGNA 1956A

Mostra dei Carracci. Catalogue by G. C. Cavalli et al. Bologna, Palazzo dell'Archiginnasio, September–October 1956.

BOLOGNA 1956B

Mostra dei Carracci: Disegni. Catalogue by D. Mahon. Bologna, Palazzo dell'Archiginnasio, September–October 1956. 2d ed., Bologna, 1963.

BOLOGNA 1979

L'arte del settecento Emiliano: La pittura: L'Accademia Clementina. Catalogue compiled by A. Emiliani, E. Riccòmini, R. Roli, C. Volpe, A. C. Ferretti, A. Mezzetti, M. Pirondini, P. G. Pasini, and S. Zamboni. Bologna, Palazzi del Podestà e di Re Enzo, 8 September–25 November 1979.

BOLOGNA 1990

Giuseppe Maria Crespi, 1665–1747. Catalogue compiled by A. Emiliani and A. B. Rave. Bologna, Pinacoteca Nazionale and Accademia di Belle Arti, Palazzo Pepoli Campogrande, 7 September–11 November 1990.

BOLOGNA AND FORT WORTH 1993–94

Ludovico Carracci. Catalogue by A. Emiliani et al. Bologna, Museo Civico Archeologico and Pinacoteca Nazionale, 25 September–12 December 1993; Fort Worth, Texas, Kimbell Art Museum, 22 January–10 April 1994.

BORDEAUX 1998

Goya hommages: Les années bordelaises, 1824–1828: Présence de Goya aux XIXe et XXe siècles. Catalogue by F. Ribemont and F. Garcia. Bordeaux, Musée des Beaux-Arts de Bordeaux, 6 March–6 May 1998.

BREMEN, ZÜRICH, AND ELSEWHERE 1967–68

Handzeichnungen alter Meister aus schweizer Privatbesitz. Catalogue with contributions by G. Busch, W. Sumowski, and M. Gregori. Bremen, Kunsthalle, 16 April–21 May 1967; Zurich, Kunsthau, 21 October–16 December 1967; Baden-Baden, Staatliche Kunsthalle, January–February 1968.

BRUSSELS 1936

Ingres-Delacroix: Dessins, pastels et aquarelles. Brussels, Palais des Beaux-Arts, 1936.

CAMBRIDGE 1955–56

Drawings from the Ingram Collection. Cambridge, Fitzwilliam Museum, 1955–56.

CAMBRIDGE 1959

Exhibition of Seventeenth-Century Italian Drawings. Cambridge, Fitzwilliam Museum, June–August 1959.

CLEVELAND, NEW YORK, AND ELSEWHERE 1980–82

The Realist Tradition: French Painting and Drawing, 1830–1900. Catalogue by Gabriel P. Weisberg. Cleveland, Cleveland Museum of Art, 12 November 1980–18 January 1981; New York, Brooklyn Museum, 7 March–10 May 1981; Saint Louis, Saint Louis Art Museum, 23 July–20 September 1981; Glasgow, Art Gallery and Museum, Kelvingrove, 5 November 1981–4 January 1982.

COLOGNE AND TOURS 1994–95

Louis-François Cassas, 1756–1827: Dessinateur-voyageur. Catalogue by A. Gilet and U. Westfeling. Cologne, Wallraf-Richartz-Museum, April–June 1994; Tours, Musée des Beaux-Arts, November 1994–January 1995.

DETROIT AND FLORENCE 1974

The Twilight of the Medici: Late Baroque Art in Florence, 1670–1743. Catalogue edited by F. J. Cummings and M. Chiarini. Detroit, Detroit Institute of Arts, 27 March–2 June 1974; Florence, Palazzo Pitti, 28 June–30 September 1974.

EDINBURGH 1969

Italian Sixteenth-Century Drawings from British Private Collections. Catalogue by Y. Tan Bunzl et al. Edinburgh, Edinburgh Festival Society, Scottish Arts Council, Merchants Hall, 23 August–13 September 1969.

EDINBURGH 1972

Italian Seventeenth-Century Drawings from British Private Collections. Catalogue by Y. Tan Bunzl et al. Edinburgh, Edinburgh Festival Society, Scottish Arts Council, Merchants Hall, 19 August–9 September 1972.

FLINT 1992

The Art of Drawing: Old Masters from the Crocker Art Museum, Sacramento, California. Catalogue by J. Ruda. Flint, Mich., Flint Institute of Arts, 1992.

FLORENCE 1737

Nota de' quadri ed opere di scultura esposti per la festa di S. Luca dagli Accademici del Disegno. Florence, Santissima Annunziata, Chiostro dei Pittori, 1737.

FLORENCE 1966

Mostra di disegni di Perino del Vaga e la sua cerchia. Catalogue by B. Davidson. Florence, Gabinetto Disegni e Stampe degli Uffizi, 1966.

FLORENCE 1986

Disegni di Fra Bartolommeo e della sua scuola. Catalogue by C. Fischer. Florence, Gabinetto Disegni e Stampe degli Uffizi, 1986.

FLORENCE 1986–87

Il seicento fiorentino: Arte a Firenze da Ferdinando I a Cosimo III. Catalogue edited by P. Bigongiari and M. Gregori. 3 vols. Florence, Palazzo Strozzi, 21 December 1986–4 May 1987.

FLORENCE 1990–91

Da David a Bonnard: Disegni francesi del XIX secolo dalla Biblioteca Nazionale di Parigi. Catalogue edited by François Fossier. Florence, Palazzo Vecchio, Sala d'Arme, 15 December 1990–17 February 1991.

FLORENCE 1997

Disegni del seicento romano. Catalogue by U. V. Fischer Pace. Florence, Galleria degli Uffizi, 1997.

FRANKFURT 1980

Italienische Zeichnungen des 15. und 16. Jahrhunderts. Catalogue compiled by L. S. Malke. Frankfurt am Main, Städtisches Kunstinstitut und Städtische Galerie, 4 July–31 August 1980.

HARTFORD 1961

Salute to Italy: One Hundred Years of Italian Art, 1861–1961. Hartford, Wadsworth Atheneum, 1961.

LAREN 1966

Oude tekeningen een keuze uit de verzameling P. en N. de Boer. Laren, Singer Museum, 18 June–18 September 1966.

LLANDUDNO AND SWANSEA 1984

Turner in Wales. Catalogue by A. Wilton. Llandudno, Mostyn Art Gallery, 14 July–8 September 1984; Swansea, Glynn Vivian Art Gallery, 22 September–17 November 1984.

LONDON 1836

A Catalogue of One Hundred Original Drawings by Zuccherò, Andrea del Sarto, Polidore da Caravaggio, and Fra Bartolomeo, Collected by Sir Thomas Lawrence . . . The Lawrence Gallery, Seventh Exhibition. London, Lawrence Gallery, 1836.

LONDON 1849

Annual Exhibition. London, Old Water Colour Society, 1849.

LONDON 1938

Seventeenth-Century Art in Europe. London, Royal Academy of Arts, 3 January–12 March 1938.

LONDON 1948

Old Master Drawings from the Collection of the Earl of Leicester, Holkham Hall. Catalogue by A. E. Popham. London, Arts Council of Great Britain, 1948.

LONDON 1952

Old Master Drawings from the Ingram Collection. London, P. & D. Colnaghi, 1952.

LONDON 1955A

Artists in Seventeenth-Century Rome. Catalogue by D. Mahon and D. Sutton. London, Wildenstein & Co., 1 June–16 July 1955.

LONDON 1955B

Drawings by Carracci and Other Masters. London, P. & D. Colnaghi, 1955.

LONDON 1977

Old Master Drawings from Holkham. London, Thos. Agnew & Sons Ltd., 1977.

LONDON 1982

Claude Lorrain (1600–1682): An Exhibition of Paintings and Drawings, Partly from Private Collections, to Mark the Artist's Tercentenary. London, Agnew's, 9–10 November 1982.

LONDON 1991

Drawings by Guercino from British Collections. Catalogue by N. Turner and C. Plazzotta. London, British Museum, 17 May–18 August 1991.

LONDON 1992

Drawings by Rembrandt and His Circle in the British Museum. Catalogue by M. Royalton-Kisch. London, British Museum, 26 March–4 August 1992.

LONDON 1993

The Paper Museum of Cassiano dal Pozzo. Catalogue edited by N. Turner. London, British Museum, 14 May–13 August 1993.

LONDON 1993–94

Drawings from the J. Paul Getty Museum. Introduction by G. R. Goldner. London, Royal Academy of Arts, 30 October 1993–23 January 1994.

LONDON 1994

Claude: The Poetic Landscape. Catalogue by Humphrey Wine. London, National Gallery of Art, 26 January–10 April 1994.

LONDON 1995–96

Gods in Love: The Carracci Cartoons Restored. Catalogue by G. Finaldi. London, National Gallery, October 1995–January 1996.

LONDON AND OXFORD 1971–72

Loan Exhibition of Drawings by Old Masters from the Collection of Mr Geoffrey Gathorne-Hardy. Catalogue by Christopher White and Julien Stock. London, P. & D. Colnaghi & Co. Ltd., 12 October–5 November 1971; Oxford, Ashmolean Museum, 20 November 1971–2 January 1972.

LONDON, PARIS, AND ELSEWHERE 1972

Flemish Drawings of the Seventeenth Century from the Collection of Frits Lugt, Institut Néerlandais, Paris. Catalogue by Carlos van Hasselt. London, Victoria and Albert Museum, 9 February–26 March 1972; Paris, Institut Néerlandais, 14 April–28 May 1972; Bern, Kunstmuseum, 8 June–23 July 1972; Brussels, Royal Library of Belgium, 30 September–8 November 1972.

LONDON AND WASHINGTON, D.C., 1993

The Great Age of British Watercolours, 1750–1880. Catalogue by A. Wilton and A. Lyles. London, Royal Academy of Arts, 15 January–12 April 1993; Washington D.C., National Gallery of Art, 9 May–25 July 1993.

LOS ANGELES, PHILADELPHIA, AND**MINNEAPOLIS 1993–94**

Visions of Antiquity: Neoclassical Figure Drawings. Catalogue by Richard J. Campbell and Victor Carlson. Los Angeles, Los Angeles County Museum of Art, 22 July–19 September 1993; Philadelphia, Philadelphia Museum of Art, 30 October 1993–2 January 1994; Minneapolis, Minneapolis Institute of Arts, 6 February–3 April 1994.

LOUISVILLE AND FORT WORTH 1983–84

Ingres: In Pursuit of Perfection. The Art of J.-A.-D. Ingres. Catalogue by Patricia Condon et al. Louisville, J. B. Speed Art Museum, 6 December–29 January 1984; Fort Worth, Texas, Kimbell Art Museum, 3 March–6 May 1984.

LUGANO AND ROME 1989–90

Pier Francesco Mola, 1612–1666. Catalogue by Manuela Kahn-Rossi et al. Lugano, Museo Cantonale d'Arte, 23 September–19 November 1989; Rome, Musei Capitolini, 3 December 1989–31 January 1990.

MANTUA 1989

Giulio Romano. Catalogue by E. H. Gombrich et al. Mantua, Palazzo del Tè, 1 September–12 November 1989.

MANTUA AND VIENNA 1999

Roma e lo stile classico di Raffaello. Catalogue by K. Oberhuber and A. Gnann. Mantua, Palazzo del Tè, 20 March–30 May 1999; Vienna, Graphische Sammlung Albertina, 23 June–5 September 1999.

MILWAUKEE AND NEW YORK 1989–90

Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550–1600. Catalogue by E. J. Mundy. Milwaukee, Milwaukee Art Museum, 17 November 1989–14 January 1990; New York, Metropolitan Museum of Art, 13 March–29 April 1990.

MINNEAPOLIS, CHICAGO, AND**ELSEWHERE 1968**

Selections from the Drawing Collection of David Daniels. Catalogue by M. L. Bennett and A. Mongan. Minneapolis, Minneapolis Institute of Arts, 22 February–21 April 1968; Chicago, Art Institute, 3 May–23 June 1968; Kansas City, Nelson Gallery-Atkins Museum, 11 July–29 September 1968; Cambridge, Mass., Fogg Art Museum, 16 October–25 November 1968.

MUNICH 1983

Im Licht von Claude Lorrain. Catalogue by M. Roethlisberger. Munich, Haus der Kunst, 12–29 March 1983.

MUNICH 1989–90

Niederländische Zeichnungen des 16. Jahrhunderts in der Staatlichen Graphischen Sammlung München. Catalogue by H. Bevers. Munich, Staatliche Graphische Sammlung, 22 November 1989–21 January 1990.

MUNICH, BERLIN, AND ELSEWHERE**1977–78**

Stiftung Ratjen: Italienische Zeichnungen des 16.–18. Jahrhunderts. Catalogue by P. Dreyer et al. Munich, Staatliche Graphische Sammlung; Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett; Hamburg, Kunsthalle; Düsseldorf, Kunstmuseum; Stuttgart, Staatsgalerie, Graphische Sammlung, 1977–78.

NEWCASTLE-UPON-TYNE 1961

The Carracci: Drawings and Paintings. Catalogue by R. Holland. Newcastle-upon-Tyne, Hatton Gallery, November–December 1961.

NEW YORK 1922

Prud'hon. New York, Wildenstein's, May–June 1922.

NEW YORK 1967

Drawings from New York Collections. Vol. 2, *The Seventeenth Century in Italy*. Catalogue by J. Bean and F. Stampfle. New York, Pierpont Morgan Library, 23 February–22 April 1967.

NEW YORK 1987

Drawings by Raphael and His Circle from British and North American Collections. Catalogue compiled by J. A. Gere. New York, Pierpont Morgan Library, 1987.

NEW YORK 1992

Jusepe de Ribera, 1591–1652. Catalogue by A. E. Pérez Sánchez and N. Spinosa. New York, Metropolitan Museum of Art, 18 September–29 November 1992.

NEW YORK 1993

Drawings from the J. Paul Getty Museum: Checklist. Catalogue by G. R. Goldner. New York, Metropolitan Museum of Art, 24 May–8 August 1993.

NEW YORK 1994

Sixteenth-Century Italian Drawings in New York Collections. Catalogue by W. M. Griswold and L. Wolk-Simon. New York, Metropolitan Museum of Art, 11 January–27 March 1994.

NEW YORK AND RICHMOND 1985

Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw, Part 2. Catalogue compiled by C. D. Denison et al. New York, Pierpont Morgan Library, 3 September–10 November 1985; Richmond, Virginia Museum of Fine Arts, 17 February–13 April 1986.

NORWICH 1949

Exhibition of Master Drawings Lent by the Earl of Leicester. Norwich, Castle Museum and Art Gallery, 1949.

NORWICH 1987

The Northern Eye. Norwich, Castle Museum and Art Gallery, 1987.

OTTAWA 1982

Bolognese Drawings in North American Collections, 1500–1800. Catalogue by C. Johnston and M. Cazort. Ottawa, National Gallery of Canada, 1982.

OXFORD AND BIRMINGHAM 1991

Rossetti's Portraits of Elizabeth Siddal. Catalogue by V. Surtees. Oxford, Ashmolean Museum, 5 March–28 April 1991; Birmingham Museum and Art Gallery, 16 May–7 July 1991.

OXFORD, MANCHESTER, AND GLASGOW 1986

Impressionist Drawings from British Public and Private Collections. Catalogue by C. Lloyd and R. Thomson. Oxford, Ashmolean Museum, 11 March–20 April 1986; Manchester, City Art Gallery, 30 April–1 June 1986; Glasgow, Burrell Collection, 7 June–13 July 1986.

PARIS 1800

Salon. Paris, 1800.

PARIS 1831

Salon. Paris, 1831.

PARIS 1860

Tableaux tirés de collections d'amateurs et exposés au profit de la caisse de secours des artistes peintres, sculpteurs, architectes et dessinateurs. Paris, 1860.

PARIS 1861

Catalogue de dessins tirés de collections d'amateurs et exposés dans les Salons des arts-unis. Paris, Salon des Arts-Unis, 1861.

PARIS 1867

Catalogue des tableaux, études peintes, dessins et croquis de J.-A.-D. Ingres. Paris, Palais de l'École Impériale des Beaux-Arts, 1867.

PARIS 1874

Exposition des oeuvres de Prud'hon au profit de sa fille. Paris, École Nationale des Beaux-Arts, May 1874.

PARIS 1887

Jean-François Millet. Catalogue by P. Mantz. Paris, École Nationale des Beaux-Arts, 1887.

PARIS 1924

Exposition Degas. Paris, Galeries Georges Petit, 12 April–2 May 1924.

PARIS 1927

Exposition de pastels français des XVII^e et XVIII^e siècles. Catalogue by E. Dacier and P. Ratouis de Limay. Paris, Hôtel Jean Charpentier, 23 May–26 June 1927.

PARIS 1946

Les Goncourt et leur temps. Paris, Musée des Arts Décoratifs, 1946.

PARIS 1963

Mémorial de l'exposition Eugène Delacroix organisée au Musée du Louvre à l'occasion du centenaire de la mort de l'artiste. Catalogue by M. Sérullaz. Paris, Musée du Louvre, 1963.

PARIS 1990–91

Vouet. Catalogue by J. Thuillier, B. Brejon de Lavergnée, and D. Lavallo. Paris, Grand Palais, 6 November 1990–11 February 1991.

PARIS 1991–92

Géricault. Catalogue by R. Michel, B. Chenique, and S. Laveissière. Paris, Grand Palais, 10 October 1991–6 January 1992.

PARIS, ANTWERP, AND ELSEWHERE**1979–80**

Rubens and Rembrandt in Their Century: Flemish and Dutch Drawings of the Seventeenth Century from the Pierpont Morgan Library. Catalogue by F. Stampfle. Paris, Institut Néerlandais, 5 April–10 June 1979; Antwerp, Koninklijk Museum voor Schone Kunsten, 22 June–9 September 1979; London, British Museum, 27 September 1979–13 January 1980; New York, Pierpont Morgan Library, 3 April–31 July 1980.

PARIS AND NEW YORK 1983

Manet, 1832–1883. Catalogue by F. Cachin and C. Moffet. Paris, Galeries nationales du Grand Palais, 22 April–8 August 1983; New York, Metropolitan Museum of Art, 10 September–27 November 1983.

PARIS AND NEW YORK 1993–94

Le dessin français: Chefs d'oeuvre de la Pierpont Morgan Library. Catalogue by C. Dufour Denison. Paris, Musée du Louvre, 1 June–30 August 1993; New York, Pierpont Morgan Library, 15 September 1993–2 January 1994.

PARIS, OTTAWA, AND NEW YORK 1988–89

Degas. Catalogue edited by J. S. Boggs et al. Paris, Galeries nationales du Grand Palais, 9 February–16 May 1988; Ottawa, Musée des beaux-arts, 16 June–28 August 1988; New York, Metropolitan Museum of Art, 27 September 1988–8 January 1989.

PARIS AND PHILADELPHIA 1998–99

Delacroix: Les dernières années. Catalogue by A. Sérullaz, V. Pomarède, and J. Rishel. Paris, Grand Palais, 7 April–20 July 1998; Philadelphia, Philadelphia Museum of Art, 10 September 1998–3 January 1999.

**PARIS, ROTTERDAM, AND ELSEWHERE
1962**

Le dessin italien dans les collections hollandaises. Paris, Institut Néerlandais, 1 March–1 April 1962; Rotterdam, Museum Boymans-van Beuningen, 14 April–3 June 1962; Haarlem, Teylers Museum, 10 June–22 July 1962.

PARIS AND VERSAILLES 1989–90

Jacques-Louis David, 1748–1825. Paris, Musée du Louvre; Versailles, Musée national du château, 26 October 1989–12 February 1990.

POPPI 1992

Jacopo Ligozzi: Le vedute del sacro monte della Verna: I dipinti di Poppi e Bibbiena. Catalogue by L. Conigliello. Poppi, 1992.

PRINCETON AND CAMBRIDGE 1973–74

Jusepe de Ribera: Prints and Drawings. Catalogue by Jonathan Brown. Princeton, Art Museum, Princeton University, October–November 1973; Cambridge, Fogg Art Museum, Harvard University, December 1973–January 1974.

ROME 1997–98

Pietro da Cortona e il disegno. Catalogue by S. Prospero Valenti Rodinò. Rome, Istituto Nazionale per la Grafica, 1997–98.

ROME 1999

Algardi: L'altra faccia del barocco. Catalogue by J. Montagu. Rome, Palazzo delle Esposizioni, 21 January–30 April 1999.

ROME AND PARIS 1998

Francesco Salviati, 1510–1563, o, La bella maniera. Rome, Villa Medici, 29 January–29 March 1998; Paris, Musée du Louvre, 30 April–29 June 1998.

ROTTERDAM 1990–91

Fra Bartolommeo: Master Draughtsman of the High Renaissance. Catalogue by C. Fischer. Rotterdam, Museum Boymans-van Beuningen, 1990–91.

**ROTTERDAM, PARIS, AND ELSEWHERE
1976–77**

Kabinett van tekeningen: 16e en 17e eeuwse Hollandse en Vlaamse tekeningen uit een Amsterdamse verzamling. Catalogue by M. J. Giltay. Rotterdam, Museum Boymans-van Beuningen, 25 November 1976–9 January 1977; Paris, Institut Néerlandais, 20 January–6 March 1977; Brussels, Bibliothèque Royale Albert Ier, 19 March–30 April 1977.

SAINTEs 1989

Vivre à Saintes pendant la Révolution. Saintes, 1989.

**SAINT LOUIS, PHILADELPHIA, AND
MINNEAPOLIS 1967**

Drawings by Degas. Catalogue compiled by J. S. Boggs. Saint Louis, City Art Museum, 20 January–26 February 1967; Philadelphia, Philadelphia Museum of Art, 10 March–30 April 1967; Minneapolis, Minneapolis Society of Fine Arts, 18 May–25 June 1967.

SHEFFIELD 1961

Samuel Palmer. Sheffield, Graves Art Gallery, 1961.

**STANFORD, DETROIT, AND ELSEWHERE
1969–70**

Old Master Drawings from the Collection of Kurt Meissner. Catalogue by F. Forster-Hahn. Stanford, Calif., Stanford University Art Museum, 2 November–14 December 1969; Detroit, Detroit Institute of Arts, 27 January–8 March 1970; New York, Finch College Museum of Art, 1 April–15 June 1970.

STUTT GART 1979–80

Zeichnung in Deutschland: Deutsche Zeichner, 1540–1640. Catalogue by H. Geissler. 2 vols. Stuttgart, Staatsgalerie, 1 December 1979–17 February 1980.

TOKYO 1995

Gustave Moreau. Tokyo, National Museum of Western Art, 1995.

TOKYO AND NAGOYA 1996

Italian Sixteenth- and Seventeenth-Century Drawings from the British Museum. Catalogue by M. Koshikawa and H. Kurita. Tokyo, National Museum of Western Art, 6 February–7 April 1996; Nagoya, Aichi Prefectural Museum of Art, 19 April–26 May 1996.

TÜBINGEN AND BERLIN 1984

Edgar Degas: Pastelle, Ölskizzen, Zeichnungen. Catalogue by G. Adriani. Tübingen, Kunsthalle, 14 January–25 March 1984; Berlin, Nationalgalerie, 5 April–20 May 1984.

VADUZ 1995

Fünfzig italienische Zeichnungen des 16.–18. Jahrhunderts aus der Stiftung Ratjen. Catalogue by D. Lachenmann. Vaduz, Liechtenstein Staatlichen Kunstsammlung, 1995.

WASHINGTON, D.C., 1978–79

Hubert Robert: Drawings and Watercolors. Catalogue by V. Carlson. Washington, D.C., National Gallery of Art, 19 November 1978–21 January 1979.

**WASHINGTON, D.C., MINNEAPOLIS, AND
ELSEWHERE 1980–81**

Italian Drawings, 1780–1890. Catalogue by R. J. Olson. Washington, D.C., National Gallery of Art, 16 March–11 May 1980; Minneapolis, Minneapolis Institute of Arts, 11 July–7 September 1980; San Francisco, Fine Arts Museum of San Francisco, 8 November 1980–4 January 1981.

**WASHINGTON, D.C., NOTRE DAME, AND
ELSEWHERE 1984–85**

Renaissance Drawings from the Ambrosiana. Catalogue by R. Coleman. Washington, D.C., National Gallery of Art; Notre Dame, Snite Museum of Art; Los Angeles, Los Angeles County Museum of Art; Cleveland, Cleveland Museum of Art; Fort Worth, Texas, Kimbell Art Museum, 1984–85.

This page intentionally left blank

INDEXES

Artists

300

Former Owners

302

Drawings in Other Collections

303

Related Paintings, Sculptures, and Works in Other Media

305

Related Prints

307

Index of Artists

The index covers the four volumes of *European Drawings* that have been published to date. The names of the artists represented in the present volume, and the corresponding entry numbers, are in **boldface**. References to drawings in the first three volumes are indicated by the volume number, followed by the entry number. Numerals in *italics* indicate entry numbers.

Aachen, Hans von, 3:60

Alegari, Alessandro, 1, 3:1

Alsloot, Denys van, 2:81

Altdorfer, Albrecht, 2:113

Amman, Jost, 1:114

Aspertini, Amico, 2

Baciccio (Giovanni Battista Gaulli), 2:3

Bailly, David, 2:90

Baldinucci, Filippo, 3:2

Baldung Grien, Hans, 1:126–27

Bandinelli, Baccio, 1:2

Barocci, Federico, 1:3, 1:4, 3:3

Bartolommeo, Fra (Baccio della Porta), 3, 1:5

Bassano, Jacopo (Jacopo da Ponte), 2:4

Bastiani, Lazzaro, 3:4

Battem, Gerrit van, 1:101

Beccafumi, Domenico, 1:6

Beham, Barthel, 1:115

Beham, Sebald, 2:116–18, 3:61

Bellini, Giovanni, 3:5–6

Benefial, Marco, 4

Bernini, Gian Lorenzo, 1:7, 2:5

Beuckelaer, Joachim, 3:76

Biscaino, Bartolomeo, 2:6

Bisschop, Jan de, 2:91

Blake, William, 1:146

Bloemaert, Abraham, 41, 1:102, 2:92

Bocanegra, Pedro Atanasio, 3:102

Bockstorffer, Christoph, 2:119

Bol, Ferdinand, 2:93

Bol, Hans, 3:77

Bonvin, Léon, 54

Bossi, Giuseppe, 5

Boucher, François, 55, 1:58–61

Boullée, Etienne-Louis, 1:62

Bourdon, Sebastien, 2:52

Breu, Jörg, the Elder, 2:120–21

Bronzino, Agnolo, 1:7, 3:7–8

Brosamer, Hans, 3:62–63

Bry, Theodor de, 2:122

Cades, Giuseppe, 6, 7

Cajés, Eugenio, 3:103

Callot, Jacques, 1:63–64, 3:92

Campagnola, Domenico, 8, 2:8

Campi, Giulio, 3:9

Canaletto (Giovanni Antonio Canal), 2:9

Canuti, Domenico Maria, 9

Capitelli, Bernardino, 10

Carducho, Vicente, 3:104

Carmontelle, Louis Carrogis de, 56, 3:93

Carpaccio, Vittore, 2:10–11, 3:10

Carracci, Agostino, 11, 12, 2:12

Carracci, Annibale, 13, 1:8–9

Carracci, Ludovico, 14

Carreño de Miranda, Juan, 3:105

Cassas, Louis-François, 57

Castello, Valerio, 3:11

Castiglione, Giovanni Benedetto, 1:10, 2:13

Castillo, Antonio del (y Saavedra), 3:106–7

Castillo, Juan del, 3:108–9

Cesare da Sesto, 2:14

Cesi, Bartolomeo, 15

Cézanne, Paul, 1:65

Chardin, Jean-Siméon, 1:66

Chassériau, Théodore, 58

Cima da Conegliano, Giovanni Battista, 3:12

Claude Lorrain (Claude Gellée), 59, 1:77–78,

3:94

Closson, Gilles-François-Joseph, 42

Coecke van Aelst, Pieter, 3:78

Coninxloo, Gillis van, 2:82

Corneille, Michel, the Younger, 2:53

Cornelisz., Pieter (Kunst), 3:79

Cornelisz. van Haarlem, Cornelis, 1:103

Correggio (Antonio Allegri), 1:11, 2:15, 3:13

Cossiers, Jan, 43

Costa, Lorenzo, 2:16

Courtois, Guillaume (Guglielmo Cortese), 60

Coytel, Antoine, 2:54

Coytel, Charles-Antoine, 61

Crabbe van Espelghem, Frans, 3:80

Cranach, Lucas, the Elder, 1:128, 2:123, 3:64

Crespi, Giuseppe Maria (lo Spagnuolo), 16

Cuyp, Aelbert, 2:94–95

Danloux, Henri-Pierre, 62

Daumier, Honoré, 2:55

David, Jacques-Louis, 63, 1:67–68

Degas, Edgar, 64, 65

Delacroix, Eugène, 66, 67, 2:56

Delaune, Etienne, 3:95

Desiderio da Settignano, 2:17

Dolci, Carlo, 1:12

Domenichino (Domenico Zampieri), 3:14

Donoso, José Jiménez, 3:110

Doomer, Lambert, 1:104

Dürer, Albrecht, 1:129–30, 2:124

Dyck, Anthony van, 1:86–88

Elsheimer, Adam, 3:65

Engelbrechtz., Cornelis, 2:96

Ensor, James, 2:83

Everdingen, Allart van, 1:105

Farinati, Paolo, 3:15

Ferretti, Giandomenico, 17

Flinck, Govaert, 2:97

Fragonard, Jean-Honoré, 1:69, 3:96

Franceschini, Baldassare (Volterrano), 18, 2:50

Fuseli, Henry (Johann Heinrich Füssli), 1:137

Gainsborough, Thomas, 89, 2:143

Gambara, Lattanzio, 1:13, 3:16

Gärtner, Heinrich Johann, 37

Gatti, Bernardino, 1:14

Genga, Girolamo, 3:17

Gérard, Baron François, 3:97

Géricault, Théodore, 68, 2:57–60

Gheyn, Jacques de, II, 2:98, 3:81–82

Giani, Felice, 3:18

Gillot, Claude, 1:70

Giovanni Agostino da Lodi, 3:19

Girodet de Roucy Trioson, Anne-Louis, 1:71

Giulio Romano (Giulio Pippi), 19, 1:15, 2:18,

3:20–21

Gogh, Vincent van, 44, 1:106

Goltzius, Hendrick, 1:107, 2:99, 3:83

Goya y Lucientes, Francisco José de, 87,

1:141–44

Goyen, Jan van, 1:108

Graf, Urs, 3:66

Granet, François-Marius, 69

Greco, El (Domenico Theotocopuli), 1:145

Greuze, Jean-Baptiste, 1:72–74

Grimaldi, Giovanni Francesco, 1

Gros, Antoine-Jean, 1:75

Guardi, Francesco, 2:19

Guardi, Gianantonio, 20

Guercino (Giovanni Francesco Barbieri), 21,

1:16–17, 2:20

Heemskerck, Maarten van, 3:84

Heintz, Joseph, the Elder, 3:67

Helmbreker, Dirk (Theodorus), 3:85

Hoffmann, Hans, 2:125

Holbein, Hans, the Younger, 1:138

Huber, Wolf, 1:131

Huygens, Constantijn, the Younger, 45

Ingres, Jean-Auguste-Dominique, 70, 1:76, 2:61,

3:98

Innocenzo da Imola, 1:18

Isabey, Eugène, 71

Jansen van Ceulen, Cornelis (Cornelius Jonson),

3:86

Jordaens, Jacob, 1:89, 2:84

Juanes, Juan de (Juan Maçip), 3:111

Juvarra, Filippo, 2:21

Juvenel, Paul, the Elder, 3:68

Katzheimer, Wolfgang, the Elder, 2:126

Kessel, Jan van, II, 3:87

Knip, Christoph Heinrich, 38

Knüpfer, Nikolaus, 3:88

Koninck, Philips, 46

Kulmbach, Hans von, 2:127–28

- La Hyre, Laurent de, 3:99
Lancret, Nicolas, 72
 Lang, Hieronymus, 2:130
 Langlois, Jerome-Martin, 2:62
 Lanino, Bernardino, 3:22
 Lastman, Pieter, 1:109
 Lautensack, Hanns, 2:131
 Lebrun, Charles, 3:100
 Lehmann, Henri (Karl Ernest Rodolphe Heinrich Salem Lehmann), 2:63
Le Moyne, François, 73
 Leonardo da Vinci, 1:19, 2:22
Ligozzi, Jacopo, 22, 3:23
 Lindtmayer, Daniel, 1:139, 3:69
 Lippi, Filippino, 3:24
 Longhi, Pietro, 3:25–26
 Lotto, Lorenzo, 1:20
 Luini, Aurelio, 1:21
- Mair von Landshut, 2:129
 Major, Isaac, 2:132
 Mander, Karel van, 3:89
Manet, Edouard, 74
 Mantegna, Andrea, 1:22, 3:27
 Manuel Deutsch, Niklaus, 1:140
 Maratta, Carlo, 1:23
 March, Miguel, 3:112
 Master of the Berlin Roundels, 2:133–34
 Master of the Coburg Roundels, 3:70
 Master of the Egmont Albums, 2:100
 Mena, Pedro de (y Medrano), 3:113
 Menzel, Adolf von, 1:132
 Michelangelo Buonarroti, 3:28
Michetti, Francesco Paolo, 23
Millet, Jean-François, 75, 1:79–80
Mola, Pier Francesco, 24
 Molijn, Pieter, 1:110
 Monogrammist A. S., 2:135
 Monogrammist M. S., 2:136
 Morazzone (Pier Francesco Mazzucchelli), 2:23, 3:29
Moreau, Gustave, 76
 Moreau, Jean-Michel, the Younger, 1:81
 Morone, Francesco, 3:30
 Muller, Jan Harmensz., 2:101
 Murillo, Bartolome Esteban, 3:114–17
 Muziano, Girolamo, 3:31
- Naldini, Giovanni Battista, 25, 2:24**
Nanteuil, Robert, 77
 Nicolò dell'Abate, 1:24, 2:25
 Novelli, Pietro (il Monrealese), 3:32
- Orley, Barend van, 47**
 Orsi, Lelio, 3:33
 Ostade, Adriaen van, 1:111
 Ostade, Isack van, 1:112
Oudry, Jean-Baptiste, 78, 2:64
- Palmer, Samuel, 90**
 Panini, Francesco, 3:34
 Panini, Giovanni Paolo, 1:25
 Paolino, Fra (Paolo del Signoraccio), 2:26
 Parentino, Bernardo, 2:27
 Pâris, Pierre-Adrien, 2:65
Parmigianino (Francesco Mazzola), 26, 1:26–28, 2:28
 Passarotti, Bartolomeo, 2:29
 Pater, Jean-Baptiste, 2:66
- Pencz, Georg, 1:133, 2:137
 Penni, Luca, 1:29
Perino del Vaga (Piero Buonaccorsi), 27, 2:30
 Peruzzi, Baldassarre, 1:30, 2:31–32
 Piazzetta, Giovanni Battista, 2:33
Pietro da Cortona (Pietro Berrettini), 28, 29, 3:35
 Piranesi, Giovanni Battista, 2:34
 Plepp, Hans Jacob, 3:71
 Poccetti, Bernardino (Bernardino Barbatelli), 1:31–32
 Poelenburch, Cornelis van, 2:102
 Polidoro da Caravaggio, 1:33
 Pontormo (Jacopo Carucci), 1:34–35, 2:35, 3:36–37
 Pordenone (Giovanni Antonio de' Sacchis), 2:36
 Portail, Jacques-André, 2:67
Poussin, Nicolas, 79, 1:82–83, 2:68–73
 Previtali, Andrea, 3:38
 Primaticcio, Francesco, 1:36, 2:37–38
 Procaccini, Giulio Cesare, 1:37, 2:39
Prud'hon, Pierre-Paul, 80
- Raphael (Raffaello Sanzio), 1:38–40, 2:40
Rembrandt van Rijn, 48, 1:113–21, 2:103–4
 Reni, Guido, 1:41, 2:41, 3:39
Ribera, Jusepe de, 88, 3:118
Ricci, Marco, 30, 2:42
 Ricci, Sebastiano, 3:40
 Ricciolini, Niccolò, 3:41
 Richardson, Jonathan, Sr., 1:147
 Rigaud, Hyacinthe, 2:74
Ring, Ludger tom, the Younger, 39
Robert, Hubert, 81, 1:84
Roos, Philipp Peter (Rosa da Tivoli), 40
 Rosa, Salvator, 1:42
Rossetti, Dante Gabriel, 91
 Rosso Fiorentino (Giovanni Battista di Jacopo di Gasparre), 1:43
Rousseau, Théodore, 82
 Rowlandson, Thomas, 1:148
Rubens, Peter Paul, 49, 1:90–94, 2:85–86
 Ruisdael, Jacob van, 1:122
- Sabatini, Gaetano, 31**
Sacchi, Andrea, 32
 Saenredam, Pieter Jansz., 2:105
 Saftleven, Cornelis, 1:123, 2:106
 Saftleven, Herman, the Younger, 1:124
 Salviati, Francesco (Francesco dei Rossi), 2:43
 Salviati, Giuseppe (Giuseppe Porta), 3:42
 Sandrart, Joachim von, 3:72
 Santi di Tito, 2:44
 Saraceni, Carlo, 1:44
 Sarto, Andrea del (Andrea d'Agnolo di Francesco), 1:1, 2:1–2, 3:43
 Sassoferrato (Giovanni Battista Salvi), 3:44
 Savery, Roelandt, 1:95–97
 Savoldo, Giovanni Girolamo, 1:45, 2:45
 Schäufelein, Hans, 1:134
 Schiavone, Andrea (Andrea Meldolla), 3:45
 Schön, Erhard, 2:138
 Schongauer, Martin, 3:73
 Scorel, Jan van, 3:90
Scorza, Sinibaldo, 33
 Sebastiano del Piombo, 1:46
 Seurat, Georges, 3:101
 Skréta, Karel, 2:139
Snyders, Frans, 50
 Sodoma (Giovanni Antonio Bazzi), 2:46
- Solimena, Francesco, 3:46
 Solis, Virgil, 2:140–41
 Steenwijck, Hendrick van, the Younger, 1:98
 Stella, François, 2:75
 Stella, Jacques, 2:76
 Stevens, Pieter, 1:99
 Stimmer, Tobias, 3:74
 Stradanus (Jan van der Straet), 1:100
 Strozzi, Bernardo, 3:47
 Sustris, Friedrich, 2:107
 Suvée, Joseph-Benoît, 2:87
Swanevelt, Herman van, 51, 52
- Tanzio da Varallo (Antonio d'Enrico Tanzio), 3:48
 Testa, Pietro, 1:47
Tibaldi, Pellegrino, 34
 Tiepolo, Giovanni Battista, 1:48–49
 Tiepolo, Giovanni Domenico, 1:50
 Tintoretto, Jacopo (Jacopo Robusti), 2:47
 Titian (Tiziano Vecellio), 1:51, 2:48
Turner, Joseph Mallord William, 92, 2:144
- Uden, Lucas van, 2:88
- Vanni, Francesco, 3:49
 Vasari, Giorgio, 3:50–53
 Veen, Gerardus van, 2:108
 Velde, Adriaen van de, 2:109–10
 Velde, Willem van de, the Elder, 2:111
 Verbeeck, Jan, 3:91
Vernet, Carle, 83, 84
Vernet, Claude-Joseph, 85
 Veronese, Paolo (Paolo Caliari), 1:52–54, 2:49, 3:54
 Vinckboons, David, 2:89
 Vlieger, Simon de, 2:112
Vouet, Simon, 86, 2:77
- Watteau, Jean-Antoine, 1:85, 2:78–80
 West, Benjamin, 1:149
 Weyer, Hermann, 1:136
Wilkie, Sir David, 93
 Wtewael, Joachim Anthonisz., 1:125
- Zanotti, Giampietro, 35**
 Zuccaro, Federico, 1:55–56
Zuccaro, Taddeo, 36, 2:51, 3:55
 Zucchi, Jacopo, 1:57
- Anonymous, central Italian school, 3:56
Anonymous, Flemish school, 53
 Anonymous, Florentine school, 3:57
 Anonymous, German school, 1:135
 Anonymous, north Italian school, 3:58
 Anonymous, north or central Italian school, 3:59
 Anonymous, Nuremberg school, 3:75
 Anonymous, Spanish school, 3:119
 Anonymous, Swiss school, 2:142

Index of Former Owners

Numerals in *italics* indicate entry numbers.

Albani, Cardinal Alessandro, 10
Aldega, Marcello, 32
Amstel, C. Ploos van, 49
Angeloni, Francesco, 12
Arrowsmith, John, 66

Baderou, Henri, 3
Baroni, Giancarlo, 23
Baysier, Mme de, 41
Beets, Nicolas, 26
Begemann, C. M. C., 44
Begemann, Margot, 44
Bellinger, Katrina, 19, 53
Berl, Emmanuel, 76
Boer, P. & N. de, 26, 28, 33, 35, 81
Boilly, Jules, 87
Boisfremont, Charles-Boulangier de, 80
Boisset, Pierre Louis Randon de, 55
Bouverie, Elizabeth, 9, 60
Bouverie, John, 9, 60
British Rail Pension Fund, 2, 27, 39
Broke-Middleton, Sir G. Nathaniel, 17, 31, 40, 53
Bunzl, Y. Tan, 60

Campbell, Sir Archibald, 93
Cantacuzene, Prince, 15
Chiesa, Alberto, 38
Clement XI (pope), 10
Coats, James, 23
Coke, Edward, 43, 50
Coke, Thomas, 43, 50
Constantin, A., 83, 84
Cortin, Monsieur, 66
Coutan-Hauget, 68
Croockewit, H., 46
Crozat, Pierre, 12, 49
Cuellar, Arturo, 11

Dalton, Richard, 10
Daniels, David, 23
David-Weill, D., 73
Day, Richard, 13
Delon, Alain, 14
Denain, Mme, 80
Devade, A. Nepveu-Degas, 64
Dhikéos, Nichos, 52
Didier, 80
Dimsdale, Thomas, 14
Dresnay, Comte du, 73

Egerton, Lord Francis, 14, 20
Elkins, Harry, 89
Enrico, Mr. and Mrs. Maurizio, 5
Esdaile, William, 4, 26
Eyl Sluiter, H. van, 49

Feilchenfeldt, W., 37
Félibien, André, 79

Finch, H., 49
Franklin, R. M., 91

Gabburri, Francesco Maria Niccolò, 4, 13, 17, 31
Gage, Hon. Nicholas, 92
Gathorne-Hardy, Hon. Alfred E., 2, 27
Gathorne-Hardy, Hon. Robert, 2, 27
Genevosio, Commendatore, 27
George III (king of England), 10
Gere, Mr. and Mrs. J. A., 9, 24, 29, 36, 41
Gigoux, J. F., 52
Golet, R., 81
Goldyne, Deborah and Joseph, 69
Grenfell, Charles Pascoe, 92

Halévy, Daniel, 65
Halévy, Ludovic, 65
Haro, E.-F., 70
Hayem, Charles, 76
Henning, C., 45
Hervey, Christopher, 9, 60
Hervey, John, 9, 60
Hodgkin, M., 89
Holford, R. S., 49
Hone, Nathaniel, 2
Howard, Thomas, 26
Huth, Louis, 89

Ingram, Sir Bruce, 12

Jeudwine, Wynne, 41

Kent, William, 4, 13, 17, 31
Knowles, W. Pitcairn, 33, 46

Lawrence, Sir Thomas, 14, 19, 36
Lazard, Mme Christian, 75
Lely, Sir Peter, 26, 36
Lines, Captain, 38
List, Herbert, 19
Louis XIII, 86
Lowe, Lorna, 8

Malcolm, John, 2, 27
Marianne, P.-J., 27
Marsh, J. Fitchett, 32
May, E., 75
McKinnon, James, 42
Meissner, K., 10, 39
Merning, A. M. W., 46
Middleton, Sir W. Fowle, 17, 31, 40, 53
Mignard, Pierre, 12
Mignet, Monsieur, 63
Mondadori, L., 63
Mondadori, Leonardo, 89
Murray, Charles Fairfax, 26

Normand, A., 62

Odescalchi, Principe Don Livio, 59
Oudaan, M., 49

Patiño, J. Ortiz, 58
Pearson, Herbert, 91
Philippe, T., 13, 17, 31
Pilcher, Giles, 90
Pond, Arthur, 26
Power, Mme, 80
Pozzo, Cassiano del, 10
Pré, J. du, 45
Price, Robert, 14
Price, Sir Uvedale, 14

Ratjen. *See* Stiftung Ratjen
Renouard, A. A., 85
Richard, Henry, 49
Richardson Jr., Jonathan, 17
Richardson Sr., Jonathan, 9, 14
Robaut, A., 67
Robinson, Sir J. C., 2, 27
Rogers, Charles, 4, 13, 31, 40, 53
Rosenberg, Mr. and Mrs. P., 70
Rothe, Andrea and Bridgit, 7
Rothschild, Baron M. de, 70

Sackville, Charles, 26
Samuels, Spencer A., 8
Saumarez, Sir J. Saint-Vincent, 17, 31, 40, 53
Saumarez, sixth baron de, 17, 31, 40, 53
Schoeller, M., 74
Schweitzer, M. R., 23
Simms, Richard and Gerald, 71
Simon, Norton, 59
Sintra, J., 45
Sparr, Count, 39
Spencer, Hon. John, 32
Stiftung Ratjen, 20
Stokvisch, H., 45
Strölin, A., 74, 79, 87
Strölin, Mme, 74, 79, 87

Thane, J., 26
Tonneman, Jeronimus, 49

Ufford, Quarles von, 46

Weiss, Leocadia, 87
Wellesley, Francis, 2
West, Benjamin, 26
White, W. Benoni, 26
Wildenstein, Georges, 59, 70
Wilkie, Sir David, 93
Winter, Carl, 12
Witsen, J., 46

Yeatman, Mme, 80

unidentified collections, 4, 6, 16, 17, 18, 20, 21, 22,
25, 30, 32, 34, 40, 45, 46, 47, 48, 55, 56, 57, 60,
61, 63, 65, 66, 68, 72, 73, 77, 78, 82, 85, 86, 88,
89, 91

Index of Drawings in Other Collections

The index lists all drawings mentioned in the catalogue entries, excluding those in the J. Paul Getty Museum. Drawings in public collections are listed according to location, by inventory or catalogue number (or by title if no such number exists). Drawings in private collections are listed by name of collector (except for anonymous owners, who are listed by location), and those sold at auction are arranged by location and name of auctioneer, in order of sale date. Numerals in *italics* indicate entry numbers.

- Amsterdam, Historisch Museum
200 (Snyders), 50
- Amsterdam, van Regteren Altena collection
portrait of Cornelis Cossiers (Cossiers), 43
- Amsterdam, Rijksmuseum
Cupid Overpowering Pan ("Omnia vincit Amor") (Agostino Carracci), 11
Faille 1970, no 939 (van Gogh), 44
- Amsterdam, Rijksmuseum, Rijksprentenkabinet
RP-T 1969-209 (Huygens), 45
A 4529 (Rembrandt), 48
- Amsterdam, Sotheby's (Mak van Waay)
1972, 26 September, lot 283 *Plants beneath a Dilapidated Brick Doorway* (Bloemaert), 41
1972, 26 September, lot 284 *Two Cabbages, a Parsnip Gone to Seed, and a Marrow Plant beneath a Tree, with Three Women in Front of a Cottage in the Distance on the Right* (Bloemaert), 41
- Amsterdam, Vincent van Gogh Foundation
letter 171 (van Gogh), 44
- Amsterdam, de Vries collection
Wolf and Two Doves (Scorza), 33
- Baltimore, Walters Art Gallery
37 1650, 54
- Bayonne, Musée Bonnat
Portrait Study of Lieutenant Dieudonne (Gericault), 68
- Berlin, Kupferstichkabinett
1464 (Lancret), 72
KdZ 6335 (Roos), 40
- Besaçon, Musée des Beaux-Arts
D 2114 (Gericault), 68
- Birmingham (England), Museum and Art Gallery
P 46'60 (Rossetti), 84
- Bologna, Pinacoteca Nazionale
Cupid Overpowering Pan ("Omnia vincit Amor") (Agostino Carracci), 11
- Brussels, Musées Royaux des Beaux-Arts
1838 (Ingres), 70
- Budapest, Museum of Fine Arts
2724, 88
- Bury St Edmunds, Suffolk, Ickworth House
View of the Cascades at Terni (Cassas), 57
- Cambridge (England), Fitzwilliam Museum
1432 (Rossetti), 91
PD.7-1955 (Parmigianino), 26
PD.52.1997 (Ligozzi), 22
PD.53.1997 (Ligozzi), 22
PD.54.1997 (Ligozzi), 22
- Cambridge (U.S.A.), Harvard University, Fogg Art Museum
The Infant Saint John the Baptist (Bartolommeo), 3
- Chantilly, Musée Condé
rouleaux transparents (Carmentelle), 56
- Chatsworth
556 (Mola), 24
- Chicago, Art Institute
1973-153 (David), 63
- Cleveland, Museum of Art
1982.40 (Hackert), 57
- Dessus collection
rouleaux transparents (Carmentelle), 56
- Düsseldorf, Kunstmuseum
drawings for *Adoration of the Magi* (Courtois), 60
- England, Ellesmere Collection
drawing (Carracci, Agostino), 1
- Farmington, Connecticut, Hill-Stead Museum
367 (Manet), 74
- Florence, Fondazione Longhi
19/D (Volterrano), 18
28/D (Volterrano), 18
- Florence, Galleria degli Uffizi
1042 E (Vouet), 86
2463 F (Vouet), 86
13561F (Perino del Vaga), 27
16158F (Mola), 24
Cupid Overpowering Pan ("Omnia vincit Amor") (Agostino Carracci), 11
Pasce Oves Meas (Sacchi), 32
self-portrait (Michetti), 23
- France, private collection
Portrait of Madame de Magnoncourt (Chassériau), 58
Portrait of Saint Malo (Vouet), 86
Portrait of an Unidentified Man (Vouet), 86
- Frankfurt, Städtisches Institut
4059 (Agostino Carracci), 11
- Germany, private collection
The Incredulity of Saint Thomas (Zuccaro), 34
- Glyndebourne, Christie Estate Trust
Saint John the Evangelist (Domenichino), 28
- Grenoble, Musée des Beaux-Arts
567 (Coypel), 61
- Haarlem, Teyler Museum
P* 24 (Koninck), 46
- Hamburg, Kuntshalle
drawing by Gianantonio Guardi, 20
- Kraków, National Museum, Czartoryski collection
688 (Scorza), 32
- Lille, Musée des Beaux-Arts
1495 (Lancret), 72
- London, British Museum
At-10-49 (Grimaldi), 1
At-10-70 (Algarði and Grimaldi), 1
At-10-101 (Algarði and Grimaldi), 1
Gg. 2-248 verso (Rembrandt), 48
Gg. 2-257 (Koninck), 46
Oo. 9-38 (Snyders), 50
Oo. 9-85 (Koninck), 46
Oo. 9-106 (Koninck), 46
Oo. 10-179 (Cossiers), 43
Pp. 4-71 (Poussin), 79
Pp. 4-72 (Poussin), 79
1850-3-9-1 (Le Moyne), 73
1895-9-15-679 (Tibaldi), 34
1895-9-15-1282 (Koninck), 46
1897-4-10-20 (Gainsborough), 89
1910-2-12-250 (Gainsborough), 89
1926-12-14-1 (Scorza), 33
1939-10-14-148 (Aspertini), 2
1943-10-9-36 (Ludovico Carracci), 14
1946-7-13-579 (Zuccaro), 36
1946-7-13-708 (Canini), 35
1948-4-10-330 (Mehus), 21
1950-2-11-11 (Maratti), 24
1952-1-21-86 (Aspertini), 2
1954-2-19-8 (Tibaldi), 34
1957-12-14-114 (Claude), 51
1957-12-14-132 (Claude), 59
1981-7-25-9 (Courtois), 60
1982-7-24-4 (Algarði), 1
- London, Christie's
1990, 6 July, lot 58: *Portrait of the Artist as Bacchus* (Annibale Carracci), 14
1998, 21 April, lot 53: *La burla all'osteria della Consuma* (Volterrano), 17
- London, Colnaghi's
1997 Catalogue, No. 21 (Ligozzi), 22
1997 Catalogue, No. 23 (Ligozzi), 22
- London, Victoria and Albert Museum
1927-1889 (Benefial), 4
- Madrid, Academia de San Fernando
2379 (Grimaldi, after Mola), 24
- Madrid, Museo Cerralbo
4766 (Pietro da Cortona), 29
- Madrid, Museo del Prado
FD 458 (Pietro da Cortona), 28
- Milan, Biblioteca Ambrosiana
Cod. F. 261 Inf. no. 127 (Zuccaro), 36
Cod. F. 265 Inf. no. 4 (Tibaldi), 34
- Milan, Finarte
1991, 19 March, lot 268: *Sheet of Figure Studies* (Bossi), 5

- Monaco, Christie's
1994, 20 June, lot 14: *Portrait of Monseigneur Philibert-Emmanuel de Beaumanoir de Lavardin* (Nanteuil), 77
- Montauban, Musée Ingres
Duke of Alba Receiving the Pope's Blessing (tracing of cat. no. 68) (Ingres), 70
- Munich, Bayerische Staatsgemäldesammlungen
231, 43
- Munich, Staatliche Graphische Sammlung
17 (van Orley), 47
18 (van Orley), 47
19 (van Orley), 47
20 (van Orley), 47
- New York, Christie's
1987, 13 January, lot 65: *Classroom of the Accademia Clementina, Bologna* (Novelli), 35
1998, 30 January, lot 216: *Portrait of Simon Arnauld, Marquise de Pomponne* (Nanteuil), 77
1999, 28 January, lot 171: *Portrait of Nicolas Barbeau Dubarran* (David), 63
- New York, Cooper-Hewitt National Design Museum
1901-39-1714 (Sacchi), 32
- New York, Metropolitan Museum of Art
53.535.23 (Crespi), 16
61.2.1 (Pietro da Cortona), 28
62.204.1 (Grimaldi), 1
67.163 (La Moyne), 73
68.78 (Aspertini), 2
69.171.2 (Guardi), 20
1970.15 (Agostino Carracci), 12
1983.131.1 (Ligozzi), 22
- New York, Pierpont Morgan Library
I, 248 (Cossiers), 43
IV, 59 (Campagnola), 8
1967.17 (Danloux), 62
- Ottawa, National Gallery of Canada
6048 (Lancret), 72
Presumed Portrait of Jean-Baptiste-Robert Lindet (David), 63
- Oxford, Ashmolean Museum
KTP 11, 939 (Pietro da Cortona), 29
KTP 612 (Ribera), 88
P.11.174 (Ludovico Carracci), 14
- Paignon Dijonval collection (formerly)
Portrait of Geeraert Cossiers (Cossiers), 43
- Paris, Ecole des Beaux-Arts
Masson 1540 (Bloemaert), 41
- Paris, Institut Néerlandais
1367 (Cossiers), 43
5468 (Ligozzi), 22
8915 (Robert), 81
- Paris, Musée d'Orsay
Faille 1970, no. 943 (van Gogh), 44
- Paris, Musée du Louvre
RF 11, 221 (Millet), 75
22 (Prud'hon), 80
31.375 (Nanteuil), 77
RF 77 (Ligozzi), 22
489 (Pietro da Cortona), 28
790 (Géricault, after Vernet), 84
3483 (after Giulio Romano), 19
4233 (David), 63
- RF 5797 (Millet), 75
6112 (Zuccaro), 36
8216 (Crespi), 16
12350 (Algarði), 1
30834 (Vouet), 86
32470 (Poussin), 79
Arab Horses Fighting in a Stable (Delacroix), 76
Sleeping Tithonus (Agostino Carracci), 12
- Paris, private collection
Athena Encouraging a Warrior Wounded in the Foot (Cades), 6
Street in Front of the Artist's House (Bonvin), 54
- Parma, Biblioteca Palanna
cartoon for *The Apotheosis of Gianbattista Bodoni* (Bossi), 5
- private collection
The Chapel of the Watering Beech Tree (Ligozzi), 22
Death and the Woodcutter (Millet), 75
Piazzetta's Academy: Artists Drawing a Nude (Tiepolo), 35
- Rateau collection
rouleaux transparents (Carmontelle), 56
- Rennes, Musée de Rennes
794.1.2534 (van Orley), 47
- Richmond, Virginia, Museum of Fine Arts
86.313 (Palmer), 90
- Rome, Istituto Nazionale per la Grafica, Gabinetto Nazionale
FC 125389 (Pietro da Cortona), 28
- Rotterdam, Museum Boijmans Van Beuningen
Portrait of Fra Bartolommeo (Ferretti), 17
- Rouen, Musée des Beaux-Arts
908.2.1 (Géricault), 68
- Sacramento, Crocker Museum
1871.159 (Swanevelt), 51
- Saint Michael's Mount, Cornwall
portrait (Redi), 17
- Saint Petersburg, Hermitage
20559 (Cades), 7
20560 (Cades), 7
20561 (Cades), 7
- San Francisco, Fine Arts Museums, Achenbach Foundation
1985.2.6 (Delafontaine, after Vernet), 83
- Stockholm, Nationalmuseum
45/1874 (Roos), 40
1863/1287 (Canuti), 9
2735/1863 (Le Moyne), 73
- Strasbourg, Musée des Beaux-Arts
103, 88
- Toronto, Art Gallery of
70/142 (Ribera), 88
- Tours, Musée des Beaux-Arts
993-3-1 (Cassas), 57
993-3-5 (Cassas), 57
- United States, private collection
Briseis Leaving Achilles' Tent (Cades), 6
study for *Apollo and the Muses* (Claude), 59
- Unknown location
The Cat Changed into a Woman (Daumier), 75
Gulnare Bringing the Dagger to the Imprisoned Conrad (Delacroix), 67
Portrait of Zanotti (Bigari), 35
- self-portrait (David), 63
Twenty-four Horses in Rear View (Géricault), 68
"Une maison de paysan en forme de grange, où l'on voit une femme & trois enfants" (Boucher), 55
- Vaduz, Stiftung Ratjen
814 (Piranesi), 20
910 (Piranesi), 20
- Versailles, Château
mv 8502 (Le Moyne), 73
- Vienna, Graphische Sammlung Albertina
8.212 (Rubens), 49
886 (Sacchi), 32
self-portrait (Ferretti), 17
- Washington, D.C., National Gallery of Art
199004702 (David), 63
- Wells-next-the-Sea, Norfolk, Holkham Hall
A Wolf and Two Doves (Scorza), 33
- Williamstown, Sterling and Francine Clark Art Institute
544 (David), 63
- Windsor, Berkshire, England, Windsor Castle Library
01129 (Ricci), 30
01149 (Ricci), 30
1811 (Agostino Carracci), 11
2254 (Annibale Carracci), 13
2348 (Algarði), 1
2748 (Barbieri), 21
8805 (Pietro da Cortona), 28

Index of Related Paintings, Sculptures, and Works in Other Media

The index lists works (other than drawings and prints) mentioned in the catalogue entries. Unless otherwise specified, the works are paintings. Works in public collections are listed according to location. Works in private collections are listed by name of collector (except for anonymous owners, who are listed by location), and those sold at auction are arranged by location and name of auctioneer, in order of sale date. Numerals in *italics* indicate entry numbers.

- Antwerp, cathedral
altarpiece (Rubens), 49
- Bologna, Palazzo Magnani
Apollo (Ludovico Carracci), 11
frescoes of Romulus and Remus (Agostino, Annibale, and Ludovico Carracci), 11
chimney breast (Cesi), 11
chimney breast (Fontana), 11
- Bologna, Palazzo Masetti
Cupid Overpowering Pan ("Omnia vincit Amor") (Agostino Carracci), 11
- Bologna, Palazzo Pepoli Campogrande
The Apotheosis of Hercules (Canuti), 9
- Bologna, Pinacoteca Nazionale
The Last Communion of Saint Jerome (Agostino Carracci), 11
The Preaching of Saint John the Baptist (Ludovico Carracci), 11
- Bologna, San Girolamo della Certosa
The Madonna and Child with the Infant Saint John the Baptist, Saint Jerome, and Saint Bruno (Cesi), 15
- Boston, Museum of Fine Arts
Landscape with Parnassus (Claude), 59
Slaves Throwing Overboard the Dead and Dying (Turner), 92
- Cambridge, Fitzwilliam Museum
Death of Hippolytus (Rubens), 84
- Chicago, Art Institute
A Bull Confronting Bullfighters in a Ring, 74
- Düsseldorf, Kunstmuseum
altarpiece (Rubens), 49
- Edinburgh, National Gallery of Scotland
Landscape with Parnassus (Claude), 59
Sir David Baird Discovering the Body of Tipu Sahib (Wilkie), 93
- Florence, Galleria degli Uffizi
self-portrait (Annibale Carracci), 13
- Florence, Palazzo Pitti
La burla del vino (Volterrano), 18
- Florence, Santissima Annunziata
The Four Virtues (Volterrano), 18
The Glory of Saint Lucy (Volterrano), 18
- Italy, private collection
Landscape with Two Travelers Riding in a Carriage Driven by a Postilion and a Third on Horseback Behind (Ricci), 30
A Wooded Landscape (Ricci), 30
- Leiden, Lakenhal Museum
The Last Judgment (van Leyden), 53
- London, Colnaghi's
Entrance to the Grotto of Posilippo from Naples (Fabris), 85
- London, Courtauld Institute
Death of Hippolytus (Rubens), 84
- London, National Gallery
Cephalus Carried Off by Aurora (Agostino Carracci), 12
Full-Length Portrait of Cardinal Richelieu (Champaigne), 86
Triple Portrait of Cardinal Richelieu (Champaigne), 86
Winter Landscape with a Church (Friedrich), 37
- London, Sotheby's
1997, 3–4 December, lot 47: *View of the Grotto at Pozzuoli* (Gaspar van Wittel), 85
- London, Tate Gallery
Snowstorm: Hannibal and Army Crossing the Alps (Turner), 92
- Los Angeles, J. Paul Getty Museum
The Rest on the Flight into Egypt, with the Infant John the Baptist (Fra Bartolommeo), 3
Panoramic Landscape (Koninck), 46
The Birth of Bacchus (Romano), 19
- Los Angeles, Los Angeles County Museum of Art
Raising of Lazarus (Wilkie), 93
- Madrid, Museo del Prado
Landscape with Atalanta and Meleager Pursuing the Calydonian Boar (Rubens), 50
- Milan, Pinacoteca di Brera
self-portrait (Annibale Carracci), 13
- Montauban, Musée Ingres
The Duke of Alba (Ingres), 70
- Munich, Alte Pinakothek
A Wild Boar at Bay (Snyders), 50
- Naples, Museo e Gallerie Nazionale di Capodimonte
The Drunken Silenus (Ribera), 88
- Naples, Museo Nazionale
Farnese Hercules (sculpture), 35
Jupiter, 28
- New York, Frick Collection
The Mall (Gainsborough), 89
The Bullfight (Manet), 74
- New York, Sachs Collection
The Imprisoned Bird (Lancret), 72
- Paris, Ministère des Affaires Etrangères
Full-Length Portrait of Cardinal Richelieu (Champaigne), 86
- Paris, Musée d'Orsay
The Dance Class (Degas), 65
Horse Attacked by a Bull (Manet), 74
- Paris, Musée du Louvre
The Charging Chasseur (Géricault), 68
Cleopatra Swallowing the Poison (Coypel), 61
The Happy Mother (Mayer), 80
The Unhappy Mother (Mayer), 80
The Incredulity of Saint Thomas (Salviati), 34
Portrait of Charles I (van Dyck), 68
- Paris, Musée Gustave Moreau
Diomedes Devoured by His Own Horses (Moreau), 76
- Paris, Palais du Luxembourg
Marriage of Henry IV and Marie de Médicis (Rubens), 68
- Paris, private collection
The Bird's Lesson (Lancret), 72
- Ravenna, Accademia di Belle Arti
Saint John on Patmos (Crespi), 15
- Rennes, Musée des Beaux-Arts
The Marriage of the Great Elector of Brandenburg to Henriette Louise of Orange (Mytens), 47
- Rome, Capitoline Museum
Spinario, 9
Taddeo Pepoli Elected Prince [Cozzetto] (Canuti), 9
- Rome, Cappella Cesi, San Prassede
Adoration of the Magi (Courtois), 60
- Rome, Galleria d'Arte Antica
Adoration of the Magi (Courtois), 60
- Rome, Galleria Farnese
A Woman Borne Off by a Sea God (Agostino and Annibale Carracci), 12
- Rome, Palazzo Barberini
fresco (Cortona), 9
- Rome, Palazzo Farnese
fresco (Annibale Carracci), 9
- Rome, Palazzo Mattei
Life of Furius Camillus (Zuccaro), 36
- Rome, Saint Peter's
Feed My Sheep (Bernini), 32
Christ Giving the Keys to Saint Peter (Circignani), 32
Jael and Sisera (Maratti), 6
fresco (Sacchi), 32
Burial of Saint Petronilla (Sacchi), 32
- Rome, Sala delle Commissioni dell'Ufficio Speciale per la Zona Industriale
Coat of Arms (Cades), 7
- Rome, San Giovanni, Laterano
Jonah (Benefial), 4
- Rome, San Luigi dei Francesi
The Almsgiving of Saint Cecilia (Domenichino), 29

- Rome, Santa Maria sopra Minerva
Last Judgment (Michelangelo), 34
Resurrected Christ (Michelangelo), 34
- Rome, Swiss Chapel, Vatican
The Agony in the Garden (del Vaga), 27
Christ before Pilate (del Vaga), 27
The Flagellation of Christ (del Vaga), 27
The Last Supper (del Vaga), 27
- Rome, Villa Belrespiro
 Reliefs of the story of Hercules, 1
- Rouen, Musée des Beaux-Arts
Diomedes Devoured by His Own Horses
 (Moreau), 76
- Saint Petersburg, Hermitage
 self-portrait (Annibale Carracci), 13
- Valmontone, Palazzo Pamphilj
The Element of Fire (Cozza), 24
The Element of Air (Preti), 24
- Vatican
Laocoon (sculpture), 68
The Sacrifice at Lystra (Raphael), 29
- Venice, Church of the Frari
Assumption (Titian), 49
- Venice, private collection
Saint John on Patmos (Crespi), 16
- Versailles, Château
The Apotheosis of Hercules (Le Moyne), 73
Louis XV Bestowing Peace upon Europe
 (Le Moyne), 73
- Volterra, Cathedral
The Presentation of the Virgin (Naldini), 25
- Washington, D.C., National Gallery
The Dead Toreador (Manet), 74
- location unknown
The Death of Lara (Delacroix), 66
The Procession of the Corpus Domini
 (Michetti), 23
Nassau Genealogy (tapestries; van Orley), 47
- location unknown, private collection
Ballet Rehearsal (Degas), 65
 study for *The Charging Chasseur* (Géricault),
 68

Index of Related Prints

Prints are listed by printmaker and are identified by a bibliographic reference where available. Numerals in *italics* indicate entry numbers.

- Bolswert
Roethlisberger and Bok no. 136, 41
Roethlisberger and Bok no. 242, 41
- Caraglio
Bartsch 1803–21, vol. 15, p. 68, no. 4, 26
Bartsch 1803–21, vol. 16, p. 7, no. 3, 26
Bartsch 1803–21, vol. 28, p. 80, no. 4, 26
- Carracci, Agostino
Bartsch 1803, vol. 17, no. 116, 11
- Clouwet
print of Annibale Carracci, 13
- Crespi
Bartsch 1803–21, vol. 19, p. 409, no. 39, 16
Valeri 1907, no. 77, 16
- Degas
Lemoisne, 65
self-portrait, 64
- Ferretti
Maser 1968, no. 23, 17
- Godefroy
Beraldi 1981, vol. 7, p. 169, 83
The Return from the Race (Vernet, C.), 83
- Goya
portrait, ex-collection Hyadès, 87
- Greuter
drawing (Lanfranco), 28
SB 439, 28
- Grimaldi
Bartsch 1803–21, vol. 19, p. 92, no. 15, 1
Rolandi's book, 1
- Lautensack
Hollstein 59, 39
- Manet
The Bulls of Bordeaux (Manet), 74
Guérin 1944, no. 47, 74
Rouart and Wildenstein, no. 529, 74
Rouart and Wildenstein, no. 534, 74
- Nanteuil
Petitjean and Wickert 1925, pp. 107, 179,
no. 61, 77
- Norden
medal (Ferretti), 17
- Raimondi
Bartsch 1803–21, vol. 14, p. 19, no. 18, 2
- Rembrandt
Bartsch 1797, no. 192, 48
- Ribera
The Martyrdom of Saint Bartholomew, 88
- Ricci, Marco (after)
Landscape with Two Travelers: impression in
British Museum, 1871–8–12–3964, 30
- Rubens
Goldner 1988, no. 91, 49
- Saenredam
Roethlisberger and Bok no. 86, 41
- Swanevelt
Bartsch 1803–21, vol. 2, pp. 272–74, no. 49, 51
Bartsch 1803–21, vol. 2, pp. 272–74, no. 50, 51
Bartsch 1803–21, vol. 2, pp. 272–74, no. 51, 51
Bartsch 1803–21, vol. 2, pp. 272–74, no. 52, 51
Bartsch 1803–21, vol. 2, p. 307, no. 99, 52

EUROPEAN DRAWINGS · 4
CATALOGUE OF THE COLLECTIONS

Edited by Karen Jacobson
Designed by Sandy Bell
Production coordinated by Stacy Miyagawa
Photography by Charles Passela



Composed in Adobe Garamond and Charlemagne
by Sandy Bell, Springdale, Utah
Printed on Vintage Velvet Text by
Gardner Lithograph, Buena Park, California
Bound by Roswell Bookbinding, Phoenix, Arizona
in Brillianta Book Cloth
with Rainbow Endleaves



ISBN 0-89236-584-6



9 780892 365845 90000