

EUROPEAN DRAWINGS · 2  
CATALOGUE OF THE COLLECTIONS



THE J. PAUL GETTY MUSEUM

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*George R. Goldner and Lee Hendrix*

*with the assistance of Kelly Pask*

THE J. PAUL GETTY MUSEUM  
MALIBU · CALIFORNIA

1992

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## FOREWORD

Here, as promised, is the second catalogue in a series devoted to the Getty Museum's collection of drawings. The first, covering acquisitions from 1981 through 1985, appeared in 1988. This one contains the 144 drawings we purchased during our second four years of activity in this field, 1986–89. We hope that readers will forgive the inconvenience of having to consult separate volumes and will feel compensated by the relatively prompt publication of this material, much of which is unfamiliar and some of which is entirely new to the literature.

Despite scarcity, competition, and inflation, we have been able to make the drawings collection far stronger and more broadly based in the past four years. As a result, the four exhibitions we mount each year have become more and more diverse in subject. The curator, George Goldner, has nevertheless continued to concentrate on Italian Renaissance drawings, believing them to be the foundation of any important collection. The results are striking: a great double-sided sheet by Leonardo and fine examples by the leading artists of successive generations in Florence, Rome, and Venice—Carpaccio, Pontormo, Sarto, Titian, Parmigianino, and dozens of others. We have sometimes been able to buy drawings in groups, adding sudden strength to whole areas of our holdings, as with the half-dozen new Poussin sheets and the eighteen German and Swiss Renaissance examples that now make our collection in this field one of the strongest in America. Major draughtsmen are still the curator's main target, but he has found dozens of very fine drawings by lesser-known figures as well. The objective is to have perhaps five or six hundred drawings by the time the Museum moves to new quarters in 1996—enough for a lively, varied program of exhibitions that will be somewhat bigger than those we hold at present.

Since volume 1 appeared in 1988, Lee Hendrix, whose work on both catalogues was invaluable, has become associate curator, Nancy E. Yocco has become assistant conservator, and Kelly Pask has become curatorial assistant. George Goldner has been put in charge of the Museum's paintings as well as drawings, a further tribute to the versatility and discernment of this remarkable curator.

John Walsh  
*Director*

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## PREFACE AND ACKNOWLEDGMENTS

This volume represents the work of a number of individuals. Foremost among them is my co-author Lee Hendrix, who wrote all of the entries on the drawings of the Northern and British schools. It should be added that she has been a valuable collaborator in the development of the collection. Kelly Pask, Curatorial Assistant, has made a major contribution in a variety of ways. She has served as general coordinator of this project and has also worked on many of the artists' biographies with Lee Hendrix. Lastly, she has made many useful art historical observations that are noted in individual entries. Nancy E. Yocco, Assistant Conservator, has again checked the condition of all drawings and noted inscriptions and other marks on them. Kathy Kibler, Senior Secretary, took on the onerous task of preparing the manuscript and did so with admirable competence. Once again we have had the good fortune to have Andrea P. A. Belloli as editor; she has improved the manuscript in many respects and given it greater clarity and consistency. Finally, our two outside readers, Ann-Marie S. Logan and Graham Smith, reviewed the text and made a number of helpful criticisms and suggestions. I am grateful to all of the above, without whom this volume would not have appeared. As with the first volume, all judgments concerning attribution and other issues are those of the compilers, notwithstanding their respect for the opinions of the many scholars from whose expertise they have greatly benefited.

This is also a suitable occasion to thank those many individuals at the Getty Museum and elsewhere for their support in the development of the drawings collection. It has prospered with the encouragement of the Museum's director, John Walsh, and chief curator, Deborah Gribbon, as well as that of Harold Williams and other members of the Board of Trustees. All have shared our belief in the importance of the collection and its active development. We are also grateful to the many scholars, dealers, and auctioneers who have been helpful to the department in innumerable ways.

The publication of this volume encourages a review of the last four years of collecting. We have been pleased by the many fine opportunities that have come our way, ranging from a new Altdorfer to three Watteaus of real quality. There has been a continuing emphasis on old master over nineteenth-century material, in large part due to the relative scarcity of the former. In time we expect to achieve a more balanced representation as we gradually move from being a new collection to becoming one of greater depth and variety.

George R. Goldner  
*Curator, Department of Drawings*

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PLATE I. VITTORE CARPACCIO, *Study of the Virgin (recto) (no. 11)*.



PLATE 2. LEONARDO DA VINCI, *Three Sketches of a Child with a Lamb* (recto) (no. 22).



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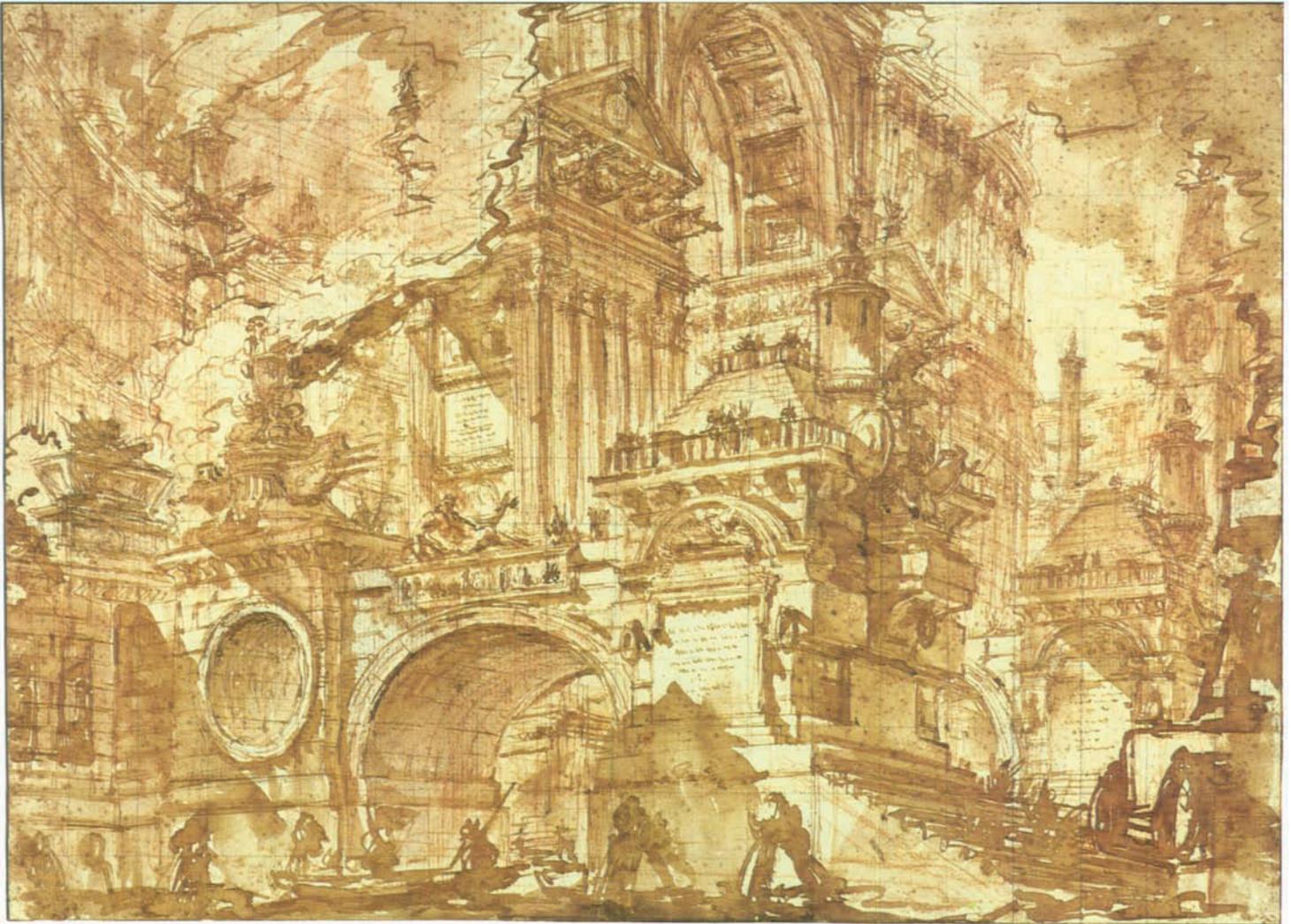


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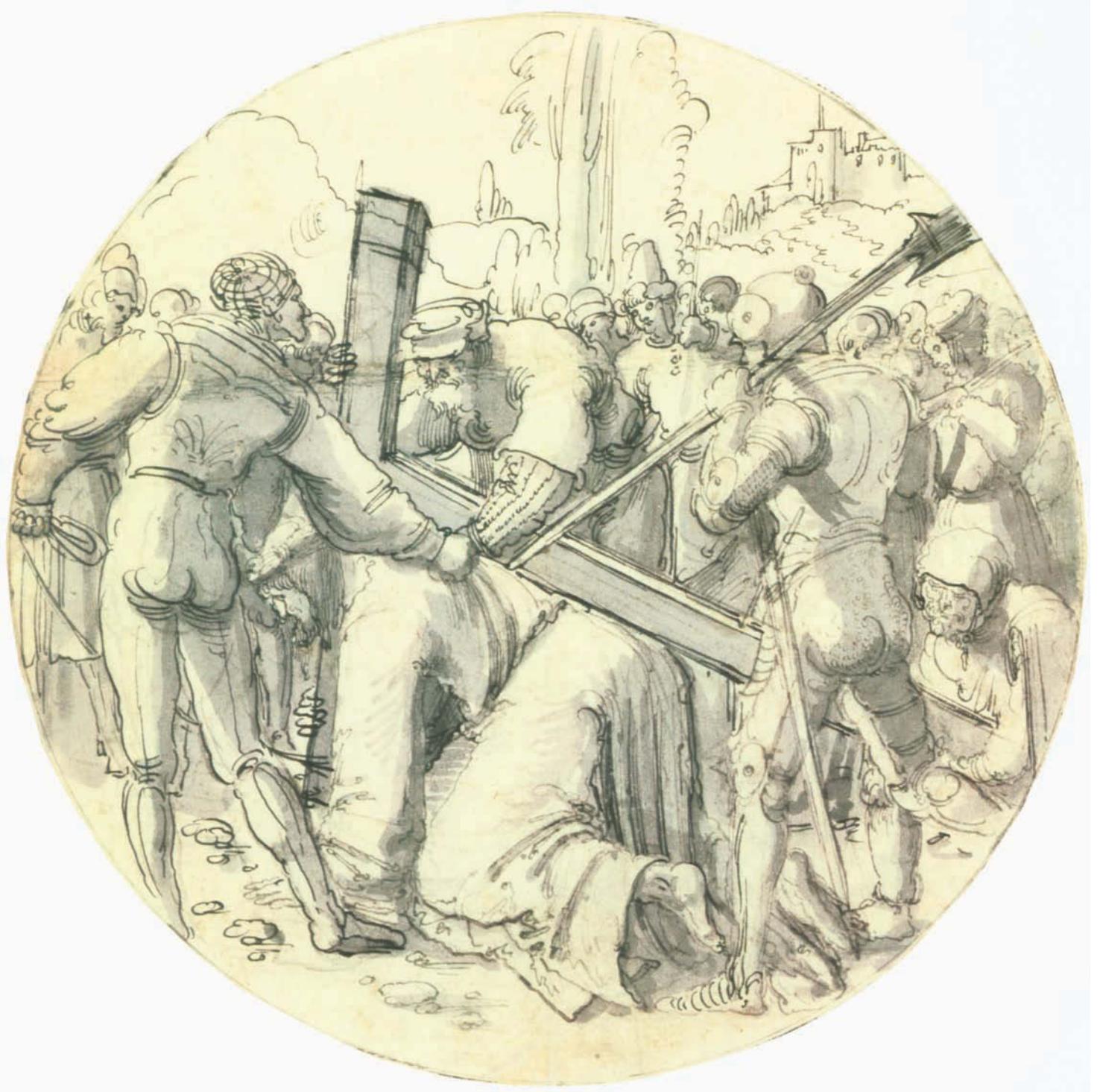


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1486–1530

1 *Drapery Study*<sup>r</sup>  
*Study of a Nude Man*<sup>v</sup>

Red chalk; H: 28 cm (11 in.); W: 15.2 cm (6 in.)  
89.GB.53

MARKS AND INSCRIPTIONS: (Verso) unidentified collection mark; inscribed 17 in brown ink.

PROVENANCE: Art market, Basel; art market, London.

EXHIBITIONS: *European Drawings*, Hazlitt, Gooden and Fox, Ltd., London, November–December 1988, no. 5.

BIBLIOGRAPHY: D. Bull, "London Old Master Drawings," *Burlington Magazine* 131, no. 1030 (January 1989), p. 49.

THE RECTO AND VERSO OF THIS SHEET WERE IDENTIFIED IN 1988 BY G. GOLDNER AND N. TURNER (HAZLITT, GOODEN AND FOX, LTD., NO. 5), RESPECTIVELY, AS STUDIES FOR THE FIGURE OF MOSES IN THE *Transfiguration* EMBROIDERED ON THE HOOD OF A CAPE, PART OF THE VESTMENTS GIVEN BY MARGHERITA PASSERINI TO THE CATHEDRAL OF CORTONA IN 1526.<sup>1</sup> THESE VESTMENTS WERE PROBABLY COMMISSIONED BY HER SON, CARDINAL SILVIO PASSERINI. THE PARTS BASED ON SARTO'S DESIGNS ARE USUALLY DATED ON STYLISTIC GROUNDS TO BETWEEN 1522 AND 1525.

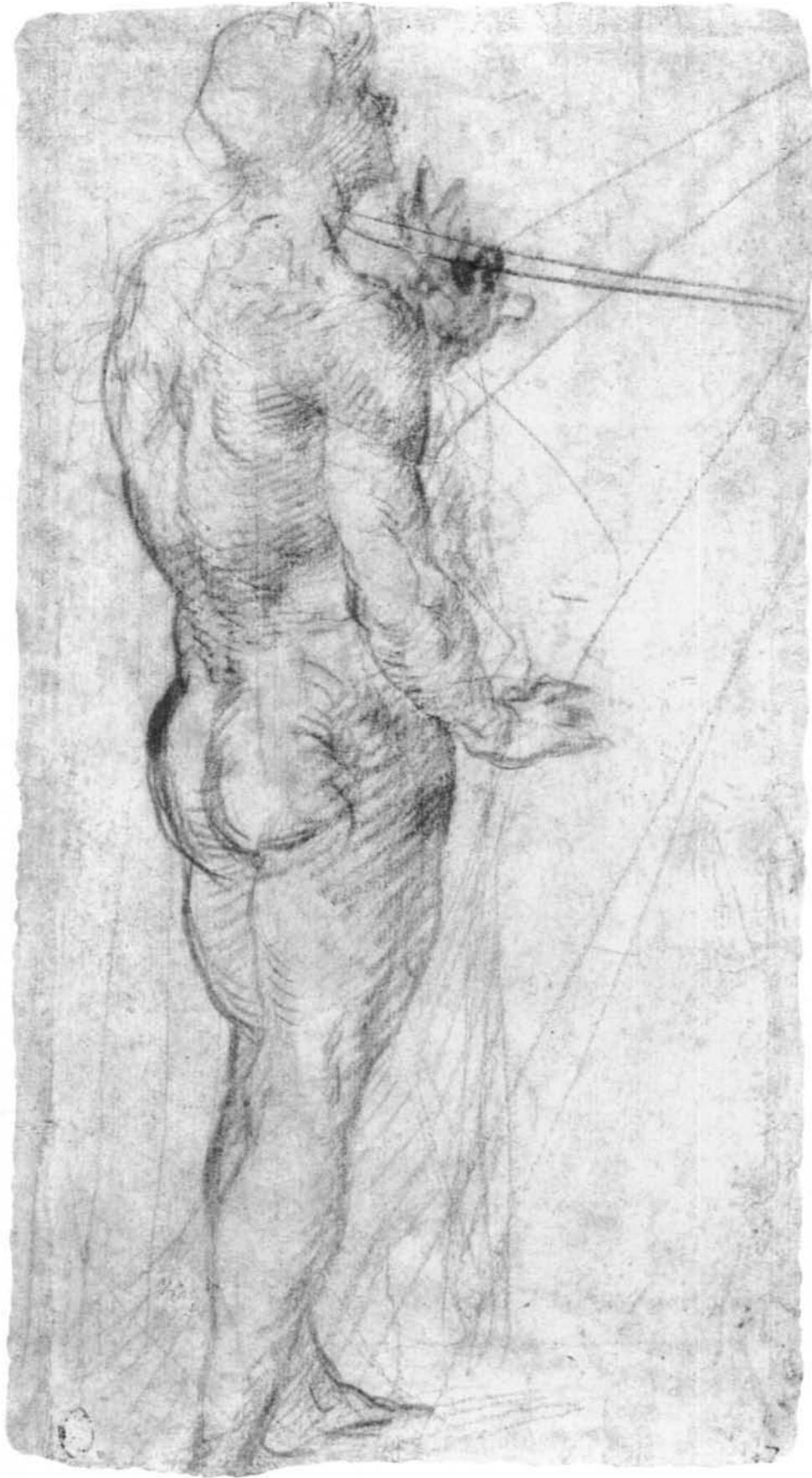
The drapery study on the recto illustrates Sarto's sophisticated command of red chalk with varied textural and tonal results. The nude study for Moses on the verso is much more summary and was made solely to develop the overall pose of the figure.

---

1. C. Caneva, in *Andrea del Sarto 1486–1530: Dipinti e disegni a Firenze*, exh. cat. (Palazzo Pitti, Florence, 1986), pp. 118–21, no. 14.



recto



verso

## 2 *Study of a Young Man<sup>r</sup>* *Study of a Standing Man with a* *Beard (accidental offset)<sup>v</sup>*

Black chalk; H: 14.3 cm (5<sup>5</sup>/<sub>8</sub> in.); W: 9.7 cm (3<sup>13</sup>/<sub>16</sub> in.)  
87.GB.10

MARKS AND INSCRIPTIONS: (Recto) at bottom right, illegible inscription in brown ink, collection mark of N. Dhikeos; on mount, inscribed *S. F. n. 245* in brown ink; (verso) inscribed *Bronzino(?)* in brown ink.

PROVENANCE: Sagredo collection(?), Venice; de Boissieu collection, Lyons; N. Dhikeos, Lyons; art market, New York.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS RECENTLY DISCOVERED DRAWING WAS MADE AS a preparatory study for the young male servant standing at the center of the *Feast of Herod*, a fresco in the Chiostro



verso

dello Scalzo, Florence. The pose and drapery of the figure are almost fully evolved in the drawing, with only a few minor adjustments and further detailing added in the fresco. There are visible *pentimenti* along the right arm, in the fingers, and in the positioning of the left shoulder. By contrast the head is summarily drawn and corresponds only generally to the fresco. Absent in the drawing are the hat and open mouth that appear in the final version. The head underwent further study in a quick sketch on a sheet in the Kupferstichkabinett, Berlin (inv. Kdz 12924 verso), though the figure is still shown there with his mouth closed. The Museum's drawing is similar in purpose to the studies of Saint Michael in the Pierpont Morgan Library, New York (inv. 1,31), and the *Capitani* at Chatsworth (inv. 710), in which the poses and drapery are elaborately developed, while the heads are only broadly indicated. In these and other similar instances, Sarto would no doubt have employed separate and more detailed head studies before turning to the fresco itself. The *Feast of Herod* was completed by May 30, 1523, which provides a *terminus ante quem* for the Getty drawing. The faint offset on the verso of the sheet cannot be connected to a known work.



ANDREA DEL SARTO (Italian, 1486–1530). *The Feast of Herod* (detail). Fresco. Florence, Chiostro dello Scalzo. Photo courtesy Gabinetto Fotografico Soprintendenza Beni Artistici e Storici (SBAS) di Firenze.



recto

## BACICCIO (Giovanni Battista Gaulli)

---

1639–1709

### 3 *Adoration of the Shepherds*

Pen and brown ink, brown wash, white gouache heightening, and black chalk; H: 27.1 cm (10<sup>1</sup>/<sub>16</sub> in.); W: 21.3 cm (8<sup>3</sup>/<sub>8</sub> in.)

87.GG.19

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Christie's, London, July 2, 1985, lot 68; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS DRAWING WAS MADE BY BACICCIO AS A PREPARATORY study for his painting of the Adoration of the Shepherds in Santa Maria del Carmine, Fermo, executed circa 1672. There is another drawing that may be related to the same altarpiece (Düsseldorf, Kunstmuseum inv. FP 1877). The latter shows the Virgin slightly to the left of the center of the composition, with Joseph at the left side. In the Getty drawing she has been moved farther to the left, and Joseph has been placed at the right. In addition the angels above them hold a censer that is absent in the earlier study. Finally, in the painting the Virgin is at the right with Joseph at the center, and the bold figure of a shepherd kneeling at the center with his back to the viewer is situated at the left. Throughout the evolution of the composition, Baciccio was primarily interested in powerful effects of light, indicating in this respect as in others his careful study of Correggio's *Nativity* (Dresden, Gemäldegalerie). The draughtsmanship in the Getty drawing is characteristic of this period of his career, exhibiting an exuberant, free line and broad effects of wash creating bold shadows.



CIRCA 1510–1592

#### 4 *Christ Driving the Money Changers from the Temple*

Black and colored chalk on blue paper; H: 43.3 cm (17 $\frac{1}{16}$  in.); W: 54.3 cm (21 $\frac{3}{8}$  in.)

89.GB.63

MARKS AND INSCRIPTIONS: (Verso) on mount, inscribed *Jacopo Bassano fec Sammlung durazzo Genoa* in graphite.

PROVENANCE: Marchese Jacopo Durazzo, Genoa; private collection, Switzerland (sale, Sotheby's, London, July 4, 1988, lot 62); art market, New York.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS ONE OF ONLY SIX KNOWN LARGE COMPOSITIONAL STUDIES by Bassano drawn with remarkable freedom and spontaneity in colored chalk. The others are in the Musée du Louvre, Paris (inv. RF 38.815; dated 1568); National Gallery of Art, Washington, D.C. (inv. 1980.30.1; dated 1568); National Gallery of Canada, Ottawa (inv. 4431; dated 1569); Kupferstichkabinett, Berlin (inv. kdz 24630;<sup>1</sup> dated 1569); and Museum Narodowe, Warsaw (inv. RYS.OB.D.III; undated). Within this group, those in Berlin, Ottawa, and Malibu are looser in handling. Given the date of 1569 found on the other two, it seems very likely that the Getty drawing was made on or very close to that date. It is also probable that it was made as a preparatory study for one of the many versions of the subject painted by Jacopo Bassano or other members of the Bassano workshop. In general its compositional character and architectural setting are closest to the version of the theme in a private collection, Bassano del Grappa, which has been attributed alternately to Jacopo or his son Leandro.<sup>2</sup> The fact that there are many differences between drawing and painting suggests that the former cannot have served as more than a general model for the latter. It is possible that the drawing was made for a different, now lost, painting and reused for later variations on the theme.

---

1. The Berlin drawing was once in the Durazzo collection, Genoa, as was the study in the Getty.

2. R. Pallucchini, *Bassano* (Bologna, 1982), no. 30.



1598–1680

## 5 *A Marine God with a Dolphin*

Black chalk; H: 34.9 cm (13<sup>11</sup>/<sub>16</sub> in.); W: 23.8 (9<sup>3</sup>/<sub>8</sub> in.)  
87.GB.142

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, collection mark of A. G. B. Russell (L. 2770a); (verso) inscribed *Bernini* in brown ink.

PROVENANCE: A. G. B. Russell, London (sale, Sotheby's, London, May 22, 1928, lot 39); marquis de Talleyrand, Rome and Paris; sale, Christie's, Monaco, June 15, 1986, lot 73; art market, Boston.

EXHIBITIONS: *Fourth Loan Exhibition*, Magnasco Society, Spink and Son, Ltd., London, 1927, no. 24.

BIBLIOGRAPHY: S. Fraschetti, *Il Bernini: La sua vita, la sua opera, il suo tempo* (Milan, 1900), p. 229; G. Canevazzi, *La scuola militare di Modena (1756–1914)* (Modena, 1914), vol. 1, p. 17; H. Brauer and R. Wittkower, *Die Zeichnungen des Gianlorenzo Bernini* (Berlin, 1931), vols. 1, p. 53; 2, pl. 34; U. Donati, "Tre fontane berniniane," *L'urbe* 6, no. 2 (February 1941), p. 12; idem, *Artisti ticinesi a Roma* (Bellinzona, 1942), pp. 443; 447, n. 10a; A. Ghidiglia Quintavalle, *Artisti alla corte di Francesco I d'Este*, exh. cat. (Galleria Estense, Modena, 1963), p. 47, under no. 43; M. and M. Fagiolo dell'Arco, *Bernini: Una introduzione al gran teatro del barocco* (Rome, 1967), no. 140; E. Riccòmini, *Ordine e Vaghezza: Scultura in Emilia nell'età barocca* (Bologna, 1972), p. 56, under no. 18; A. S. Harris, *Selected Drawings of Gian Lorenzo Bernini* (New York, 1977), no. 51; under no. 54; F. Borsi, *Bernini* (New York, 1980), p. 317, under no. 38; P. Ward-Jackson, *Victoria and Albert Museum Catalogues: Italian Drawings, Volume Two, 17th–18th Century* (London, 1980), pp. 20–22, under no. 628; I. Lavin, *Drawings by Gianlorenzo Bernini from the Museum der Bildenen Künste Leipzig, German Democratic Republic*, exh. cat. (Art Museum, Princeton, and other institutions, 1981), p. 123, n. 7; R. Wittkower, *Gian Lorenzo Bernini: The Sculptor of the Roman Baroque*, 3rd ed. (Ithaca, N. Y., 1981), p. 267, under no. 80(5); J. Roberts, *Master Drawings in the Royal Collection from Leonardo da Vinci to the Present Day*, exh. cat. (Queen's Gallery, London, 1986), p. 116, under no. 86.

IN 1652–53 BERNINI SENT DRAWINGS TO DUKE FRANCESCO I d'Este to be made into fountains for his palace at Sassuolo. The Museum's drawing was developed into a terra-cotta *modello* (Modena, Galleria Estense) and then into the stucco fountain in the central niche of the palace. The *modello* was achieved by Ercole Antonio Raggi after designs by Bernini, while the fountain itself seems to have been made by local, less accomplished craftsmen. The drawing is filled with vibrant movement—especially in the rendering of the dolphin—that is entirely lacking in the final project. A further drawing, in pen and ink and wash (London, Victoria and Albert Museum inv. CAI.416), is more precise and finished. It is unclear whether the latter is by Bernini himself or a workshop *modello* based on the Getty chalk study.



## BARTOLOMEO BISCAINO

---

1632–1657

### 6 *Mystic Marriage of Saint Catherine*

Red chalk and white gouache heightening on tan paper;  
H: 28.9 cm (11 $\frac{3}{8}$  in.); W: 39.9 cm (15 $\frac{1}{16}$  in.)  
86.GB.6

MARKS AND INSCRIPTIONS: (Recto) at bottom right, inscribed *Biscaino di Genova* in brown ink; (verso) on mount, inscribed *E, S. L. n°:65* in brown ink.

PROVENANCE: Sagredo collection(?), Venice; de Boissieu collection, Lyons; private collection, New York; art market, New York.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS A CHARACTERISTIC EXAMPLE OF THE ANIMATED draughtsmanship of Biscaino, achieved with elaborate, flowing outlines, broad patches of light and shade, and expressive gestures, especially in the hands. The drawing shares these qualities and certain specific details, such as the cropping of the figures, with his study (Berlin, Kupferstichkabinett inv. KDZ 18309) for a print, the *Holy Family*. The more finished character of the Getty drawing may be compared with a sheet showing the vision of Saint Augustine in the Louvre (inv. 9191). Although the former shares many qualities with preparatory studies for prints by Biscaino, no resulting print is known. It may have been made as an independent work, comparable in this respect to the colored drawings of his Genoese contemporary Giovanni Benedetto Castiglione.



1503–1572

## 7 *Study of Jealousy*

Black chalk; H: 16.2 cm (6<sup>3</sup>/<sub>8</sub> in.); W: 12 cm (4<sup>1</sup>/<sub>16</sub> in.)  
88.GG.108

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, collection marks of Jonathan Richardson, Sr. (L. 2183), Sir Joshua Reynolds (L. 2364); (verso) on mount, inscribed *Lb(?) .57.64g.* in brown ink.

PROVENANCE: Jonathan Richardson, Sr., London; Sir Joshua Reynolds, London; Michel Gaud, Saint-Tropez (sale, Sotheby's, Monaco, June 20, 1987, lot 33); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: K. Bellinger and C. McCorquodale, *Drawing in Florence 1500–1650*, exh. cat. (Harari and Johns, London, 1991), under no. 5.

THIS IS A STUDY FOR THE FIGURE USUALLY CONSIDERED to represent Jealousy in Bronzino's *Allegory of Venus and Cupid* (London, National Gallery), as was first pointed out by M. di Giampaolo (Sotheby's 1987). For the drawing, Bronzino used a studio model to develop the position of the hands and right arm while presumably leaving the face and hair for another study now in the Victoria and Albert Museum (inv. CAL.416). He expended considerable effort on the areas of particular interest, analyzing the details of the arm and hands with great care and arriving at solutions close to those employed in the painting. Since an X ray of the painting shows that Bronzino initially painted the hands higher and more horizontally across the head,<sup>1</sup> the drawing appears to have been made relatively late in the picture's execution. Despite his precise draughtsmanship on the Museum's sheet, the study contains clear *pentimenti* along the elbow and inner side of the right arm. The face, obviously of no importance here, is only suggested by a few lines. The draughtsmanship is closest to the portrait study at Chatsworth (inv. 714) and the drawing of the Christ child in the Galleria degli Uffizi, Florence (inv. 6639 r).

1. The X ray was kindly brought to our attention by G. Smith in 1990.



# DOMENICO CAMPAGNOLA

1500–1564

## 8 *Saint Christopher*

Pen and brown ink; H: 33.3 cm (13 1/8 in.); W: 23 cm (9 1/16 in.)

86.GA.691

MARKS AND INSCRIPTIONS: At top right corner, inscribed *l* in brown ink.

PROVENANCE: Gösta Stenman, Stockholm (sale, Christie's, London, December 12, 1985, lot 295); art market, London.

EXHIBITIONS: *Konstens Venedig*, Nationalmuseum, Stockholm, October 1962–February 1963, no. 217 (catalogue by P. Bjurström).

BIBLIOGRAPHY: H. Tietze, "Unknown Venetian Renaissance Drawings in Swedish Collections," *Gazette des Beaux-Arts*, ser. 6, 35 (March 1949), pp. 178–82; idem, *Titian: The Paintings and Drawings* (London, 1950), p. 405; A. Morassi, "Esordi di Tiziano," *Arte veneta* 8 (1954), p. 189; R. Pallucchini, *Tiziano* (Florence, 1969), p. 330, no. 555; T. Pignatti, *Il "Passaggio del Mar Rosso" di Tiziano Vecellio* (Vicenza, 1973), fig. 3; E. Saccomani, "Alcune proposte per il catalogo dei disegni di Domenico Campagnola," *Arte veneta* 32 (1978), pp. 109; III, n. 24; H. E. Wethey, *Titian and His Drawings with Reference to Giorgione and Some Close Contemporaries* (Princeton, 1987), pp. 187–88, no. A-18; M. A. Chiari Moretto Wiel, *Per un catalogo ragionato dei disegni di Tiziano* (Florence, 1988), p. 86, no. X-150; E. Merkel, in S. Biadene, ed., *Titian: Prince of Painters*, exh. cat. (Palazzo Ducale, Venice, and National Gallery, Washington, D.C., 1990), p. 184, under no. 15.

ALTHOUGH PUBLISHED SEVERAL TIMES AS BY TITIAN (Tietze 1949; Pallucchini 1969), this drawing seems clearly to belong to a group now generally and correctly given to Campagnola, as was first recognized by Saccomani (1978). Saint Christopher's pose reflects a knowledge of the figures of the same saint in a woodcut, the *Triumph of Christ*, and of Moses in another woodcut, the *Crossing of the Red Sea*, both designed by Titian, and—perhaps more indirectly—of his fresco of the saint in the Palazzo Ducale, Venice, executed in 1523. Notwithstanding these relationships to Titian's work, the pen strokes here are less subtly differentiated and the spatial organization less atmospheric than one would expect from a drawing by Titian himself. Based on connections with Titian and with other drawings by Campagnola in a similar style, a date of circa 1520–25 would appear most probable.



1697–1768

## 9 *Warwick Castle: The East Front from the Courtyard*

Pen and brown ink, gray wash, and black chalk; H: 31.7 cm (12½ in.); W: 57 cm (22⅞ in.)

86.GG.727

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, collection mark of Paul Sandby (L. 2112); (verso) on mount, inscribed *Warwick Castle Canaletti* in brown ink.

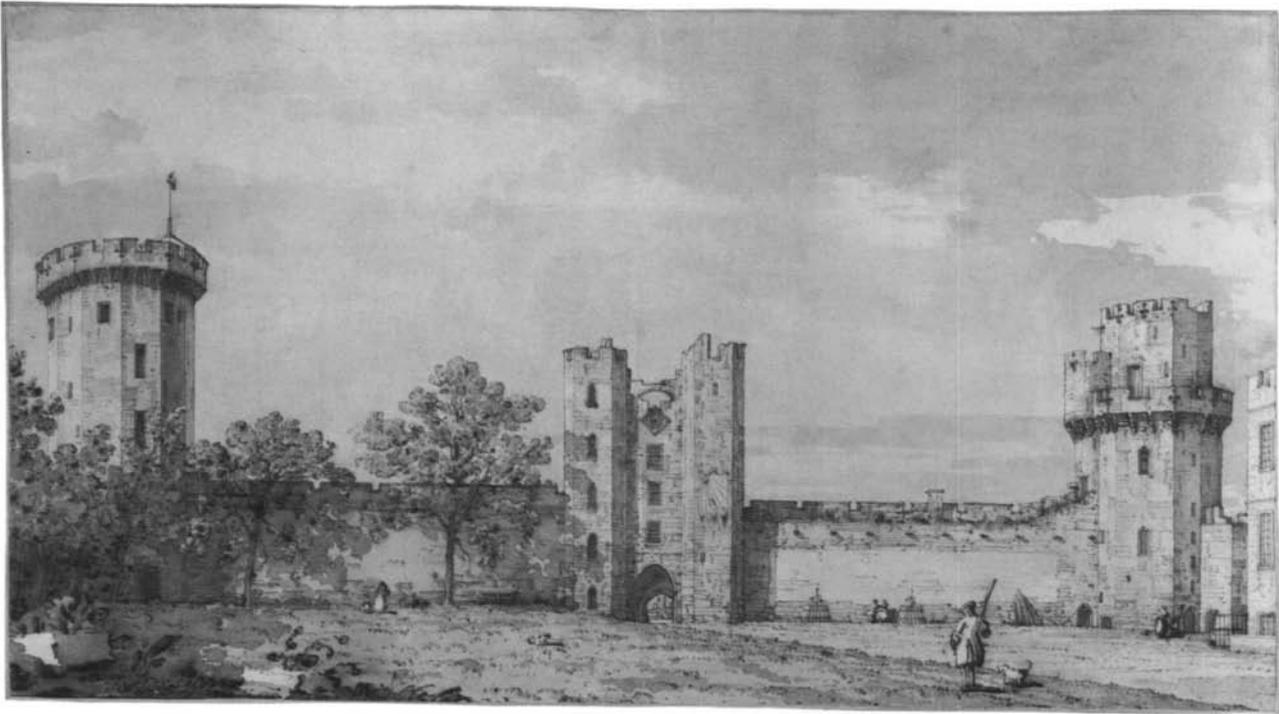
PROVENANCE: Francis Greville, first earl of Brooke and Warwick; George Greville, second earl of Warwick, or his brother, the Hon. Charles Greville(?); Paul Sandby, London (sale, Christie's, London, March 17, 1812, part of lot 91); art market, London; Lady Eva Dugdale, Royal Lodge, Windsor Great Park (sale, Sotheby's, London, November 18, 1920, part of lot 42); art market, London; Adrien Fauchier-Magnan, Neuilly-sur-Seine (sale, Sotheby's, London, December 4, 1935, lot 5); A. Tooth, London; Sir George Leon, Bt., London; art market, New York; John R. Gaines, Lexington, Kentucky (sale, Sotheby's, New York, November 17, 1986, lot 25).

EXHIBITIONS: *Canaletto*, Metropolitan Museum of Art, New York, October 1989–January 1990, no. 113 (catalogue by K. Baetjer and J. G. Links).

BIBLIOGRAPHY: H. F. Finberg, "Canaletto in England," *Walpole Society* 9 (1920–21), p. 68; D. von Hadeln, *The Drawings of Antonio Canal Called Canaletto* (London, 1929), p. 15; O. Benesch, *Venetian Drawings of the Eighteenth Century in America* (New York, 1947), p. 37, under no. 53; C. Sterling, *Exposition de la collection Lehman de New York*, exh. cat. (Musée de l'Orangerie, Paris, 1957), p. 64, under no. 89; W. G. Constable, *Canaletto* (Oxford, 1962), vols. 1, p. 142; 2, p. 536, no. 760; J. Bean and F. Stampfle, *Drawings from New York Collections III: The Eighteenth Century in Italy*, exh. cat. (Metropolitan Museum of Art, New York, 1971), p. 68, under no. 157; T. Pignatti, *Venetian Drawings from American Collections*, exh. cat. (National Gallery of Art, Washington, D.C., 1974), p. 50, under no. 103; W. G. Constable, *Canaletto*, 2nd ed., rev. J. G. Links (Oxford, 1976), vols. 1, p. 142; 2, p. 584, no. 760; J. G. Links, "Canaletto in England," *Journal of the Royal Society of Arts* 129 (1980–81), p. 304;

A. Bettagno, *Canaletto: Disegni—dipinti—incisioni*, exh. cat. (Fondazione Giorgio Cini, Venice, 1982), p. 76, under no. 105; D. Buttery, "Canaletto at Warwick," *Burlington Magazine* 129, no. 1012 (July 1987), p. 444.

THE VIEW SHOWN HERE IS OF THE EAST FRONT OF Warwick Castle from the inner court, with Guy's Tower at the left, the Clock Tower at the center, and Caesar's Tower at the right. Another drawing by Canaletto of an alternate view of the east front from the outer court, with virtually the same dimensions and similar in every respect, is in the Robert Lehman Collection, Metropolitan Museum of Art (inv. 1975.1.297). The Getty drawing may well have served as a preparatory study for the painting in the Birmingham Museums and Art Gallery (Baetjer and Links 1989–90, no. 69). Although there are more figures in the painting, it is so close in every other respect as to suggest that the drawing either anticipated or records it. The relatively free character of the draughtsmanship would argue strongly in favor of the former.



# VITTORE CARPACCIO

CIRCA 1460/65–1525/26

## 10 *Bishop Holding a Candle* *Draped Legs*<sup>v</sup>

Brush and brown wash, white gouache heightening, and black chalk on faded blue paper; H: 20.2 cm (7<sup>15</sup>/<sub>16</sub> in.); W: 11.1 cm (4<sup>3</sup>/<sub>8</sub> in.)  
88.GG.89

MARKS AND INSCRIPTIONS: (Recto) on former mount, inscribed *S. V. N°:29* in brown ink; (verso) on mount, inscribed *S. V. N°:17, Di mano di Gio. Bellino* in brown ink.

PROVENANCE: Sagredo collection(?), Venice; de Boissieu collection, Lyons; sale, Hôtel Drouot, Paris, May 23, 1986, lot 189; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE RECTO OF THIS SHEET WAS MADE AS A PREPARATORY study for the bishop holding a candle and ascending the stairs in Carpaccio's painting of the martyrdom of Saint Ursula, executed in 1493 for the Scuola di Sant'Orsola, Venice (Venice, Accademia). The principal changes from drawing to painting are that in the former the bishop looks outward, whereas in the painting he faces forward. The powerful rendering of drapery folds reflects the precedent of Giovanni Bellini.

By contrast the verso is a fragmentary study related to a much later picture. It is preparatory to the drapery of the angel seated at the lower right in the *Presentation in the Temple*, dated 1510 (Venice, Accademia), and may have been drawn in relation to another lost or unexecuted painting by Carpaccio, thereby accounting for the discrepancy in date between the sheet's two sides. We know from other instances that Carpaccio reused drawings, sometimes at much later moments. An example is the double-sided sheet in the Ashmolean Museum, Oxford (formerly Gathorne-Hardy collection), with studies of female heads used for figures in the *Glory of Saint Ursula* of 1491 (Accademia) and then in the abovementioned *Presentation in the Temple*.



recto



verso (no. 10)

## 11 *Study of the Virgin*<sup>r</sup> *Studies of the Virgin and of Hands*<sup>v</sup>

Brush and brown wash, white gouache heightening, and black chalk on faded blue-gray paper; H: 25 cm (9<sup>7</sup>/<sub>8</sub> in.); W: 18.7 cm (7<sup>3</sup>/<sub>8</sub> in.)  
87.GG.8 (SEE PLATE I)

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, collection mark of N. Dhikeos; at bottom right corner, inscribed *Scuola Fiorentina Antica* in brown ink; (verso) collection mark of N. Dhikeos; inscribed *S. F. n°:22* in brown ink.

PROVENANCE: Sagredo collection(?), Venice; de Boissieu collection, Lyons; N. Dhikeos, Lyons; art market, New York.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE STUDY OF THE KNEELING VIRGIN ON THE RECTO was made as a preparatory study for a painting, the *Adoration of the Christ Child*, dated 1505 (Lisbon, Fundação Calouste Gulbenkian). Although she is shown in the drawing with a veil on her head that becomes an entwined scarf in the painting, the two figures are so similar as to make the relationship quite certain. A full compositional study for the painting in the Uffizi (inv. 1692 F) shows the Virgin in the same pose but with yet another headdress.

The various forms on the verso are more difficult to connect precisely with a single painting. The representation of the Virgin and the hands directly below her may be related to the *Virgin and Child with Two Saints* in the Samuel H. Kress Collection, University of Arizona, Tucson, but are almost equally close to the corresponding figure in the altarpiece in the Chiesa Parrocchiale, Pozzale di Cadore. The former painting is undated but generally put circa 1515, whereas the latter is datable to 1519. It is possible that Carpaccio once again used a drawing on at least two occasions.

The study of a hand at the bottom left of the verso fits within this chronology, since it is most similar to the hand of Saint Peter Martyr on a panel depicting him in the Samuel H. Kress Collection, Philbrook Art Center, Tulsa, painted circa 1510–15.

Stylistically, this sheet demonstrates Carpaccio's fully developed brush technique with a rich, painterly approach to form and brilliant effects of light.



recto



verso

# AGOSTINO CARRACCI

1557–1602

## 12 Sheet of Studies

Pen and brown ink; H: 40.5 cm (15<sup>15</sup>/<sub>16</sub> in.); W: 30.8 cm (12<sup>1</sup>/<sub>8</sub> in.)

86.GA.726

MARKS AND INSCRIPTIONS: At bottom left, collection mark of Sir Thomas Lawrence (L. 2445); inscribed *An.C.* in graphite; at bottom center and right, collection mark of marquis de Lagoy (L. 1710); at bottom right, collection mark of Lord Francis Egerton, first earl of Ellesmere (L. 2710b).

PROVENANCE: Marquis de Lagoy, Aix-en-Provence; Thomas Dimsdale, London; Sir Thomas Lawrence, London; Lord Francis Egerton, first earl of Ellesmere, London; by descent to the sixth duke of Sutherland, London (sale, Sotheby's, London, July 11, 1972, lot 32); John R. Gaines, Lexington, Kentucky (sale, Sotheby's, New York, November 17, 1986, lot 12).

EXHIBITIONS: *The Lawrence Gallery, Sixth Exhibition*, Woodburn's Gallery, London, 1836, no. 87; *Drawings by Old Masters*, Royal Academy of Arts, London, 1953, no. 159; *The Ellesmere Collection of Old Master Drawings*, Museum and Art Gallery, Leicester, 1954, no. 35 (catalogue by P. A. Tomory); *Drawings by the Carracci and Other Masters*, P. and D. Colnaghi, London, January–February 1955, no. 36; *Mostra dei Carracci: Disegni*, Palazzo dell'Archiginnasio, Bologna, September–October 1956, no. 71 (catalogue by D. Mahon); *The Carracci: Drawings and Paintings*, Hatton Gallery, Newcastle upon Tyne, November–December 1961, no. 30 (catalogue by R. Holland); *Bolognese Drawings in North American Collections 1500–1800*, National Gallery of Canada, Ottawa, 1982, no. 22 (catalogue by M. Cazort and C. Johnston).

BIBLIOGRAPHY: H. Bodmer, "Drawings by the Carracci: An Aesthetic Analysis," *Old Master Drawings* 8 (March 1934), pp. 65–66; R. Wittkower, *The Drawings of the Carracci in the Collection of Her Majesty the Queen at Windsor Castle* (London, 1952), pp. 110, under no. 89; 121, under no. 157; A. Blunt, *Supplements to the Catalogues of Italian and French Drawings with a History of the Royal Collection of Drawings* (London, 1971), p. 60; D. Posner, *Annibale Carracci: A Study in the Reform of Italian Painting around 1590* (London, 1971), vols. 1, p. 66; 2, p. 47, under

no. 108; H. Brigstocke, *Italian and Spanish Paintings in the National Gallery of Scotland* (Glasgow, 1978), pp. 40; 42, n. 13, under no. 2313; D. DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family*, exh. cat. (National Gallery of Art, Washington, D.C., 1979), pp. 470–72, under no. 22; 474, n. 7; *Ansichten menschlicher Köpfe*, exh. cat. (Thomas Le Claire Kunsthandel, Hamburg, 1989), p. 6, under no. 1.

THIS COMPLEX SHEET WAS FIRST ATTRIBUTED TO Agostino by Bodmer (1934). The principal motif was related by Wittkower (1952) to a lost painting, the *Adoration of the Shepherds*, by Annibale Carracci, known through a copy by Domenichino in the National Gallery of Scotland, Edinburgh. It was assumed by Wittkower and others that the drawing followed the painting, but DeGrazia (Bohlin 1979) demonstrated conclusively that in this case (as in several others) Annibale based his design on Agostino and was using a drawing of circa 1598–1600 (Mahon 1956) as the inspiration for his painting.

The remaining details have been less carefully studied. The three heads shown in profile at the top right are seemingly specific individuals rather than types, though their identity is elusive. The nearest one reappears in caricatured form along the right margin, where he takes on a "foxy" appearance (Posner 1971, p. 66), suitably followed by the representation of a starkly expressive fox at the bottom right corner. Several other drawings with representations of the same man are listed by Wittkower (1952, under no. 157) and Cazort and Johnston (1982). The other animal studies on this sheet lack exaggerated expressions.



# GIOVANNI BENEDETTO CASTIGLIONE

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CIRCA 1610–1663/65

## 13 *Pastoral Journey*

Brush and brown oil paint and touches of white, blue, and rose gouache; H: 28.1 cm (11 $\frac{1}{6}$  in.); W: 41.3 cm (16 $\frac{1}{4}$  in.)

86.GG.573

MARKS AND INSCRIPTIONS: (Recto) at bottom right, inscribed *Benedetto* in black chalk; at bottom right corner, collection mark of Baron Dominique Vivant-Denon (L. 779); (verso) inscribed *Collection Denon* in blue pencil.

PROVENANCE: Baron Dominique Vivant-Denon, Paris; private collection, Paris; art market, Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: A. Percy, *Giovanni Benedetto Castiglione: Master Draughtsman of the Baroque*, exh. cat. (Philadelphia Museum of Art, 1971), p. 94, under no. 59; E. Schleier, in M. Kahn-Rossi et al., *Pier Francesco Mola*, exh. cat. (Museo Cantonale d'Arte, Lugano, 1989), p. 313, under no. IV.8.

THIS IS ONE OF SEVERAL JOURNEY SCENES BY CASTIGLIONE dating from circa 1650, including the painting in the Barber Institute of Fine Arts, Birmingham (Percy 1971, under no. 59). The Museum's drawing reappeared in Paris in 1986 after having been untraced since the early nineteenth century, when it was in the collection of Baron Dominique Vivant-Denon. At that time it was published in a lithographic reproduction in his *Monuments des arts du dessin*. . . .<sup>1</sup> Earlier it had been copied in prints by Charles Macé and Guillaume Chasteau.<sup>2</sup> The print by Macé bears the inscription *Abraham in Aegyptum cum uxore sua ob famem peregrinatur*, suggesting that the subject of the drawing is Abraham and Sarah journeying to Egypt to avoid the famine. The identification of the subject on the print has considerable evidential value, since Macé was a contemporary of Castiglione. His print also indicates that the drawing was somewhat cropped on all sides before Vivant-Denon owned it; it has been reduced further by a small amount since then. The style and technique are characteristic of Castiglione's method of making brush drawings.

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1. (Paris, 1829), vol. 3, pl. 232.

2. *Lettere e altri documenti intorno alla storia della pittura* (Monzambano, 1975), no. 49; Percy 1971.



1477–1523

14 *The Swooning Virgin  
Supported by Three Holy  
Women and Three Studies  
of Men*<sup>r</sup>

*Saint George and the Dragon*<sup>v</sup>

Pen and brown ink and red chalk; H: 13.6 cm (5<sup>3</sup>/<sub>8</sub> in.);  
W: 19 cm (7<sup>1</sup>/<sub>2</sub> in.)

86.GA.1

MARKS AND INSCRIPTIONS: (Recto) at left edge, near center, inscribed *Spasimo* in brown ink by the artist; (verso) inscribed 23 in brown ink.

PROVENANCE: Sale, Christie's, London, December 13, 1984, lot 27; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS SHEET IS IN MANY RESPECTS TIED TO THE ARTIST'S now dismembered sketchbook in the Pierpont Morgan Library, New York. It is the same size, is drawn with the same sensitivity of line and refinement of shading, and shows figures and groups inspired by Leonardo and Raphael, as do many of the sketchbook's pages. It is possible that the Museum's sheet once formed part of either the Morgan sketchbook or another related one.

The recto shows a principal group strongly influenced by Raphael in his late Florentine years, while the male figures—especially the one at the right—reflect the impact of Leonardo in their lively gestures and poses. The verso also depends on the work of these two artists. Raphael's painting *Saint George and the Dragon* (National Gallery of Art) is very similar in composition and is also reflected in studies of the same subject in the Morgan sketchbook. Finally, a sheet by Leonardo (Windsor, Royal Library inv. 12.331) suggests a possible further source, especially in the rendering of the horse.

The Morgan sketchbook is datable to circa 1510–14. Given the references to Raphael's Florentine period, a date of circa 1510 would seem appropriate for the Museum's drawing.



recto



verso

1489/94–1534

15 *Christ in Glory*

Red chalk, brown and gray wash, and white gouache heightening on pink ground, circle inscribed in brown ink, squared in red chalk; H: 14.5 cm (5¾ in.); W: 14.6 cm (5¾ in.)

87.GB.90

MARKS AND INSCRIPTIONS: None.

PROVENANCE: William, second duke of Devonshire, Chatsworth; by descent to the current duke (sale, Christie's, London, July 6, 1987, lot 5).

EXHIBITIONS: *Old Master Drawings from Chatsworth*, City Art Gallery, Manchester, July–September 1961, no. 25; *Old Master Drawings from Chatsworth*, National Gallery of Art, Washington, D.C., and other institutions, 1962–63, no. 21 (catalogue by A. E. Popham); *Old Master Drawings from Chatsworth: A Loan Exhibition from the Devonshire Collection*, Royal Academy of Arts, London, July–August 1969, no. 21 (catalogue by A. E. Popham); *Old Master Drawings: A Loan from the Collection of the Duke of Devonshire*, Israel Museum, Jerusalem, April–July 1977, no. 21.

BIBLIOGRAPHY: *The Vasari Society for the Reproduction of Drawings by Old Masters* (Oxford, 1908–09), 1st ser., 4, no. 16; A. Venturi, *Correggio* (Rome, 1926), pp. 435, n. 2; 591; idem, *Storia dell'arte italiana. Vol. IX: La pittura del cinquecento* (Milan, 1926), pt. 2, p. 603, n. 1; C. Ricci, *Correggio* (London and New York, 1930), p. 165; A. E. Popham, *Correggio's Drawings* (London, 1957), pp. 58; 158, no. 44; A. Ghidiglia Quintavalle, "L'Oratoria della Concezione a Parma," *Paragone* 9, no. 103 (July 1958), p. 29; S. Zamboni, "Recensioni: *Correggio's Drawings*," *Arte antica e moderna* 2 (April–June 1958), pp. 194–95; A. Ghidiglia Quintavalle, *Michelangelo Anselmi* (Parma, 1960), p. 106; idem, in *Arte in Emilia Seconda* (Parma, 1962), p. 75, under no. 44; idem, *Gli affreschi del Correggio in San Giovanni Evangelista a Parma* (Milan, 1962), p. 32; English ed. (New York, 1962), p. 41; A. Bevilacqua and A. C. Quintavalle, *L'opera completa del Correggio* (Milan, 1970), pp. 112–13, under no. 111; C. Gould, *The Paintings of Correggio* (Ithaca, 1976), pp. 80, 257–58; A. C. Quintavalle, *Tout l'oeuvre peint de Corrège* (Paris, 1977), pp. 112–13, under no. 111; E. Battisti, "Il Correggio e il

Parmigianino," *L'abbazia benedettina di San Giovanni Evangelista a Parma* (Parma, 1979), p. 129; D. DeGrazia, *Correggio and His Legacy: Sixteenth-Century Emilian Drawings*, exh. cat. (National Gallery of Art, Washington, D.C., and Palazzo della Pilotta, Parma, 1984), pp. 94–96, under no. 17; M. di Giampaolo and A. Muzzi, *Correggio: I disegni* (Torino, 1989), no. 51; P. Paolo Menogno, *Il Correggio a Parma* (Parma, 1989), p. 82.

THIS IS ONE OF THREE SURVIVING DRAWINGS BY CORREGGIO for the underside of the entrance arch leading into the Cappella del Bono in San Giovanni Evangelista, Parma. The frescoes, executed by assistants and based on these and—presumably—other designs by Correggio, show Christ in Glory with *The Conversion of Saul* to the east and *Saints Peter and John Healing the Cripple* to the west. The Museum's drawing is a preparatory study for the illusionistic oculus with Christ in Glory. It anticipates all of the principal details of the fresco but is much more suggestive atmospherically, thereby enhancing the spatial illusion of the scene. The other two surviving drawings, still at Chatsworth (inv. 762, 763), consist of studies for the two putti to the right of Christ, supporting a still empty medallion, and of the other pair of putti holding the medallion, with a quick sketch of Christ, the latter fully elaborated in the Getty drawing. The frescoes are generally dated to 1524, which provides a *terminus ante quem* for all related drawings.



CIRCA 1459/60–1535

16 *A Thebaid: Monks and  
Hermits in a Landscape*

Pen and brown ink; H: 20.4 cm (8 in.); W: 20.6 cm (8 1/8 in.)

87.GA.II

MARKS AND INSCRIPTIONS: At bottom right, inscribed 69 in black ink; at bottom right corner, collection marks of Countess Rosa Piatti-Lochis (L. 2026c), Ferruccio Asta (L. 116a).

PROVENANCE: Countess Rosa Piatti-Lochis, Venice; Ferruccio Asta, Venice; sale, Sotheby's, New York, January 16, 1986, lot 9; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS DRAWING MADE ITS INITIAL APPEARANCE IN THE literature in a sale at Sotheby's in 1986 as "attributed to Piero di Cosimo." Although it bears some general resemblance to Piero's work, especially in terms of its composition, the drawing is Bolognese in origin. The latter observation is due to P. Pouncey, who tentatively suggested an attribution to Amico Aspertini on the basis of the similarity between this drawing and one in the Uffizi (inv. 166 E), *Saint Cecilia before the Proconsul*.<sup>1</sup> The latter and the resulting fresco in the Oratorio di Santa Cecilia, Bologna, have been the subject of considerable dispute; recent opinion concerning the drawing appears to favor the authorship of Lorenzo Costa.<sup>2</sup> The most convincing basis for this attribution is the relationship between the sheet and another one in the Uffizi (inv. 178 E), the *Coronation of the Virgin*, made in preparation for Costa's painting in San Giovanni in Monte, Bologna.<sup>3</sup> The two Uffizi drawings provide a strong case in favor of ascribing the Museum's study of the *Thebaid* to Costa, since its style and handling fall directly between them. Furthermore it has close affinities with other drawings by him, such as *Calvary: The Raising of the Cross* (Oxford, Christ Church inv. 0281). A date of circa 1505 for the Museum's drawing would seem to emerge from these comparisons.

1. M. Faietti et al., *Bologna e l'umanesimo 1490–1510*, exh. cat. (Pinacoteca Nazionale, Bologna, 1988), no. 71.

2. *Ibid.*, under no. 71 (entry by M. Faietti).

3. *Ibid.*, no. 70.



# DESIDERIO DA SETTIGNANO

CIRCA 1430–1464

## 17 *Studies of the Virgin and Child*<sup>r</sup> *Virgin and Child Enthroned*<sup>v</sup>

Pen and brown ink, incised for transfer (recto); pen and brown ink and black chalk (verso); H: 19.3 cm (7<sup>5</sup>/<sub>8</sub> in.); W: 27.8 cm (10<sup>15</sup>/<sub>16</sub> in.)  
88.GG.107

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, Geneva; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: G. Goldner, "A Drawing by Desiderio da Settignano," *Burlington Magazine* 131, no. 1036 (July 1989), pp. 469–73.

THIS SHEET APPEARED IN 1989, WHEN IT WAS PUBLISHED as the only known example of the draughtsmanship of Desiderio da Settignano (Goldner 1989). The recto consists of seven studies of the Virgin and Child, drawn in pen and ink over elaborate stylus underdrawings that differ in many details from the pen drawings over them. The style of the recto, with its somewhat notational description of detail and minimum of internal modeling, relates it to a sheet by Antonio Rossellino in the Uffizi (inv. 38 F). The touch in the Getty drawing is lighter and more delicate, however, with flatter forms and more intimate emotions, and is closer in spirit to the sculpture of Desiderio. The sketch at the bottom right is very similar in composition and significant details to Desiderio's Panciatichi Madonna (Florence, Bargello) and may well have been made as a study for it. More generally, the third sketch from the left in the top row recalls his Foulc Madonna (Philadelphia Museum of Art). Given the freely drawn character of the stylus indentations, these studies can hardly be copies after Desiderio's sculptures.

The verso is more broadly drawn and has considerable black chalk underdrawing. Given the profile format, it was probably intended as a study for a relief, perhaps in terra-cotta. The ornamental motifs—the sphinx and specific floral designs—closely relate the verso to Desiderio's vocabulary as it appears on the Marsuppini

tomb in Santa Croce, Florence. In addition the caryatid figure on the throne is analogous to one found on a candlestick borne by an angel on the tabernacle in San Lorenzo, Florence. As this ornamental repertoire was unique to Desiderio, it strongly supports the attribution of the Museum's sheet to him.

This and the Rossellino sheet in the Uffizi are important illustrations of the use of drawings by sculptors in mid-fifteenth-century Florence. Such drawings provided both the means for developing images and designs to be used by workshop assistants to produce the numerous terra-cotta and stucco reliefs of the period. They may also have been employed to allow patrons to choose designs to their liking.



verso



recto

CIRCA 1499–1546

## 18 *Hercules Resting after Killing the Hydra*

Pen and brown ink (recto); black chalk, incised for transfer (verso); H: 25.4 cm (10 in.); W: 20.4 cm (8 in.)

88.GA.128

MARKS AND INSCRIPTIONS: At bottom left corner, collection mark of Sir Thomas Lawrence (L. 2445); at bottom right corner and right margin, collection mark of Lord Francis Egerton, first earl of Ellesmere (L. 2710b).

PROVENANCE: Sir Thomas Lawrence, London; Lord Francis Egerton, first earl of Ellesmere, London; by descent to the sixth duke of Sutherland (sale, Sotheby's, London, December 5, 1972, lot 52); art market, New York; private collection, New York; art market, New York.

EXHIBITIONS: None.

BIBLIOGRAPHY: F. Hartt, *Giulio Romano* (New Haven, 1958), vol. 1, pp. 165, 186; 301, no. 238.

THE PURPOSE FOR WHICH THIS DRAWING WAS MADE remains elusive. It was related by Hartt (1958, p. 301) to a study, *Apollo and Marsyas* (Windsor Castle, Royal Library inv. 0495), that is similar in style and scale. He suggested that they may both have been used as preparatory studies for stucco reliefs in the garden of the Appartamento di Troia, Palazzo Ducale, Mantua. Although they do have a relieflike quality, there is no evidence to sustain the connection with this project. Alternatively, it is proposed in the Sotheby's sale catalogue (1972) that—given the stylus marks and black chalk on the verso—the Museum's drawing may have been intended as a study for a print. There are engravings based on Giulio's designs of Hercules and Antaeus and Hercules and the Nemean Lion,<sup>1</sup> but there is nothing to indicate a more extensive print series on his labors. Lastly, K. Forster postulated that this drawing may have been done for a project commissioned by Ercole d'Este, for whom Hercules would have been a most appropriate subject (Giulio visited Ferrara in the mid-1530s on several occasions).<sup>2</sup> For stylistic reasons, the drawing is datable to circa 1535.

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1. S. Massari, *Incisori mantovani del '500* (Rome, 1980), nos. 50–51.

2. In conversation with G. Goldner, 1988.



1712–1793

## 19 *A Theatrical Performance*

Pen and brown ink, brown wash, and black chalk; H: 27.4 cm (10<sup>13</sup>/<sub>16</sub> in.); H: 38.5 cm (15<sup>1</sup>/<sub>8</sub> in.)

89.GG.51

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, New York; art market, London.

EXHIBITIONS: *European Drawings*, Hazlitt, Gooden and Fox, Ltd., London, November–December 1988, no. 39.

BIBLIOGRAPHY: K. Pask, "Francesco Guardi and the Conti del Nord: A New Drawing," *J. Paul Getty Museum Journal* 20 (1992) (forthcoming).

THIS DRAWING FIRST APPEARED IN 1988 IN AN EXHIBITION in London (no. 39), where it was correctly linked to another of similar subject and setting in the collection of Mrs. H. Anda-Bührle, Zurich. The latter was connected in turn by J. Byam Shaw to a drawing of a banquet scene by Guardi in the Hermitage, Saint Petersburg (inv. 11840), that commemorates an event that occurred during the visit of Grand Duke Paul Petrovitch of Russia and his wife, Maria Fedorovna, to Venice between January 18 and 25, 1782.<sup>1</sup> Several paintings and drawings resulted from this visit, and it may well be, as has been suggested by K. Pask, that the Getty sheet depicts the noble couple's attendance at a commedia dell'arte performance on January 21. Byam Shaw dated the Bührle drawing to "after 1780" on grounds of style and costume. This dating conforms to the proposal that it and the Museum's drawing are tied to the week spent in Venice by the "Conti del Nord," as the grand duke and duchess were called.

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1. J. Byam Shaw, *The Drawings of Francesco Guardi* (London, 1949), p. 69.



1591–1666

## 20 *Study of a Seated Young Man*

Oiled black chalk and white chalk heightening; H: 52.2 cm (22<sup>1</sup>/<sub>16</sub> in.); W: 42.7 cm (16<sup>3</sup>/<sub>4</sub> in.)

89.GB.52

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Hugh Blaker, London; Sir Colin Anderson, London; Lady Anderson, London (sale, Christie's, London, December 9, 1986, lot 48); art market, London.

EXHIBITIONS: *Catalogue of an Exhibition of Selected Paintings, Drawings and Sculpture from the Collection of the Late Hugh Blaker*, Leicester Galleries, London, March 1948, no. 46; *European Drawings*, Hazlitt, Gooden and Fox, Ltd., London, November–December 1988, no. 26; *Guercino, Master Draftsman: Works from North American Collections*, Harvard University Art Museums, Cambridge, Mass., February–March 1991, no. 63 (catalogue by D. M. Stone); *Giovanni Francesco Barbieri, Il Guercino, 1591–1666: Dipinti e disegni*, Museo Civico Archeologico, Bologna, September–November 1991, no. 207 (catalogue by D. Mahon).

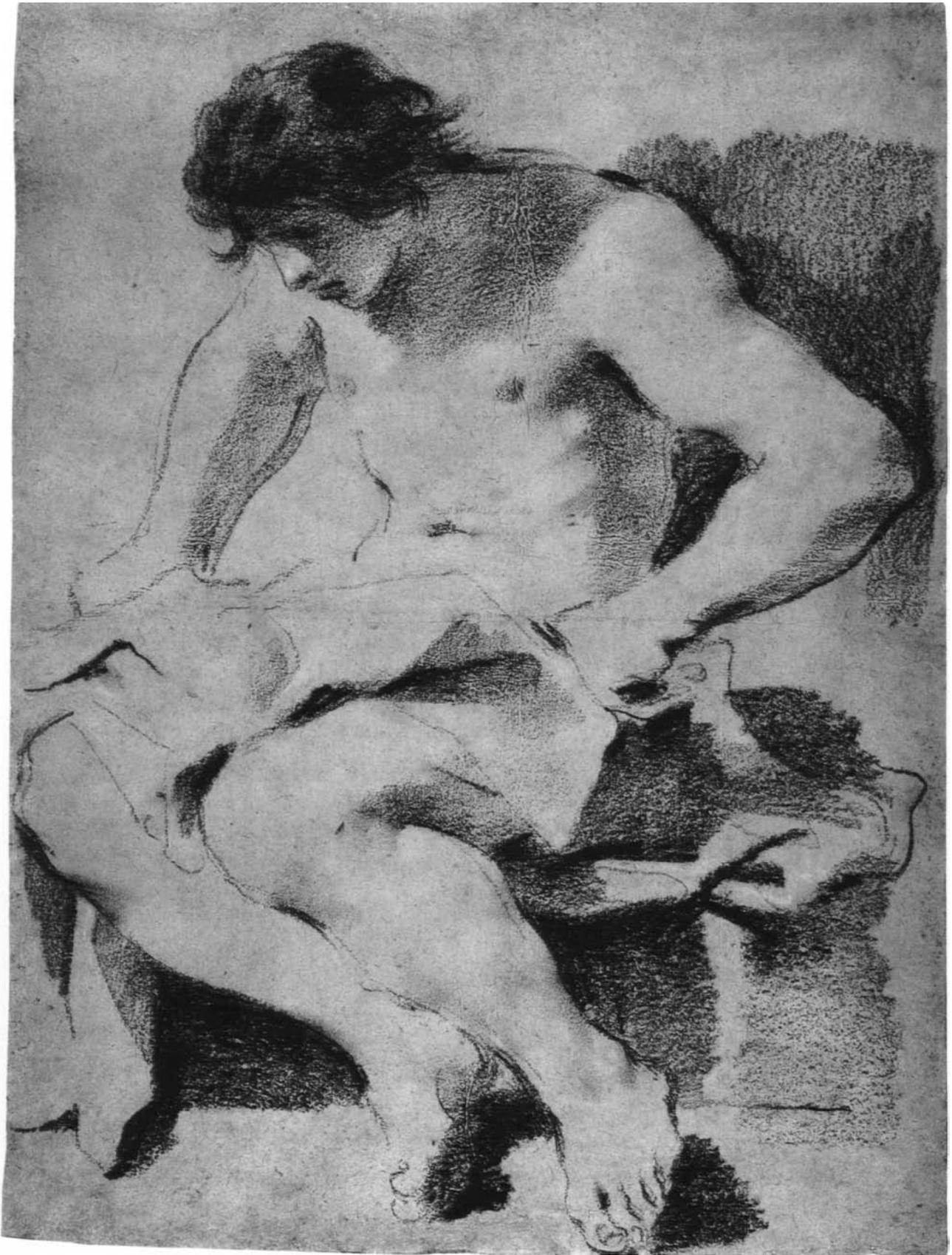
BIBLIOGRAPHY: None.

THIS DRAWING WAS ASSOCIATED BY D. MAHON (Christie's 1986) with a group of seven male nude studies of similar technique that are firmly dated by him in all but one case to 1619–20.<sup>1</sup> He also pointed out that the model for the Getty drawing is the same as that used for another sheet in this group (Genoa, Palazzo Rosso inv. 1702). The broad chiaroscuro and monumental form make the earlier erroneous attribution to Piazzetta (Leicester Galleries 1948) understandable and lend further support to Mahon's suggestion that Piazzetta may have drawn inspiration from drawings of this kind.<sup>2</sup>

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1. D. Mahon, *Il Guercino: Disegni*, exh. cat. (Palazzo dell'Archiginnasio, Bologna, 1968), nos. 247–53.

2. *Ibid.*, p. 220.



1678–1736

21 *The Courtyard of a Palace:  
Project for a Stage*

Pen and brown ink, gray and brown wash, and black chalk; H: 20.2 cm (8 in.); W: 19.1 cm (7½ in.)

88.GA.1

MARKS AND INSCRIPTIONS: At bottom edge, at center, inscribed *Cortile* in brown ink by the artist.

PROVENANCE: Count A. Cibrario, Turin; by descent to Count L. Cibrario, Turin; sale, Christie's, London, December 13, 1984, lot 204; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: L. Rovere, V. Viale, and A. E. Brinckmann, *Filippo Juvarra* (Turin, 1937), p. 159; V. Viale, *Mostra di Filippo Juvarra, architetto e scenografo* (Messina, 1966), p. 111; M. Viale Ferrero, "Disegni di Filippo Juvarra per il Teatro Capranica a Roma," *Antichità viva* 7 (1968), pp. 17–18; idem, *Filippo Juvarra, scenografo e architetto teatrale* (Turin, 1970), pp. 58–60; 61, n. 27; 373, no. 7.

THIS IS ONE OF THE SERIES OF EIGHT DRAWINGS BY JUVARRA that were identified by Ferrero (1968) as studies for stage sets for the opera *Tito and Berenice* (score by Antonio Caldara; libretto by Carlo Sigismondo Capece), which was first performed at the Teatro Capranica, Rome, in 1714. Though not employed in that production, this courtyard scene may have been transformed into another one during the development of the project (*ibid.*, p. 18), perhaps for scene 9, entitled *Appartamenti terreni* (Ferrero 1970, p. 373). The style of this and related drawings illustrates the imaginative and free character of Juvarra's draughtsmanship as it evolved during the second decade of the eighteenth century.



1452-1519

22 *Three Sketches of a Child with a Lamb*<sup>r</sup>*A Child with a Lamb, Head of an Old Man, and Studies of Machinery*<sup>v</sup>

Black chalk and pen and brown ink; H: 21 cm (8¼ in.);  
W: 14.2 cm (5⅞ in.)  
86.GG.725 (SEE PLATE 2)

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, collection mark of Sir Thomas Lawrence (L. 2445); inscribed *jicipit liber.endaborum.assauasorda.judeo inebraicho coposit[us] et a platone / tiburtinj inlatin sermone transl[us] anno. arabu.dx. mse sap h ar / capi tulu pimu ingeometrice arihmetice (p) vnyversalia proposita.; franco.o dif. in brown ink by the artist; (verso) inscribed *vedj la testa de[llo] alto vitj sella tenvto il fermo / essapi dal caiano / il zendato invernjca[to e] stacciatovi.suso la cimatura conuarj colori / a vso dj gianbellotto.e altre opere.regie allacqa.essimilmente. sidebbe, f[a] / re.da potere.rimecter[e] / il polo.quando.fussi. ch[o] / summato / [Figura] polo. (s) rimessibile in brown ink by the artist.**

PROVENANCE: Abbot Luigi Cellotti, Venice(?); Sir Thomas Lawrence, London; King William II of Holland (sale, Het Paleis, The Hague, August 12-20, 1850, part of lot 136); Grand Duke Charles Alexander of Saxe-Weimar-Eisenbach, Thuringia; Schlossmuseum, Weimar; S. Schwartz, New York; John R. Gaines, Lexington, Kentucky (sale, Sotheby's, New York, November 17, 1986, lot 3).

EXHIBITIONS: *The Lawrence Gallery, Fifth Exhibition*, Woodburn's Gallery, London, 1836, no. 70; *Italy in the Time of Raphael*, Fogg Art Museum, Harvard University, Cambridge, Mass., February-April 1983.

BIBLIOGRAPHY: E. Solmi, "Le fonti dei manoscritti di Leonardo da Vinci," *Giornale storico della letteratura italiana* (Turin, 1908), pp. 263-64; W. von Seidlitz, *Leonardo da Vinci der Wendepunkt der Renaissance* (Berlin, 1909), vol. 1, pp. 76, 80; E. Suida, "Leonardo da Vinci und seine Schule in Mailand," *Monatshefte für Kunstwissenschaft* 2

(1920), p. 284; A. Venturi, "Per Leonardo da Vinci," *Arte* 25 (1922), pp. 3-6; E. Möller, "Die Madonna mit den spielenden Kindern aus der Werkstatt Leonardos," *Zeitschrift für Bildende Kunst* 62 (1928-29), pp. 221, 226; T. Borenius, "Leonardo's *Madonna with Children at Play*," *Burlington Magazine* 56, no. 324 (March 1930), p. 142; E. Verga, *Bibliografia vinciana, 1493-1930* (Bologna, 1931), vol. 1, p. 172, no. 475; W. von Seidlitz, *Leonardo da Vinci, der Wendepunkt der Renaissance* (Vienna, 1935), p. 66; A. E. Popham, *The Drawings of Leonardo da Vinci* (London, 1946), p. 123; reprint ed. (London, 1964), pp. 51-52; A. Venturi, *I manoscritti e i disegni di Leonardo da Vinci* (Rome, 1949), fascs. 6, no. 243.2, p. 38; 7, no. 243.2; C. Pedretti, *Studi vinciani* (Geneva, 1957), pp. 225-29; K. T. Steinitz, "Drawings by Leonardo, Formerly in the Possession of the Grand Duke of Weimar," *Raccolta vinciana* 20 (1961-63), pp. 343-44; K. Clark and C. Pedretti, *The Drawings of Leonardo da Vinci in the Collection of Her Majesty the Queen at Windsor Castle* (London, 1968), pp. 98-99, under no. 12540; J. Wasserman, "A Re-discovered Cartoon by Leonardo da Vinci," *Burlington Magazine* 112, no. 805 (April 1970), pp. 201, 203; A. Vezzosi et al., *Leonardo dopo Milano: La Madonna dei fusi (1501)* (Florence, 1982), pp. 30, n. 22; 82-85, 87-89; idem, *Leonardo e il leonardismo a Napoli e a Roma* (Florence, 1983), pp. 72-73; P. C. Marani, *Leonardo e i leonardeschi a Brera* (Florence, 1987), pp. 120-21; C. Pedretti, "Leonardo: Era giusto tentare," *Art e dossier* 10 (February 1987), pp. 4-5; idem, in P. Galluzzi, ed., *Leonardo da Vinci: Engineer and Architect*, exh. cat. (Montreal Museum of Fine Arts, 1987), pp. 16-21.

THE RECTO OF THIS COMPLEX SHEET CONTAINS THREE pen-and-ink studies of a child with a lamb as well as three barely legible chalk sketches of the same theme. All are related to the chalk sketch on the verso and to another in black chalk in the Royal Library, Windsor Castle (inv. 12540). Throughout the considerable literature on this drawing, there has been disagreement as to whether the child represented is Christ or Saint John and whether these studies were made in preparation for a version of the *Virgin and Child with Saint Anne* or a lost composition showing the Virgin kneeling with Christ and Saint John. The latter is known through several copies and derivative pictures (Uffizi; Ashmolean Museum; Milan, private collection).

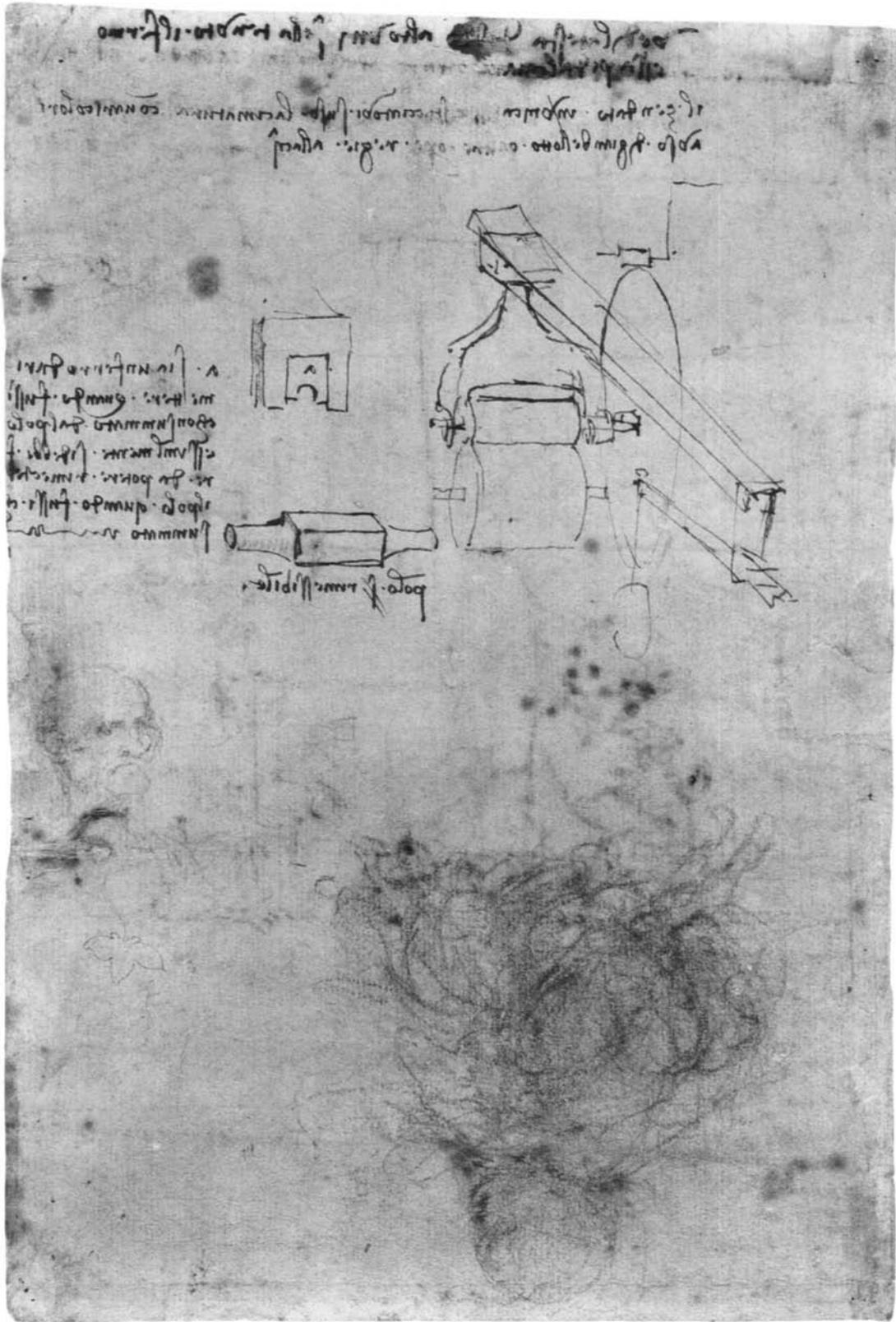
The balance of visual evidence strongly favors the hypothesis connecting these drawings to the lost *Virgin Kneeling with Christ and Saint John*, since the collective poses of the child in them are far more similar to that of the Christ child there than to any painted or drawn image of the Virgin and Saint Anne. Based on two factors—the appearance of a sketch on the Windsor sheet that refers to a gem of Diomedes which had belonged to Lorenzo de' Medici, and the comment on the “head of Altoviti” on the verso of the Getty sheet—it is very likely that the drawings of the child date from Leonardo's years in Florence just after 1500. Similarly, the note at the top of the recto referring to the title of a geometry book by Abraham bar Hiyya Savasorda indicates that Leonardo was back in Florence, where a copy of the book was in the library of San Marco. By contrast the laminating machine on the verso and the attendant explanatory notes date from 1497–1500, as has been explained by Pedretti (1957).

The verso also contains a stark physiognomic study in black chalk at the left margin, directly above a finely drawn leaf in pen and ink. The former seems to have been executed at the same time as the study of the child in chalk on the verso.

Leonardo's studies of Christ on this sheet appear to have evolved beginning with the freely drawn chalk study on the verso and proceeding to the pen sketch at the top right on the recto, in which the basic pose was established. This was followed by the larger pen drawing at the bottom right, showing the first effort to set the position of the legs. Lastly, the artist drew the most elaborate study at the bottom left, in which the legs are posed with greater complexity and the child leans back on the lamb. The latter may have been preceded by the sketch at Windsor, showing similar details in much rougher form. The faint chalk sketches on the recto of the Getty sheet are difficult to read, but the one at the top center may have been done before the first two pen drawings on the recto. The figure drawn at the bottom center is the only one facing to the left and may be Saint John rather than the Christ child.



recto



verso

1573–1626

## 23 *Angel Musicians*

Black chalk, brown wash, and white gouache heightening on blue paper (recto); black chalk (verso); H: 39.5 cm (15<sup>9</sup>/<sub>16</sub> in.); W: 24.7 cm (9<sup>3</sup>/<sub>4</sub> in.)

86.GG.16

MARKS AND INSCRIPTIONS: (Verso) inscribed 164 in brown ink, N° 8 in red chalk.

PROVENANCE: Sale, Christie's, London, April 3, 1984, lot 10; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: N. Turner, "Some Unpublished Drawings by Morazzone," *Master Drawings* 22, no. 4 (Winter 1984), pp. 426–27.

THE ATTRIBUTION OF THIS DRAWING TO MORAZZONE is due to Turner (1984), who connected it with the ceiling frescoes of 1599 showing music-making angels in the vault of the Cappella del Rosario, San Vittore, Varese.<sup>1</sup> Turner noted that although the figures are set in a vertical rather than a horizontal scheme in the fresco, the basic architectural frame is similar in drawing and fresco. In addition the representations of the cello players in both are alike in facial type. It may well be that Morazzone used the cello player in the drawing as the basis for the two figures at the center of the relevant compartment. Furthermore the lute player at the right of the drawing reappears with modifications in another section of the ceiling.<sup>2</sup> There are faint indications of black chalk on the verso of this sheet.

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1. M. Gregori, *Il Morazzone*, exh. cat. (Villa Comunale del Mirabello, Varese, 1962), pl. 4.

2. *Ibid.*, pl. 5.



# GIOVANNI BATTISTA NALDINI

CIRCA 1537–1591

## 24 *Raising of the Son of the Widow of Naim<sup>r</sup> Madonna and Child with Saints<sup>v</sup>*

Pen and brown ink, brown wash, white heightening, and black chalk on blue paper (recto); black chalk (verso); H: 22.3 cm (8¾ in.); W: 32.5 cm (12⅓⅙ in.)  
88.GA.53

MARKS AND INSCRIPTIONS: (Recto) at bottom center, collection mark of A. P. F. Robert-Dumesnil (L. 2200); (verso) inscribed *di Jacopo Palma* in brown ink.

PROVENANCE: A. P. F. Robert-Dumesnil, Paris (sale, Phillips, London, May 18, 1838, lot 754); private collection, Paris; sale, Hôtel Drouot, Paris, April 29, 1986, lot 77; art market, London.

EXHIBITIONS: None.

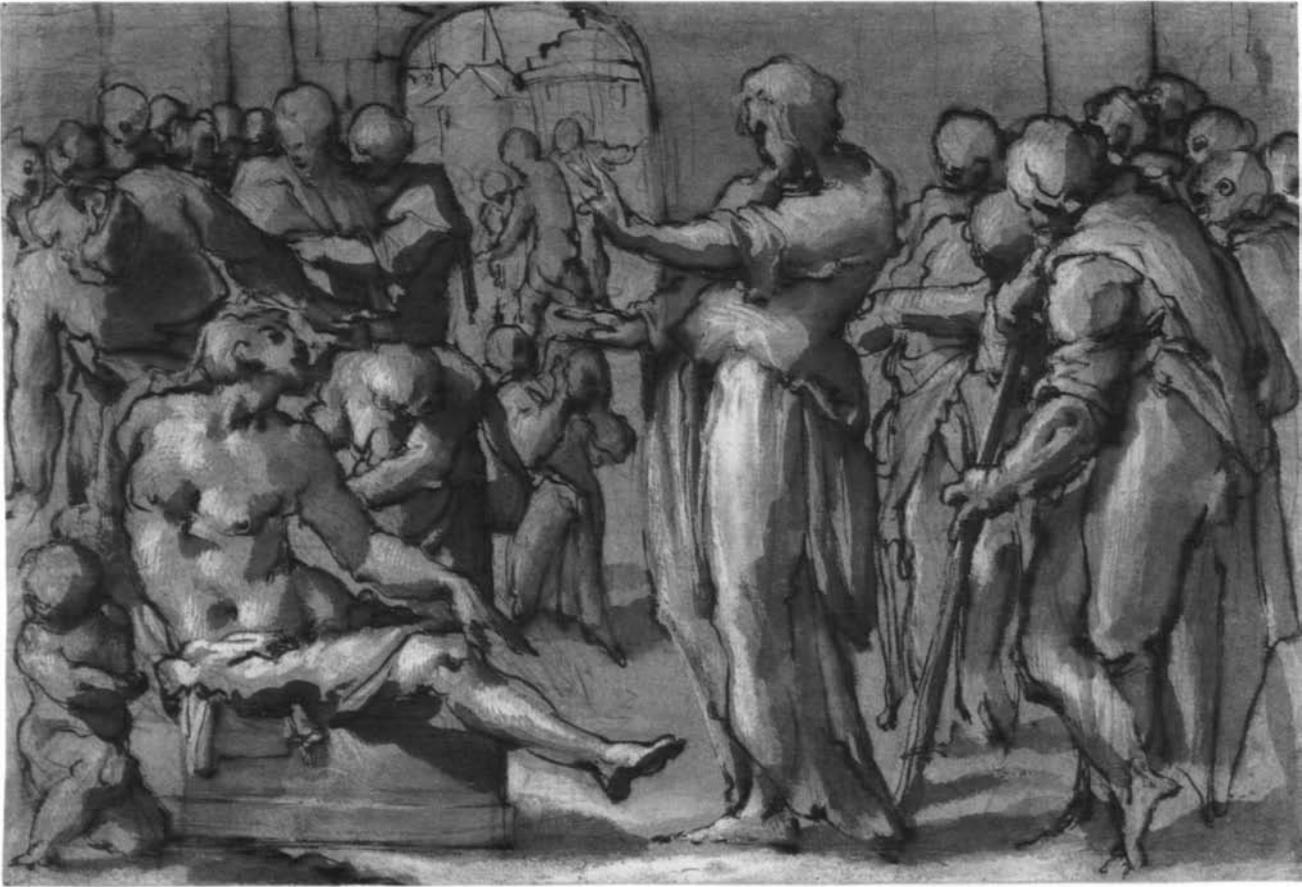
BIBLIOGRAPHY: G. Gruitrooy, "A New Drawing by Giovanni Battista Naldini," *J. Paul Getty Museum Journal* 17 (1989), pp. 15–20.

THE IDENTIFICATION OF THE SUBJECT OF THIS DRAWING is due to Gruitrooy (1989), who noted that Naldini made a painting of the same theme—destroyed in a fire in 1771—for Santa Maria del Carmine, Florence. The painting was executed between circa 1575, when the altar into which it was placed was completed, and 1584, when it was first mentioned in Raffaello Borghini's *Il riposo*. The painting is known through a contemporaneous description by Francesco Bocchi and a chalk drawing in the Uffizi by Naldini (inv. 747s). The picture was very different from the recto of the Museum's drawing, having as its main emphasis the widow kneeling before Christ and asking for his intervention. By contrast the Getty drawing shows Christ in the act of raising her son. To account for the change in conception reflected in the two drawings and the painting, Gruitrooy argued persuasively that Naldini made the Getty drawing at an early stage—circa 1575–77—and came back to the project in 1580, when he returned to Florence.

The black chalk sketch of the Nativity on the verso is more easily understood. It was made as a preparatory study for the *Nativity* painted by Naldini for the Cappella Mazzinghi, Santa Maria Novella, Florence, and dated 1573. A further compositional study for the altarpiece (Uffizi inv. 705F) is drawn in pen and ink and follows the Getty sketch in most essentials, but it is more precisely drawn and closer to the painting, especially in the treatment of the top portion of the scene. Naldini presumably made the verso in 1573 and then reused the sheet two years later to make the drawing on the recto in preparation for the Santa Maria del Carmine picture.



verso



recto

1509/12(?)–1571

## 25 *Marriage of a Patrician Couple*

Oil on paper, some foreground figures pricked for transfer; H: 40.6 cm (16 in.); W: 47.8 cm (18<sup>13</sup>/<sub>16</sub> in.)

87.GG.41

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Christie's, London, April 8, 1986, lot 28; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS ONE OF FOUR KNOWN STUDIES BY NICOLÒ dell'Abate of chivalric subjects which are related in size, shape, and style (the others are Uffizi inv. 593 E; Louvre inv. 20.746; and Windsor Castle, Royal Library inv. 6317). A lost drawing by him, known through a copy in Munich (Staatliche Graphische Sammlung inv. 14209), must also have been associated with them. With the exception of the Museum's study, which was only discovered recently, the others were grouped by S. Béguin.<sup>1</sup> She suggested that they were made for a cycle depicting scenes from the romantic epics *Orlando furioso* and *Orlando innamorato*, perhaps for Giulio Boiardo's palazzo at Scandiano or for the Palazzo Ducale, Sassuolo, where a series of five scenes from the life of Orlando by Nicolò are known to have existed until well into the eighteenth century. The Getty drawing, which first appeared at auction in 1986 at Christie's, was related by Béguin to the Uffizi study,<sup>2</sup> with which it shares a similar technique, having been made in oil on paper (the Windsor and Louvre sheets are drawn in pen and ink). The disparity in technique within the group might indicate that there were two stages in the later evolution of the project, the latter of which is represented by the highly finished oil sketches. The style of this series, informed by the work of Giulio Romano and Dosso Dossi, places it early in Nicolò's career, circa 1535–40.

1. S. Béguin, *Mostra di Nicolò dell'Abate*, exh. cat. (Palazzo dell'Archiginnasio, Bologna, 1969), pp. 88–91.

2. In conversation with G. Goldner, 1986.



## FRA PAOLINO (Paolo del Signoraccio)

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CIRCA 1490–1547

### 26 *Saint Lucy*

Black and white chalk; H: 46 cm (18 $\frac{1}{8}$  in.); W: 27.1 cm (10 $\frac{1}{16}$  in.)

89.GB.34

MARKS AND INSCRIPTIONS: (Verso) inscribed 45 in brown ink.

PROVENANCE: Private collection, Tuscany; private collection, Belgium; sale, Christie's, London, July 1, 1986, lot 54; art market, London.

EXHIBITIONS: *European Drawings*, Hazlitt, Gooden and Fox, Ltd., London, November–December 1988, no. 6.

BIBLIOGRAPHY: D. Bull, "London Old Master Drawings," *Burlington Magazine* 131, no. 1030 (January 1989), p. 49.

IT WAS FIRST ESTABLISHED BY C. FISCHER (HAZLITT, Gooden and Fox, Ltd. 1988, no. 6) that this drawing was made as a preparatory study for the figure of Saint Lucy in an altarpiece, the *Virgin and Child with Saints*, painted by Fra Paolino for the church of San Domenico, Pistoia. There are minor modifications in the painted figure, who stands at the left margin. The technique and style of the drawing owe a great deal to the work of Fra Bartolomeo in the deep shadows, handling of the chalk medium, and calm classicism of the pose. Within the small surviving drawn oeuvre of Fra Paolino, this study is closest to a drawing of Saint Agnes in the Uffizi (inv. 231 s).



1437-1531

## 27 *Bacchus Playing Pipes*

Pen and brown ink; H: 20.1 cm (7<sup>15</sup>/<sub>16</sub> in.); W: 10.4 cm (4<sup>1</sup>/<sub>16</sub> in.)

88.GA.91

MARKS AND INSCRIPTIONS: (Recto) at bottom right, inscribed *g.53* in brown ink by Lord John Somers; on mount, inscribed *Mantegna* in brown ink by Jonathan Richardson, Sr.; (verso) on mount, inscribed *JJ.53* in brown ink by Jonathan Richardson, Sr.; *C.1 N-105. Andrea Mantegna 1431-1505. A Bacchante; pen + bistre. Fine. From Sir Anthony Westcombe's Collection. W. Bateman* type-written on a label by William Bateman.

PROVENANCE: Padre Sebastiano Resta, Milan; Giovanni Matteo Marchetti, bishop of Arezzo; by descent to his nephew, the cavalier (Orazio?) Marchetti of Pistoia; Lord John Somers, Worcester; Jonathan Richardson, Sr., London; Sir Anthony Westcombe, London (sale, Puttick and Simpson, London, December 22, 1857, part of lot 48); William Bateman, Youlgrave, Derbyshire (sale, Sotheby's, London, June 3, 1893, part of lot 79, 80, or 81); sale, Christie's, London, December 9, 1986, lot 3; art market, Boston.<sup>1</sup>

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS DRAWING IS RELATED ON THE BASIS OF BOTH style and classical subject to a study of Venus and Cupid trampling a serpent in the Victoria and Albert Museum (inv. Dyce 149; Christie's 1986). The latter is one of a series of Paduan drawings grouped together more than fifty years ago by J. Byam Shaw that are broadly mantegnesque and show certain distinctive details of handling such as close parallel hatching, attenuated proportions, and awkwardness in the rendering of limbs.<sup>2</sup> Furthermore they reflect a strong classicizing bias in both choice of subject and frequent use of archaeological detail. Byam Shaw identified the author of these drawings as Bernardo Parentino, who remains the most likely candidate. The majority of the drawings can reasonably be seen as representing various stages in his long career as well as illustrating the normal variety found in the oeuvre of any artist. Some reserve should be maintained, however, owing both to the absence of much specific evidence to concretely link these drawings to Parentino's work in other media and to a fairly considerable disparity in handling among them.

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1. The provenance of the drawing was ascertained by K. Pask.
  2. "A Lost Portrait of Mantegna and a Group of Paduan Drawings," *Old Master Drawings* 9 (June 1934), pp. 1-7.



1503–1540

28 *Studies of Saints John the Baptist and Jerome, a Crucifix, and Various Heads*<sup>r</sup>  
*Studies of the Christ Child, a Crucifix, and a Dog*<sup>v</sup>

Red chalk; H: 15.1 cm (5<sup>15</sup>/<sub>16</sub> in.); W: 22.1 cm (8<sup>11</sup>/<sub>16</sub> in.)  
 87.GB.9

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, collection marks of Sir Thomas Lawrence (L. 2445), Count Nils Barck (L. 1959), N. Dhikeos.

PROVENANCE: Sir Thomas Lawrence, London; Count Nils Barck, Paris and Madrid; N. Dhikeos, Lyons; art market, New York.

EXHIBITIONS: None.

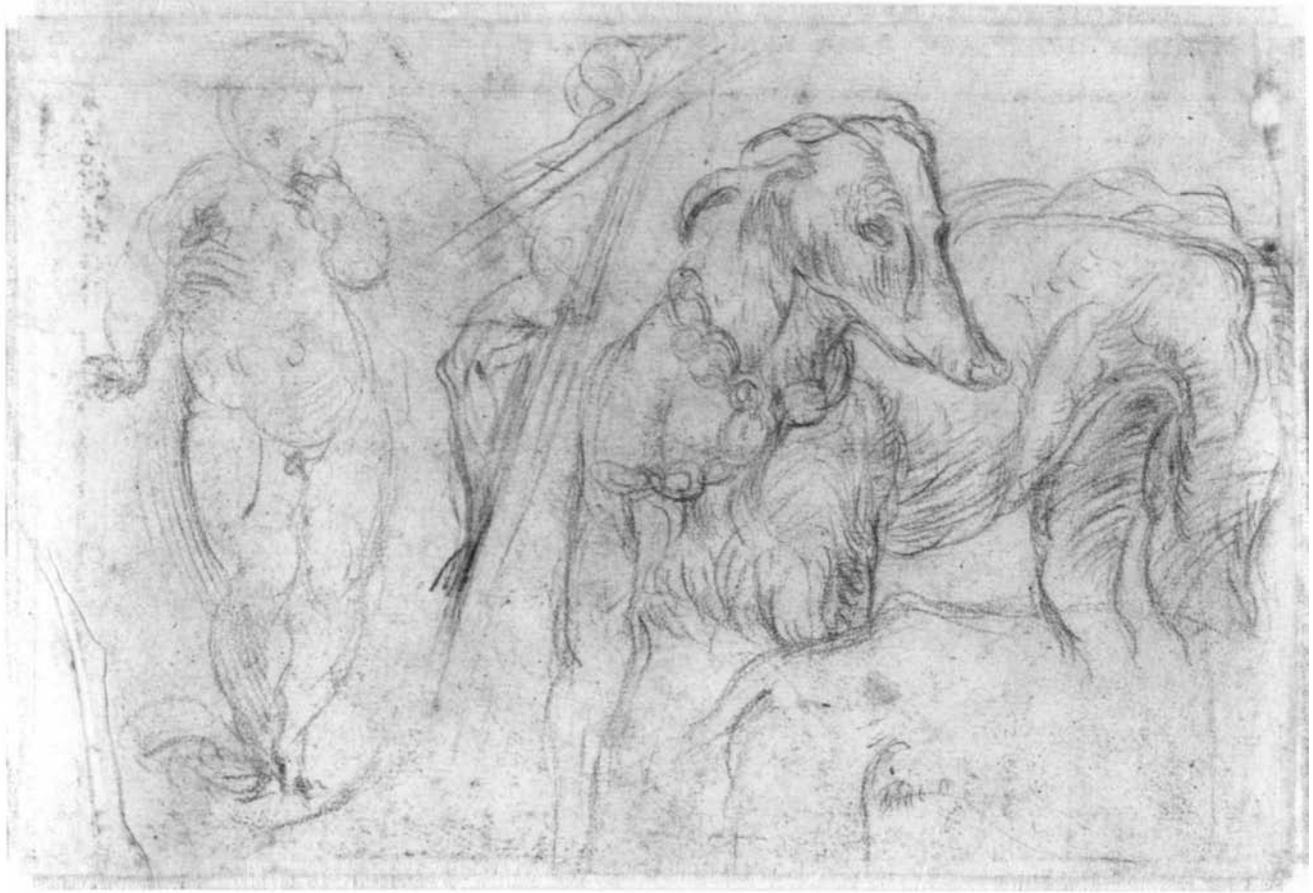
BIBLIOGRAPHY: None.

THIS RECENTLY REDISCOVERED SHEET WAS ONCE IN the collection of drawings by Parmigianino belonging to Thomas Lawrence, of which a significant group passed to Nils Barck. It was made as a study for an altarpiece, the *Madonna and Child with Saints John the Baptist and Jerome* (National Gallery), on which Parmigianino was working when he fled Rome in 1527. The recto shows the two saints parallel to one another in the foreground, as in the important study for the whole composition in the British Museum, London (inv. 1882-8-12-488), while the specific poses are very close to those in a study of the two saints in the Städelsches Kunstinstitut, Frankfurt (inv. 13772). These and the Getty drawing must have been done relatively early in the evolution of the composition, since the figure of Saint Jerome is shown sleeping in the right middle ground and the Baptist kneels at the center in the painting. In the Frankfurt drawing the Baptist is clearly standing, whereas on the recto of the Museum's sheet his pose is somewhat ambiguous. The style of the recto is highly *correggesque*; the head of Saint Jerome is reminiscent of Saint Peter in the cupola fresco by Correggio in San Giovanni Evangelista, Parma.

The verso contains a study of the Christ child similarly for the altarpiece now in London, rendered in strong *contrapposto*; there is also a sketch of the crucifix held by Saint Jerome. Lastly and unexpectedly, the most prominent feature is the dog standing at the right, who is lightly sketched in a different pose below. A dog of this type appears in the frescoes at the Rocca of Fontanellato and also in a drawing of the 1530s (Melbourne, National Gallery of Victoria inv. 358/4). It should be noted, however, that the dog on the Getty verso is closely similar in pose and in the rendering of the chain around his neck to the one at Fontanellato, and that—absent other details on the sheet—one would be tempted to consider it a study for the latter. Given the chronological problems this would engender in terms of the dating of the Fontanelato frescoes and the London altarpiece, it should be concluded that either the similarity between the dogs is accidental or that Parmigianino had the image from the fresco in mind when he made this sheet in Rome two or three years later.



recto



verso (no. 28)

# BARTOLOMEO PASSAROTTI

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1529–1592

## 29 *Nude Studies*

Pen and brown ink; H: 29.5 cm (11 $\frac{3}{8}$  in.); W: 23.4 cm (9 $\frac{1}{4}$  in.)

88.GG.109

**MARKS AND INSCRIPTIONS:** At bottom left, inscribed *Salamanca* in brown ink; at bottom right corner, unidentified collection mark.

**PROVENANCE:** Private collection, Geneva; art market, London.

**EXHIBITIONS:** None.

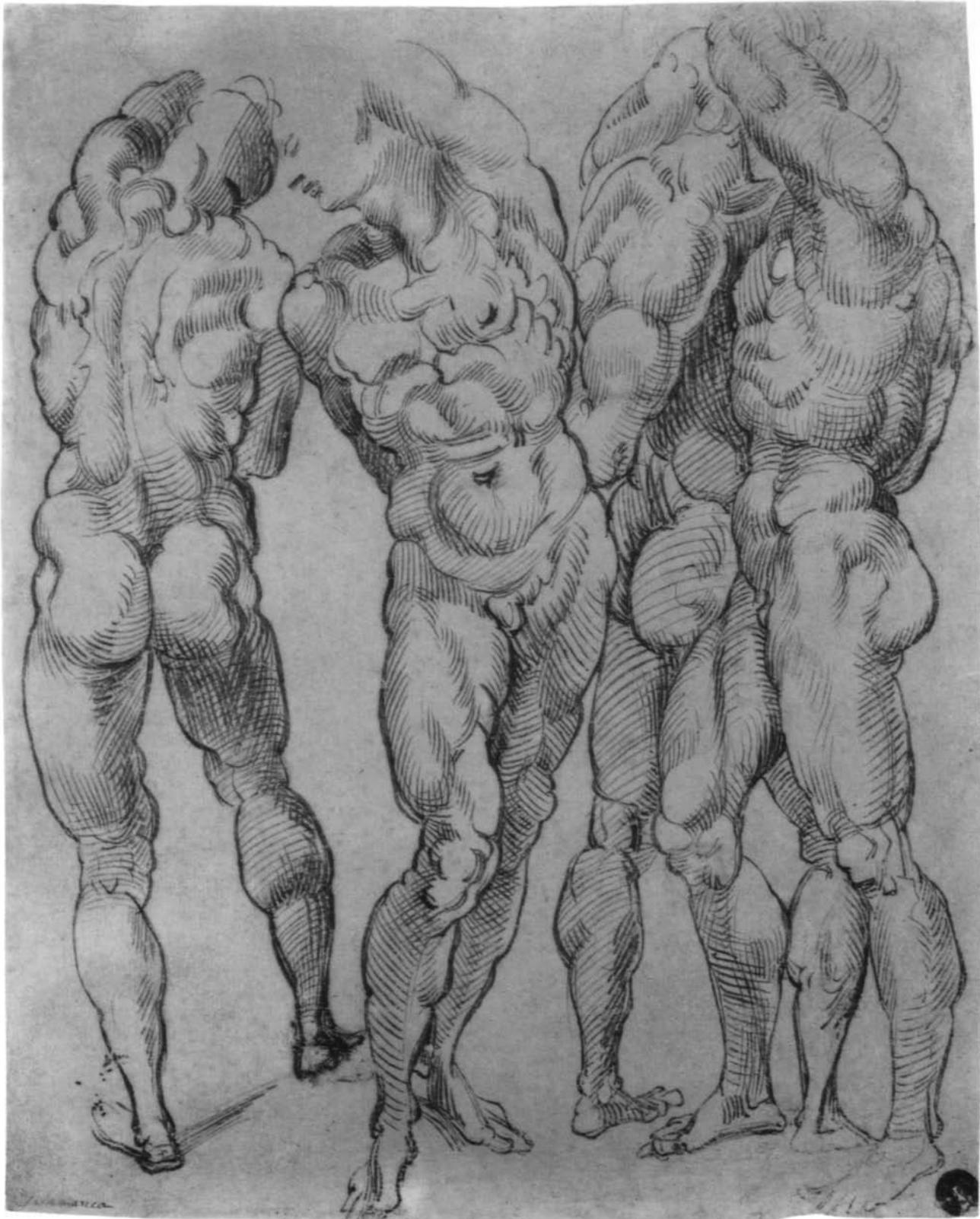
**BIBLIOGRAPHY:** None.

THIS SHEET IS A CHARACTERISTIC EXAMPLE OF PASSAROTTI'S STUDIES OF THE MALE NUDE, SHOWN HERE FROM ALL FOUR SIDES. THE POSES ARE SLIGHTLY ADJUSTED FROM ONE TO THE OTHER, WITH THE RESULT THAT THE RIGHT FOREARM NEVER APPEARS. THE TECHNIQUE IS TYPICAL FOR THE ARTIST IN ITS USE OF SHARPLY DEFINED CROSS-HATCHING, CLEAR AND UNDULATING OUTLINING, AND A SELECTIVE USE OF THICKER LINES FOR EMPHASIS AT CERTAIN POINTS ALONG THE OUTLINES AND IN A FEW INTERIOR PASSAGES. AS IS OFTEN TRUE OF HIS DRAWINGS, PASSAROTTI SKETCHED IN SOME OF THE FEET WITHOUT MUCH DETAIL AND ONLY GAVE THE MOST SUMMARY TREATMENT TO THE HEADS. THE OVERALL POSE OF THE FIGURE IS ALSO CHARACTERISTIC AND MAY BE COMPARED, FOR EXAMPLE, WITH THE SHEET AT CHRIST CHURCH, OXFORD (inv. 1393), THAT SHOWS A PARTIAL RENDERING OF A TORSO IN A SIMILAR POSITION. IN ADDITION THE TWISTING OF THE BODY TO EMPHASIZE TORSION IS COMMON IN HIS WORK.

This drawing may well have been made simply for study purposes, but it is worth noting that Raffaello Borghini mentioned a book of anatomical studies by Passarotti in which one would expect to have found studies such as this.<sup>1</sup>

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1. *Il riposo* (Florence, 1584), bk. 4, p. 135. The inscription *Salamanca* may refer to the print publisher Antonio Salamanca, who worked in Rome and died there in 1562, or to the nineteenth-century collector José, marquis de Salamanca (as has been suggested by K. Pask).



(no. 29)

CIRCA 1500–1547

### 30 *Studies of Figures and Architecture*<sup>r</sup> *Figure Studies*<sup>v</sup>

Pen and brown ink, brown wash, and black chalk, incised for transfer (recto); pen and brown ink and brown wash (verso); H: 32.7 cm (12<sup>7</sup>/<sub>8</sub> in.); W: 22.5 cm (8<sup>3</sup>/<sub>4</sub> in.)  
88.GG.132

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, inscribed *D*, *Tiepolo* in black ink, *C* in black chalk; (verso) inscribed *12*, *P/SS* in brown ink, *III/306* in black chalk, *Beato* [cancelled: *alfin*] *ha quello che torna al fin senza fatica / che in memoria e p peso non lla grava / chi troppo pensa el pensar la terra / chi l'altri impaci piglia e sua cr . . . / chi l'altrui tribola se stesso atterra / chi in pacida la suo morte seque / chi biasima altri se stesso / tal dice d'altrui che di se ste[sso] / l'oro dà valsente / sot'ombra s'oro facile . . . et volon . . . / la nesicità non v'a legge / e sse legge ha el paziente / megli'è patir honestamente / he perdesi un onesto sp . . .* in brown ink by the artist.<sup>1</sup>

PROVENANCE: Private collection, United States; sale, Sotheby's, New York, January 13, 1988, lot 84; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

PERINO BEGAN DRAWING ON THE RECTO WITH A study for the vault of the Sala Regia in the Vatican (Sotheby's 1988), which was executed between 1542 and 1545. The architectural planning was due to Antonio da Sangallo, and this design by Perino suggests either that he had a greater role than has been assumed or that he was copying a plan by Sangallo for his own use while designing the decoration of the vault. The figures on the recto divide into two groups. Perino first made the six smaller ones, all of which seem to have been intended for specific locations, given the individualized nature of their attributes and poses; in several cases they are shown with ar-

chitectural details. Unfortunately, none of them are directly relatable to any of Perino's projects, even though they are completely characteristic of his figure types. It is possible that they were made in relation to the wall or window designs for the Sala Regia, but there is no evidence to support such a hypothesis at this point.

The four somewhat larger figures at the top of the recto and the one at the top center of the verso were all drawn after the other sketches on their respective sides of the sheet and differ from them in several ways. They are all shown with elaborate, fanciful hats or headdresses and exaggerated expressions approaching caricature. In turn there are three drawings by Perino in the Louvre (inv. 623, 624, 10.711) that are similar in technique, though they show full-length images of warriors. It has been suggested by R. Bacou that those images were intended for a ballet or theatrical display.<sup>2</sup> It is possible that the sketches on the Museum's sheet were intended for similar purposes.

Lastly, there are five other figures on the verso, two of which are in apparent discourse at the bottom left. In proportion, drapery, and handling they are closest to two drawings of standing figures in the collection of John Gere, London,<sup>3</sup> and in the Metropolitan Museum of Art (inv. 61.180). The purpose of the figures on the Getty verso and of the latter two drawings remains elusive.

The Getty drawing may be dated to the early to mid-1540s due to its connection with the documented work on the vault of the Sala Regia and by association with the Louvre and Gere drawings, which also date from this part of Perino's career.

1. Inscription transcribed by G. Corti, February 1989.

2. R. Bacou, *Le XVI<sup>e</sup> siècle européen: Dessins du Louvre*, exh. cat. (Musée du Louvre, Paris, 1965), p. 86, under no. 205.

3. Y. Tan Bunzl et al., *Italian 16th-Century Drawings from British Private Collections*, exh. cat. (Scottish Arts Council, Edinburgh Festival Society, 1969), no. 60.



recto



verso

1481-1536

## 31 *The Holy Family*

Pen and brown ink and black chalk, top left squared in black chalk; H: 23.8 cm (9 $\frac{3}{8}$  in.); W: 18.9 cm (7 $\frac{1}{2}$  in.)  
87.GG.20

MARKS AND INSCRIPTIONS: (Recto) on mount, at bottom edge, inscribed *Baldasari da Siena* in graphite; (verso) on mount, inscribed *J. A.* twice in black ink.

PROVENANCE: Mr. and Mrs. Fred Kline, Texas (sale, Christie's, New York, January 14, 1986, lot 93); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS DRAWING IS SIMILAR IN POSES AND HANDLING TO a study of the Virgin and Christ child with a saint in a French private collection (Sotheby's, New York, January 18, 1984, lot 212). It has been noted (Christie's 1986) that the sheet in France shows the figures to half-length and that the Museum's drawing is squared only over the Virgin and child to her knees. The similarity is clear, but if they were made for the same project, the differences between the two sheets reflect a series of significant changes in the course of its development. The Virgin in the Museum's drawing looks more directly forward, and the viewer is assumed to be looking up at the scene, unlike the more straightforward vantage point of the other study.

The only known project to which these studies may be related is the *Sacra conversazione* of 1516 in the Cappella Ponzetti, Santa Maria della Pace, Rome. The physiognomic types of the Virgin in the Museum's drawing and in the fresco are similar in their idealized classicism, and the pose in the latter essentially reverses that of the drawing. In addition the Virgin is shown looking down in the fresco. The attendant figures there do not include Joseph, however, and their presence argues against a direct connection, as does a drawing recently on the art market (Christie's, London, July 2, 1991, lot 237) that is more closely related to the fresco.<sup>1</sup> Nevertheless the Cappella Ponzetti fresco is close in style to the drawing and provides a clear basis for situating it circa 1515.

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1. A copy of this drawing is in a sketchbook in the Biblioteca Comunale, Siena; see F. Sodi, ed., *Taccuino S IV 7 detto di Baldassare Peruzzi della Biblioteca Comunale di Siena* (Siena, 1981), p. 26.



## 32 *Design for an Altar*

Pen and brown ink and brown wash, incised for transfer;  
H: 45.4 cm (17<sup>7</sup>/<sub>8</sub> in.); W: 37.7 cm (14<sup>7</sup>/<sub>8</sub> in.)  
88.GG.130

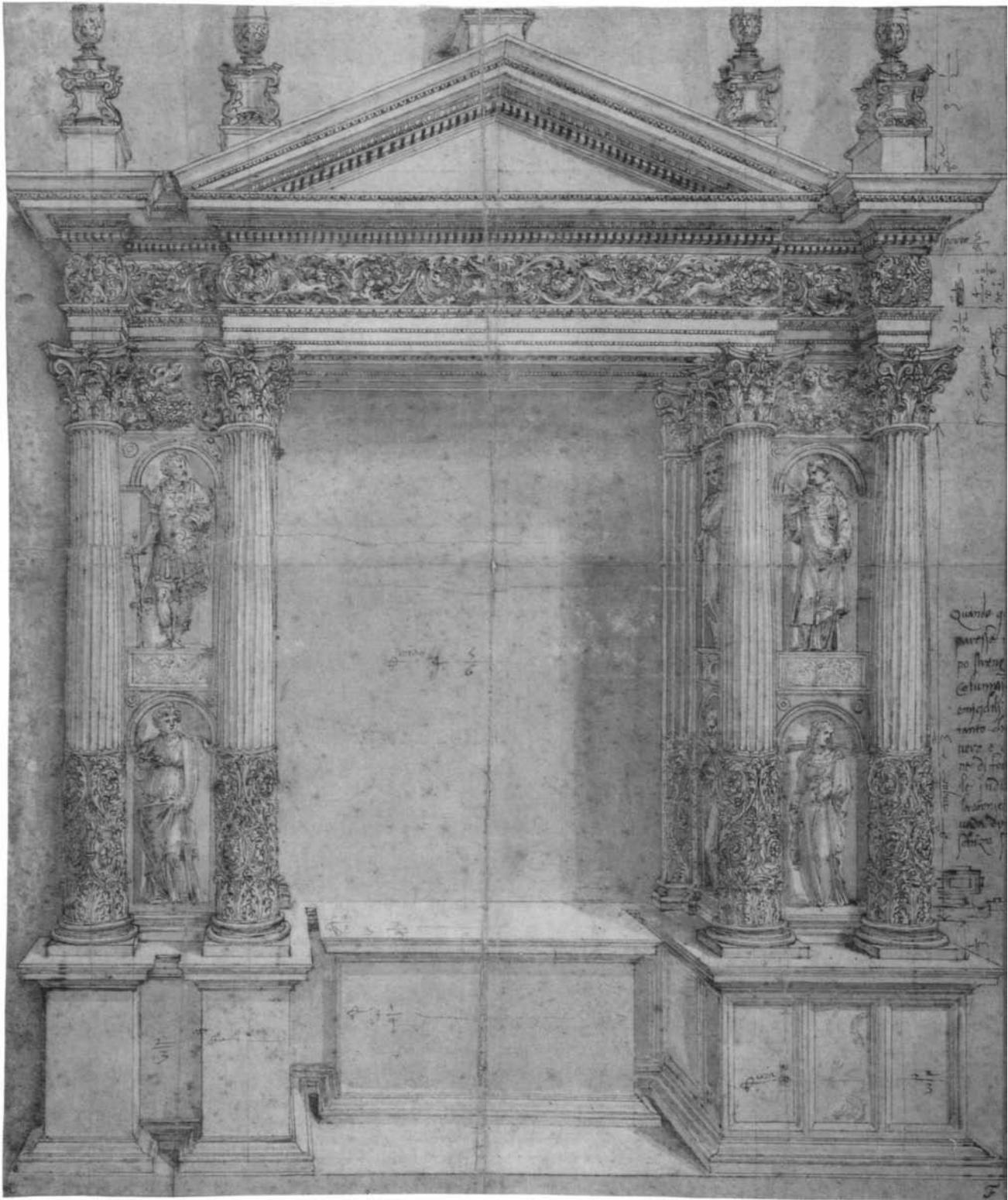
MARKS AND INSCRIPTIONS: At bottom left corner, collection mark of William, second duke of Devonshire (L. 718); at center, bottom, and right, various measurements; at bottom right corner, collection mark of Nicholas A. Flinck (L. 959); along right margin, inscribed *Quando q /pare st a / po streng / columnj / emjechlj / tanto ch / vero e / ne dj / for / le jndi / la cornjce / vada dr / schizo s* in brown ink by the artist.

PROVENANCE: Nicholas A. Flinck, Rotterdam; William, second duke of Devonshire, Chatsworth; by descent to the current duke (sale, Christie's, London, July 6, 1987, lot 8); art market, New York.

EXHIBITIONS: *Old Master Drawings from Chatsworth*, National Gallery of Art, Washington, D.C., and other institutions, 1962–63, no. 48 (catalogue by A. E. Popham); *Old Master Drawings from Chatsworth*, Royal Academy of Arts, London, July–August 1969, no. 48 (catalogue by A. E. Popham); *Old Master Drawings from Chatsworth*, National Museum of Western Art, Tokyo, 1975, no. 17; *Old Master Drawings from Chatsworth*, Israel Museum, Jerusalem, April–July 1977, no. 16.

BIBLIOGRAPHY: G. F. Waagen, *Treasures of Art in Great Britain* (London, 1854), vol. 3, p. 354; W. W. Kent, *The Life and Works of Baldassare Peruzzi of Siena* (New York, 1925), p. 76; C. L. Frommel, *Baldassare Peruzzi als Maler und Zeichner* (Munich, 1968), p. 144, no. 105f; H. Würm, *Baldassare Peruzzi Architekturzeichnungen* (Tübingen, 1984), vol. 1, p. 158.

THIS DRAWING HAS BEEN RECOGNIZED AS THE WORK of Peruzzi since it was first published by Waagen (1854), who noted that it is a design for an altar. No existing project can be related to it with any degree of certainty, but Frommel (1968) reasonably proposed that the sheet represents an unexecuted project for a side altar for the cathedral of Siena. He also noted the considerable size of the altar—approximately 6.4 by 7.3 meters—and the use of the Corinthian order in a manner resembling the tomb of Pope Hadrian VI in Santa Maria dell'Anima, Rome, and a design for an organ case for the Gonzaga (Windsor, Royal Library inv. 5495; Popham 1962–63). The three share the use of a double row of niche figures, and the decorative relief work on the architrave in the two drawings is also analogous. It is pointed out in the sale catalogue (Christie's 1987) that three of the saints in niches are shown facing to the right, indicating that the altar was to stand in the left aisle. It should also be noted that Peruzzi tried a variant scheme for the base of the altar frame on either side of the design. This would suggest that the sheet was intended to be shown to the patron, with whom a decision would have been reached. Peruzzi also showed the effect of shadows on the top and right parts of the altar frame. All of this indicates that the sheet was a presentation drawing as well as one in which the artist worked out solutions for his own use. The date of circa 1527 proposed by Frommel appears likely.



1683–1754

### 33 *A Boy Holding a Pear* (*Giacomo Piazzetta?*)

Black and white chalk on blue-gray paper, two joined sheets; H: 39.2 cm (15<sup>7</sup>/<sub>16</sub> in.); W: 30.9 cm (12<sup>3</sup>/<sub>16</sub> in.)  
86.GB.677 (SEE PLATE 5)

MARKS AND INSCRIPTIONS: None.

PROVENANCE: H. A. Vivian Smith, London (sale, Christie's, London, May 20, 1955, lot 45); Welker; sale, Christie's, London, December 12, 1985, lot 269; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS ONE OF THE MANY *TESTE DI CARATTERE* THAT represent the most distinctive and successful aspect of Piazzetta's drawn oeuvre. Showing a boy with a pear, it is similar in both theme and gesture of the right hand to a sheet in the Pierpont Morgan Library, New York (inv. IV.89), showing a woman with a pear, and to a painting in the Wadsworth Atheneum, Hartford, with the same boy as in the Museum's drawing, also with a pear but depicted in profile. The rich, elaborate sleeve finds analogy in a drawing of a young boy feeding a dog in the Art Institute of Chicago (inv. 1971.326). The boy has been identified by G. Knox as Piazzetta's son Giacomo at the age of thirteen.<sup>1</sup> If this is the case—as appears likely—it follows that the Museum's drawing also portrays him, perhaps at a slightly earlier age, thus suggesting a date of circa 1737.

The Museum's study has remnants of underdrawing and several *pentimenti*, notably those visible along the left shoulder, in the left hand, and—almost illegibly—above and behind the head. They indicate that the sheet preceded the version in the Kupferstichkabinett, Berlin (inv. kdz 5874), which is more precise and finished in handling.

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1. G. Knox, *Piazzetta*, exh. cat. (National Gallery of Art, Washington, D.C., 1983), p. 100, no. 33.



1720–1778

## 34 *Study for the Parte di ampio magnifico Porto*

Red and black chalk and brown and reddish wash,  
squared in black chalk; H: 38.5 cm (15 $\frac{1}{8}$  in.); W: 52.8 cm  
(20 $\frac{13}{16}$  in.)

88.GB.18 (SEE PLATE 4)

MARKS AND INSCRIPTIONS: On mount, at bottom left,  
inscribed *J. B. Piranese* in brown ink.

PROVENANCE: Private collection, Geneva; art market,  
Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS NEWLY DISCOVERED DRAWING WAS MADE AS A preparatory study for the print *Parte di ampio magnifico Porto*, dated to 1749–50 by A. Robison.<sup>1</sup> The evolution of the design of the print may have begun with a study in the Kupferstich-Kabinett, Dresden (inv. 1920–59), that contains a few of the principal motifs, though they are organized in an entirely different fashion.

This study was followed by the Museum's drawing, which is even closer to the final design and of the same size. In it Piranesi reduced the foreground area with water, added the smoke at the top left, and closed the right side of the scene with the section of a monument at the right margin. The sheet is squared for transfer, suggesting that it was probably made late in the development of the composition. The rich and imaginative handling of red chalk underdrawing and wash is characteristic of Piranesi's work at this point in his career, as can be seen in the large sheet showing the interior of a palace (Louvre inv. RF 39.010).

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1. *Piranesi: Early Architectural Fantasies: A Catalogue Raisonné of the Etchings* (Washington, 1986), p. 34.



1494-1557

35 *Study of a Nude Boy, Partial  
Figure Study<sup>r</sup>  
Study of a Seated Man<sup>v</sup>*

Red and white chalk (recto); red, white, and black chalk (verso); H: 38.9 cm (15<sup>5</sup>/<sub>16</sub> in.); W: 24 cm (9<sup>7</sup>/<sub>16</sub> in.)

87.GB.95

MARKS AND INSCRIPTIONS: (Recto) inscribed *n:12* in black ink; (verso) inscribed *662.* in graphite, *n:12* in black ink.

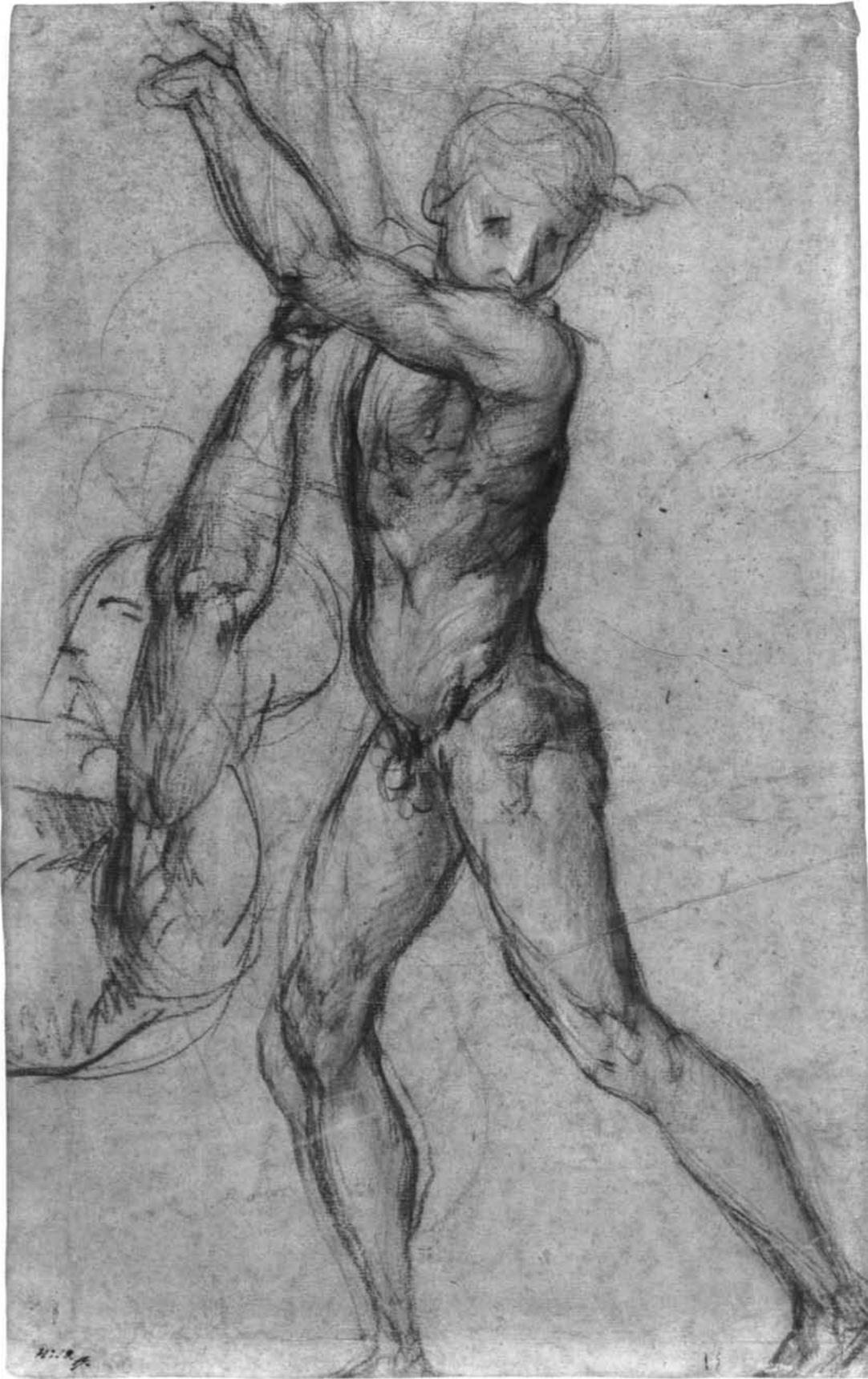
PROVENANCE: Dr. Benno Geiger, Vienna (sale, Sotheby's, London, December 8, 1920, lot 243); Captain G. Fenwick Owen, London; sale, Sotheby's, London, July 6, 1987, lot 22.

EXHIBITIONS: *Exhibition of Italian Art 1200-1900*, Royal Academy of Arts, London, 1930, no. 532.

BIBLIOGRAPHY: A. E. Popham, *Italian Drawings Exhibited at the Royal Academy, Burlington House, London, 1930* (London, 1931), p. 64, no. 230; B. Berenson, *The Drawings of the Florentine Painters*, 2nd ed. (Chicago, 1938), vol. 2, p. 301, no. 2256; idem, *I disegni dei pittori fiorentini*, 3rd ed. (Milan, 1961), vol. 2, p. 506, no. 2256; J. Cox-Rearick, *The Drawings of Pontormo*, 2nd ed. (New York, 1981), vol. 1, pp. 128-29, no. 38; 135, under no. 57; 136, under no. 59; no. 60.

THE RECTO OF THIS SHEET WAS FIRST ASSOCIATED BY Popham (1931) with the putto at the top right of the Pala Pucci of 1518 in San Michele Visdomini, Florence. This view was seconded by Cox-Rearick (1981, p. 136), who went on to relate the fragmentary sketch at the left margin to the putto at the left side of the painting. These connections are plausible, though without the evidence provided by the verso, they would be no more than reasonable hypotheses. A further study for the putto at the right is in the Uffizi (inv. 6662 F).

The kneeling figure on the verso is quite clearly a study for the young Baptist in the Pala Pucci, as was first noted by Cox-Rearick (*ibid.*, p. 129). An earlier study for the same figure (Rotterdam, Museum Boymans-van Beuningen inv. 1-285 recto) shows him with legs apart and facing the viewer more directly. The Getty drawing contains the essential elements of the final solution, though the arms are set lower and the legs spread somewhat more in the painting. There is a black chalk *pentimento* in the right leg, which was first drawn sharply bent in red chalk and then sketched in an extended position. In the painting the leg is posed at an angle between the two possibilities described in the drawing.



recto



verso (no. 35)

1483/84-1539

### 36 *Martyrdom of Saint Peter* *Martyr*

Red chalk; H: 24.4 cm (9 $\frac{5}{8}$  in.); W: 20.7 cm (8 $\frac{1}{8}$  in.)  
87.GB.91 (SEE COVER)

MARKS AND INSCRIPTIONS: At bottom left corner, collection mark of William, second duke of Devonshire (L. 718); at bottom right corner, collection mark of Nicholas A. Flinck (L. 959).

PROVENANCE: Nicholas A. Flinck, Rotterdam; William, second duke of Devonshire, Chatsworth; by descent to the current duke (sale, Christie's, London, July 6, 1987, lot 9).

EXHIBITIONS: *Exhibition of Italian Art 1200-1900*, Royal Academy of Arts, London, 1930, no. 673; *Old Master Drawings from Chatsworth*, National Gallery of Art, Washington, D.C., and other institutions, 1962-63, no. 51 (catalogue by A. E. Popham); *Old Master Drawings from Chatsworth*, Royal Academy of Arts, London, July-August 1969, no. 51 (catalogue by A. E. Popham); *The Genius of Venice 1500-1600*, Royal Academy of Arts, London, November 1983-March 1984, no. D40 (catalogue entry by D. Scrase); *Il Pordenone*, San Francesco, Pordenone, 1984, no. 4.10 (catalogue entry by C. E. Cohen).

BIBLIOGRAPHY: G. Morelli, *Kunstkritische Studien über italienische Malerei: Die Galerien Borghese und Doria Panfili in Rom* (Leipzig, 1890), p. 400; S. A. Strong, *Reproductions of Drawings by Old Masters in the Collection of the Duke of Devonshire at Chatsworth* (London, 1902), p. 12, n. 5; C. Gamba, "A proposito di alcuni disegni del Louvre," *Rassegna d'arte* 9, no. 3 (March 1909), pp. 38-39; L. Fröhlich-Bum, "Beiträge zum Werke des Giovanni Antonio Pordenone," *Münchener Jahrbuch der Bildenden Kunst* 2, no. 1 (1925), pp. 71-73; D. von Hadeln, *Venezianische Zeichnungen der Hochrenaissance* (Berlin, 1925), pp. 34-35; A. E. Popham, *Italian Drawings Exhibited at the Royal Academy, Burlington House, London, 1930* (London, 1931), p. 75, no. 273; K. Schwarzeller, *Giovanni Antonio de Pordenone* (Göttingen, 1935), vols. 1, p. 78; 2, p. 179, no. 141; H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries* (New York, 1944), p. 235, no. 1301; T. Pignatti, "La gra-

fica veneta del cinquecento," in V. Branca, ed., *Rinascimento europeo e rinascimento veneziano* (Florence, 1967), p. 311; G. Fiocco, *Giovanni Antonio Pordenone*, 3rd ed. (Pordenone, 1969), vol. 1, pp. 102, 107, 153, 177; T. Pignatti, *I disegni dei maestri: La scuola veneta* (Milan, 1970), vol. 2, p. 82; F. Gibbons, *Catalogue of Italian Drawings in the Art Museum, Princeton University* (Princeton, 1977), vol. 1, pp. 162-63, under no. 502; C. E. Cohen, *Corpus graphicum: The Drawings of Giovanni Antonio da Pordenone* (Florence, 1980), vol. 3, pp. 29; 66-67, no. 746; C. Furlan, "Aspetti del disegno in Tiziano e Pordenone," *Tiziano e Venezia: Convegno internazionale di studi, Venezia, 1976* (Vicenza, 1980), p. 429; A. Chastel, *Chronique de la peinture italienne à la Renaissance* (Fribourg, 1983), p. 179; W. R. Rearick, "Pordenone romanista," in C. Furlan, ed., *Il Pordenone: Atti del convegno internazionale di studio* (Pordenone, 1985), p. 132, n. 19; P. Rossi, "Il mondo pittorico veneziano intorno alla prima metà del cinquecento (1526 circa-1548)," in C. Furlan, ed., *Il Pordenone: Atti del convegno internazionale di studio* (Pordenone, 1985), pp. 135; 136, n. 3; C. Furlan, *Il Pordenone* (Milan, 1988), pp. 30, 36; 256-58, no. D16; 258, under no. D17; 260, under no. D18.

IN THE LATE 1520S TITIAN, PALMA VECCHIO, AND Pordenone competed for the commission to paint an altarpiece depicting the death of Saint Peter Martyr for the church of Santi Giovanni e Paolo, Venice. This drawing was first attributed to Pordenone by Morelli (1890) and later associated with the Santi Giovanni e Paolo competition by von Hadeln and Fröhlich-Bum (both 1925). It is generally assumed that Pordenone made this relatively free study of the central group of Saint Peter and the assassin, Carino de Balsamo, which he then used as the basis for the more finished and complete *modello* (Uffizi inv. 725 E) that was submitted to the church authorities. A number of significant changes were introduced in the Uffizi drawing—including a somewhat less close interweaving of figures and the raising of Carino de Balsamo's right arm—that lessen the extreme expressiveness found in the Museum's study. There is also a greater degree of detail in the *modello*, which reduces both the dramatic concentration and the geometric simplicity of the chalk sketch. It is possible, as Cohen suggested (1980, pp. 29, 67), that these changes resulted from a desire to please the artist's Venetian audience. It is more probable that they resulted from the development of a spontaneous, focused expressive idea into a larger, more intelligible naturalistic representation. A chalk study for the head of Saint Peter Martyr is also in the Uffizi (inv. 1740 F).



1504–1570

### 37 *Centaur and Lapith*

Red chalk; H: 21.8 cm (8<sup>5</sup>/<sub>8</sub> in.); W: 27.8 cm (10<sup>15</sup>/<sub>16</sub> in.)  
89.GB.66

MARKS AND INSCRIPTIONS: At bottom left, collection mark of N. Dhikeos; inscribed with color notes in brown ink by the artist.

PROVENANCE: N. Dhikeos, Lyons; art market, New York.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS PREVIOUSLY UNKNOWN DRAWING MOST LIKELY represents part of a larger composition that probably depicted an episode in the story of the Centaurs and Lapith women. The sheet contains color notes, thus indicating that it was made as a study for a painting or for costume designs for a festival. The ornamental character of the scene, relatively static nature of the moment, and presence of the standing female figure may support the latter possibility, first suggested by K. Pask. She noted that elaborately decorated helmets of the kind worn by the Centaur occur in several of the costume designs by Primaticcio in the Nationalmuseum, Stockholm (inv. 865/1863, 848/1863, 856/1863). The style of the drawing would support a date in the 1550s, at the time of the *Salle de Bal* at Fontainebleau.



### 38 *Study of God the Father with Angels*

Red chalk and white gouache heightening on pink prepared paper; H: 17.1 cm (6¾ in.); W: 22.4 cm (8⅜ in.)  
88.GB.5

MARKS AND INSCRIPTIONS: At bottom left corner, collection marks of P.J. Mariette (L. 1852), Defer-Dumesnil (L. 739), Louis Deglatigny (L. 1768a); at bottom right corner, inscribed 122 in black ink, *PRIMATICCIO* in brown ink.<sup>1</sup>

PROVENANCE: Pierre Crozat(?), Paris (sale, Mariette, Paris, April 10–May 13, 1741, part of lot 410); P.J. Mariette, Paris (sale, F. Basau, Paris, November 15 et seq., 1775, part of lot 632); Pierre Defer, Paris; Henri Dumesnil, Paris (sale, Hôtel Drouot, Paris, May 11, 1900, lot 241); Louis Deglatigny, Rouen (sale, Hôtel Drouot, Paris, June 15, 1937, lot 197); sale, Hôtel Drouot, Paris, March 10, 1986, lot 17; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS DRAWING WAS MADE AS A PREPARATORY STUDY for the central section of the chapel ceiling in the Hôtel de Guise, Paris, painted by Nicolò dell'Abate with frescoes designed by Primaticcio and generally dated to circa 1555–60. The decoration of the chapel, destroyed in the early nineteenth century, is known through written descriptions, prints, and several drawings by Primaticcio. The central part of the ceiling showed God the Father in glory surrounded by angels. An apparently complete preparatory study for it, squared for transfer, is in the Louvre (inv. 8510). In it God is shown seated, his right arm extended; the angels spreading drapery around him are depicted in a wide variety of complex poses. The Museum's drawing consists of studies of arms that in all but one case—the sketch at the bottom left corner—reappear in the Louvre *modello*. It seems likely that, after establishing the composition as a whole and the poses of individual figures, Primaticcio went on to make studies of details, as evidenced here. The technique of the drawing, with red chalk and white highlights made with great precision and refinement, recalls the metalpoint drawings of Raphael.

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1. The Deglatigny sale catalogue (Hôtel Drouot 1937) records an inscription in chalk on the verso of the former mount: *Vendu chez Mariette 42 1. les deux parties du n° 632.*



# GIULIO CESARE PROCACCINI

1574–1625

## 39 *Head of a Female Figure<sup>r</sup>* *Female Nude<sup>v</sup>*

Black and white chalk on brown paper; H: 33.4 cm (13<sup>3</sup>/<sub>16</sub> in.); W: 23.7 cm (9<sup>3</sup>/<sub>8</sub> in.)

86.GB.20

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, inscribed *Scuola di Caracci* in brown ink; (verso) inscribed *n°.20*, *S. B. n°.131* illegibly twice in brown ink.

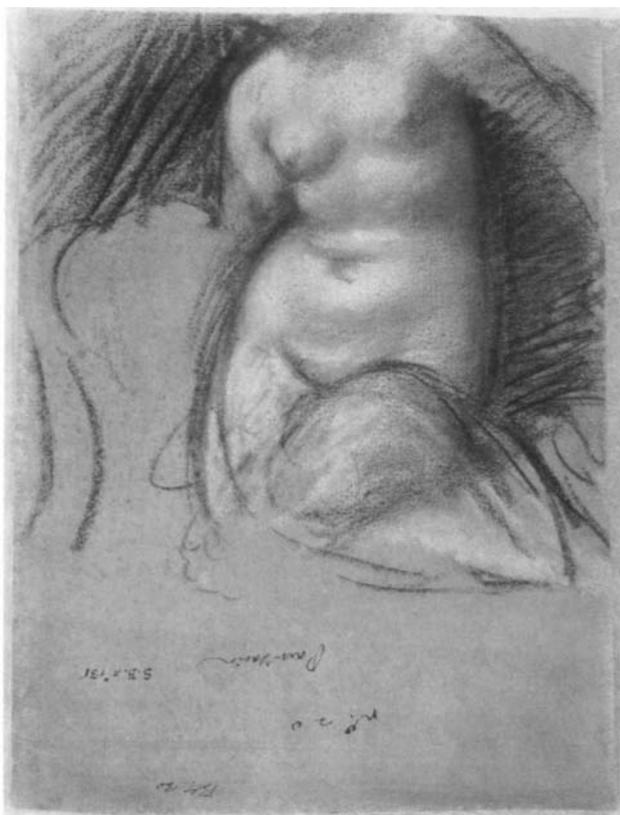
PROVENANCE: Sagredo collection(?), Venice; de Boissieu collection, Lyons; private collection, Paris; art market, Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS RECTO IS CLOSELY COMPARABLE IN TECHNIQUE to a study of the head of a boy by Procaccini in the Albertina (inv. 24.985). The two are similar in the broad use of black chalk, first to formulate facial features and then to more rapidly sketch in the hair. Also similar are the elaborate additions in white chalk to give the hair greater luminosity. In addition the morphology of the faces is similar, especially the eyes and eyebrows, nose, mouth, and outlines of the jaw. The physiognomic type on the Getty recto can also be seen in Procaccini's paintings, as for example in the *Miracle of Carlino Nava* of 1610 in the cathedral of Milan. The nude on the verso indicates that the sheet was cut down at the top. The figure style here is comparable to that of *Venus in a painting*, *Venus and Amor* (art market, New York).<sup>1</sup>

1. H. Brigstocke, "Giulio Cesare Procaccini Reconsidered," *Jahrbuch der Berliner Museen* 18 (1976), pp. 108–10, fig. 16.



verso



GIULIO CESARE PROCACCINI (Italian, 1574–1625). *Head of a Boy with Curly Hair*. Black chalk and white chalk heightening on green-blue paper. H: 26.5 cm (10<sup>7</sup>/<sub>16</sub> in.); W: 22.9 cm (8<sup>1</sup>/<sub>16</sub> in.) Vienna, Graphische Sammlung Albertina 24.985. Photo courtesy Fonds Albertina.



recto

1483–1520

40 *Female Figure with a Tibia,  
Ornamental Studies<sup>r</sup>  
Ornamental Studies<sup>v</sup>*

(Recto) pen and brown ink, black chalk underdrawing;  
(verso) brown ink; H: 30.5 cm (12 in.); W: 18.9 cm (7<sup>7</sup>/<sub>16</sub>  
in.)

88.GA.90

MARKS AND INSCRIPTIONS: (Verso) inscribed *Lippi (fra  
filippo) Carmalitano da firenze 1381–1438* in brown ink.

PROVENANCE: Private collection, France (sale, Hôtel  
Drouot, Paris, June 19, 1986, lot 214); art market,  
Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

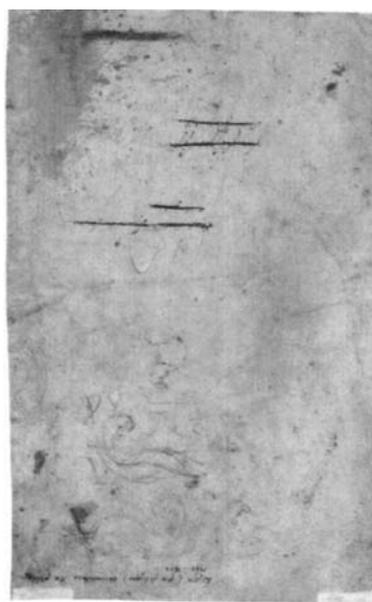
THE PRINCIPAL FIGURE AND SUBSIDIARY ORNAMENTAL studies on this sheet<sup>1</sup> clearly reflect the work of Filippino Lippi, especially his frescoes in the Cappella Strozzi, Santa Maria Novella, Florence, and a painting, the *Allegory of Music* (Berlin, Staatliche Museum Preussischer Kulturbesitz). In addition to indicating a knowledge of his figural style, the inclusion of the infrequently represented tibia brings to mind Filippino's considerable interest in the rendering of somewhat arcane musical instruments. Similarly, the fragmentary study of ornament along the left margin of the recto is analogous to his decorative vocabulary. However, the graphic manner is not very close to Filippino's pen drawings, as a comparison with his double-sided sheet of women in the Frits Lugt Collection, Institut Néerlandais, Paris (inv. 4984), reveals. The draughtsmanship of the Museum's sheet is calmer, more selective, and more classical.

At the same time, the Getty drawing contains qualities that tie it to the work of Perugino. The pose, proportions, and expressive character of the figure are not unlike those in Perugino's fresco *Venus and Cupid* in the vault of the Sala dell'Udienza, Collegio del Cambio, Perugia, completed in 1500. The ornamental detail in the Museum's drawing also finds parallels in the same group of frescoes.

However, the draughtsman here was not Perugino but a more progressive and classical artist, possibly the young Raphael. Raphael's interest in Filippino's frescoes in the Cappella Strozzi is documented by a sheet with copies after them in the Louvre (inv. 3848), and he would naturally have had a keen appreciation for the Collegio del Cambio frescoes. Furthermore the selective emphasis here in executing details—such as the left leg and chin—is a characteristic mannerism of Raphael's draughtsmanship during his early years in Umbria. Similarly, the classical female profile recurs throughout his drawings of this period. Lastly, an analogue to the pose and the fine parallel hatching in the top part of the figure can be found in a study of an angel in the Musée des Beaux-Arts, Lille (inv. 444). These similarities are not sufficient to firmly attribute the drawing to Raphael, however, and the hypothesis needs to be tested further.

A copy of the female figure on the recto, by an anonymous early sixteenth-century artist, is in the Uffizi (inv. 199 E).

1. The appearance of the drawing is somewhat affected by rubbing of the surface in certain areas, such as the top half of the head, the right leg and its drapery, and the left elbow and drapery near it.



verso



recto

# GUIDO RENI

1575–1642

## 41 *Virgin and Child* *Turbaned Woman*<sup>v</sup>

(Recto) black, red, and white chalk; (verso) black and red chalk; H: 28.5 cm (11.3 in.); W: 13.9 cm (5<sup>7</sup>/<sub>16</sub> in.), irregular shape

89.GB.43

MARKS AND INSCRIPTIONS: (Recto) at bottom right, unidentified collection mark *PM*; (verso) inscribed *F. Torre, 599* in black chalk.

PROVENANCE: Private collection, New York; art market, London.

EXHIBITIONS: *Guido Reni und Europa: Ruhm und Nachruhm*, Schirn Kunsthalle, Frankfurt, 1988, no. B 64 (catalogue entry by V. Birke).

BIBLIOGRAPHY: D. S. Pepper, *Guido Reni* (New York, 1984), p. 292, under no. 214; idem, *Guido Reni: L'opera completa* (Novara, 1988), p. 304, under no. 208; idem, "Review of *Guido Reni und Europa: Ruhm und Nachruhm*," *Master Drawings* 27, no. 3 (Autumn 1989), p. 235.

THIS SHEET CAME TO LIGHT RECENTLY WHEN IT WAS published by Pepper (1984), who identified the recto as a study for Reni's painting *Holy Family Adored by Saints Elizabeth and John the Baptist* of circa 1640–42 (New York, private collection; *ibid.*, no. 214). There are hardly any changes in the painting; even a few of the accents in the drawing recur. In the painting a minor adjustment of proportions resulted in a thinner, more refined rendering of the Virgin's face and a corresponding subtle diminution of naturalism.

The technique of the drawing is notable, with sharp, rather scratchy strokes and a somewhat irregular use of red chalk in the Virgin's face, the center of the group, and her foot. The verso, sketched in summarily, suggests the kind of turbaned figure Reni might have employed to represent a sibyl (*ibid.*).



verso



recto

## MARCO RICCI

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1676-1729

### 42 *Fishing Boats in a Storm*

Gouache on leather; H: 31.5 cm (12 $\frac{3}{8}$  in.); W: 45.1 cm (17 $\frac{13}{16}$  in.)

87.GG.39

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, London; sale, Christie's, London, December 12, 1985, lot 268; art market, London.

EXHIBITIONS: *Fourth Loan Exhibition*, Magnasco Society, Spink and Son, Ltd., London, 1927, no. 24.

BIBLIOGRAPHY: None.

RICCI SEEMS TO HAVE MADE THE MAJORITY OF HIS many drawings in this technique after his second return to Italy from England in 1716. The scene with a stormy sea may reflect the influences of Salvator Rosa and Antonio Peruzzini. It is interesting to note in this context that Ricci rarely depicted seascapes in finished drawings, though he did so with some frequency in his paintings. It has been pointed out by G. Gruitrooy<sup>1</sup> that the standing figure wearing a windswept cloak at the bottom right of this sheet recurs in very similar form in a painting in the Palazzo Pitti, Florence (inv. 1890).

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1. In conversation with G. Goldner, 1988.



CIRCA 1510–1563

### 43 *Reclining Male Nude*

Red chalk and white chalk heightening; H: 27 cm (10 $\frac{5}{8}$  in.); W: 39.7 cm (15 $\frac{5}{8}$  in.)

86.GB.574

MARKS AND INSCRIPTIONS: (Verso) inscribed *di Fr. Sal . . . i* in light brown ink.

PROVENANCE: Sale, Sotheby's, London, July 4, 1985, lot 15; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: N. Turner, *Florentine Drawings of the Sixteenth Century*, exh. cat. (British Museum, London, 1986), p. 182, under no. 132.

THIS ADDITION TO THE CORPUS OF SALVIATI DRAWINGS was attributed to him by C. Monbeig-Goguel and P. Pouncey, the latter of whom suggested that it may have been made with a decorative figure above a doorway in mind.<sup>1</sup> The sheet has been associated by Turner (1986) with a study of a young man seated on the ground (British Museum inv. 1946-7-13-519) which is very similar in technique and in details such as the hands.

The Getty drawing is based on a classical sculpture, the *Hercules Chiaramonti* (Vatican Museums), which was known in the sixteenth century and which—in this or another version—was copied by Sebastiano del Piombo in a drawing in the Ambrosiana, Milan (inv. F290, no. 22).<sup>2</sup> The head, right forearm, and right leg below the knee are Salviati's reconstructed additions to the damaged statue. This use of classical sculpture would reasonably have coincided with his expanded interest in Michelangelo and with his own monumental figure style at the middle of the century. Evidence for the latter is his copy after the former's *Hercules* in the Louvre (inv. 1665) and his other sculptural drawings of the period, including the abovementioned sheet in the British Museum and another drawing in the Louvre (inv. 1657), showing a reclining woman with a book. The latter is comparable to the Getty sheet in the treatment of details such as the hands, feet, and drapery folds as well as in its analogous pose.

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1. In conversation with G. Goldner, 1986.

2. P. Bober and R. Rubenstein, *Renaissance Artists and Antique Sculpture* (Oxford, 1986), pp. 168–69, no. 133.



1536–1603

44 *The Resurrection*

Pen and brown ink and black chalk on blue paper; H: 31.5 cm (14 $\frac{3}{4}$  in.); W: 25.3 cm (10 in.)  
86.GA.18

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, collection mark mistakenly associated with Pierre Crozat (L. 474), unidentified collection mark; (verso) inscribed *C-i-15.7(?)* in brown ink.

PROVENANCE: Private collection, Switzerland; private collection, United States (sale, Sotheby's, New York, January 16, 1985, lot 4); art market, New York.

EXHIBITIONS: *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, Allen Memorial Art Museum, Oberlin College, October–December 1991, no. 41 (catalogue entry by L. Feinberg).

BIBLIOGRAPHY: None.

THIS IS A RELATIVELY EARLY STUDY FOR THE ALTARPIECE painted by Santi di Tito for the Cappella Medicea, Santa Croce, Florence, that appears to date to circa 1572–73. Other major compositional drawings for the same project are in the Gabinetto Nazionale delle Stampe, Rome (inv. F. C. 130629), the Art Institute of Chicago (inv. 1922.5509), and the Uffizi (inv. 7687 F). The Getty study certainly precedes those in Chicago and Florence and very probably also the one in Rome, although in a few respects—such as the soldier at the left, who is shown on all but the sheet in Rome with his left arm extended—it has more in common with the later studies and the painting. In this connection it is noteworthy that although there were numerous small changes in the development of the altarpiece from the Museum's study to the final project, the essential components of the composition are already present in the drawing.

The Museum's drawing was first sketched in black chalk and then reworked by the artist in pen and ink. There are several visible *pentimenti*, notably in the positioning of Christ's legs. There is also one detail—the staff to which his standard is attached—that is drawn in black chalk without pen and ink.



# GIOVANNI GIROLAMO SAVOLDO

CIRCA 1480–1548

## 45 *Saint Paul*

Black, white, and red chalk on blue paper, top corners trimmed; H: 28.3 cm (11 $\frac{3}{16}$  in.); W: 22.6 cm (8 $\frac{7}{8}$  in.)  
89.GB.54

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Charles Loeser, Florence; his daughter, Geneva; by descent; art market, London.

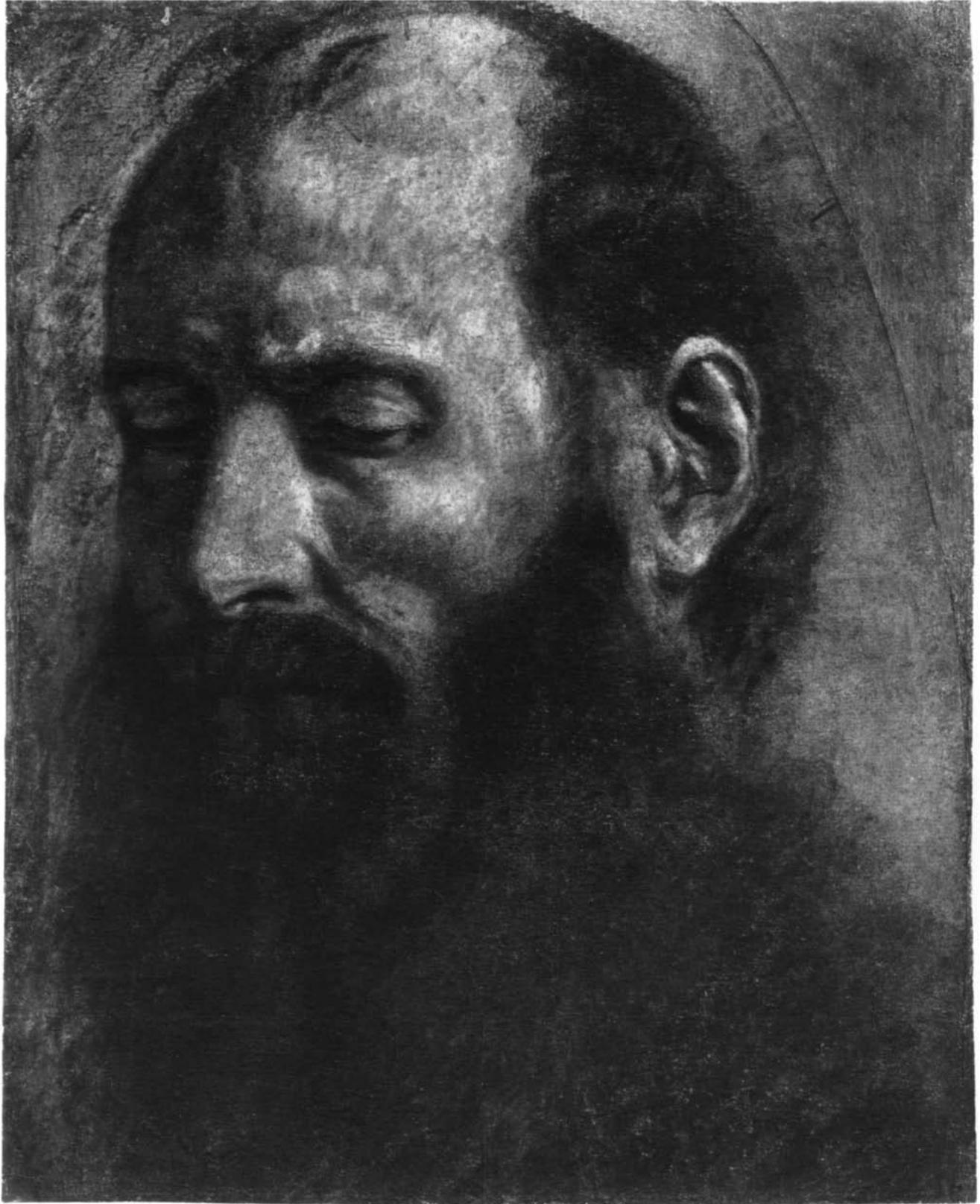
EXHIBITIONS: *European Drawings*, Hazlitt, Gooden and Fox, Ltd., London, November–December 1988, no. 4.

BIBLIOGRAPHY: J. Schönbrunner and J. Meder, *Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen* (Vienna, 1904), vol. 9, no. 1007; G. Gerola, *Le antiche pale di S. Maria in Organo di Verona* (Bergamo, 1913), p. 9; W. Suida, in U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler* (Leipzig, 1935), vol. 9, p. 511; H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries* (New York, 1944), pp. 247–48, no. 1406; A. Avena, *Capolavori della pittura Veronese*, exh. cat. (Museo del Castelvecchio, 1947), p. 40, under no. 79; C. Gilbert, "Savoldo's Drawings Put to Use: A Study in Renaissance Workshop Practices," *Gazette des Beaux-Arts*, ser. 6, 41 (1953), pp. 13, 16–17; idem, *Essays in Honor of Hans Tietze 1880–1954* (Paris, 1958), pp. 103, 106–7; A. Boschetto, *Giovan Gerolamo Savoldo* (Milan, 1963), opp. pl. 66; P. Murray, *Catalogue of the Lee Collection* (London, 1967), p. 39, under no. 72; L. Anelli, "La pala di S. Maria in Organo a Verona: Paternità e restauro," *Giovanni Gerolamo Savoldo pittore bresciano*, Atti del convegno, Brescia, May 21–22, 1983 (Brescia, 1985), pp. 73–74; C. Gilbert, "Osservazioni sulla pala di S. Maria in Organo a Verona attribuita a Gian Girolamo Savoldo," *Giovanni Gerolamo Savoldo pittore bresciano*, Atti del convegno, Brescia, May 21–22, 1983 (Brescia, 1985), p. 82; C. Gilbert, *The Works of Girolamo Savoldo: The 1955 Dissertation, with a Review of Research, 1955–1985* (New York, 1986), pp. 173, 458, 490, 506, 552; M. Gregori et al., *Pittura del cinquecento a Brescia* (Milan, 1986), p. 190; G. R. Goldner, L. Hendrix, and G. Williams, *European Drawings 1: Catalogue of the Collections* (Malibu, 1988), p. 112, under no. 45; B. Passamani et al., *Giovanni Gerolamo Savoldo tra Foppa, Giorgione e Caravaggio*, exh. cat. (Mon-

astero di Santa Giulia, Brescia, and Schirn Kunsthalle, Frankfurt, 1990), pp. 102, under no. 13; 200, under no. 114; 202, under no. 115; 206, under no. 117; A. Nova, "Brescia and Frankfurt: Savoldo," *Burlington Magazine* 132, no. 1047 (June 1990), p. 434.

THE ATTRIBUTION OF THIS DRAWING TO SAVOLDO WAS first proposed by its former owner, C. Loeser; the connection to the figure of Saint Paul in the altarpiece in Santa Maria in Organo, Verona, is due to W. Suida (Schönbrunner and Meder, 1904). This altarpiece was developed from another by Savoldo in the Pinacoteca di Brera, Milan, and there has been considerable dispute as to whether the variant in Verona of 1533 is by him or his workshop. In any event the figure of Saint Paul was invented for the Verona painting and based on the Museum's drawing. It was argued by Gilbert (1955) that the reason for the relatively high quality of the figure of Saint Paul as compared with other parts of the Verona altarpiece is the former's derivation from this study by Savoldo. Gilbert may well be correct, but his theory leaves open the question of why the artist would have provided a study for only one of the four heads of saints in a workshop painting that involved the re-invention of all four. The figure of Saint Paul is repeated again in a painting in the Courtauld Institute Galleries, London, that is also disputed in terms of authorship. It seems certainly to have been produced in Savoldo's workshop and to have resulted from the Museum's study.

Technically, the Getty drawing is entirely characteristic of Savoldo's draughtsmanship, with dramatic effects of chiaroscuro and a forceful naturalism that is impressive even by the standard of Venetian drawings of the period.



1477–1549

## 46 *Christ Carrying the Cross*<sup>r</sup> *The Resurrection*<sup>v</sup>

Pen and brown ink, white gouache heightening, and black chalk on brownish paper (recto); brush and brown ink and white gouache heightening (verso); H: 21.5 cm (8<sup>7</sup>/<sub>16</sub> in.); W: 18.8 cm (7<sup>3</sup>/<sub>8</sub> in.)

86.GA.2

MARKS AND INSCRIPTIONS: (Verso) collection mark of Alfredo Viggiano (L. 191a).

PROVENANCE: Alfredo Viggiano, Venice; sale, Sotheby's, New York, January 16, 1985, lot 28; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: G. Goldner, "A New Drawing by Sodoma," *Burlington Magazine* 127, no. 992 (November 1985), pp. 775–76; A. Petrioli Tofani and G. Smith, *Sixteenth-Century Tuscan Drawings from the Uffizi*, exh. cat. (Detroit Institute of Arts, 1988), p. 28, under no. 13.

THE ATTRIBUTION OF THIS SHEET IS DUE TO P. POUNCEY. The recto is drawn in a highly elaborate technique, with painterly brush effects and considerable white heightening. The expressive character of the scene centers around the contrast between the impassive image of Christ and the harshness of the soldier at the right. The facial types on the recto are paralleled in Sodoma's painted work throughout his career (Goldner 1985).

The verso is drawn in a more calm, classical manner with a more linear technique. It was made as a preparatory study for the *Resurrection*, a fresco Sodoma painted in the Palazzo Pubblico, Siena, in 1535 (*ibid.*). Drawing and fresco correspond in the proportions and anatomical rendering of Christ, in his depiction with one foot inside the tomb, and in the drapery motifs. They also differ in several details, but this—along with the *pentimenti* in the drawing—is to be expected in a design that probably represents a relatively early stage in the evolution of the composition. Based on the date of the fresco, the sheet probably can be placed circa 1535.



recto



verso (no. 46)

1518–1594

47 *Studies of a Statuette of Atlas*<sup>r</sup>  
*Studies of a Statuette of Atlas*  
*and a Figure Praying*<sup>v</sup>

Black chalk and white chalk heightening; H: 25.5 cm (10 in.); W: 39.1 cm (15<sup>7</sup>/<sub>16</sub> in.)

89.GB.72

MARKS AND INSCRIPTIONS: (Recto) at bottom margin, inscribed *tintoretto* in brown ink.

PROVENANCE: C. R. Rudolf, London (sale, Sotheby's, London, July 4, 1977, lot 93); S. Abate, Boston; sale, Christie's, London, April 19, 1988, lot 41; art market, New York.

EXHIBITIONS: *Old Master Drawings from the Collection of Mr. C. R. Rudolf*, Arts Council of Great Britain, London, 1962, no. 69; *Sculptors' Drawings over Six Centuries 1400–1950*, Drawing Center, New York, 1987, no. 12 (catalogue by C. Eisler).

BIBLIOGRAPHY: None.

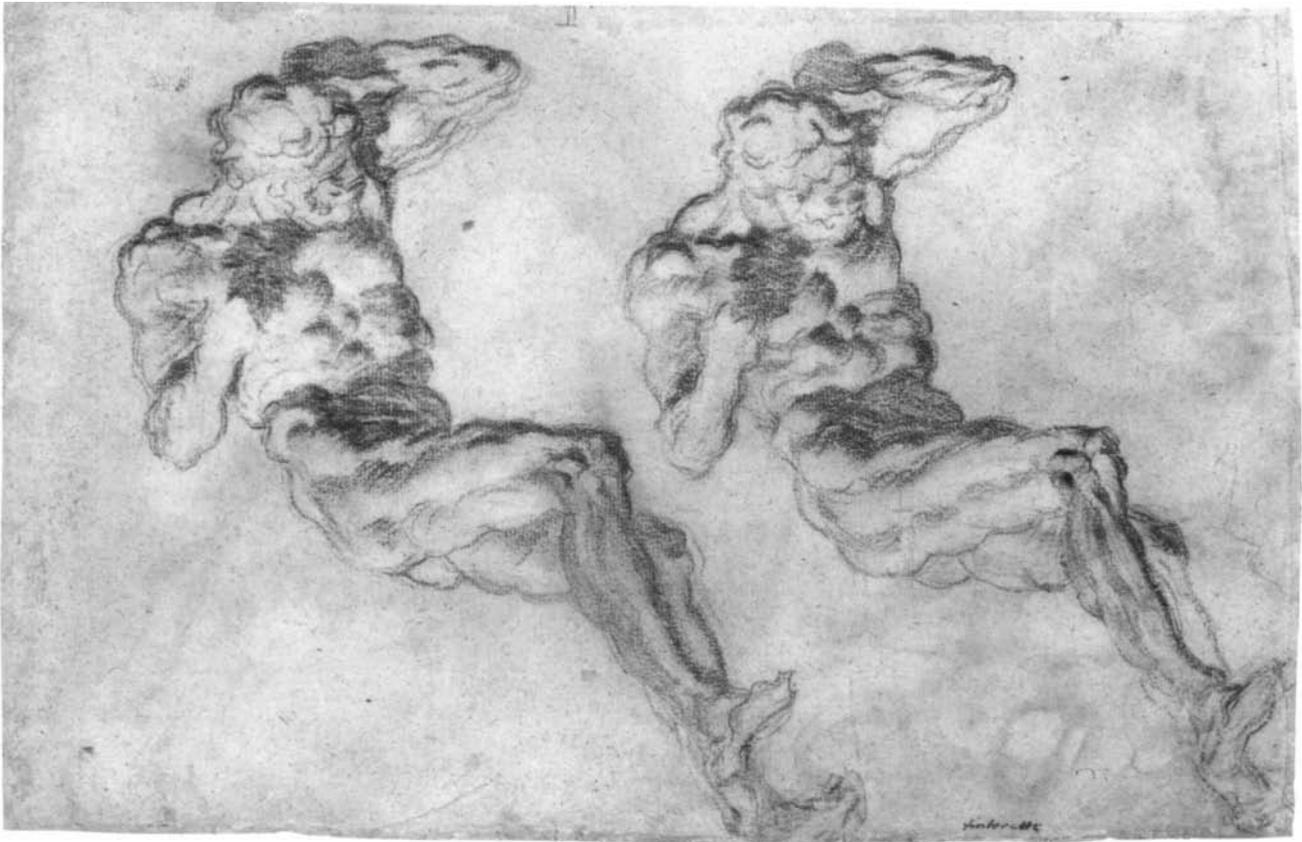
THIS IS ONE OF AT LEAST FIFTEEN DRAWINGS BY TINTORETTO and his workshop of a figure of Atlas which are copied from a design by Sansovino, the latter known through a bronze in the Pushkin Museum of Fine Arts, Moscow. The identification of the source for these studies was first made by M. Liebmann,<sup>1</sup> who initially considered the bronze a studio work but later followed H. Weihrauch<sup>2</sup> in accepting a full attribution of it to Sansovino himself. Weihrauch dated the bronze to the 1540s, a hypothesis that gains from the fact that Tintoretto loosely based a number of figures in his paintings on it, beginning not later than 1549 with *Saint Roch Ministering to the Plague-Stricken* (Venice, Chiesa di San Rocco).<sup>3</sup> As has been pointed out by K. Pask, the same figure reappears with variations in a number of further paintings by Tintoretto,<sup>4</sup> though in each instance with small differences from the Sansovino model. The small framed sketch on the verso of the sheet may represent an idea for a portrait. Lastly, the subtle surface handling and animated outline argue for the attribution of this sheet to Tintoretto himself.

1. *Soobshcheniya Akademiiya Nauk Institut Istorii Iskusstv* 13–14 (1960), pp. 154–65.

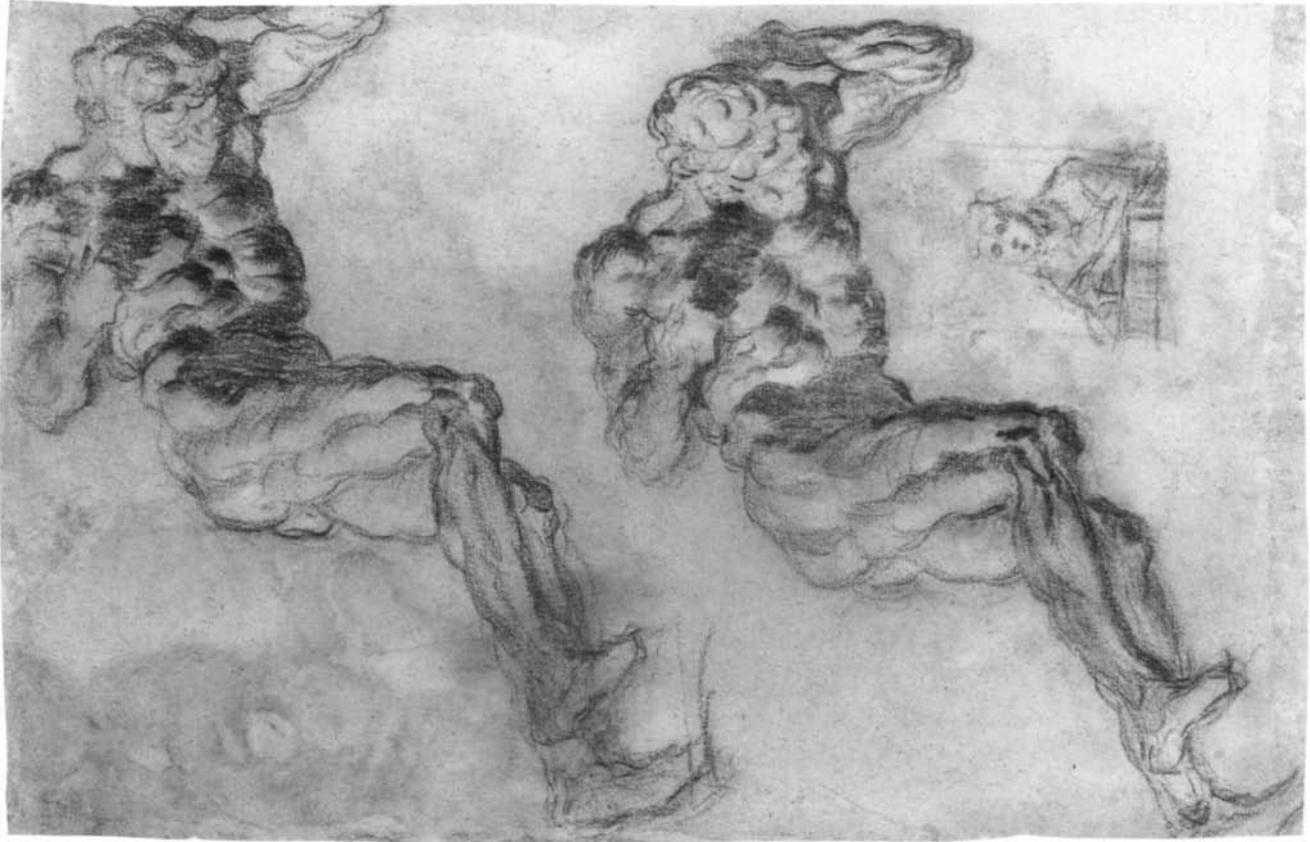
2. "Italienische Bronzen als Vorbilder deutscher Goldschmiedekunst," *Festschrift Theodor Müller* (Munich, 1965), pp. 266–67; M. Liebmann, in *Western European Sculpture from Soviet Museums: 15th and 16th Centuries* (Leningrad, 1988), no. 56.

3. B. Wipper, *Tintoretto* (Moscow, 1948), p. 16.

4. *Antiope and Jove* (Modena, Galleria Estense); *David and Bathsheba* (Vienna, Kunsthistorisches Museum); *Martyrdom of Saint Mark* (Brussels, Musées Royaux des Beaux-Arts de Belgique); *Miracle of Saint Mark* (Accademia).



recto



verso

CIRCA 1480/90–1576

## 48 *Nude Man Carrying a Rudder on His Shoulder*

Black chalk and white chalk heightening on blue paper; H: 28.7 cm (11 $\frac{1}{16}$  in.); W: 15.5 cm (6 $\frac{1}{8}$  in.)

87.GB.35

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, collection mark of Sir Peter Lely (L. 2092); on mount, inscribed *Titian* in black ink by Sir Anthony Van Dyck(?); (verso) inscribed *Tiziano* in brown ink; on mount, unidentified collection mark; inscribed *Sn 39, 19, 4750* in brown ink.

PROVENANCE: Sir Anthony Van Dyck(?); Sir Peter Lely, London; Dr. and Mrs. Francis Springell, Portinscale, Cumberland (sale, Sotheby's, London, June 28, 1962, lot 20); Lord Wharton, London and Switzerland; by descent.

EXHIBITIONS: *Old Master Drawings*, P. and D. Colnaghi, London, 1935, no. 63; *Drawings by Old Masters from the Collection of Dr. and Mrs. Francis Springell*, P. and D. Colnaghi, London, October–November 1959, no. 25 (catalogue by J. Byam Shaw); *Italian Art and Britain*, Royal Academy of Arts, London, 1960, no. 561 (catalogue by A. E. Popham).

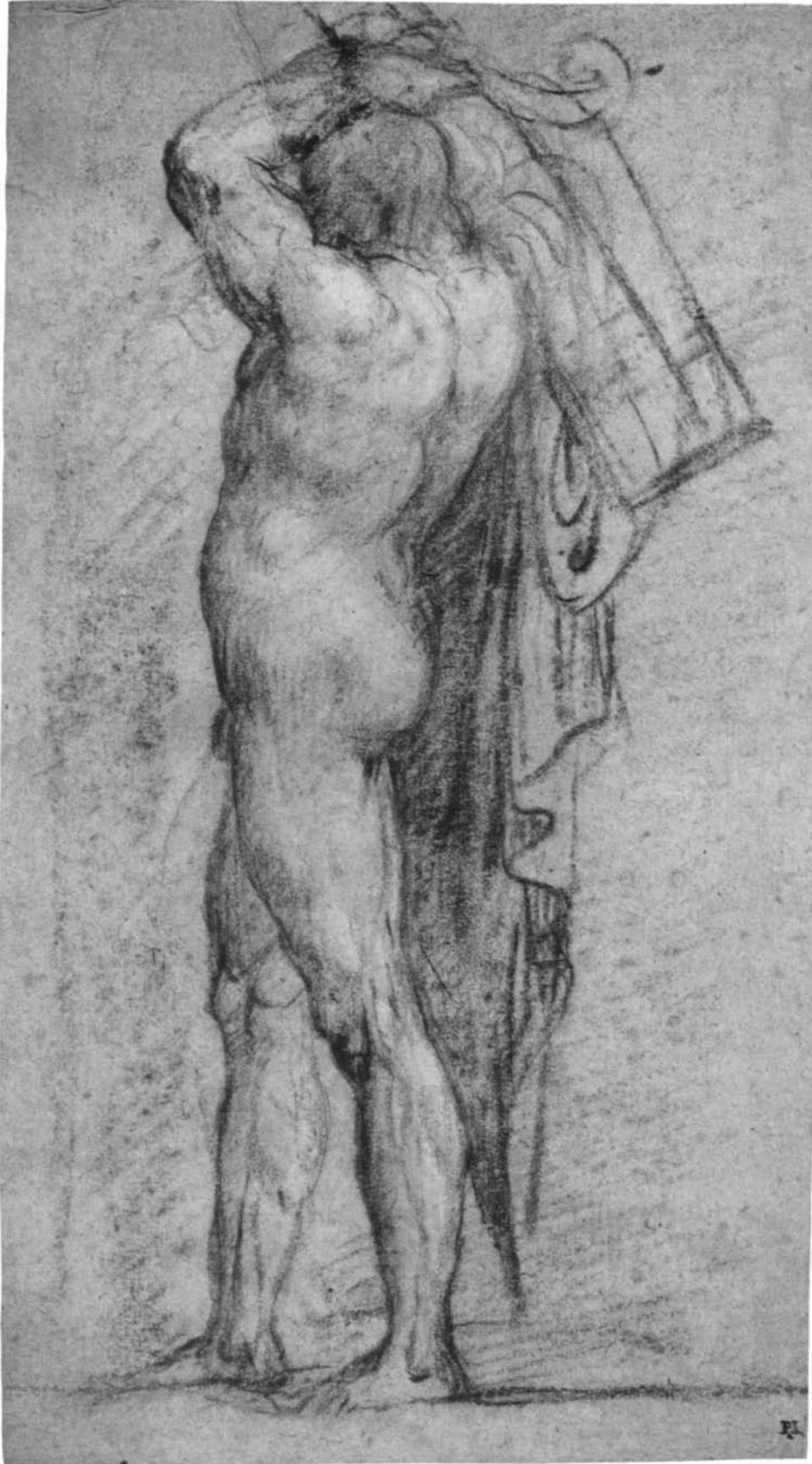
BIBLIOGRAPHY: None.

THIS DRAWING WAS FIRST ATTRIBUTED TO TITIAN (P. and D. Colnaghi 1935), a view supported by Byam Shaw (1959) and Popham (1960). In the latter two publications the opinion of K. T. Parker is cited as alternatively suggesting attributions to Paris Bordone or Palma Vecchio. No further comment was made until the drawing resurfaced in 1986 and was firmly ascribed to Titian by W. R. Rearick and K. Oberhuber.<sup>1</sup> Rearick compared it to drawings by Titian for the *Martyrdom of Saint Lawrence* (Venice, Gesuati) and proposed that it may have been a study for the figure at the extreme right of the votive painting of Doge Antonio Grimani (Venice, Palazzo Ducale). Excepting their arms, the poses of the two are very similar, and Rearick suggested that Titian may have planned the figure in the Getty drawing as a symbol of civic constancy, an idea that was discarded in favor of the more conventional soldier when the painting was com-

pleted by others many years later. This ingenious hypothesis cannot be proven but at the very least is worthwhile in drawing attention to the similarity between the two figures.

There are additional reasons to favor the attribution to Titian. Although more meticulous and less animated than the famous sheet showing an amorous couple in the Fitzwilliam Museum, Cambridge (inv. 2256), both share a tendency toward small, rather abstract heads. More importantly, the Getty study was made with a fineness of modeling and an almost impressionistic rendering of surface which are entirely in accord with Titian's late style in painting. Parallels range from Actaeon in the *Death of Actaeon* (National Gallery) to the figure at the left in the *Crowning with Thorns* (Munich, Alte Pinakothek). In addition these and other examples from the artist's later work share with the drawing a figure style in which the image is shown twisting in space and somewhat tilted with Mannerist complexity and at the same time is composed with the most naturalistic observation. These qualities support Rearick's proposed date of 1555–56 for the Getty drawing. It may be added that nowhere in the work of Palma Vecchio can any comparable form or technique be seen. Equally, while Bordone tried to emulate precisely this kind of drawing by Titian, his black chalk studies entirely lack the sensitive observation of texture, varied rendering of light, and clarity of form that characterize this sheet.

1. W. R. Rearick to the former owner, October 31, 1986; conversation with G. Goldner, 1987. Oberhuber expressed his support to G. Goldner for the attribution to Titian during a visit to Malibu in 1987.



1528-1588

## 49 *Martyrdom of Saint Justina*

Pen and gray ink, gray wash, and white gouache heightening on blue paper, squared in black chalk; H: 47 cm (18½ in.); W: 24 cm (9⅞ in.)

87.GA.92 (SEE PLATE 3)

MARKS AND INSCRIPTIONS: At bottom center edge, collection mark of William, second duke of Devonshire (L. 718); at bottom right corner, collection mark of P. H. Lankrink (L. 2090).

PROVENANCE: P. H. Lankrink, London; William, second duke of Devonshire, Chatsworth; by descent to the current duke (sale, Christie's, London, July 6, 1987, lot 3).

EXHIBITIONS: *Old Master Drawings from Chatsworth*, National Gallery of Art, Washington, D.C., and other institutions, 1962-63, no. 72 (catalogue by A. E. Popham); *Between Renaissance and Baroque: European Art 1520-1600*, City Art Gallery, Manchester, March-April 1965, no. 392; *Old Master Drawings from Chatsworth*, Royal Academy of Arts, London, 1969, no. 72 (catalogue by A. E. Popham); *Disegni veronesi del cinquecento*, San Giorgio Maggiore, Venice, 1971, no. 65 (catalogue by T. Mullaly); *Old Master Drawings from Chatsworth*, National Museum of Western Art, Tokyo, 1975, no. 72 (catalogue by A. E. Popham); *Old Master Drawings from Chatsworth*, Israel Museum, Jerusalem, 1977, no. 6 (catalogue by A. E. Popham); *Treasures from Chatsworth*, National Gallery of Art, Washington, D.C., and other institutions, 1979-80, no. 67 (catalogue by A. Blunt); *The Genius of Venice 1500-1600*, Royal Academy of Arts, London, November 1983-March 1984, no. D78 (catalogue entry by D. Scrase); *Paolo Veronese: Disegni e dipinti*, Fondazione Giorgio Cini, Venice, March-July 1988, no. 19 (catalogue by W. R. Rearick).

BIBLIOGRAPHY: H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries* (New York, 1944), p. 342, no. 2056; M. Geiger and M. Guillaume, *Dessins de la collection His de La Salle* (Dijon, 1974), p. 63, under no. 48; T. Pignatti, *Veronese* (Venice, 1976), vol. 1, p. 137, under no. 182; R. Cocke, "Veronese's Independent Chiaroscuro Drawings," *Master Drawings* 15, no. 3 (Autumn 1977), pp. 259; 263, n. 10;

D. DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family* (Washington, D.C., 1979), p. 204, under no. 105; F. Trevisani, in A. de Nicolò Salmazo and F. G. Trolese, eds., *I Benedettini a Padova e nel territorio padovano attraverso i secoli* (Padua, 1980), pp. 450-51, under no. 450; R. Cocke, *Veronese's Drawings: A Catalogue Raisonné* (London, 1984), p. 178, no. 75; R. Pallucchini, *Veronese* (Milan, 1984), pp. 99, 120; H. Coutts, "Review of *Veronese's Drawings*," *Master Drawings* 23-24, no. 3 (Autumn 1986), p. 401; idem, "Veronese in Venice and Washington," *Master Drawings* 27, no. 3 (Autumn 1989), p. 229.

THIS HIGHLY FINISHED DRAWING WAS MADE IN PREPARATION for the altarpiece painted by Veronese (with assistance) for the church of Santa Justina, Padua, in 1574-75. Although the drawing shows the composition at a developed stage and squared for transfer, it was changed in a number of details in the painting. The alterations include the further elaboration of the heavenly scene, the replacement of the Baptist with John the Evangelist, the addition of a view of the Santo in the distance, and a variety of changes among the foreground figures. Nevertheless the principal elements and expressive character of the scene were clearly established in the drawing.

It was suggested by Tietze and Tietze-Conrat (1944) and others that this was the *modello* for the altarpiece mentioned by C. Ridolfi<sup>1</sup> as having been in the chamber of the abbot of Santa Justina, but this has frequently been doubted. It appears more likely that Ridolfi's reference was to the painting of the same subject now in the Museo Civico, Padua.

1. *Le maraviglie dell'arte* . . . (Venice, 1648), p. 304.



1611–1690

## 50 *Assumption of the Virgin*

Red chalk, red wash, and white gouache heightening; H: 48.4 cm (19 in.); W: 30.1 cm (11<sup>13</sup>/<sub>16</sub> in.)  
88.GG.110

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Sotheby's, New York, January 13, 1988, lot 96; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

IN 1664 PRINCE MATTIAS DE' MEDICI COMMISSIONED Livio Mehus, Ciro Ferri, and Volterrano to paint (respectively) the Purification of the Virgin, the Assumption, and the Flight into Egypt for the ceiling of the nave of SS. Annunziata, Florence. The plan was later reduced in scope, although an oil sketch for the *Flight into Egypt* was produced and is in the M. Gregori collection, Florence. The later scheme called for only one painting, the *Assumption*, and the commission for it was given to Volterrano; it was finished and set into the ceiling in 1670.

The Museum's drawing is the most complete study for the *Assumption*, excepting a painted *modello* that was in the Galleria Corsini, Florence, and is now in the E. Borea collection, Rome.<sup>1</sup> The drawing contains all of the principal elements in the painting and its *modello*, though a few of the figures are posed somewhat differently. The expansive illusionism of the scene and freedom of movement in the figures reflect Volterrano's Roman experience, especially the work of Pietro da Cortona. This is also a clear example of the meticulous preparatory process he employed. In addition to the *modello* and the Getty drawing, there are drawings of the composition in the Uffizi (inv. 20917 r); of the Virgin in the Stiftung Ratjen, Vaduz (inv. r. 308); of the apostle at the bottom left in the Fondazione Roberto Longhi, Florence (inv. 30/D), Biblioteca Marucelliana, Florence (inv. vol. A, n. 10), and sold at Sotheby's, London (July 3, 1980, lot 38a); and of the apostle at the bottom right sold at Sotheby's, London (July 3, 1980, lot 47a).

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1. S. Prospero Valenti Rodinò, *Bozzetti, modelli e grisailles dal XVI al XVIII secolo*, exh. cat. (Fondazione Lungarotti, Museo del Vino, Torgiano, 1988), no. 16.

1529–1566

## 51 *Scene from the History of the Farnese Family*

Black chalk, pen and brown ink, and brown wash, squared in red chalk; H: 30.2 cm (11 $\frac{7}{8}$  in.); W: 27.5 cm (10 $\frac{7}{8}$  in.)

87.GG.52

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, collection mark of Giuseppe Vallardi (L. 1223); (verso) inscribed *D20* in red chalk, *di . . . Lucani* in brown ink.

PROVENANCE: Giuseppe Vallardi, Milan; private collection, Boston; art market, Boston.

EXHIBITIONS: *Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550–1600*, National Academy of Design, New York, March–April 1990, no. 36 (catalogue by E. J. Mundy with the assistance of E. Ourusoff de Fernandez-Gimenez).

BIBLIOGRAPHY: None.

WHEN FRANCESCO SALVIATI DIED IN 1563, HE WAS IN the process of decorating the Sala dei Fasti Farnesiani in the Palazzo Farnese, Rome. On his death the commission was given to Taddeo Zuccaro, but work was interrupted by the deaths of Cardinal Ranuccio Farnese (1565) and Taddeo himself (1566). At that point Federico Zuccaro carried the project to completion.

The Museum's drawing was identified by J. Gere as a study by Taddeo for the small *quadro riportato* scene above the window at the right side of the room.<sup>1</sup> Given the program of the room and the presence of the Farnese lilies on the shield carried by the boy at the left in both drawing and painting, Gere noted that this must be a scene from the history of the Farnese family. I. Cheney proposed that the event depicted is Cardinal Albornoz handing over the keys of the fortress of Valentano to the Farnese in 1354, but this is uncertain.<sup>2</sup>

In addition to the Getty drawing, there is another squared study for the fresco, in the Hessisches Landesmuseum, Darmstadt (inv. AE 1562). It was attributed by Gere and Cheney to Federico,<sup>3</sup> but more recently, Gere has been inclined to give it to Taddeo.<sup>4</sup> In any event the Darmstadt drawing is closer than the Museum's to the

fresco in all points in which the latter two differ. Whereas the Getty study shows five figures at the right standing in front of architecture and a curtain with a distant landscape, the Darmstadt drawing and the fresco each have three figures at the right, no curtain, and a city view in the distance. Equally, in the latter two renderings the figure at the right is clearly a cardinal with a key in his left hand, while the Getty drawing does not show him wearing identifiable regalia but holding what may be a book or some documents in his left hand and what appears to be a baton in his right. This may suggest that at an earlier stage Taddeo was asked to show a different scene. Nevertheless the essential components of the fresco, established in the Museum's drawing, were later defined in more final form in the Darmstadt sheet and then in the fresco by the workshop.

1. Letter to a former owner, undated.
2. I. Cheney, "Les premières décorations: Daniele da Volterra, Salviati et les frères Zuccari," *Le palais Farnèse* (Rome, 1981), vol. 1, pt. 1, p. 263.
3. J. Gere, *Taddeo Zuccaro: His Development Studied in His Drawings* (Chicago, 1969), p. 139, no. 26; Cheney (note 2), p. 263, n. 57.
4. Letter to G. Goldner, June 1987.





## SEBASTIEN BOURDON

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1616–1671

### 52 *The Israelites Dancing around the Golden Calf*

Pen and brown ink and brown and white oil paint; H: 47.6 cm (18¾ in.); W: 65 cm (25⅞ in.)  
88.GG.39

MARKS AND INSCRIPTIONS: (Verso) on mount, inscribed . . . *Bourdon* in black chalk.

PROVENANCE: Private collection, Lugano; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

IN 1657–58 BOURDON IS KNOWN TO HAVE PRODUCED six paintings of the story of Moses for the baron de Vauvert, Montpellier.<sup>1</sup> These paintings have not as yet been traced to known works by the artist, but it is possible that the Museum's drawing is a study for one of this series. A further drawing showing the same subject, including Moses breaking the tablets with the ten commandments at the left, is in the Musée Atger, Montpellier (inv. M42 folio 53). It is drawn in the same technique as the Museum's study and is also unusually large. However, it is less classical in composition and figural types than the Getty sheet, which seems to refer to Poussin's painting of the subject in the National Gallery, London, in the right-hand grouping of figures. There are two studies of Moses Striking the Rock in the Musée Atger (inv. MA 111, MA 113) and another showing the Crossing of the Red Sea in the Nationalmuseum, Stockholm (inv. 2456/1863), that may also have some connection to the series for the baron.

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1. For the commission and later history of this series, see C. Ponsonailhe, *Sébastien Bourdon: Sa vie et son oeuvre* (Paris, 1883), pp. 170; 172, n. 1; 284; C. Saunier, "Une collection de dessins de maîtres provinciaux: Le Musée Xavier Atger à Montpellier," *Gazette des Beaux-Arts* 64, no. 1 (1922), p. 38.



# MICHEL CORNEILLE THE YOUNGER

1641–1708

## 53 *Studies of the Madonna and Child and of Heads*<sup>r</sup>

### *Madonna and Child with Saint John Seated in a Landscape*<sup>v</sup>

Red, black, and white chalk on blue paper (recto); pen and brown ink, brown wash, and black chalk (verso); H: 30.8 cm (12<sup>3</sup>/<sub>16</sub> in.); W: 27.2 cm (10<sup>3</sup>/<sub>4</sub> in.)

87.GG.1

MARKS AND INSCRIPTIONS: (Recto) at top right corner, inscribed *Les yeux trop pres du née* in red chalk by the artist; at bottom left corner, inscribed *M. corneille* in black chalk.

PROVENANCE: Private collection, France; art market, Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

BOTH SIDES OF THIS SHEET ILLUSTRATE CHARACTERISTIC aspects of Corneille's draughtsmanship. Study sheets similar to the recto, also drawn in *trois crayons*, are in the Louvre (inv. 25651), the Nationalmuseum, Stockholm (inv. THC 4015), and the Staatliche Graphische Sammlung (inv. 3331). As has been pointed out by G. Gruitrooy,<sup>1</sup> the head of the bearded man derives from Agostino Carracci's engraving of Saint Jerome (B.74-II[75]v. 39, 18), as does the hand along the left margin. The young boy shown along the left margin appears in the finished pen drawing on the verso, and it is probable that the sketch of the Virgin and Child on the recto was also made with the composition on the verso in mind. It is amusing to note Corneille's self-critical comment at the top right corner of the recto. The verso is drawn with precise linearity, suggesting—along with the interior framing lines—that it was preparatory for a print. An analogous drawing, the *Rest on the Flight into Egypt*, is in the Louvre (inv. 25408).



verso

1. In conversation with G. Goldner, 1987.



recto

1661–1722

54 *The Crucifixion*

Red and black chalk and white gouache heightening; H: 40.5 cm (15<sup>15</sup>/<sub>16</sub> in.); W: 58.1 cm (22<sup>7</sup>/<sub>8</sub> in.)  
88.GB.41 (SEE PLATE 6)

MARKS AND INSCRIPTIONS: At bottom right corner, collection mark of Alfred Beurdeley (L. 421).

PROVENANCE: Alfred Beurdeley, Paris (sale, Galerie Georges Petit, Paris, June 10, 1920, lot 289); private collection, France (sale, Hôtel Drouot, Paris, May 27, 1987, lot 96); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: A. Schnapper, "The Moses of Antoine Coypel," *Bulletin of the Allen Memorial Art Museum* 37, no. 2 (1979–80), pp. 61–62; N. Garnier, "Antoine Coypel 1661–1722," *Cahiers du dessin français* 6 (1989), pp. 6, 16, no. 10; idem, *Antoine Coypel (1661–1722)* (Paris, 1989), pp. 114, under no. 47; 193, no. 209.

THIS DRAWING WAS FIRST IDENTIFIED BY SCHNAPPER (1979–80) as a study by Coypel for the painting he executed for the duc de Richelieu in 1692. Although it is highly finished, Coypel made several important changes in the composition of the painting.<sup>1</sup> In the latter there are fewer figures, and most of those repeated from the drawing are in somewhat altered poses. For example the equestrian figure of Saint Longinus is shown riding forward, while the gestures of the Virgin, Saint John, and the Magdalen are much more restrained. There is also a greater emphasis on sharp spotlighting, especially on the central group. It is possible that the Museum's study was made for presentation to the patron and that alterations were made on the basis of other studies. The resulting painting, exhibited twice at the Salon (1699 and 1704), was received to great acclaim. Both painting and drawing—the latter once attributed to Rubens (Galerie Georges Petit 1920)—illustrate the triumph of *rubénisme* in France at the end of the seventeenth century.

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1. Sold, Sotheby's, Monaco, December 6, 1987, lot 66; Toronto, private collection.



# HONORE DAUMIER

1808–1879

## 55 *A Criminal Case (Une cause criminelle)*

Pen, watercolor, gouache, and black chalk; H: 38.5 cm (15 1/8 in.); W: 32.8 cm (12 13/16 in.)

89.GA.33 (SEE PLATE 10)

MARKS AND INSCRIPTIONS: At bottom left corner, signed *H. Daumier* in black ink.

PROVENANCE: Charles de Bériot, Paris; Mme Albert Esnault-Pelterie, Paris; Gustave Meunié, Paris; art market, London.

EXHIBITIONS: *Exposition des peintures et dessins de H. Daumier*, Galeries Durand-Ruel, Paris, 1878, no. 225; *Exposition internationale universelle*, Grand Palais, Paris, 1900, no. 847; *Daumier: Peintures, aquarelles, dessins*, Musée de l'Orangerie, Paris, 1934, no. 136 (catalogue by C. Sterling); *Réhabilitation du sujet*, Galerie A. Seligmann, Paris, November–December 1934, no. 79; *Daumier 1808–1879*, Philadelphia Museum of Art, 1937, no. 35 (catalogue by E. Van Hook).

BIBLIOGRAPHY: J. F. H. Champfleury, "L'oeuvre de Daumier," *L'art* 13 (1878), opp. p. 219; A. Alexandre, *Honoré Daumier: L'homme et l'oeuvre* (Paris, 1888), p. 378; R. Muther, *The History of Modern Painting* (London, 1896), vol. 2, p. 67; C. Roger-Marx, ed., *Les maîtres du dessin* (Paris, 1901), vol. 2, pl. 47; L. Rouart, "Collection de Madame Esnault-Pelterie," *Les arts* 54 (June 1906), pp. 12, 16; H. Marcel, *Honoré Daumier* (Paris, 1907), p. 109; R. Escholier, *Daumier: Peintre et lithographe* (Paris, 1923), p. 115; E. Klossowski, *Honoré Daumier* (Munich, 1923), p. 101, no. 172; C. Baudelaire, *Les dessins de Daumier*, *Ars graphica*, vol. 1 (Paris, 1924), pl. 22; E. Fuchs, *Der Maler Daumier* (Munich, 1927), p. 54, no. 199b; H. Focillon, *La peinture aux XIX<sup>e</sup> et XX<sup>e</sup> siècles* (Paris, 1928), p. 31; idem, "Honoré Daumier," *Gazette des Beaux-Arts*, ser. 6, 2 (1929), p. 92; C. Roger-Marx, "Le sujet dans la peinture française," *L'art et les artistes* 29 (December 1934), pp. 92, 95; idem, *Daumier* (Paris, 1938), p. 32; R. Escholier, "Daumier," *L'art et les artistes* 33 (November

1938), pp. 50, 60–61; H. James, *Daumier, Caricaturist* (Emmaus, Pa., 1954), pp. 34–36; J. le Foyer, *Daumier au Palais de Justice* (Paris, 1958), pl. 59; K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings* (London, 1968), vol. 2, pp. 224–25, no. 673.

THIS CELEBRATED WATERCOLOR IS AMONG THE CLASSIC examples of Daumier's depictions of judicial subjects. The contrast between the self-assured lawyer and his awkwardly posed, wild-eyed client is given further resonance by the monumental, rather empty space above and behind them. The scene was well described by Henry James (1954): "The criminal in the dock, the flat-headed murderer, bending over to speak to his advocate, who turns a whiskered, professional, anxious head to caution and remind him, tells a large, terrible story and awakes a recurrent shudder. We see the gray court-room, we feel the personal suspense and the immensity of justice."

This watercolor may have been one of the impressive group seen by the Goncourt brothers in March 1865.<sup>1</sup> This would argue for a date of shortly before that moment. Equally insecure support is offered for a much earlier date by the similarity in subject and composition between this watercolor and a lithograph of 1846.<sup>2</sup> Given the uncertain character of Daumier's chronological development, no resolution of this question is currently possible. Technically, this is among the most finished of Daumier's watercolors, with rich application of gouache, especially on the lawyer's robes and bundle of books.

1. E. and J. de Goncourt, *Journal: Mémoires de la vie littéraire* (Paris, 1935), vol. 2, p. 200.

2. L. Delteil, *Le peintre-graveur illustré: Honoré Daumier* (Paris, 1926), vol. 4, no. 1357.



# EUGENE DELACROIX

1798–1863

## 56 *The Education of Achilles*

Pastel; H: 30.6 cm (12 $\frac{1}{16}$  in.); W: 41.9 cm (16 $\frac{1}{2}$  in.)  
86.GG.728 (SEE PLATE 8)

MARKS AND INSCRIPTIONS: At bottom left, signed Eug. Delacroix in white chalk.

PROVENANCE: George Sand (sale, Galerie Georges Petit, Paris, April 23, 1864, lot 40); Khalil Bey (sale, Hôtel Drouot, Paris, January 16, 1868, lot 22); Quincy Shaw McKean, Boston; Richard S. Davis, New York and London; John R. Gaines, Lexington, Kentucky (sale, Sotheby's, New York, November 17, 1986, lot 29).

EXHIBITIONS: None.

BIBLIOGRAPHY: A. Moreau, *E. Delacroix et son oeuvre* (Paris, 1873), p. 323, no. 277; A. Robaut, *L'oeuvre complète de Eugène Delacroix* (Paris, 1885), p. 218, no. 841; M. Sérullaz, *Inventaire général des dessins école française: Dessins d'Eugène Delacroix* (Paris, 1984), vol. 1, p. 164, under no. 305; C. Somerset, "The Education of Achilles," *Two Worlds* (1987), p. 7; L. Johnson, "Eugène Delacroix's Education of Achilles," *J. Paul Getty Museum Journal* 16 (1988), pp. 25–32; J. Bean and W. Griswold, *Eugène Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections*, exh. cat. (Metropolitan Museum of Art, New York, 1991), p. 105, under no. 38; L. Johnson, ed., *Eugène Delacroix, Further Correspondence, 1817–1863* (Oxford, 1991), pp. viii, 172.

THIS IS ONE OF RELATIVELY FEW PRESENTATION DRAWINGS in pastel by Delacroix. In 1838 he was commissioned to decorate the library of the Palais Bourbon, Paris, a project that was completed in 1847. For one of the pendentives of the cupola concerned with poetry, he painted this scene, which was repeated in a hexagonal painting in the Musée Fabre, Montpellier. In 1862 Delacroix painted a rectangular version of the subject (Paris, private collection) which was much admired by George Sand. Since he had other plans for that painting, he made this pastel for her; it is recorded in a letter to her of May 4, 1862 (Santa Monica, Getty Center for the History of Art and the Humanities). The letter was discovered by L. Johnson (1988, p. 29), who pointed out that the pastel version is organized in a subtly tighter and cleaner manner than the painting. It should also be noted that the figures are more fully integrated into the landscape than in any of the other depictions of the scene.



# THEODORE GERICAULT

1791–1824

## 57 *Classical Nudes*<sup>r</sup> *Classical Statuary*<sup>v</sup>

Graphite, pen and brown ink, and brown wash; H: 21.3 cm (8<sup>3</sup>/<sub>8</sub> in.); W: 28.4 cm (11<sup>3</sup>/<sub>16</sub> in.)

87.GG.97

MARKS AND INSCRIPTIONS: (Recto) numerous graphite inscriptions by the artist; at bottom left, inscribed *M. le marechal de Palais Bertrand. Le Gouverneur general brayer, 76* in brown ink.

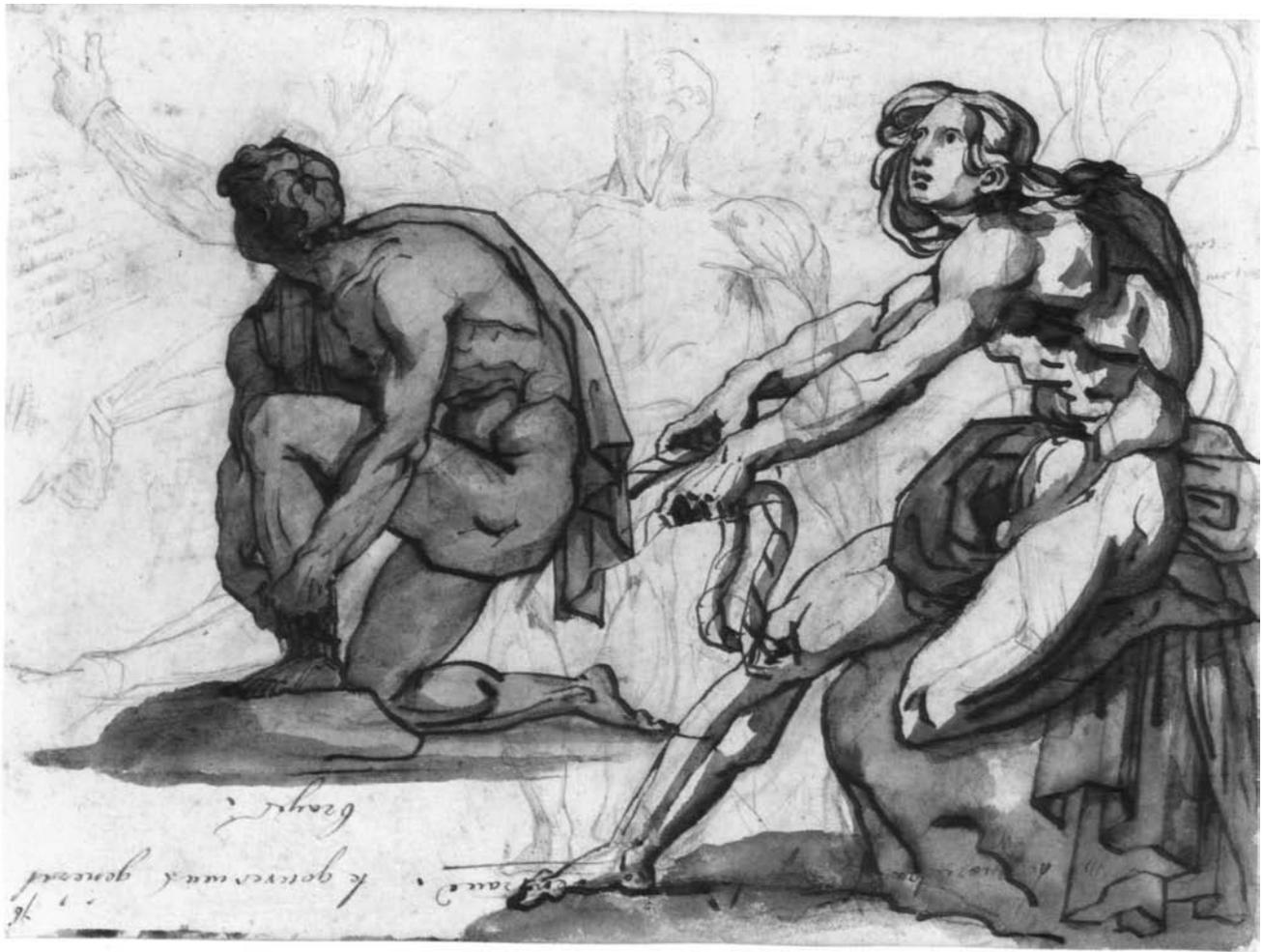
PROVENANCE: Hans E. Bühler, Winterthur (sale, Christie's, London, November 15, 1985, lot 39); art market, New York.

EXHIBITIONS: *Théodore Géricault*, Kunstmuseum, Winterthur, August–November 1953, no. 124 (catalogue by P. Dubaut and G. Jedlicka); *Géricault*, Grand Palais, Paris, October 1991–January 1992, no. 7 (catalogue entry by S. Laveissière).

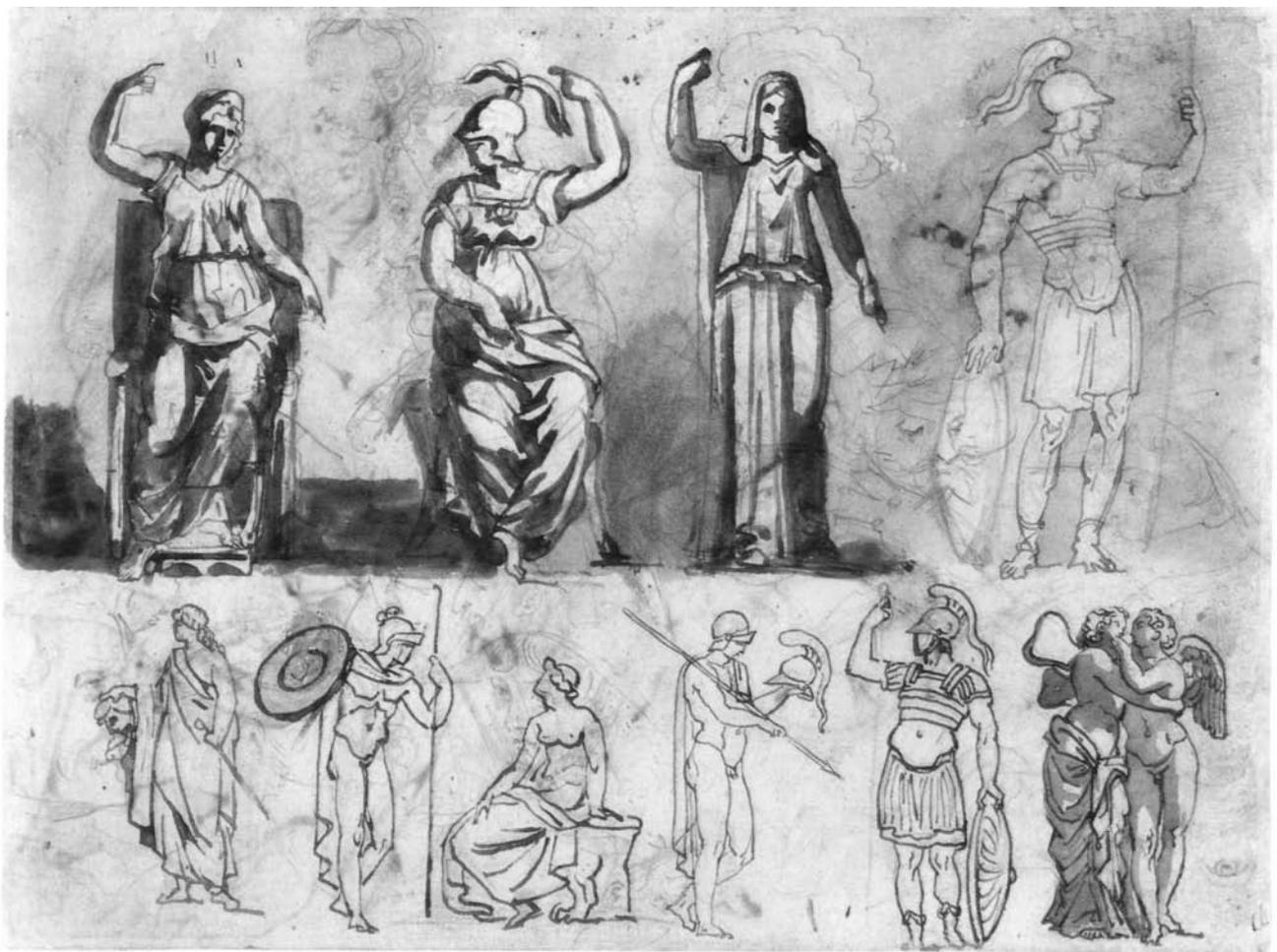
BIBLIOGRAPHY: P. Dubaut and P. Nathan, *Sammlung Hans E. Bühler: Géricault 1791–1824, Gemälde, Aquarelle, Zeichnungen* (Winterthur, 1956), nos. 34, 35; L. Eitner, "Géricault's *Dying Paris* and the Meaning of His Romantic Classicism," *Master Drawings* 1, no. 1 (Spring 1963), pp. 27–29, 31; 34, n. 18; idem, *Géricault: His Life and Work* (London, 1983), pp. 80–81, 84; 333, n. 119; G. Bazin, *Théodore Géricault: Etude critique, documents et catalogue raisonné*, vol. 2: *L'oeuvre: Période de Formation* (Paris, 1987), vol. 2, pp. 401–2, nos. 234, 235.

THIS COMPLEX SHEET IS A CHARACTERISTIC EXAMPLE of what has been called Géricault's "antique manner." The recto consists of two michelangelesque nudes drawn over the remnants of pencil sketches loosely based on Jean-Antoine Houdon's *Ecorché* in the Ecole des Beaux-Arts, Paris (Bazin 1987, pp. 309, 402). The nudes' bold, muscular forms are defined in broad outline and richly applied wash, with a resonant tension arising out of the contrast between linearity and powerfully described volume. They also possess an expressive power that has rightly been compared to works by Henry Fuseli.

The verso is more orderly and less inventive, with two rows of figures based on antique models, including the Cupid and Psyche in the Pinacoteca Capitolina, Rome (for the bottom right detail). Here the insistent linearity in describing most of the forms reflects a dependence on line engravings, especially those of John Flaxman, while other figures show the broad use of wash found on the recto of the sheet. Here too the pen-and-wash sketches were drawn over pencil designs, consisting mainly of various head studies. The sheet was dated by Eitner (1963, 1983) to between March and June 1815 on the basis of the inscription in brown ink on the recto.



recto



verso (no. 57)

## 58 *Horses and Riders*<sup>r</sup>

### *Horses*<sup>v</sup>

Graphite; H: 21 cm (8¼ in.); W: 28 cm (11 in.)  
88.GD.46

MARKS AND INSCRIPTIONS: (Recto) at top right corner, inscribed 30 in brown ink; (verso) inscribed 31 in brown ink.

PROVENANCE: Baron Vitta, Paris; Hans E. Bühler, Winterthur (sale, Christie's, London, November 15, 1985, lot 41); art market, New York.

EXHIBITIONS: *Théodore Géricault*, Winterthur Kunstmuseum, August–November 1953, no. 136 (catalogue by P. Dubaut and G. Jedlicka); *Géricault*, Grand Palais, Paris, October 1991–January 1992, no. 38 (catalogue entry by S. Laveissière).

BIBLIOGRAPHY: P. Dubaut and P. Nathan, *Sammlung Hans E. Bühler: Géricault 1791–1824, Gemälde, Aquarelle, Zeichnungen* (Winterthur, 1956), nos. 36, 37; L. Eitner, *Géricault: An Album of Drawings in the Art Institute of Chicago* (Chicago, 1960), pp. 9; 47, n. 17; J. Wiercinska, "Théodore Géricault et le *Lancier polonais* du Musée National de Varsovie," *Bulletin du Musée National de Varsovie* 8 (1967), pp. 83, 90–91; J. Thuillier and P. Grunchev, *L'opera completa di Géricault* (Milan, 1978), under no. 67; P. Grunchev, *Géricault: Dessins et aquarelles de chevaux* (Lausanne, 1982), p. 39; English ed. (New York, 1984), p. 39; L. Eitner, *Géricault: His Life and Work* (London, 1983), pp. 43–44; 327, n. 6; 328, n. 13; G. Bazin, *Théodore Géricault: Etude critique, documents et catalogue raisonné*, vol. 3: *La gloire de l'empire et la première restauration* (Paris, 1989), p. 234, nos. 945, 946; C. Sells, "A Revised Dating for Part of Géricault's *Chicago Album*," *Master Drawings* 27, no. 4 (Winter 1989), pp. 341–42, 350–51; 356, n. 3; L. Eitner, "Review of *Théodore Géricault. Etude critique, documents, et catalogue raisonné* by Germain Bazin," *Burlington Magazine* 133, no. 1057 (April 1991), p. 257, n. 7.

THIS SHEET OF STUDIES IS CLOSELY ASSOCIATED WITH several in the album of drawings by Géricault in the Art Institute of Chicago (inv. 1947.35, fols. 35 verso, 39 recto, 47 recto, verso) as well as to a study of a mounted Polish officer on the recto of a sheet in a private collection, London (Eitner 1983, p. 47), and a related one in a private collection, Paris (Grunchev 1982, pp. 38–39). The sketch of the horseman at the top right of the recto is also related to paintings of Polish horsemen, one in a French private collection and another in the Muzeum Narodowe, Warsaw (Thuillier and Grunchev 1978, nos. 67, 67A). It is especially close to the latter—notably in the pose of the horse—and has sometimes been regarded as a preparatory study for it, probably with good reason (Wiercinska 1967, p. 90). The bolder renderings of horses on the verso find close parallels on other sheets of studies by Géricault, as for example on folio 47 recto of the Chicago album.

The Museum's drawing and the Chicago album and related paintings have been dated to 1813–14 by Eitner (1960, 1983), but this view has recently been challenged by Sells (1989), who prefers a date after the artist's Italian stay, that is, 1817–18. Although the evidence is not conclusive on either side, it does appear to favor slightly Sells's revised dating.



recto



verso

## 59 *Sailboat on the Sea*

Watercolor, brown wash, white gouache, and black chalk on tan paper; H: 15.3 cm (6 in.); W: 24.7 cm (9¾ in.)

86.GG.679

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, Paris (sale, Hôtel Drouot, Paris, May 4, 1984, lot 129); art market, London.

EXHIBITIONS: *Master Drawings by Géricault*, Pierpont Morgan Library, New York, San Diego Museum of Art, and Museum of Fine Arts, Houston, June 1985–January 1986, no. 64 (catalogue by P. Grunchev); *Géricault*, Grand Palais, Paris, October 1991–January 1992, no. 162 (catalogue entry by S. Laveissière).

BIBLIOGRAPHY: L. Eitner, "Review of *Master Drawings by Géricault*," *Burlington Magazine* 128, no. 994 (January 1986), p. 56; H. Lüthy, "Review of *Master Drawings by Géricault*," *Master Drawings* 23–24, no. 4 (Winter 1986), p. 566.

THIS DRAWING WAS FIRST PUBLISHED BY GRUNCHEV (1985–86), who related its technique to two studies of the sky in the Musée Bonnat, Bayonne (inv. n<sup>o</sup> 800, 801), which Géricault made at Le Havre during the period when he was painting the *Raft of the Medusa* of 1819 (Louvre). Although similar in manner of execution, medium, and dramatic tenor, the Museum's study differs in its presentation of a variant possibility for the entire composition. It was suggested by Grunchev that the ship in the foreground may be the *Medusa*, with another ship shown disappearing into the distance. He also noted a similarity between the scene and a print by A. Champion, but the two do not have more than a general resemblance to one another. It is more likely that Géricault made this study as a result of the inspiration he derived from visiting the sea at Le Havre in the midst of considering various options for the final composition.



## 60 *The Giaour*

Watercolor and graphite (recto); H: 21.1 cm (8 $\frac{3}{16}$  in.); W: 23.8 cm (9 $\frac{3}{8}$  in.)

86.GC.678 (SEE PLATE 9)

MARKS AND INSCRIPTIONS: (Verso) inscribed *géricault* in brown ink, *le giaour* in graphite.

PROVENANCE: A. M. de la Cressonnière, Lausanne; Hans E. Bühler, Winterthur (sale, Christie's, London, November 15, 1985, lot 58); art market, New York.

EXHIBITIONS: *Théodore Géricault*, Kunstmuseum, Winterthur, August–November 1953, no. 209 (catalogue by P. Dubaut and G. Jedlicka); *Géricault: Romantic Paintings and Drawings*, Fine Arts Museums of San Francisco, January–March 1989, no. 64 (catalogue by L. Eitner and S. Nash); *Géricault*, Grand Palais, Paris, October 1991–January 1992, no. 286 (catalogue entry by S. Laveissière).

BIBLIOGRAPHY: C. Clément, *Géricault: Etude biographique et critique* (Paris, 1879), pp. 432–33, no. 171 bis; P. Dubaut and P. Nathan, *Sammlung Hans E. Bühler: Géricault 1791–1824, Gemälde, Aquarelle, Zeichnungen* (Winterthur, 1956), no. 62; L. Eitner, "Géricault's *La tempête*," *Museum Studies* 2 (1967), pp. 10–12; idem, *Géricault Supplement* (Paris, 1973), p. 472; F. Bergot, *Géricault: Tout l'oeuvre gravé et pièces en rapport*, exh. cat. (Musée des Beaux-Arts, Rouen, 1981), p. 86, under no. 69; P. Grunche, *Géricault: Dessins et aquarelles de chevaux* (Lausanne, 1982), pp. 138–39; L. Eitner, *Géricault: His Life and Work* (London, 1983), pp. 258, 260–62; 359, n. 111; P. Grunche, *Master Drawings by Géricault*, exh. cat. (Pierpont Morgan Library, New York, San Diego Museum of Art, and Museum of Fine Arts, Houston, 1985), p. 161, under no. 86; H. Lüthy, "Review of *Master Drawings by Géricault*," *Master Drawings* 23–24, no. 4 (Winter 1986), p. 566.

THIS FAMOUS WATERCOLOR WAS INSPIRED BY BYRON'S poem of the same name, published in 1813. It directly evokes the passage of the poem with specificity of mood and gesture:

His brow was bent, his eye was glazed;  
He raised his arm, and fiercely raised,  
And sternly shook his hand on high,  
As doubting to return or fly . . .

It is generally agreed that the watercolor was made in preparation for a lithograph. In 1820 Géricault first offered it for an annual album published by a Mme Delpech, but it was rejected and only published in 1823 by the Gilhaut brothers. There are a number of minor differences between watercolor and lithograph, but they are not of great consequence, though the powerful, affecting quality of the sky and night light is largely lost in the print. A rapid pencil sketch for the *Giaour*, made early in its evolution, is in the Ecole des Beaux-Arts, Paris (Armand-Valton Bequest, 1908, inv. 989). There is a faint sketch of the *giaour* on the verso of the Getty sheet.



# JEAN-AUGUSTE-DOMINIQUE INGRES

1780–1867

## 61 *Madame Moitessier*

Graphite and white chalk; H: 45.8 cm (18 in.); W: 33.6 cm (13¼ in.)

89.GD.50

MARKS AND INSCRIPTIONS: At top right, inscribed with color notes in graphite; at bottom left, signed *Ingres* in graphite.

PROVENANCE: Inès Moitessier, Paris; by descent; Edgar Degas, Paris (sale, Galerie Georges Petit, Paris, March 26, 1918, lot 210); private collection, Geneva; private collection, New York; art market, London.

EXHIBITIONS: *European Drawings*, Hazlitt, Gooden and Fox, Ltd., London, November–December 1988, no. 66.

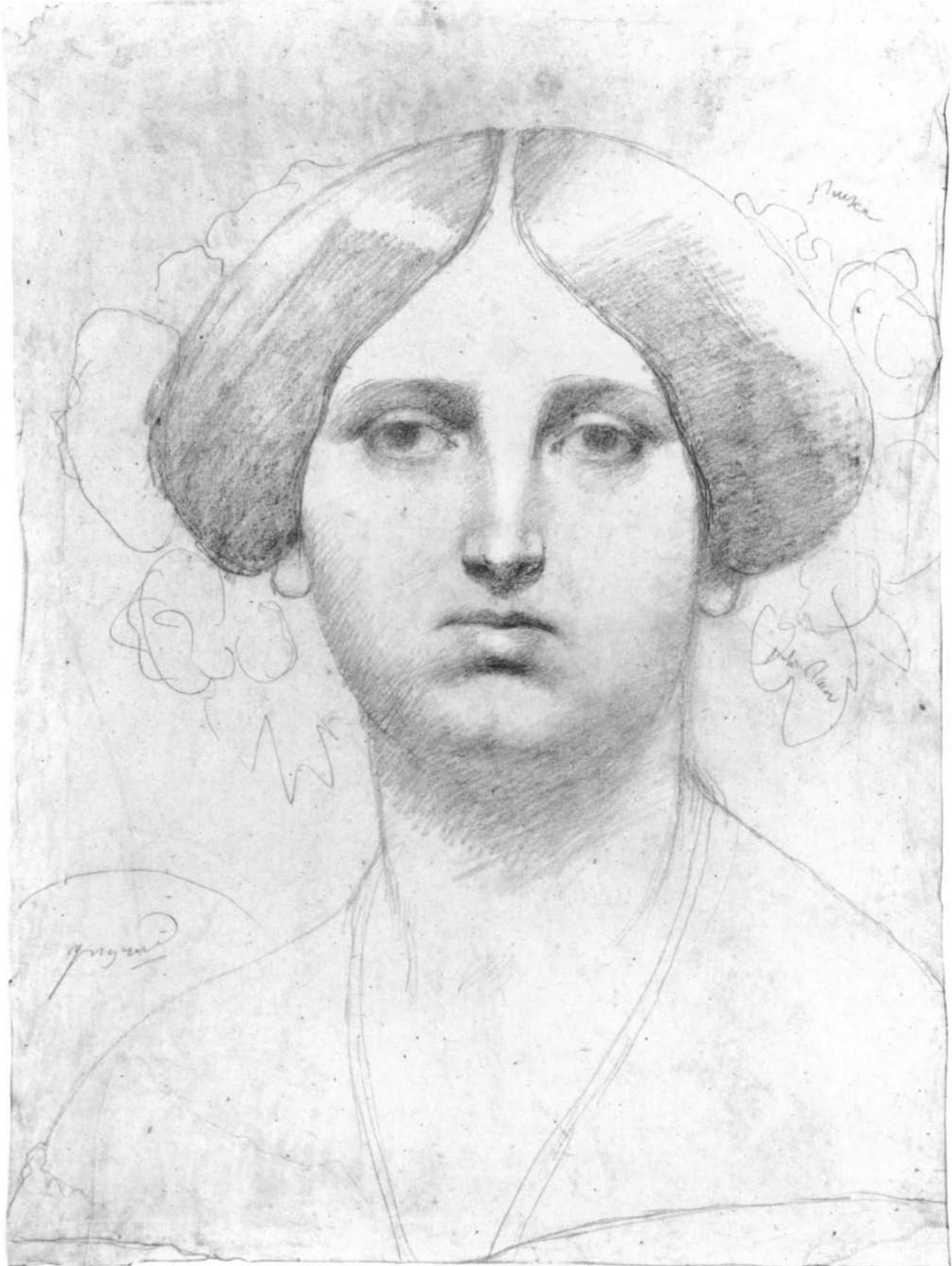
BIBLIOGRAPHY: D. Bull, "London Old Master Drawings," *Burlington Magazine* 131, no. 1030 (January 1989), p. 50; *Nineteenth Century French Drawings*, exh. cat. (Hazlitt, Gooden and Fox, Ltd., London, 1990), p. 22, under no. 10.

THIS STUDY WAS MADE IN PREPARATION FOR INGRES'S *Portrait of Madame Moitessier* of 1851 (National Gallery of Art). The drawing is of the same scale as the painting and is quite fully evolved in terms of Ingres's rendering of the face and neck. The cool, rather cubistic character of the facial features—central to the expressive nature of the painting—is already present. By contrast the hair is more broadly indicated, and the flowers decorating it are shown in a most summary manner, with associated color notes.

Although this is the only known drawing for the head of Madame Moitessier, there are studies for the entire figure in the National Gallery of Art (inv. 1951.14.1); the Lyman Allyn Museum, New London, Connecticut (inv. 1941.85); the J. Dupont collection, Paris; and the J. Paul Getty Museum (inv. 91.GG.79). There is also a sheet with studies of her left arm in the Musée Ingres, Montauban (inv. 867.321). A drawing similar to the present one in scale, technique, and purpose, for Ingres's *Portrait of the Comtesse d'Haussonville* (New York, Frick Collection), is in the Bibliothèque Inguimbertaine, Carpentras (inv. 1899-407).



JEAN-AUGUSTE-DOMINIQUE INGRES (French, 1780–1867). *Madame Moitessier* (detail). Oil on canvas. H: 146.7 cm (57¼ in.); W: 100.3 cm (39½ in.). Washington, D.C., National Gallery of Art, Samuel H. Kress Collection.



## JEROME-MARTIN LANGLOIS

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1779–1838

### 62 *Alexander Ceding Campaspe to Apelles*

Black chalk, gray wash, and white gouache heightening;  
H: 39 cm (15 $\frac{3}{8}$  in.); W: 51.4 cm (20 $\frac{1}{4}$  in.)

86.GG.475

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, United States; art market, New York.

EXHIBITIONS: *French and English Drawings 1700–1875*, Zangrilli, Brady and Co., New York, February–March 1986, no. 23.

BIBLIOGRAPHY: None.

THIS HIGHLY FINISHED DRAWING WAS MADE IN PREPARATION for Langlois's painting of the same subject (Toulouse, Musée des Augustins), which achieved great success at the Salon of 1819 (exhibited as "La générosité d'Alexandre"). Although the composition is davidian, Langlois chose a different moment from that depicted in David's picture in the Musée des Beaux-Arts, Lille, in which Apelles is shown pausing to admire the figure of Campaspe. By contrast Langlois has shown Alexander handing her over to the artist, who responds with appropriate enthusiasm and gratitude to his master's magnanimity. The clarity and severity of setting and cool, polished rendering of form are hallmarks of Langlois's fully developed Neoclassicism.



1814–1882

### 63 *Lamentation at the Foot of the Cross*

Black and white chalk, graphite, and gray wash on brown paper; H: 42.8 cm (16<sup>7</sup>/<sub>8</sub>in.); W: 29.2 cm (11<sup>1</sup>/<sub>2</sub>in.)  
86.GB.474

MARKS AND INSCRIPTIONS: At bottom left corner, signed and dated *henri Lehmann. 1847.* in black chalk.

PROVENANCE: Descendants of the artist; private collection, Paris; Mario Amaya, New York; Frederick J. Cummings, Detroit; art market, New York.

EXHIBITIONS: *Christian Imagery in French Nineteenth Century Art, 1798–1906*, Shepherd Gallery, New York, 1980, no. 86 (catalogue by R. Kashey and M. H. Reymert); *University of Chicago Alumni Who Collect Drawings from the 16th Century to the Present*, David and Alfred Smart Gallery, New York, March–May 1982, no. 39 (catalogue by R. Born); *French and English Drawings 1700–1875*, Zangrilli, Brady and Co., Ltd., New York, February–March 1986, no. 32.

BIBLIOGRAPHY: M.–M. Aubrun, *Henri Lehmann, 1814–1882: Portraits et décors parisiens*, exh. cat. (Musée Carnavalet, Paris, 1983), pp. 75–76, under nos. 81, 82; J. Foucart and L.–A. Prat, “Quelques oeuvres inédites d’Henri Lehmann (1814–1882) au Louvre et au Musée d’Orsay,” *La revue du Louvre et des Musées de France* 33, no. 1 (1983), p. 23, n. 12; M.–M. Aubrun, *Henri Lehmann, 1814–1882: Catalogue raisonné de l’oeuvre* (Nantes, 1984), vol. 1, p. 113, no. D 288.

THIS STUDY WAS MADE IN THE LAST STAGES OF PREPARATION for Lehmann’s painting of 1847 in the Chapelle de la Compassion, Saint-Louis-en-l’Île, Paris. The painting forms part of an ensemble that also includes the *Assumption* and *Virgin Presenting the Christ Child*, completed in 1848 and 1850, respectively. Lehmann had already begun work on designing the *Lamentation* by 1844, as is noted in a letter from him to the comtesse d’Agoult.<sup>1</sup> His first attempts to lay out the composition reveal that his ideas hardly changed between 1844 and 1847; this is indicated by a drawing dated 1844 that contains almost all of the principal features of the completed painting.<sup>2</sup> This dated drawing and another of 1847 in a private collection, Paris (Aubrun 1983, p. 113, no. D287), show Christ’s body being carried away in the left background, a detail omitted from the Museum’s drawing and the final painting. The former differs from other studies for the picture in its technical precision and high degree of finish, both of which are echoed in the resulting painting.

1. S. Joubert, *Une correspondance romantique: Madame d’Agoult, Liszt, Henri Lehmann* (Paris, 1947), pp. 191–92.

2. Sold Sotheby’s, London, November 27, 1980, lot 55; art market, New York, 1988.



# JEAN-BAPTISTE OUDRY

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1686–1755

## 64 *Park Scene*

Black and white chalk on tan paper; H: 35 cm (13<sup>13</sup>/<sub>16</sub> in.);

W: 51.5 cm (20<sup>1</sup>/<sub>4</sub> in.)

87.GB.13

MARKS AND INSCRIPTIONS: At bottom right corner, signed and dated *JB* (paraph) *Oudry 1744* in brown ink.

PROVENANCE: Private collection, France (sale, Fournier, Rouen, December 15, 1985, lot 49); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS ONE OF ROUGHLY FIFTY KNOWN DRAWINGS BY Oudry showing park scenes—mainly of large scale and drawn on blue-green-to-gray or tan paper—that date from between 1744 and 1747. Many of them depict the gardens of the prince de Guise's chateau at Arcueil, although other similar settings may have been employed for some of the views. The chateau and surrounding setting were destroyed shortly after Oudry made these studies, which provide the best record of them. H. Opperman has noted that the vast majority of figures appearing in this series of drawings were added later by other artists,<sup>1</sup> but it is not at all certain that this was the case in the Museum's example, given the full graphic and aesthetic integration of figures into their surrounding setting.

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1. *J.-B. Oudry 1686–1755*, exh. cat. (Grand Palais, Paris, 1982), p. 234.



## PIERRE-ADRIEN PARIS

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1745-1819

### 65 *Vases, Furniture, and Objects Discovered at Herculaneum*

Pen and black ink and watercolor; H: 22.9 cm (9 in.); W:  
37 cm (14<sup>5</sup>/<sub>16</sub> in.)

88.GA.26

MARKS AND INSCRIPTIONS: (Recto) at top, inscribed *Meubles Antiques trouves dans la Ville d'herculanum*. in brown ink by the artist; at bottom left, signed *Paris Delin.* in brown ink.

PROVENANCE: Paigon Dijonval collection(?), Paris; Charles G. Vicomte Morel de Vindé(?), Paris; P. P. Steven(?), Douvre; sale, Christie's, London, December 12, 1986, lot 322; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: M. Bénard, *Cabinet de M. Paigon Dijonval* (Paris, 1810), p. 171, part of no. 4064(?); M. L. Cornillot, *Inventaire général des dessins des musées de province: Collection Pierre-Adrien Pâris, Besançon* (Paris, 1957), vol. 1, Introduction, p. 2.

THIS DRAWING WAS MADE AS A PREPARATORY STUDY for an aquatint by Pierre-Philippe Choffard for the abbé de Saint-Non's *Voyage pittoresque; ou Description des royaumes de Naples et de Sicile* (vol. 2 [Paris, 1783], pl. 3). Although the publication date is 1783, it was pointed out by R. Rand<sup>1</sup> that the print dates from 1777, so the Museum's drawing was certainly conceived during the first of Pâris's Roman visits. Rand also noted that all of the objects represented in the drawing and resulting aquatint as then being in the Museo di Portici are now in the Museo Archeologico Nazionale, Naples, except the chair with sphinxes at the right in the drawing. The chair is mentioned in the text of *Voyage pittoresque* (p. 45) as being based on a Pompeian wall fresco.

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1. Letter to G. Goldner, September 1989.

*Meubles Antiquo-egyptiens dans la Ville d'Alexandrie.*



# JEAN-BAPTISTE PATER

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1695-1736

## 66 *Study of a Seated Woman*

Red chalk on tan paper; H: 15.2 cm (6 in.); W: 16.7 cm (6<sup>5</sup>/<sub>16</sub> in.)

86.GB.613

MARKS AND INSCRIPTIONS: At bottom left corner, inscribed *JB. pater* in graphite, 25 in brown ink.

PROVENANCE: Private collection, Paris; art market, Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS A CHARACTERISTIC RED CHALK FIGURE STUDY by Pater in a category that clearly reflects the impact of Watteau. Similarly posed female figures recur with some frequency in Pater's paintings, but this study was certainly made in preparation for the seated mother with a child in the right foreground of a painting showing troops resting in the countryside (formerly collection of Mrs. Herbert MacBride, New York).<sup>1</sup> There were only relatively minor changes in the evolution of the pose from drawing to painting.

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1. F. Ingersoll-Smouse, *Pater* (Paris, 1921), fig. 126.



# JACQUES-ANDRE PORTAIL

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1695-1759

## 67 *A Music Party*

Red and black chalk; H: 32.4 cm (12¾ in.); W: 25.3 cm (10 in.)

88.GB.60

MARKS AND INSCRIPTIONS: (Verso) inscribed *Collection C Jusky(?) peintre* in brown ink.

PROVENANCE: Private collection, England; sale, Christie's, London, December 9, 1986, lot 152; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS IS A CHARACTERISTIC EXAMPLE OF PORTAIL'S USE of red and black chalk in a manner reflecting the precedent of Watteau. From the same source Portail was inspired to frequently portray musical scenes with great subtlety and sensitivity. He also retained some of the poetic, rather introverted expressiveness that is present in Watteau's musical and theatrical representations, though his draughtsmanship is less dynamic and his expressive values less rich than Watteau's own.

It has been noted by K. Pask that two female figures posed similarly to those in the Museum's drawing appear at the left in a drawing by Portail showing a more elaborate musical scene.<sup>1</sup> Furthermore the principal female figure is a type that recurs with regularity in his drawings. Two copies of the Museum's drawing are known (formerly Viscountess Harcourt collection; Bourgarrel collection),<sup>2</sup> but on the basis of photographs, the former probably—and the latter certainly—are not by Portail himself.

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1. Sold, Hôtel Drouot, Paris, March 9, 1988, lot 42.

2. The former sold at the Hôtel Drouot, Paris, April 3, 1886, lot 117; the latter is known to the author through a photograph in the Witt Library, London.



1594–1665

68 *Two Women Accompanied by  
Cupid*

Pen and brown ink, brown wash, and black chalk; H: 14.5 cm (5<sup>11</sup>/<sub>16</sub> in.); W: 12.4 cm (4<sup>7</sup>/<sub>8</sub> in.)

86.GG.468

MARKS AND INSCRIPTIONS: (Verso) collection mark of Baron Milford (L. 2687).

PROVENANCE: Richard Philipps, Baron Milford, Pickton Castle, Pembrokeshire; by descent to Sir John Philipps; Anthony Blunt, London; art market, Zurich; art market, Boston.

EXHIBITIONS: *The Sir Anthony Blunt Collection*, Courtauld Institute of Art, London, 1964, no. 57.

BIBLIOGRAPHY: W. Friedländer and A. Blunt, *The Drawings of Nicolas Poussin* (London, 1974), vol. 5, p. 115, no. 444.

THIS DRAWING WAS DISCOVERED BY BLUNT, WHO considered it to be early, probably made during Poussin's first years in Rome (Courtauld Institute of Art 1964; Friedländer and Blunt 1974). It was pointed out by Blunt and Friedländer that the sheet accords stylistically with the Marino series of drawings at Windsor Castle. This is certainly true of the rather abstract rendering of features and the broad use of wash, but the Museum's drawing is somewhat more flexible in line and more fluently achieved overall. In these respects and in certain morphological details, it can be compared to the study of Jupiter and Antiope in the Ecole des Beaux-Arts, Paris (inv. 2865). In terms of subject it has been suggested that the scene may represent a bride being led to her groom by a putto and an attendant, while Cupid urges her on. The drawing might have been made with a classical marriage scene in mind or for a more specific theme such as Bacchus and Ariadne (Courtauld Institute of Art 1964; Friedländer and Blunt 1974).



## 69 *The Crossing of the Red Sea*

Red chalk; H: 15.5 cm (6 1/8 in.); W: 22.6 cm (8 7/8 in.)  
86.GB.466

MARKS AND INSCRIPTIONS: None.

PROVENANCE: J. Isaacs, London (sale, Sotheby's, London, February 27, 1964, part of lot 69); art market, London; Anthony Blunt, London; art market, Zurich; art market, Boston.

EXHIBITIONS: *The Sir Anthony Blunt Collection*, Courtauld Institute of Art, London, 1964, no. 60.

BIBLIOGRAPHY: W. Friedländer and A. Blunt, *The Drawings of Nicolas Poussin* (London, 1974), vol. 5, p. 66, no. 386; A. Blunt, *The Drawings of Poussin* (New Haven, 1979), pp. 89–90; D. Wild, *Nicholas Poussin: Katalog der Werke* (Zurich, 1980), vol. 2, p. 63, under no. 63; H. T. Goldfarb, *From Fontainebleau to the Louvre: French Drawings from the Seventeenth Century*, exh. cat. (Cleveland Museum of Art, 1989), pp. 48–49, under no. 17; H. Brigstocke, *A Loan Exhibition of Drawings by Nicolas Poussin from British Collections*, exh. cat. (Ashmolean Museum, Oxford, 1990), under no. 23.

THIS IS ONE OF SIX KNOWN STUDIES POUSSIN MADE in preparation for his *Crossing of the Red Sea*, a picture commissioned by Amadeo del Pozzo and executed in the mid-1630s (National Gallery of Victoria). The Museum's drawing, the only one of the six in red chalk, is among the very small group of studies by Poussin entirely in that medium. It is not easy to situate it in relation to the other studies in terms of the development of Poussin's design for the painting. Blunt (1979) tended to see it as relatively late in the evolution of the project, based on the similarity between the background group of Moses and his companions emerging from the sea and an analogous detail in the painting that is absent from the other drawings. On the other hand Wild (1980) put it at the beginning of the group of studies. Although the matter is difficult to resolve, it seems likely that the three drawings for this project in the Hermitage came first (in the progression inv. 14542, 14540, 14541), followed by the Museum's drawing and then by the double-sided sheet in the Louvre (in the progression inv. 842V, 842R).



## 70 *Study for the Triumph of Neptune and Amphitrite*

Pen and brown ink; H: 14.6 cm (5¾ in.); W: 20.6 cm (8⅛ in.)

86.GA.470

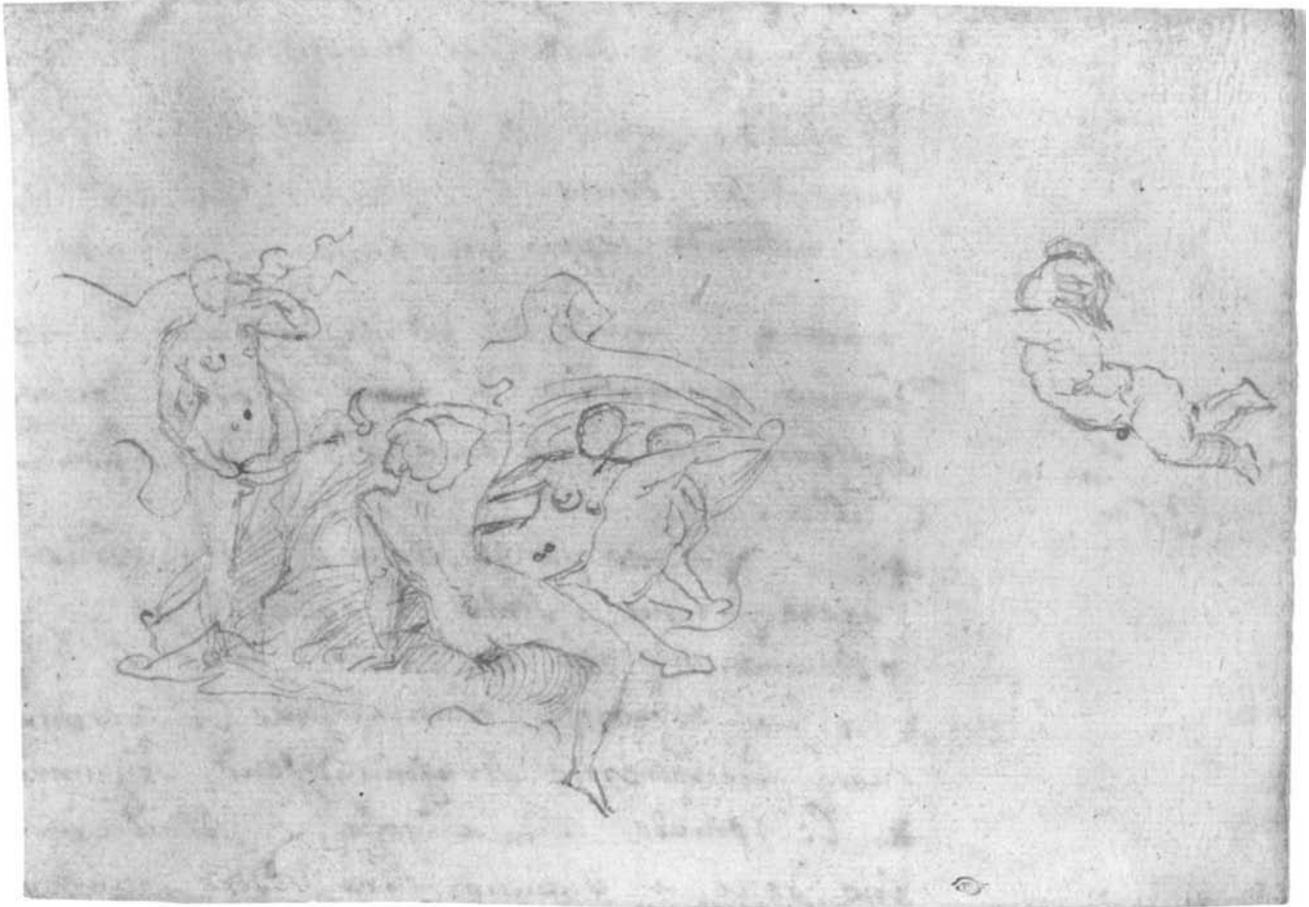
MARKS AND INSCRIPTIONS: (Recto) at bottom right, collection mark of Nathaniel Hone (L. 2793); (verso) fragment of a letter in brown ink.

PROVENANCE: Nathaniel Hone, London; Anthony Blunt, London; art market, Zurich; art market, Boston.

EXHIBITIONS: *The Sir Anthony Blunt Collection*, Courtauld Institute of Art, London, 1964, no. 56.

BIBLIOGRAPHY: W. Friedländer and A. Blunt, *The Drawings of Nicolas Poussin* (London, 1953), vol. 3, p. 34, no. 213; D. Wild, *Nicolas Poussin: Katalog der Werke* (Zurich, 1980), vol. 2, p. 66, under no. 66.

THIS RAPID SKETCH WAS IDENTIFIED BY FRIEDLÄNDER and Blunt (1953) as a study for Poussin's *Triumph of Neptune and Amphitrite* (Philadelphia Museum of Art), which he painted for Cardinal Richelieu in the mid-to-late 1630s. The two seated nymphs and the triton with a fluttering piece of drapery recur in the painting. The standing female figure at the left seems closer to studies of Venus, as in Poussin's drawing of her landing on Cythera in the Musée Bonnat, Bayonne (inv. 1668). It has been suggested (ibid.) that the Cupid at the right was made in preparation for the one in the center foreground of the Philadelphia picture, but he might equally be connected with one of the flying putti above Amphitrite who shoots an arrow and faces in the same direction as the figure in the Museum's drawing.



## 71 *Votary of Bacchus*

Pen and brown ink and brown wash; H: 15.7 cm ( $6\frac{3}{16}$  in.); W: 13.6 cm ( $5\frac{5}{16}$  in.)

86.GG.469

MARKS AND INSCRIPTIONS: (Recto) at top right corner, inscribed *109* in brown ink; (verso) inscribed *G. F. M.* in brown ink.

PROVENANCE: Private collection, England; Anthony Blunt, London; art market, Zurich; art market, Boston.

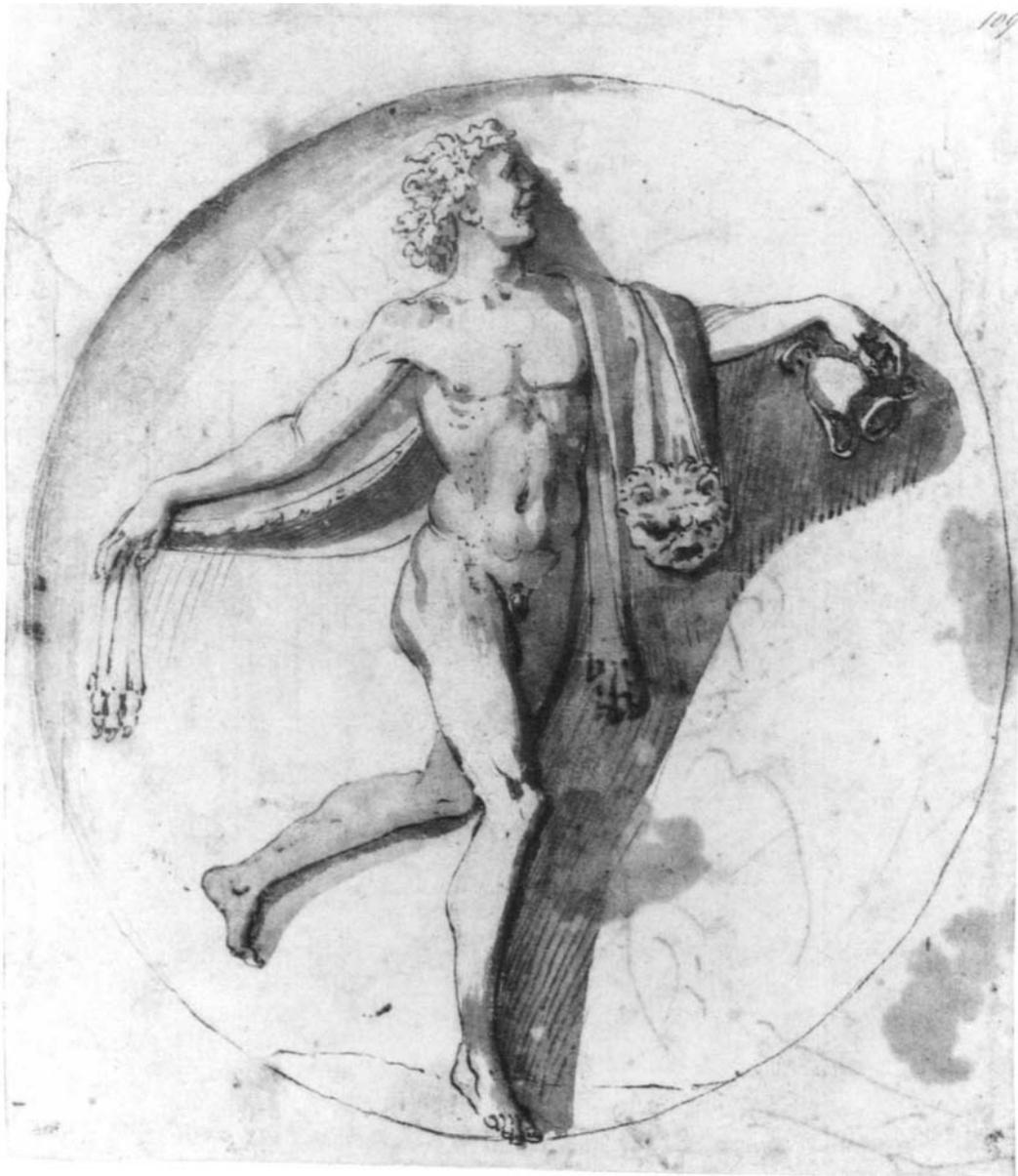
EXHIBITIONS: None.

BIBLIOGRAPHY: A. Blunt, "Newly Identified Drawings by Poussin and His Followers," *Master Drawings* 12, no. 3 (Autumn 1974), pp. 243–44, 247; idem, "Further Newly Identified Drawings by Poussin and His Followers," *Master Drawings* 17, no. 2 (Summer 1979), pp. 139–40, 146.

BLUNT (1974) FIRST PROPOSED THAT THIS DRAWING was copied from an ancient engraved gem analogous to the cameo that once had belonged to Lorenzo de' Medici. Subsequently, a second drawing emerged in a private collection, London, that is closely similar in the pose and proportions of the head, torso, and legs of the figure while having a different detailing of the lion's skin and showing the figure with torches in his hands (Blunt 1979). It has been plausibly suggested by J. Shearman that both drawings are attempts to reconstruct an ancient cameo (*ibid.*, p. 139) missing those sections that are shown differently in the two drawings. Lastly, M. True has proposed that the drawings were inspired by a Roman oscillum with a relief figure.<sup>1</sup>

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1. Note to G. Goldner, July 1986.



## 72 *Two Studies of an Ancient Statue<sup>r</sup>*

### *Scylla and a Centaur<sup>v</sup>*

Pen and brown ink, red chalk framing lines; H: 16.2 cm (6<sup>3</sup>/<sub>8</sub> in.); W: 12.6 cm (4<sup>15</sup>/<sub>16</sub> in.)

86.GA.471

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Sotheby's, London, July 9, 1968, lot 49; art market, London; Anthony Blunt, London; art market, Zurich; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: W. Friedländer and A. Blunt, *The Drawings of Nicolas Poussin* (London, 1974), vol. 5, p. 42, nos. 346, 346a.

THIS SHEET WAS FIRST PUBLISHED IN A SOTHEBY'S SALE catalogue (1968) with information supplied by A. Blunt, who noted the similarity between the recto and Poussin's study of two ancient statues in the Royal Library, Windsor (inv. 11916). Blunt also pointed out that the verso consists of a section of a trapezophor copied from one in the Museo Archeologico Nazionale, Naples, that was in the Villa Madama, Rome, during the sixteenth and seventeenth centuries. The recto also is close in style and purpose to one of a man wearing a toga in a private collection, Paris (Friedländer and Blunt 1974, no. 306), and in the arrangement of figures to a detail at the bottom right of a sheet in the Biblioteca Reale, Turin (inv. 16304).

It was stated by Friedländer and Blunt (*ibid.*) that the recto of the Museum's drawing shows two studies of a statue, but it is more likely that two different figures are depicted, since there are minor variations in the rendering of the draperies. The date of circa the late 1630s or early 1640s suggested in the Sotheby's catalogue (1968) appears correct.



verso



recto

## 73 *Studies of Antiquities*<sup>r, v</sup>

Pen and brown ink and brown wash (recto); pen and brown ink, red chalk framing lines (verso); H: 26.8 cm (10<sup>5</sup>/<sub>16</sub> in.); W: 19.6 cm (7<sup>11</sup>/<sub>16</sub> in.)

86.GA.467

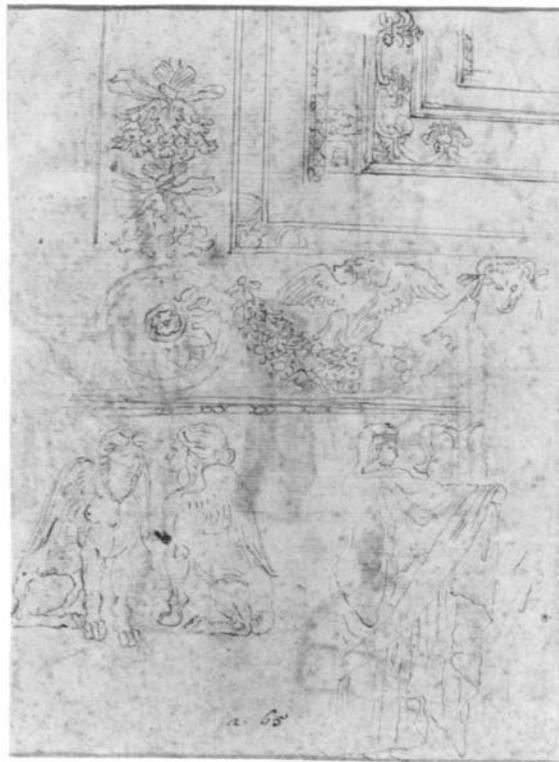
MARKS AND INSCRIPTIONS: (Recto) at top left, inscribed *hypocrateridium . . . passa, testa di bour*; at top right, collection mark of Count Moriz von Fries (L. 2903); at left center, inscribed *in villa Julia*; at right, inscribed *torques*; at bottom left, collection mark of Edward J. Poynter (L. 874); inscribed *putto, bulla con la trabea* in brown ink by the artist; at bottom center, collection mark of Aimé-Charles-Horace His de La Salle (L. 1333); at bottom right, collection mark of marquis de Lagoy (L. 1710); (verso) on mount, inscribed *a. 65* in brown ink.

PROVENANCE: Count Moriz von Fries, Vienna; marquis de Lagoy, Aix-en-Provence; Sir Thomas Lawrence, London; Aimé-Charles-Horace His de La Salle, Paris (sale, Christie's, London, November 27, 1880, part of lot 18); Sir Edward J. Poynter, London (sale, Sotheby's, London, April 25, 1918, lot 225); art market, London; Clarke collection, London; art market, London; Anthony Blunt, London; art market, Zurich; art market, Boston.

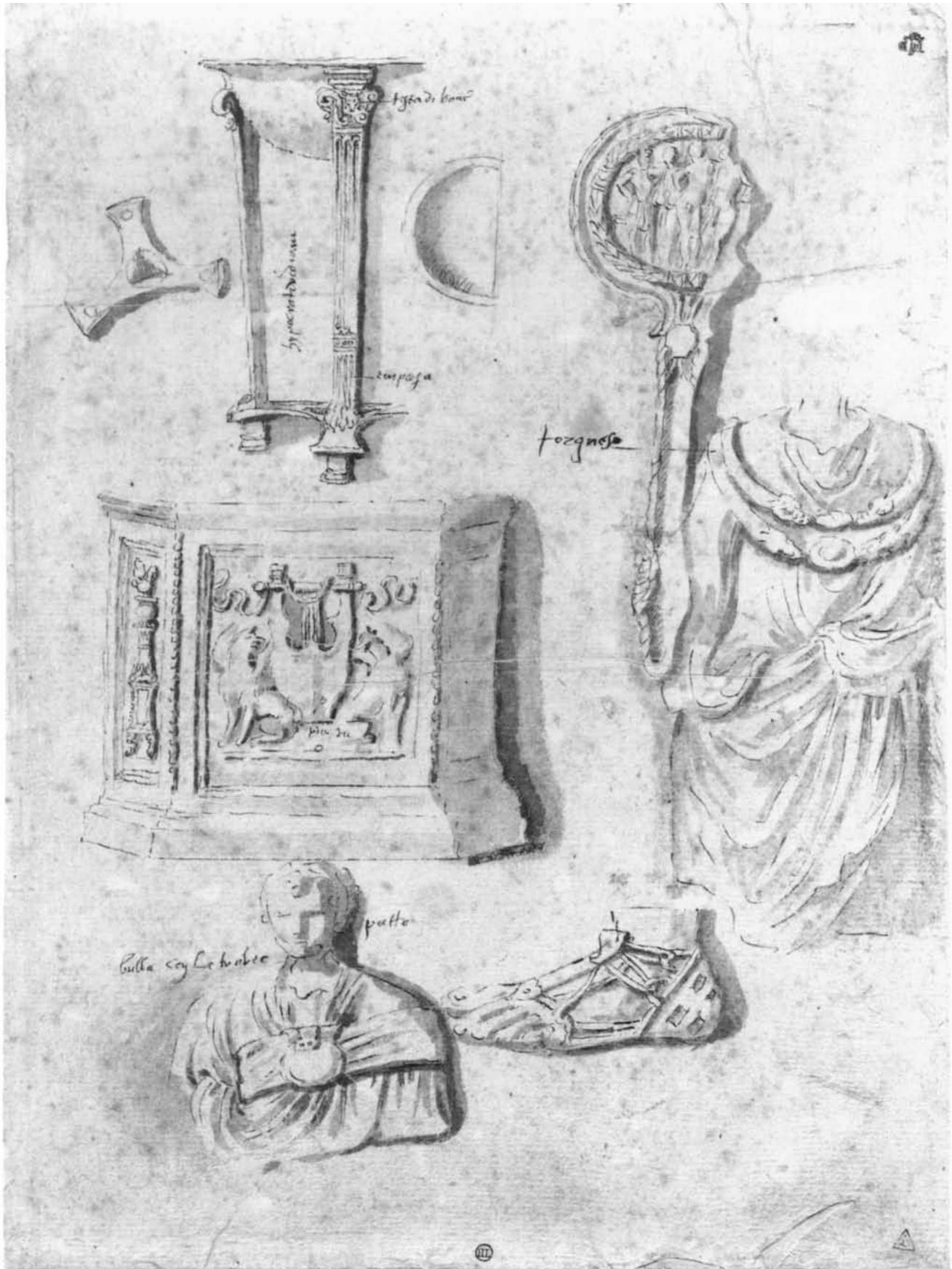
EXHIBITIONS: *Exhibition of Architectural and Decorative Drawings*, Courtauld Institute of Art, London, February 1941, no. 28; *Exposition Nicolas Poussin*, Musée du Louvre, Paris, May–July 1960, no. 186 (catalogue by A. Blunt); *The Sir Anthony Blunt Collection*, Courtauld Institute of Art, London, 1964, no. 58; *Reflections on the Etruscan Mirror*, Museum of Florida History, Tallahassee, October–November 1982, no. 1; *Rubens' Self-Portrait in Focus*, Australian National Gallery, Canberra, August–October 1988, p. 52 (catalogue by D. Jaffé).

BIBLIOGRAPHY: A. Blunt, "Poussin et les cérémonies religieuses antiques," *Revue des arts* 10 (1960), pp. 59, 61; W. Friedländer and A. Blunt, *The Drawings of Nicolas Poussin* (London, 1963), vol. 4, p. 25, no. 247; idem, *The Drawings of Nicolas Poussin* (London, 1974), vol. 5, p. 41, no. 344; L. Bonfante and N. Thomson de Grummond, "Poussin et gli specchi etruschi," *Prospettiva* 20 (January 1980), pp. 76–77, 79–80; N. Thomson de Grummond, ed., *A Guide to Etruscan Mirrors* (Tallahassee, 1983), p. 2; D. Jaffé, "Two Bronzes in Poussin's *Studies of Antiquities*," *J. Paul Getty Museum Journal* 17 (1989), pp. 39–46; H. Brigstocke, *A Loan Exhibition of Drawings by Nicolas Poussin from British Collections*, exh. cat. (Ashmolean Museum, Oxford, 1990), under no. 31.

THIS ELABORATE SHEET IS ONE OF MANY ON WHICH Poussin recorded some of the antiquities he saw in Rome or learned of through drawings and other secondary sources. The bronze tripod at the top left of the recto was acquired by Nicolas-Claude Fabri de Peiresc in 1629 (Friedländer and Blunt 1974), while the Etruscan third-century mirror to its right may have been the one given by Cardinal Francesco Barberini to the count of Olivares in 1626 (Jaffé 1988). The latter is known through several drawings, including one attributed to Poussin himself in the British Museum (Jenkins Catalogue 58). While Poussin might well have seen the Etruscan mirror, he would have been acquainted with the tripod through drawings, presumably those from the dal Pozzo albums in the British Museum (Jenkins Catalogue 52, 53). The other objects depicted on the recto are a tripod base, a draped torso, a bust of a Roman boy (Sussex, Petworth House), and a sandaled foot. It has been suggested (Bonfante and Thomson de Grummond 1976, p. 76) that the last item has some connection with the sandal worn by Mars in *Mars and Venus* (Toledo Museum of Art), but the relationship is probably generic. The verso of the drawing contains studies of sphinxes, a woman with a pot, and an elaborate ornamental ceiling frieze. The sheet probably dates from the 1640s.



verso



## HYACINTHE RIGAUD

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1659–1743

### 74 *Portrait of a Man*

Black chalk, gray wash, and white gouache heightening on blue paper; H: 35.4 cm (14 in.); W: 28 cm (11 in.)  
86.GB.612

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Hôtel Drouot, Paris, May 10, 1971, lot 26; private collection, Paris; art market, Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

ALTHOUGH TENTATIVELY IDENTIFIED AT ONE TIME AS a portrait of the marquis de Louvois (Hôtel Drouot 1971, as “Portrait présumé de Louvois”), there appears to be no basis for this hypothesis, and the sitter remains elusive. The drawing itself falls into the category of finished sheets made by Rigaud after his own painted compositions, some of which were intended as the basis for prints. Unfortunately, no painting or print of this composition has survived. Stylistically, the drawing is comparable to a portrait, *Martin van den Bogaert (Desjardins)* (Städelsches Kunstinstitut inv. 1068). It shares with the latter and with other finished portrait drawings by Rigaud an exquisite rendering of white highlights.



# FRANÇOIS STELLA

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1563–1605

## 75 *View of Tivoli*

Black chalk, pen and brown ink, and gray and brown wash; H: 26.9 cm (10<sup>7</sup>/<sub>8</sub> in.); W: 41.3 cm (16<sup>1</sup>/<sub>4</sub> in.)  
86.GG.28

MARKS AND INSCRIPTIONS: (Recto) on mount, at bottom, inscribed *Paul Brill* in brown ink; (verso) collection mark *AW* (close to L. 202).

PROVENANCE: Sir Anthony Westcombe(?), England; Sir William Forbes, Bt., Scotland; by descent to his heirs (sale, Christie's, London, April 10, 1985, lot 130); art market, Paris.

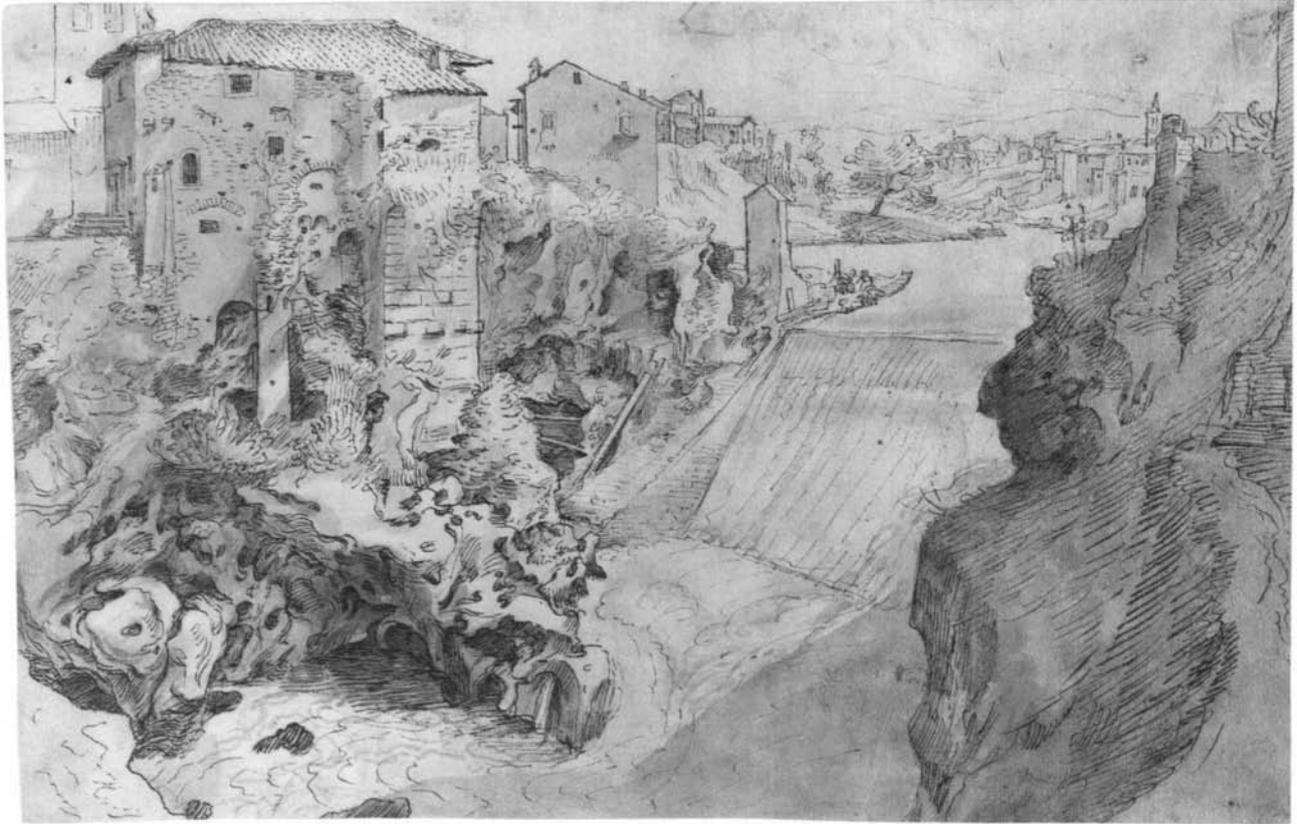
EXHIBITIONS: *Old Master and XIXth Century Painting and Drawings*, Galerie de la Scala, Paris, November 1985, no. 32.

BIBLIOGRAPHY: G. Chomer, *Maîtres français 1550–1800: Dessins de la donation Mathias Polakovits à l'Ecole des Beaux-Arts*, exh. cat. (Ecole des Beaux-Arts, Paris, 1989), p. 56, under no. 9.

THIS DRAWING WAS MADE DURING A VISIT BY STELLA to Tivoli with the Jesuit architect Etienne Martellange. The two artists visited Italy in 1586–87 and produced a series of drawings of Rome and its environs during their stay.<sup>1</sup> Several other sheets by them with various views of Tivoli are dated by Martellange to 1587, and it is therefore probable that this is the date of the Museum's drawing. Among Stella's other Tivoli views, the closest in style is one from that year showing the great waterfall there (Louvre inv. 32866). The two sheets share an animated use of line, a breadth in the application of wash, and a somewhat idiosyncratically expressive treatment of rock formations.

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1. J. Vallery-Radot, "Le séjour de Martellange à Rome en 1586 et 1587 et ses dessins de jeunesse," *Revue du Louvre* 12, no. 5 (1962), pp. 205–16.



# JACQUES STELLA

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1596–1657

## 76 *An Apple Harvest*

Brush and gray wash and black chalk, incised for transfer throughout (recto), covered with red chalk for transfer (verso); H: 24.3 cm (9<sup>9</sup>/<sub>16</sub> in.); W: 32.4 cm (12<sup>3</sup>/<sub>4</sub> in.)

86.GG.619

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, Paris; art market, Paris.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS HIGHLY FINISHED COMPOSITION IS INDENTED throughout, suggesting that it was made with a print in mind, probably to be executed by Stella's niece, pupil, and engraver, Claudine Bouzonnet Stella. In composition and theme the Museum's drawing is closely related to the sixteen *Pastorales* she engraved after lost paintings by her uncle.<sup>1</sup> The simple clarity of form, expression, and overall design lend a direct rustic poetry to this aspect of Jacques Stella's work. Thematically, the scene reflects the Northern tradition of depicting the labors of the months and seasons, as for example in the engraving by Aegidius Sadeler after Pieter Stevens's drawing of autumn.<sup>2</sup> The Museum's drawing appears to date from relatively late in Stella's career.

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1. J. R. Thomé, "Les pastorales de Jacques et Claudine Stella," *Le courrier graphique* 17 (September 1938), pp. 15–20.

2. F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450–1700* (Amsterdam, 1949), vol. 22, no. 144.



# SIMON VOUET

1590–1649

## 77 *Study of a Female Figure with a Putto*<sup>r</sup> *Study of a Male Nude*<sup>v</sup>

Black and white chalk; H: 38.7 cm (15¼ in.); W: 21.8 cm (8⅞ in.)

87.GB.104

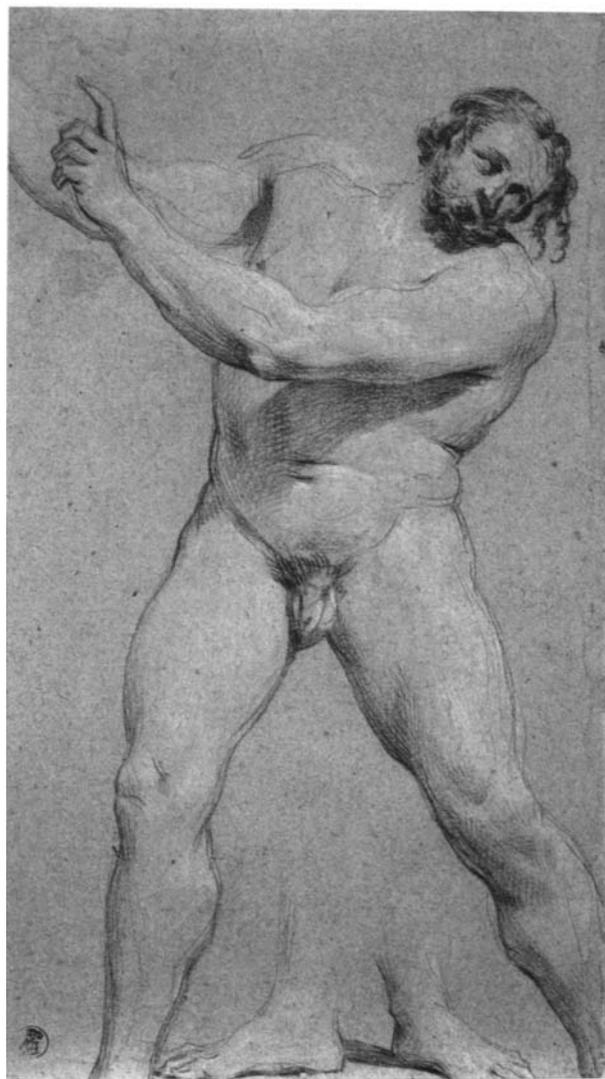
MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, collection mark of Marquis Charles-Philippe de Chennevières (L. 2072), unidentified collection mark (L. 1516); (verso) unidentified collection mark (L. 1516).

PROVENANCE: Marquis Charles-Philippe de Chennevières, Paris; François Heim, Paris (sale, Hôtel Drouot, Paris, November 22, 1985, lot 4); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE RECTO OF THIS SHEET APPEARS TO HAVE BEEN made as a preparatory study for Vouet's painting *Rinaldo's Companions in the Garden of Armida* (Paris, M. Guyot de Villeneuve collection). The picture is part of a series of six illustrating Tasso's *Gerusalemme liberata* (1575) that seem to have been made for the Hôtel de Bullion in the early 1630s. The female figure is very similar in pose and placement to the nymph in the right foreground of the painting, though the putto does not recur in the latter. A perhaps earlier study for the nymph, showing her looking up and to her left, is in the Louvre (inv. RF 14729). The muscular male figure on the verso of the Museum's drawing cannot be connected to a painting but is broadly similar to others by Vouet.



verso



recto

# JEAN-ANTOINE WATTEAU

1684–1721

## 78 *Studies of Three Women*

Red, black, and white chalk; H: 26.8 cm (10<sup>5</sup>/<sub>16</sub> in.); W: 32.7 cm (12<sup>7</sup>/<sub>8</sub> in.)  
86.GB.596

MARKS AND INSCRIPTIONS: At bottom left corner, unidentified collection mark.

PROVENANCE: Jules-Robert Auguste, Paris and Rome (sale, J. Lemaître-Lauguettrie, Paris, May 28, 1850, lot 101 or 102); Baron L. A. de Schwiter, Paris (sale, Hôtel Drouot, Paris, April 20–21, 1883, lot 157); M. Larroque; H.-A. Josse, Paris (sale, Galerie Georges Petit, Paris, May 28, 1894, lot 46); Jacques Doucet, Paris (sale, Galerie Georges Petit, Paris, June 5, 1912, lot 55); M. Feral; Donaldson collection, London; Walter S. M. Burns, London; Mortimer L. Schiff, New York (sale, Christie's, London, June 24, 1938, lot 54); Lord Wharton, Dublin and Switzerland; by descent to his heirs, Switzerland; art market, London.

EXHIBITIONS: *European Masters of the Eighteenth Century*, Royal Academy of Arts, London, 1954–55, no. 277; *Christie's Bi-Centenary Exhibition*, Christie's, London, January 1967, no. 57.

BIBLIOGRAPHY: E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé d'Antoine Watteau* (Paris, 1875), p. 366; G. Dargenty, *Antoine Watteau* (Paris, 1891), p. 47; K. T. Parker, *The Drawings of Antoine Watteau* (London, 1931), p. 45, no. 53; E. Michel, R. Aulanier, and H. de Vallée, *Watteau: L'embarquement pour l'île de Cythère* (Paris, 1939), vol. 2, p. 13; H. Adhémar, *L'embarquement pour l'île de Cythère, Watteau* (Paris, 1947), fig. 12; K. T. Parker and J. Mathey, *Antoine Watteau: Catalogue complet de son oeuvre dessiné* (Paris, 1957), vol. 2, p. 315, no. 606; M. Grasselli and P. Rosenberg with the assistance of N. Parmantier, *Watteau 1684–1721*, exh. cat. (National Gallery of Art, Washington, D.C., 1984), pp. 385–86, under no. 56; 400, 406, under no. 61.

THE CENTRAL FIGURE IS A STUDY FOR THE WOMAN seated at the right foreground in the *Embarkation for Cythera*. Minor differences in detail between this figure in the two versions of the painting put the study on the Museum's sheet closer to the one in the Louvre. For example the bit of drapery at the figure's bottom right being pulled in the Louvre version by a child reflects the same detail in the drawing but is changed considerably in the later painting in Berlin. This figure also was used for a lost painting by Watteau, the *Bon Voyage*, known through an engraving by Benoît Audran.<sup>1</sup> The woman standing at the right in the Museum's drawing was used in Watteau's painting *Assembly in a Park* (Louvre), where she appears with only minor changes in the left foreground. She also appears in engravings by Jean Audran<sup>2</sup> and Gilles Demarteau.<sup>3</sup> Only the frontal figure at the left on the Museum's sheet cannot be connected to a known painting. The drawing seems surely to date from circa 1716, given the usual dating of 1716–17 for the *Assembly in a Park* and of 1717 for the Louvre *Embarkation to Cythera*.

1. E. Dacier and A. Vuafart, *Jean de Jullienne et les graveurs de Watteau au XVIIIe siècle* (Paris, 1921), no. 35.

2. *Figures de différents caractères, de paysages et d'études dessinées d'après nature par Antoine Watteau* (Paris, 1826), vol. 2, pl. 205.

3. P. Mantz, *Antoine Watteau* (Paris, 1892), p. 37.



## 79 *Two Studies of a Flutist and One of the Head of a Boy*

Red, black, and white chalk; H: 21.4 cm (8<sup>7</sup>/<sub>16</sub> in.); W: 33.6 cm (13<sup>3</sup>/<sub>16</sub> in.)  
88.GB.3 (SEE PLATE 7)

MARKS AND INSCRIPTIONS: None.

PROVENANCE: R. Brisart, Ghent; Andrew James, London; by descent to his daughter, Sarah Ann James, London (sale, Christie's, London, June 23, 1891, lot 335); Stephan Bourgeois(?); Camille Groult, Paris; by descent to J. Groult, Paris; by descent to Pierre Bordeaux-Groult, Paris; private collection, Paris; art market, New York.

EXHIBITIONS: *European Masters of the Eighteenth Century*, Royal Academy of Arts, London, 1954–55, no. 282; *Watteau 1684–1721*, National Gallery of Art, Washington, D.C., Galeries Nationales du Grand Palais, Paris, and Schloss Charlottenburg, Berlin, June 1984–May 1985, no. 82 (catalogue by M. Grasselli and P. Rosenberg with the assistance of N. Parmantier).

BIBLIOGRAPHY: G. Waagen, *Galleries and Cabinets of Art in Great Britain* (London, 1857), p. 216; E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé d'Antoine Watteau* (Paris, 1875), pp. 258–59, under no. 448; 288, under no. 609; P. Leroi, "La saison des ventes publiques à Londres et à Paris," *L'art* 51 (1891), p. 98, no. 335, n. 4; P. Mantz, ed., *Cent dessins de Watteau, gravés par Boucher* (Paris, 1892), p. 109; J. Mathey, "Documents inédits: Aspects divers de Watteau dessinateur dans la collection Groult," *L'amour de l'art* 10 (December 1938), pp. 375–76; H. Ascher, "Palette and Chisel," *Antique Dealer and Collectors' Guide* 9, no. 6 (January 1955), p. 36; K. T. Parker and J. Mathey, *Antoine Watteau: Catalogue complet de son oeuvre dessiné* (Paris, 1957), vol. 2, pp. 331; 332, under no. 693; 334, under no. 714; 341, under no. 743; 353–54; 359, no. 837, under no. 838; A. P. de Mirimonde, "Les sujets musicaux chez Antoine Watteau," *Gazette des Beaux-Arts* 58 (November 1961), p. 286, n. 9; P. Jean-Richard, *L'oeuvre gravé de François Boucher dans la collection Edmond de Rothschild* (Paris, 1978), pp. 42–43, under no. 71; F. Gétreau, "Watteau et la musique: Réalité et interprétations," in F. Moreau and M. Grasselli, *Antoine Watteau (1684–1721): The Painter, His Age and His Legend* (Paris and Geneva, 1987), pp. 238–39; J.-F. Méjanès, in *Dessins français du XVIIIe siècle de Watteau à Lemoine*, exh. cat. (Musée du Louvre, Paris, 1987), p. 79, under no. 105.

THIS IS AMONG WATTEAU'S MOST COMPELLING MUSICAL studies. With great spontaneity it shows an unidentified musician playing the transverse flute, suggesting that it was made while observing a concert. Though the young boy at the left is a not entirely felicitous addition, it has recently been suggested by M. Stuffmann that he may have been a member of the audience.<sup>1</sup> He recurs on at least three other sheets by Watteau (New York, John and Paul Herring collection; Paris, private collection; Paris, marquis de Ganay collection; Parker and Mathey 1957, vol. 2, nos. 714, 715, 743). The study at the right was used for Watteau's painting *Perfect Accord* (London, private collection), whereas the boy and the flutist in the center were etched by François Boucher and Laurent Cars, respectively.<sup>2</sup> While *Perfect Accord* may date toward the end of the second decade of the century, Grasselli (in Grasselli and Rosenberg with Parmantier 1984–85) posited a date of 1716–17 for the Museum's drawing, which seems convincing.

1. Conversation with G. Goldner, March 1989.

2. *Figures de différents caractères, de paysages et d'études dessinées d'après nature par Antoine Watteau* (Paris, 1826), vols. 1, pl. 88; 2, pl. 232.

## 80 *The Remedy*

Red, black, and white chalk; H: 23.4 cm (9 $\frac{3}{16}$  in.); W: 37.1 cm (14 $\frac{3}{8}$  in.)

86.GB.594

MARKS AND INSCRIPTIONS: (Verso) on mount, inscribed *Watteau / Etude de femme nue couchée sur un lit. Servante tenant une seringue 3 crayons / F. Villot* in brown ink.

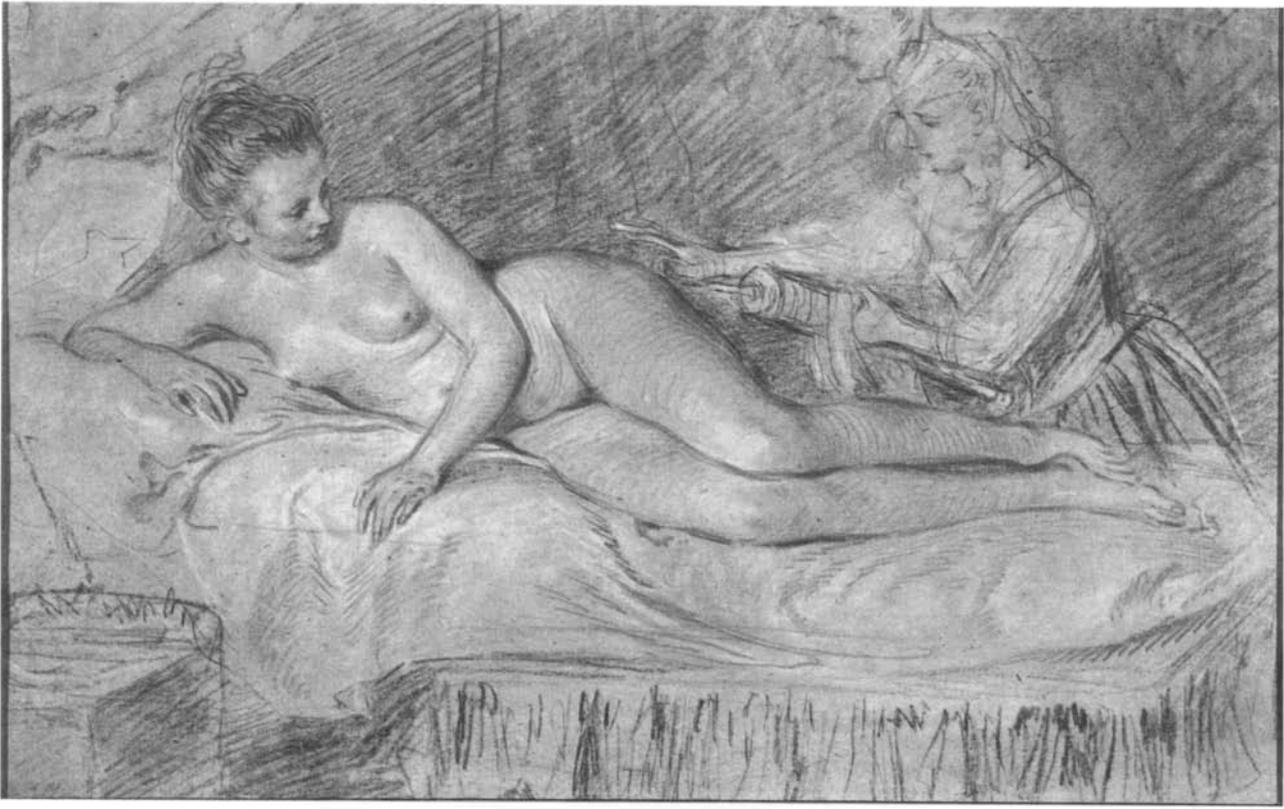
PROVENANCE: Frédéric Villot, Paris (sale, Vignères, Paris, May 16–18, 1859, lot 184); sale, Hôtel Drouot, Paris, December 6, 1875, lot 46; Alexandre Dumas the Younger, Paris; Antoine Vollon, Paris; Camille Groult, Paris; by descent to J. Groult, Paris; by descent to Pierre Bordeaux-Groult, Paris; John R. Gaines, Lexington, Kentucky; art market, New York.

EXHIBITIONS: *Watteau 1684–1721*, National Gallery of Art, Washington, D.C., Galeries Nationales du Grand Palais, Paris, and Schloss Charlottenburg, Berlin, June 1984–May 1985, no. 88 (catalogue by M. Grasselli and P. Rosenberg with the assistance of N. Parmantier).

BIBLIOGRAPHY: J. Mathey, "Aspects divers de Watteau dessinateur dans la collection Groult," *L'amour de l'art* 10 (December 1938), pp. 372–73; H. Adhémar and R. Huyghe, *Watteau: Sa vie, son oeuvre* (Paris, 1950), p. 54, no. 20; K. T. Parker and J. Mathey, *Antoine Watteau: Catalogue complet de son oeuvre dessiné* (Paris, 1957), vol. 2, p. 366, no. 865; J. Mathey, *Antoine Watteau: Peintures réapparues, inconnues ou négligées par les historiens identification par les dessins, chronologie* (Paris, 1959), pp. 49, 79; M. Cormack, *The Drawings of Watteau* (London, 1970), pl. 114; D. Posner, "Watteau's Reclining Nude and the 'Remedy' Theme," *Art Bulletin* 54, no. 4 (December 1972), pp. 385–88; idem, *A Lady at Her Toilet* (London, 1973), pp. 35–36, 99; O. T. Banks, *Watteau and the North* (New York, 1977), p. 185; D. Posner, *Antoine Watteau* (London, 1984), pp. 105–6; M. Roland Michel, *Watteau: An Artist of the Eighteenth Century* (New York, 1984), p. 221.

THIS UNUSUALLY COMPLETE DRAWING BY WATTEAU was made in preparation for his painting now in the Norton Simon Museum, Pasadena. The latter has been cut down substantially, so that the principal figure is severed just below her knees and the panel is reduced in height by approximately one third. The drawing contains not only the luscious nude lying provocatively in the foreground but a nurse who appears at the right with a clyster in order to administer an enema. This figure either was excluded by Watteau from the final painting or was in the section that was removed. The erotic overtones of the depicted action have been pointed out by Posner (1972, 1973, 1984). The nude and bed were executed by Watteau with consummate mastery, while the nurse seems to have given him greater difficulty. He drew her head twice over an earlier and perhaps unrelated head study. She also appears on another sheet in the Louvre (inv. 33381) that contains two sketches of heads made in connection with the second version of the *Embarkation for Cythera* (Berlin, Schloss Charlottenburg). The Museum's drawing probably dates from circa 1717.





1570–1628

## 81 *Forest Landscape with a Distant Castle*

Pen and brown ink and brown and blue-gray wash; H: 20.3 cm (8 in.); W: 27.6 cm (10<sup>7</sup>/<sub>8</sub> in.)

86.GA.9

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, dated 1608 in brown ink; at bottom right corner, signed *D.ab Alsloot.S.A.Pic.* in brown ink; (verso) inscribed *Alsloot* in graphite.

PROVENANCE: Private collection, Paris; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS AND TWO FURTHER EXAMPLES, ONE DATED 1608 (Paris, Ecole des Beaux-Arts inv. M.335) and another dated 1611,<sup>1</sup> are among the handful of signed drawings by Alsloot that have been published. In contrast to the sketchy character of other drawings associated with him, these three are fully developed compositions of great technical refinement. Although it cannot be ruled out that the Museum's drawing was made as a study for a painting, it was more probably made as an independent work of art. It offers a tranquil prospect through a forest toward buildings on a distant bluff. Alsloot's landscapes frequently combine imaginary forest scenes with views of castles and abbeys located in the forest of Soignes near Brussels, a region with close historical ties to the Brussels court, where he was employed as official painter. The previously mentioned drawing in the Ecole des Beaux-Arts, which is particularly close in composition to the present example, shows the chateau of Tervueren in the background. The specificity of the structures and topography in the background of the Museum's drawing suggests that the view may also correspond to an actual site that has not yet been identified.

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1. E. Brugerolles with the assistance of D. Guillet, *Renaissance et maniérisme dans les écoles du nord: Dessins des collections de l'Ecole des Beaux-Arts*, exh. cat. (Ecole des Beaux-Arts, Paris, and Hamburger Kunsthalle, Hamburg, 1985), no. 121; *Master Drawings Presented by Adolphe Stein*, exh. cat. (Bury Street Gallery, London, 1981), no. 1.



1544–1607

82 *Forest Scene*

Brush and gray and white gouache on black prepared paper; H: 54.4 cm (21½ in.); W: 42.1 cm (16⅞ in.)

87.GG.12

MARKS AND INSCRIPTIONS: (Verso) on mount, inscribed *Nicolaes de Bruyn, Paignon-Dijonval coll., no. 1306* in brown ink.

PROVENANCE: Paignon-Dijonval, Paris; Col. P. L. Bradfer-Lawrence, Norwich; by descent; art market, London.

EXHIBITIONS: *Drawings by Old Masters*, Royal Academy of Arts, London, 1953, no. 205 (catalogue by K. T. Parker and J. Byam Shaw).

BIBLIOGRAPHY: M. Bénard, *Cabinet de M. Paignon Dijonval* (Paris, 1810), no. 1306; T. Gerszi, *Netherlandish Drawings in the Budapest Museum* (Amsterdam, 1971), p. 36, under no. 54; E. M. Zafran, *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection*, exh. cat. (High Museum of Art, Atlanta, 1986), p. 97, under no. 53.

THE ATTRIBUTION OF THIS LARGE FOREST SCENE, drawn in grisaille with a brush, to Gillis van Coninxloo is due to Parker and Byam Shaw (1953, no. 205). While the work is not comparable to the delicate pen sketch in the Kupferstichkabinett, Berlin (inv. kdz 12958)—among the few drawings that have been plausibly associated with his hand—it has a strong affinity with paintings by him (for example *Landscape with Hunters* [Speyer, Historisches Museum der Pfalz inv. H. M. 1957/122]). Intriguing as it may be, the attribution of the drawing to Nicolaes de Bruyn in the catalogue of the Paignon-Dijonval collection (Bénard 1810) remains difficult to substantiate. De Bruyn, best known for his engravings after Coninxloo and David Vinckboons, also made orig-

inal prints that often emphasize monumental trees in the tradition of the former. None of these, however, correspond to the Museum's sheet, and de Bruyn's drawn oeuvre remains little known. This sheet has also been compared to drawings by Frederick van Valckenborch, Kerstiaen de Keuninck (Gerszi 1971, p. 36), and Jacques Fouquier (Zafran 1986, p. 97), but thus far the attribution to the circle of Coninxloo remains most supportable.<sup>1</sup>

Although late sixteenth- and early seventeenth-century Netherlandish brush drawings of trees done in colored wash are not uncommon, the use of grisaille, not to mention the large scale of the present drawing, render it exceptional. Overall it is most comparable to a brush drawing of a tree and travelers in the Kupferstichkabinett, Berlin (inv. kdz 16558), also made on black-prepared paper but mixing reddish brown and gray gouache. Although previously associated with Elsheimer, the Berlin sheet—like the Getty sheet—is more strongly tied to the style of Coninxloo,<sup>2</sup> and both would appear to date from the first several decades of the seventeenth century. The moody, haunting quality of the nocturnal scene in the Museum's drawing might derive from the graphic art of the School of Prague, as can be seen in the engraving *Moonlit Landscape with Fishermen by a River* by Aegidius Sadeler after Pieter Stevens.<sup>3</sup>

1. The author here concurs with the opinion of C. van Hasselt, generously shared in a letter of October 6, 1986.

2. H. Möhle, *Die Zeichnungen Adam Elsheimers* (Berlin, 1966), no. A17, pl. 53. The association of this drawing with the style of Coninxloo was kindly confirmed by H. Mielke (letter to L. Hendrix, September 20, 1989).

3. A. Zwollo, in *Prag um 1600: Kunst und Kultur am Hofe Rudolfs II.*, exh. cat. (Kulturstiftung Ruhr, Villa Hügel, Essen, 1988), no. 323a.



1860–1949

83 *Christ's Entry into Jerusalem*<sup>r</sup>  
*Christ Bearing the Cross*<sup>v</sup>

Graphite and Conté crayon on off-white wove paper (recto); graphite (verso); H: 22.5 cm (8<sup>7</sup>/<sub>8</sub> in.); W: 16.6 cm (6<sup>1</sup>/<sub>2</sub> in.)

89.GD.42

MARKS AND INSCRIPTIONS: (Recto) at top, inscribed *Salut Jesus roi des Juifs, Vive . . . la Sociale, Les XX* on banners in Conté crayon by the artist.

PROVENANCE: Mme Klerx-Rousseau, Brussels; Ernest Rousseau, Brussels; Jeanne Demany-Rousseau, Brussels; art market, Ostend; art market, Zurich.

EXHIBITIONS: *Rétrospective James Ensor*, Koninklijk Museum voor Schone Kunsten, Antwerp, June–August 1951, no. 56 (catalogue by W. Vanbeselaere); *James Ensor*, Kunsthalle, Basel, and Landesmuseum, Münster, 1963, no. 107 (catalogue by M. de Maeyer); *Ensor*, Art Institute of Chicago and Solomon R. Guggenheim Museum, New York, 1976–77, no. 77 (catalogue by J. D. Farmer); *Ensor: Dipinti—disegni—incisioni*, Palazzo dei Conservatori, Campidoglio, Rome, July–August 1981, no. 48 (catalogue by M. Calvesi and F. P. Edebau); *James Ensor (1860–1949)*, Tel Aviv Museum, September–November 1981, no. 49 (catalogue by N. Guralnik); *James Ensor*, Kunsthhaus, Zurich, and Koninklijk Museum voor Schone Kunsten, Antwerp, May–October 1983, no. 184 (catalogue by G. Ollinger-Zinque); *Gustave Klimt, Egon Schiele, James Ensor, Alfred Kubin: Künstler der Jahrhundertwende*, M. Knoedler, Zurich, September–December 1983, no. 6 (catalogue by B. Catoir, A. Strobl, and E. Mitsch); *Ik James Ensor: Tekeningen en Prenten*, Museum voor Schone Kunsten, Ghent, and Rijks-

prentenkabinet, Amsterdam, May–September 1987, no. 49 (catalogue by R. Hoozee, S. Bown-Taevernier, and J. F. Heijbroek); *James Ensor*, Musée du Petit Palais, Paris, April–July 1990, no. 85 (catalogue entry by G. Ollinger-Zinque).

BIBLIOGRAPHY: W. Vanbeselaere, *L'entrée du Christ à Bruxelles* (Brussels, 1957), pp. 17, 32, 37; P. Haesaerts, *Ensor* (New York, 1959), p. 180; W. Vanbeselaere, "Quand James Ensor peignant 'L'entrée du Christ à Bruxelles,'" *L'oeil* 31 (November 1965), p. 30; J. Kaplan, "The Religious Subjects of James Ensor, 1877–1900," *Revue belge d'archéologie et d'histoire de l'art* 35 (1966), p. 203; G. Ollinger-Zinque, "Les auréoles du Christ ou les sensibilités de la lumière de James Ensor," *Bulletin des Musées Royaux des Beaux-Arts de Belgique* 3–4 (1968), p. 197; idem, *Ensor par lui-même* (Brussels, 1976), p. 102, no. 17; R. L. Delevoy, *Ensor* (Antwerp, 1981), pp. 190–91, no. 29; D. Lesko, *James Ensor: The Creative Years* (Princeton, 1985), p. 133; S. McGough, *James Ensor's "The Entry of Christ into Brussels in 1889"* (New York and London, 1985), pp. xv, 118; B. Adams, "Low Countries Charade," *Art in America* 78, no. 11 (November 1990), p. 84.

DURING 1885–86 ENSOR BECAME INCREASINGLY preoccupied with the portrayal of Christ. This resulted in the group of five large-scale drawings and one painting of the life of Christ entitled *Visions: The Aureoles of Christ or the Feelings of Light*, which he sent to the Brussels exhibition of the avant-garde artists' group Les XX (Les Vingt) in 1887. The centerpiece was the third drawing in the series, *The Lively and Radiant: The Entry into Jerusalem* (Ghent, Museum voor Schone Kunsten inv. 1963-É), which measures 2 by 1½ meters and was executed in 1886. The Getty study is preparatory to the large drawing and, despite its far smaller scale, corresponds to the finished work in surprising detail. Its rough, linear technique establishes the structure of the composition and imbues the whole with tumultuous energy. This gives way in the finished version to a sense of life emanating from visionary effects of luminosity and shadow achieved through the softer, richer handling of black and brown chalk.

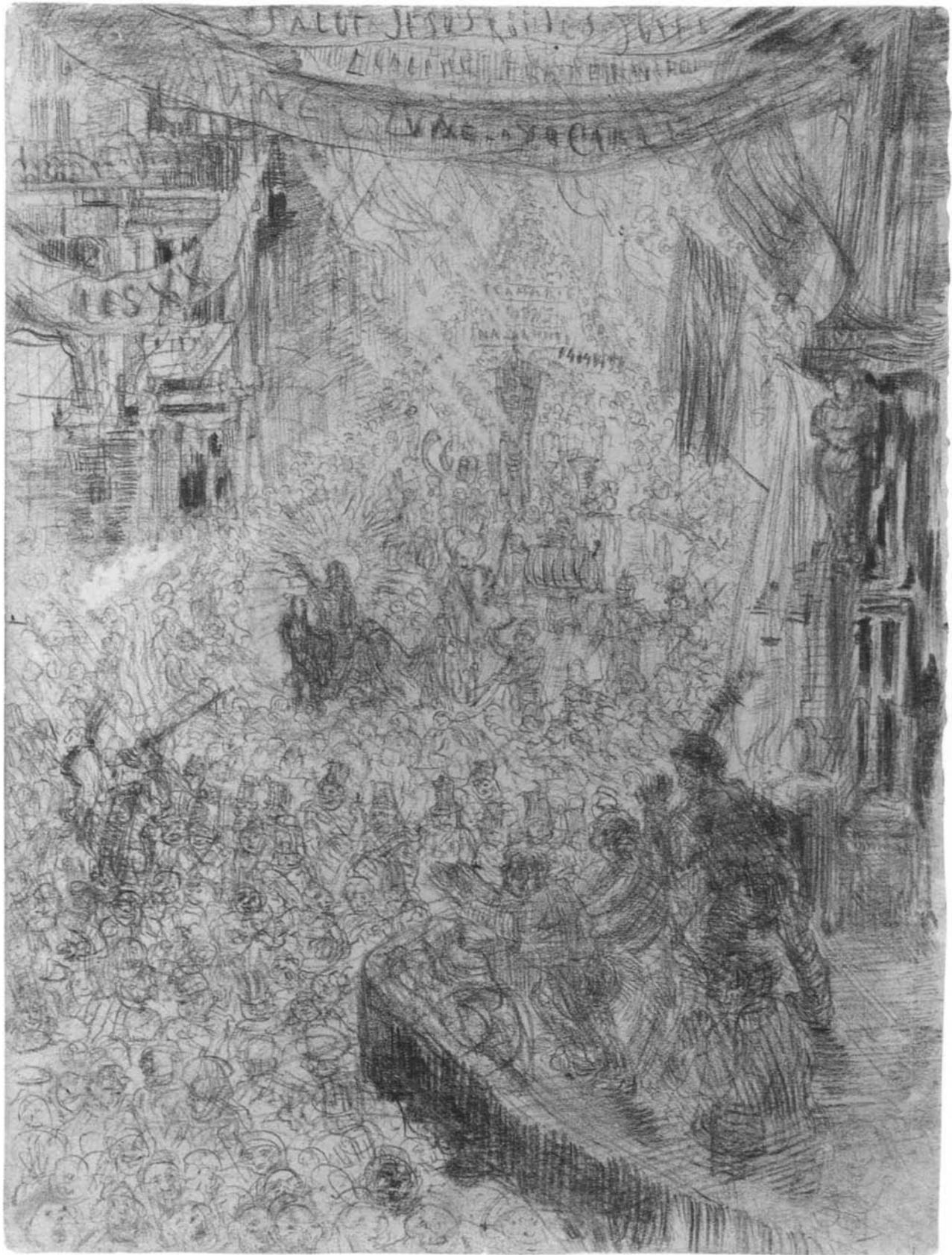
The Ernest Rousseau collection formerly contained the Getty drawing as well as the studies for *Christ Shown to the People* (Düsseldorf, Kunstmuseum inv. K. 1983-74) and *Christ Ascending to Heaven* (art market, Zurich). Due to their similar measurements, it has been proposed that they were all probably made in 1885 and might have originally been conceived as a triptych, as such forming the kernel around which the Aureoles eventually developed (Hoozee, Bown-Taevernier, and Heijbroek 1987, p. 62). Unpublished heretofore is *Christ Bearing the Cross*, on the verso of the present drawing, which suggests that Ensor possibly contemplated including this subject in the Aureoles. Moreover S. Goddard has discovered that the small sketch of the woman and child on the verso is derived from Adriaen van Ostade's etching *The Family* of 1647,<sup>1</sup> a work that also inspired Ensor's drawing in the 1888 catalogue of the annual exhibition of Les XX.<sup>2</sup> The

recto of the Getty drawing is among the earliest depictions of a theme that would eventually evolve into the painting *Christ's Entry into Brussels in 1889* (Malibu, J. Paul Getty Museum).

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1. F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings, and Woodcuts* (Amsterdam, n.d.), vol. 15, no. 46.

2. My thanks to S. Goddard for informing me of his previously unpublished discovery in a letter of May 1991.



recto



verso

1593–1678

84 *Man Kneeling, Facing Right*  
*Sketches of Figures*<sup>v</sup>

Black chalk, brown and ocher wash, and violet and massicot gouache (recto); black chalk (verso); H: 36.9 cm (14½ in.); W: 33.4 cm (13⅓ in.)

87.GG.130

MARKS AND INSCRIPTIONS: (Verso) inscribed *No A* in brown ink.

PROVENANCE: Art market, Paris; J. P. Dumont, Paris (sale, Hôtel Drouot, Paris, June 19, 1986, lot 212); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: R.-A. d'Hulst, *Jordaens Drawings* (London and New York, 1974), vols. 1, pp. 202–3, under no. A103a; no. A103b; 2, p. 349, under no. A268.

*MAN KNEELING, FACING RIGHT* IS ONE OF A GROUP of monumental draped figure studies by Jordaens.<sup>1</sup> Its large scale is characteristic of this group, as is its painterly use of colored pigment to model the drapery. Jordaens applied a thick coat of massicot gouache to highlight the cloak and violet wash to articulate the strip of lining visible behind the figure's left hand. As noted by d'Hulst (1974, vol. 1, pp. 202–3), the sheet is most similar to a study of a kneeling woman facing right in the Yale University Art Gallery, New Haven (inv. 1959.9.5),<sup>2</sup> which also has figure studies in black chalk on the verso. Neither drawing has been connected to a further work. D'Hulst (ibid.) suggested that the present example might have been made as a study for an apostle kneeling in the foreground of an *Assumption of the Virgin*, as was the drawing from this group in the Kupferstichkabinett, Berlin (inv. 2825). Although he believed that both the Getty and Yale drawings were made circa 1630–35, their stylistic affinity to *Man Standing with Raised Hand*, a study in the Institut Néerlandais (inv. 3029) that served as a basis for *Saint Ivo* in the painting *Saint Ivo, Patron of Lawyers* of 1645 (Musées Royaux des Beaux-Arts de Belgique), suggests a somewhat later date.<sup>3</sup> The compositional study on the verso of the Getty drawing is too vague to allow an identification of the subject.<sup>4</sup>

1. The others are in the Yale University Art Gallery (Everett V. Meeks Fund, inv. 1959.9.5); Museum Boymans-van Beuningen (inv. v. 83); formerly Alfred Brod Gallery, London; Institut Néerlandais (inv. 3029); Musée des Beaux-Arts, Arras (inv. N-2-1969); and Kupferstichkabinett, Berlin (inv. 2825).

2. E. Haverkamp-Begemann and A.-M. Logan, *European Drawings and Watercolors in the Yale University Art Gallery 1500–1900* (New Haven and London, 1970), vols. 1, no. 579; 2, pl. 301.

3. The connection of the Paris drawing to the painting was recognized by J. S. Held, in "Tekeningen van Jacob Jordaens (1593–1678)," *Kunstchronik* 20, no. 4 (April 1967), pp. 95–96.

4. D'Hulst has commented on the frequent occurrence of abbreviated compositional sketches on the versos of Jordaens's drawings (1984, vol. 1, p. 202, under no. 103a). Ones comparable to this example include the black chalk sketch *Pan Teased by Nymphs* (location unknown). See R. A. d'Hulst, "Jordaens Drawings: Supplement I," *Master Drawings* 18, no. 4 (Winter 1980), pl. 23.



recto



verso (no. 84)

# PETER PAUL RUBENS

1577–1640

## 85 *Anatomical Studies*

Pen and brown ink; H: 28 cm (11 in.); W: 18.7 cm (7<sup>3</sup>/<sub>8</sub> in.)

88.GA.86

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sir Roger Newdegate; by descent (sale, Christie's, London, July 6, 1987, lot 61); art market, London.

EXHIBITIONS: *An Exhibition of Old Master Drawings*, Richard Day, Ltd., New York and London, November–December 1987, no. 23.

BIBLIOGRAPHY: M. Jaffé, "Rubens's Anatomy Book," in sale catalogue, Christie's, London, July 6, 1987, pp. 58–61; J. Garff and E. de la Fuente Pedersen, *Rubens Cantoor: The Drawings of Willem Panneels* (Copenhagen, 1988), vol. 1, pp. 79–80; D. Jaffé, *Rubens' Self-Portrait in Focus*, exh. cat. (Australian National Gallery, Canberra, 1988), p. 31; D. Bodart, "Abbozzo di ritratto," in *Pietro Paolo Rubens (1577–1640)*, exh. cat. (Palazzo della Ragione, Padua, Palazzo delle Esposizioni, Rome, and Società per le Belle Arti ed Esposizione Permanente, Milan, 1990), pp. 16, 18.

AMONG THE MOST IMPORTANT RECENT ADDITIONS TO Rubens's oeuvre is a group of eleven anatomical drawings.<sup>1</sup> Executed in a luminous light brown ink, the present drawing is one of six in the group (lots 57–62) portraying full or partial views of heroically muscular *écorchés* in motion. The principal figure demonstrates the musculature of the back, buttocks, and legs. It is depicted from a vantage point at the bottom right, with subsidiary views of the same figure and a detail of the left arm portrayed from the top left. The web of diagonals and orthogonals created by the figures and enhanced by their lunging poses evidences a complex and dynamic grasp of the human form in three dimensions.

Jaffé (1987, p. 58), who first attributed the newly discovered anatomical drawings to Rubens,<sup>2</sup> argued that the artist made them and several other surviving *écorchés* in preparation for a projected instructional book on anatomy that he was unable to publish.<sup>3</sup> Copies of a number of these anatomical drawings, probably by his assistant, Willem Panneels, form part of the so-called Cantoor group of drawings preserved in Copenhagen (Statens Museum for Kunst, Den Kongelige Kobberstiksamlng). These include a copy of the right-hand figure on the present sheet (Box VI, 44). After Rubens's death, Paulus Pontius reproduced the Museum's and several of the other anatomical studies as part of an album of engravings after the master's drawings.<sup>4</sup> The print after the Museum's drawing, which is in reverse, follows it in most details. Jaffé's suggestion (*ibid.*) that Rubens originally made the drawing with an engraving in mind is corroborated by its linear technique and the calculated interrelation of the forms on the page.

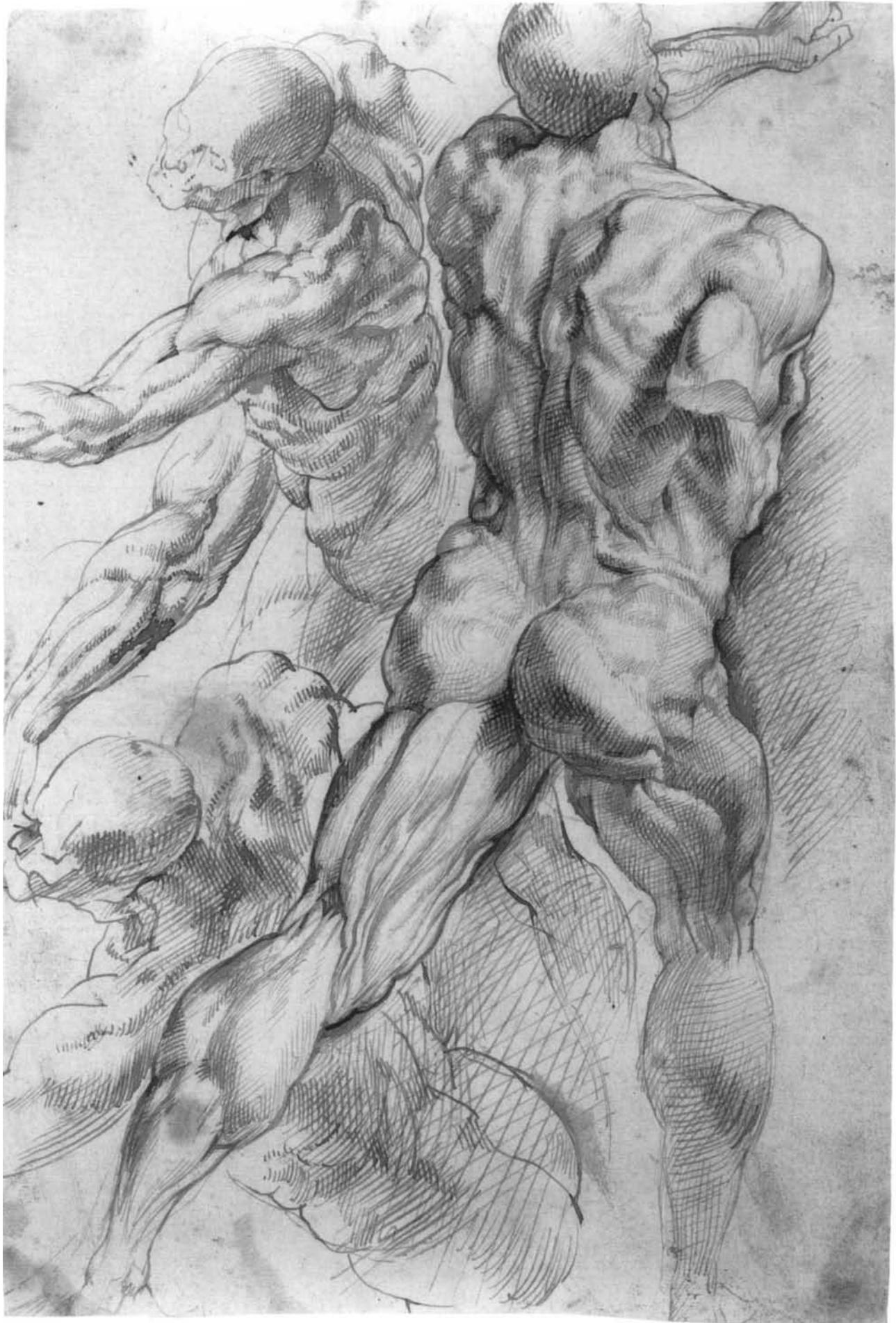
Taken as a whole, this drawing encapsulates the intensive and synthesizing study of the human form which Rubens undertook during his Italian sojourn. Calling to mind his study of the *Laocoön* as well as of antique sculptural combatants of the type represented by the Borghese Warrior (Louvre), it also evidences a grasp of the body's muscular structure, which presupposes a study of Andrea Vesalius's *De humani corporis fabrica* (1543). This is notable particularly in the truncation of the main figure's right arm to suggest antique sculpture, continuing a convention begun in the Vesalian illustrations.<sup>5</sup> Above all,

however, one can see the impact of Michelangelo, both in the extensive delicate hatching articulating the musculature and in the surging, heroically proportioned forms. The Italianate character of its handling and subject matter and the Mantuan watermarks on its companion drawings argue for a dating of the sheet to the early years of Rubens's Italian sojourn.

1. Auctioned at Christie's, London, July 6, 1987, lots 57–67. As mentioned in the sale catalogue, lots 60, 62, 64, and 67 bore a watermark of a fleur-de-lis above the letter *M* (similar to Briquet 7307 [recorded at Mantua, 1575]), and lots 58 and 61 bore the countermark *CP* with a trefoil.
2. The attribution of the Museum's drawing to Rubens has been confirmed by E. Haverkamp-Begemann and A.-M. Logan (conversations with G. Goldner, 1987).
3. Another in this group is *Anatomical Study of Legs* (Albertina inv. 8.309). For further discussions of Rubens's anatomy book, see M. Jaffé, *Van Dyck's Antwerp Sketchbook* (London, 1966), vol. 1, pp. 38–39, 42–43.
4. Undated; published by A. Voet, Antwerp. The frontispiece bears the centered inscription *PETRUS PAULUS / RUBENS / DELINEAVIT*. See M. Rooses, *L'Oeuvre de P. P. Rubens* (Antwerp, 1892), vol. 5, no. 1229; C. G. Voorhelm Schneevooigt, *Catalogue des estampes gravées d'après P. P. Rubens* (Haarlem, 1873), *Suites*, no. 68. See also J. Bolten, *Method and Practice: Dutch and Flemish Drawing Books 1600–1750* (Landau, 1985), pp. 102–6. Garff has advanced the untenable suggestion that the present drawing may be a copy by Pontius after Rubens or by an Italian draughtsman such as Passarotti (Garff and de la Fuente Pedersen 1988, vol. 1, pp. 80–81).
5. G. Harcourt, "Andreas Vesalius and the Anatomy of Antique Sculpture," *Representations* 17 (Winter 1987), p. 29.



PAULUS PONTIUS (Flemish, 1603–1658). *Study of Three Ecorchés* (after Peter Paul Rubens). Engraving. H: 31.4 cm (12 $\frac{3}{8}$  in.); W: 21.7 cm (8 $\frac{5}{8}$  in.). Antwerp, Stad Antwerpen Museum Plantin Moretus en Prentenkabinet III/P.289.



## 86 *The Adoration of the Shepherds*

Pen and brown ink, brown wash, and white gouache heightening, incised for transfer; H: 27.9 cm (11 in.); W: 18.1 cm (7 1/8 in.)

86.GA.592 (SEE PLATE 11)

MARKS AND INSCRIPTIONS: At bottom left, inscribed *P. P. Rub . . .* in brown ink.

PROVENANCE: Henri Tersmitten, Amsterdam (sale, Jean de Bary and Pierre Yver, Amsterdam, September 23 et seq., 1754, lot 430); Pieter Testas the Younger, Amsterdam (sale, Hendrik de Leth, Amsterdam, March 29, 1757, lot 49); Gerard Hoet, Jr., The Hague (sale, Ottho van Thol, The Hague, August 25–28, 1760, lot 243); Dionis Muilman, Amsterdam (sale, Jan de Bosch, Jr., Corn. Ploos van Amstel, Hendrik de Winter, Amsterdam, March 29, 1773, lot 965); M. Neyman, Amsterdam (sale, F. Basan, Paris, July 8–11, 1776, lot 755); Armand-Frédéric-Ernest Nogaret (sale, Langlier, Antoine C. D. Thierry, Paris, April 6, 1807, lot 457); sale, Christie's, London, April 2, 1947, lot 47; Ludwig Burchard, London; W. Burchard, Farnham; art market, New York.

EXHIBITIONS: *Drawings by Old Masters*, Royal Academy of Arts, London, 1953, no. 292 (catalogue by K. T. Parker and J. Byam Shaw); *Flemish Art 1300–1700*, Royal Academy of Arts, London, Winter 1953–54, no. 507 (catalogue of drawings by K. T. Parker and J. Byam Shaw); *De Madonna in de Kunst*, Museum voor Schone Kunsten, Antwerp, August–November 1954, no. 335 (catalogue by F. Baudouin, F. van den Wijngaert, and J. van Herck); *Tekeningen van P. P. Rubens*, Rubenshuis, Antwerp, June–September 1956, no. 48 (catalogue by L. Burchard and R.-A. d'Hulst).

BIBLIOGRAPHY: F. Basan, *Dictionnaire des graveurs: Anciens et modernes depuis l'origine de la gravure* (Paris, 1767), p. 14, no. 11 bis; C. G. Voorhelm Schneevoogt, *Catalogue des estampes gravées d'après P. P. Rubens* (Haarlem, 1873), p. 18, under no. 41; M. Rooses, *L'oeuvre de P. P. Rubens* (Antwerp, 1892), vol. 5, p. 60, under no. 1253; E. Haverkamp-Begemann, *Olieverfschetsen van Rubens*, exh. cat. (Museum Boymans-van Beuningen, Rotterdam, 1953), p. 50, under no. 20; F. Baudouin, "De Aanbidding der Herders, een Schets van P. P. Rubens," *Antwerpen* 1 (1955), p. 3; L. Burchard and R.-A. d'Hulst, *Rubens Drawings* (Brussels, 1963), vol. 1, p. 114, under no. 68; F. Baudouin, *Rubens en Zijn Eeuw* (Antwerp, 1972), pp. 89–91; idem, *Pietro Paolo Rubens* (Antwerp,

1977), pp. 131–32; J. R. Judson and C. van de Velde, *Book Illustrations and Title-Pages*, Corpus Rubenianum Ludwig Burchard, vol. 21 (London and Philadelphia, 1978), vol. 1, pp. 130–31, no. 21a; A.-M. Logan, "Review of Julius S. Held: *Rubens: Selected Drawings*," *Master Drawings* 25, no. 1 (Spring 1987), p. 64.

THE ACCOUNTS OF THE PLANTIJN PRESS FROM THE years 1610–18 record a payment to Rubens for nine designs for a new edition of the *Breviarium romanum* (completed by March 10, 1614)<sup>1</sup> which included the present drawing (Judson and van de Velde 1978, vol. 2, p. 447). On April 12, 1614, Theodore Galle received payment for cutting the plate for the engraving (*ibid.*, p. 455), which is in reverse of the drawing and departs from it only in a few details, such as the addition of a strip at the top showing the rafters of the stable. This is among the most richly worked of Rubens's drawings for the *Breviarium* and is notable for its delicate effects of nocturnal illumination. Such careful and detailed execution, which left little to the initiative of the cutter, is also apparent in *The Adoration of the Magi* (Pierpont Morgan Library inv. 1, 230). The stylistic similarity between the two argues for a date of 1613 (*ibid.*, vol. 1, p. 131, no. 21a).

*The Adoration of the Shepherds* forms a transition between Rubens's later Nativities and his paintings of the scene of 1608, in the church of San Filippo Neri, Fermo (Fermo, Museo Civico), and in the Sint-Pauluskerk, Antwerp, the latter executed in the years following his return from Italy. The Museum's drawing follows the correggesque precedent of the Fermo and Antwerp pictures by showing the onlookers bathed in miraculous holy light emitted by the Christ child. As noted by Baudouin (1972, pp. 89–90), this composition is echoed in the oil sketch of circa 1615–16 in the Rubenshuis, Antwerp (inv. s.123). The statuesque woman balancing the milk pitcher on her head, who makes her first appearance in the Getty drawing, recurs in Rubens's paintings of the Nativity in the Alte Pinakothek and in the Musée des Beaux-Arts, Marseilles (Judson and van de Velde 1978, vol. 1, pp. 129–30).<sup>2</sup>

1. B. Moretus, Antwerp, to Jan Hasrey, Madrid, March 10, 1614 (cited in Judson and van de Velde 1978, vol. 2, p. 399).

2. R. Oldenbourg, *P. P. Rubens: Des Meisters Gemälde*, *Klassiker der Kunst* 5, 4th ed. (Stuttgart and Berlin, 1921), pp. 166, 198.



# JOSEPH-BENOIT SUVÉE

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1743–1807

## 87 *The Invention of Drawing*

Black and white chalk on brown paper (recto); H: 54.6 cm (21½ in.); W: 35.5 cm (14 in.)

87.GB.145

MARKS AND INSCRIPTIONS: (Recto) at bottom, inscribed *J. B. SUVÉE. A SON AMI VAN SPAENDONCK MEMBRE DE L'INSTITUT NATIONAL* on attached strip in graphite by the artist.

PROVENANCE: Gerardus van Spaendonck, Paris (sale, Paillet, Paris, July 15, 1822, lot 37); sale, Christie's, London, December 13, 1984, lot 150; art market, Boston.

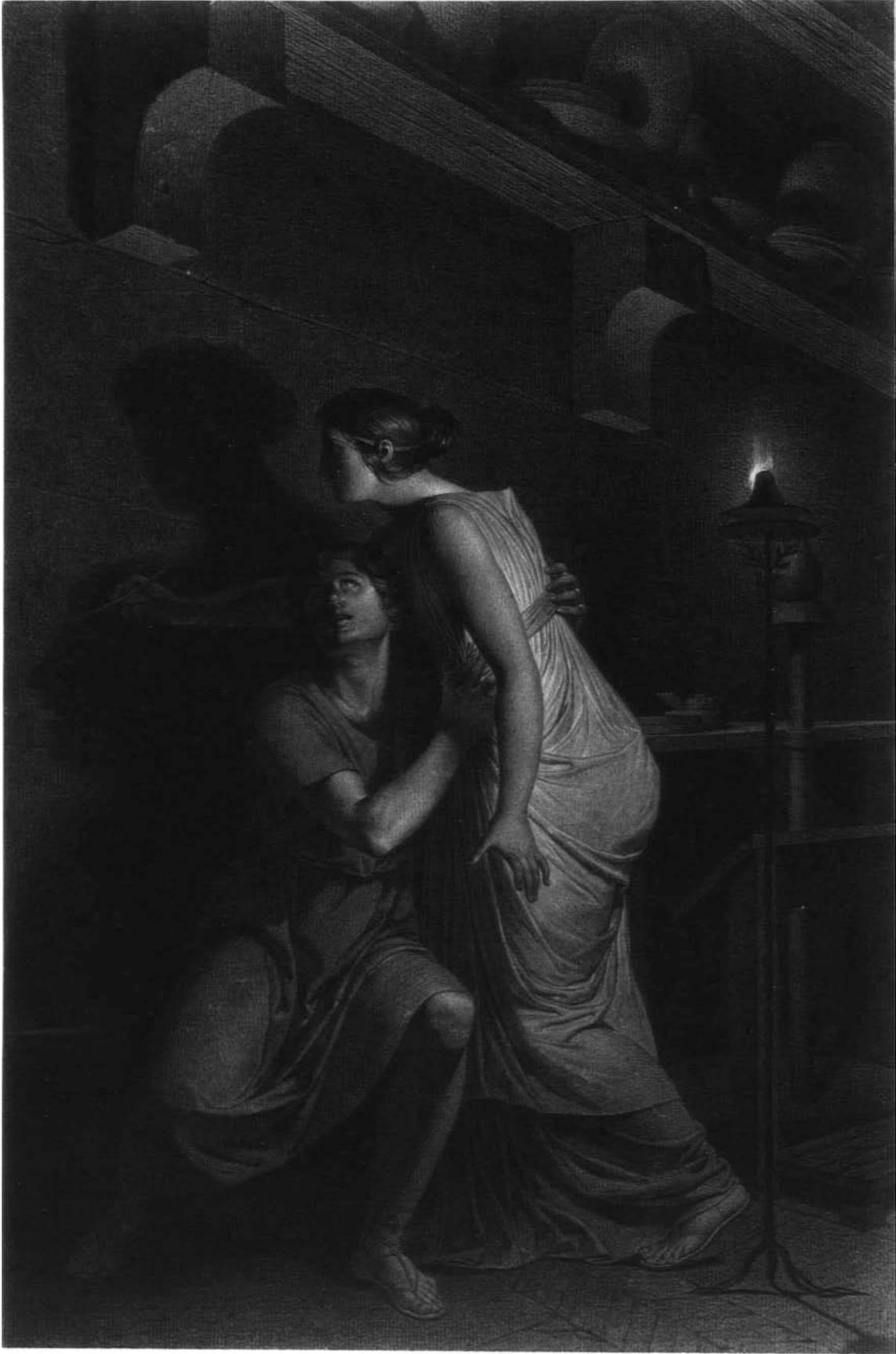
EXHIBITIONS: None.

BIBLIOGRAPHY: J.-F. Méjanès, in D. Coekelberghs and P. Loze, ed., *1770–1830: Autour du neo-classicisme en Belgique*, exh. cat. (Musée des Beaux-Arts d'Ixelles, Brussels, 1985), p. 101, under no. 63.

THIS DRAWING DEPICTS DIBUTADE, A CORINTHIAN maiden, tracing her lover's silhouette on the wall of her father's studio so as to retain a remembrance of his appearance after his departure. In this composition Suvée followed the precedent of David Allan, who showed the two lovers embracing in his picture of 1773 (National Gallery of Scotland), which Suvée might well have seen in Rome. Suvée was commissioned to paint this theme for the Société des Amis des Arts in 1791 and exhibited the painting, now in the Groeningemuseum, Bruges, in the Salon of that year. Two smaller versions were also completed, one shown at the Salon of 1793 and another confiscated from the house of Simon-Charles Boutin in the same year (Méjanès 1985). Both of these works have disappeared. In addition several drawings of this theme by Suvée are recorded, including two in his sale of 1807<sup>1</sup> and another, sold in 1902, dedicated to his friend L. E. van Outryve (*ibid.*). The Museum's drawing was certainly made as a replica rather than as a preparatory study. It demonstrates command of a highly refined Neoclassical aesthetic with strong Romantic overtones. There is a faint sketch of a leg bone in black chalk on the lining on the verso of the sheet.

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1. Regnault and André, Paris, November 4–7, 1807, lots 41, 73.



# LUCAS VAN UDEN

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1595–1672

## 88 *Forest Road at Evening*

Pen and brown ink and watercolor; H: 18.7 cm (7 $\frac{3}{8}$  in.);

W: 28.8 cm (11 $\frac{3}{8}$  in.)

89.GG.39

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, partial dry stamp of François Renaud (L. Suppl. 1042), signed *l. v. v* in brown ink; on mount, at bottom center, inscribed *F.55* in brown ink; (verso) collection mark of John MacGowan (L. 1496), indecipherable paraph.

PROVENANCE: François Renaud, Paris; John MacGowan, Edinburgh (sale, T. Philippe, London, February 1, 1804, lot 706); private collection (sale, Christie's, Amsterdam, December 1, 1986, lot 4); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

VAN UDEN PRODUCED A NUMBER OF PASTORAL LANDSCAPE paintings with cattle and women bearing milk containers, but none correspond to the present drawing, which appears to have been made as a finished work of art. Although many of his watercolors depict actual sites, this example gives the impression of showing an imaginary idyllic panorama. The composition, with its shimmering birches in the left foreground and deep vista opening onto a flat landscape punctuated by a church spire, is reminiscent of Rubens's painting *Summer* (Windsor Castle, Royal Collection). In this drawing van Uden brought to a high degree of delicacy Rubens's tendency to portray sunlight filtering through the scintillating foliage of trees. Indeed van Uden often isolated this motif as the focal point of drawings, as in *Three Birch Trees* (Institut Néerlandais inv. 3090). A number of the artist's watercolors are dated to the 1640s, during which decade the present example might also have been made.



# DAVID VINCKBOONS

1576–CIRCA 1632

## 89 *Peasant Kermis*

Pen and brown ink and brown and gray wash; H: 21.3 cm (8 $\frac{3}{8}$  in.); W: 33.9 cm (13 $\frac{5}{16}$  in.)

88.GA.129

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, unknown collection mark *B*, signed and dated *DVB 1604* in brown ink; on mount, at center, inscribed *Vinck-Boons* in black ink; (verso) unknown collection mark *B* stamped twice; on mount, inscribed 65 in brown ink.

PROVENANCE: Private collection (sale, Sotheby's, London, November 22, 1974, lot 28); J. Theodor Cremer, New York; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: W. Wegner and H. Pée, "Die Zeichnungen des David Vinckboons," *Münchener Jahrbuch der Bildenden Kunst*, 3rd ser., 31 (1980), pp. 39, 41; 63–64, under no. 16; 65–66, no. 19; 72, under no. 27; P. C. Sutton et al., *Masters of Seventeenth-Century Dutch Genre Painting*, exh. cat. (Philadelphia Museum of Art; Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin; and Royal Academy of Arts, London, 1984), p. 352, under no. 122, n. 1; J. O. Hand et al., *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exh. cat. (National Gallery of Art, Washington, D.C., and Pierpont Morgan Library, New York, 1986), p. 300, under no. 118, n. 4; J. Briels, *Vlaamse Schilders in de Noordelijke Nederlanden in het Begin van de Gouden Eeuw 1585–1630* (Antwerp, 1987), pp. 122, fig. 140; 125.

VINCKBOONS'S SURVIVING DRAWINGS OF A KERMIS, OR peasant festival, include four that date successively to 1602 (Copenhagen, Statens Museum for Kunst, Den Kongelige Kobberstiksamling inv. SK 18.7), 1603 (Pierpont Morgan Library inv. III, 164), 1604 (the present sheet), and 1605 (Amsterdam, P. and N. de Boer collection). Like the Morgan drawing of a year earlier, the Getty example seems to have been made as an independent work of art. It reflects the precedents of what now appears to be Vinckboons's earliest surviving kermis scene, the well-known painting in the Staatliche Kunstsammlungen, Dresden,<sup>1</sup> and the Copenhagen drawing of 1602, which was engraved twice.<sup>2</sup> The overall disposition of the figures is closest to the artist's painting *Village Festival* (Paris, private collection), which K. Goossens dated to circa 1604 (Wegner and Pée 1980, p. 65, under no. 19).<sup>3</sup>

The present example is more dynamic spatially than Vinckboons's earlier peasant kermis drawings, largely due to the focus on the "round dance" that snakes into the distance. The gray washes lending weight to the figures and the finely delineated church in the background are precedents for similar features in the 1605 drawing.<sup>4</sup>

1. Although dated circa 1611 by K. Goossens in *David Vinckboons* (Antwerp, 1954), pp. 78–79, it has recently been noted that there is a copy of this undated painting in Kromériz Castle (inv. 365), signed and dated 1601 (Sutton et al. 1984, p. 352, n. 2, under no. 122).

2. F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700* (Amsterdam, 1949), vols. 3, no. 320; 4, no. 171.

3. See also Goossens (note 1), pp. 70–71.

4. There is a copy of the present drawing in the Herzog Anton Ulrich-Museum, Braunschweig; see E. Flechsig, *Zeichnungen alter Meister im Landesmuseum zu Braunschweig* (Frankfurt, 1925), no. 68.



1584–1657

90 *Portrait of a Woman*

Pen and light and dark brown ink, pupils scratched by the artist; diam. 12.8 cm (5 in.)

87.GA.40

MARKS AND INSCRIPTIONS: At right, signed *D. baillij fec.* in black ink, dated *Ao 1629* in light brown ink.

PROVENANCE: Sale, Christie's, Amsterdam, November 18, 1985, lot 27; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE NUMEROUS FINISHED PORTRAIT DRAWINGS BY Bailly generally assume a square or oval format, with the exception of this previously unpublished example and one other,<sup>1</sup> which are circular. Bailly exploited the circular format by accentuating the roundness and symmetry of the young woman's face, coiffure, and collar, a tendency that can also be observed in the miniature oil *Portrait of a Woman* of 1626 (Rijksmuseum). Among Bailly's female portraits, this sitter most resembles the one in *Claudine van Onderwater* of 1633 (private collection).<sup>2</sup> As is often noted, his miniaturistic portrait drawings evolved directly from the tradition of small-scale portrait drawings and engravings maintained by artists such as Hendrick Goltzius and Jacques de Gheyn II, as can be seen in the latter's drawing *Bust-Length Portrait of a Lady* (Institut Néerlandais inv. 6860), which is similarly modeled in a hatched and stippled technique employing two tones of brown ink. Although Bailly's portrait drawings sometimes appear rather stiff and contrived, in the Museum's sheet he achieved a particularly felicitous result in which the straightforward, descriptive character of the line work complements the relaxed, unprepossessing mien of the sitter.

1. Formerly Mensing collection; sold, Frederick Muller, Amsterdam, April 27, 1937, lot 16.

2. J. Bruyn, "David Bailly," *Oud Holland* 66, no. 4 (1951), p. 213, fig. 10.



D. Bailly fecit  
A. 1628

91 *The Sons of Niobe Being Slain  
by Apollo and Diana*

Brown wash and black chalk; H: 23.9 cm (9<sup>7</sup>/<sub>16</sub> in.); W:  
40.8 cm (16<sup>1</sup>/<sub>16</sub> in.)

88.GA.54

MARKS AND INSCRIPTIONS: (Verso) inscribed *E marmo antiquo* in brown ink by the artist, *d historie van Niobe / na antijq N° 169*. in black chalk, 26 in red chalk, *Jan de Bisschop / 1628–1671* in graphite.

PROVENANCE: G. Uilenbroek(?) (sale, Beukelaar van den Land, Amsterdam, October 23, 1741, portfolio G, no. 43); M. Terwesten(?) (sale, De Groot, The Hague, September 20, 1757, portfolio B, no. 3); Dionis Muilman, Amsterdam (sale, Jan de Bosch, Jr., Corn. Ploos van Amstel, Hendrik de Winter, Amsterdam, March 29, 1773, lot 167); D. de Jongh (sale, van Rijp, Muys, van Leen, Rotterdam, March 26, 1810, portfolio T, no. 2); A. Beheydt et al. (sale, Rotterdam, April 26, 1911, lot 398); private collection, Cambridge, Mass. (sale, Christie's, New York, January 14, 1986, lot 169); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: J. G. van Gelder and I. Jost, *Jan de Bisschop and His Icones and Paradigmata*, ed. K. Andrews (Doornspijk, 1985), pp. 96–97, nn. 24–25.

DE BISSCHOP PORTRAYED THE SUBJECT OF APOLLO and Diana slaying the sons and daughters of Niobe (Ovid, *Metamorphoses* 6:204–312) in this and another drawing (Amsterdam Historisch Museum inv. A 18008) as well as including plates after the so-called Medici Group of antique niobid marbles (Uffizi) in his *Signorum veterum icones* (van Gelder and Jost 1985, pp. 94–97). In contrast to the Amsterdam drawing, which shows the deaths of both the daughters and sons of Niobe, the present example only depicts the slaying of the sons. Like many other drawings by de Bisschop, it is inscribed by the artist as having been based on an antique relief. A drawing that may be identical to this sheet is described in the Terwesten sale catalogue (1757) as being after a work by Algardi. J. Montagu, however, has pointed out<sup>1</sup> that this drawing is not based on Algardi but is closer to a relief (location unknown) of which there is a cast in the Victoria and Albert Museum. When the cast was acquired in 1879, it was thought to be after Pierino da Vinci, but the author may well prove to be Netherlandish.<sup>2</sup>

1. Letter to L. Hendrix, June 5, 1990. The author wishes to thank Dr. Montagu for her assistance.

2. A. Radcliffe kindly offered this suggestion in a letter to L. Hendrix, August 7, 1990.



1564–1651

92 *Mars and Venus*

Pen and brown ink, brown wash, white gouache heightening, and traces of black chalk; H: 41.2 cm (16<sup>3</sup>/<sub>16</sub> in.); W: 30.2 cm (11<sup>7</sup>/<sub>8</sub> in.)

88.GG.40

MARKS AND INSCRIPTIONS: at bottom left corner, collection mark of Germain Seligman; at bottom right corner, inscribed *B:Spranger / fec. A° 1600* in brown ink.

PROVENANCE: Francis Howard, London; Germain Seligman, New York (sale, Sotheby's, New York, January 16, 1986, lot 86); art market, London.

EXHIBITIONS: *Mannerist Drawings, Prints and Paintings*, Davison Art Center, Wesleyan University, Middletown, Conn., January–February 1957, no. 59; *The Nude in Art*, Vancouver Art Gallery, November 1964, no. 31 (catalogue by D. Shadbolt).

BIBLIOGRAPHY: J. Richardson, ed., *The Collection of Germain Seligman* (New York, 1979), no. 74; K. Andrews, *Catalogue of Netherlandish Drawings in the National Gallery of Scotland* (Edinburgh, 1985), vol. 1, p. 7, under no. RSA 408.

K. OBERHUBER REJECTED THE PREVIOUS ATTRIBUTION of this drawing to Bartholomeus Spranger (Richardson 1979, no. 74), placing it instead in the oeuvre of Bloemaert; J. Bolten has since affirmed Bloemaert's authorship.<sup>1</sup> Other drawings to which the sheet can be compared include *Venus and Amor* (National Gallery of Scotland inv. RSA 408) and *Acis and Galatea* (New York, Ian Woodner Family collection). The latter is a preparatory study for Bloemaert's painting *Apollo and Daphne*, which is signed and dated 1592 (Leipzig, Museum der Bildenden Künste). The Getty drawing as well as those in Edinburgh and New York thus also seem to date to this period, which corresponds to Bloemaert's earliest activity as an independent artist.

The composition of the present drawing was inspired by the engraving *Mars and Venus* of 1588 by Hendrick Goltzius after Spranger (B.276[84]v.3,3). Bloemaert, however, eschewed the convolutions of Spranger's Venus in favor of a figure that forms a grand diagonal sweep; typical decorative touches include the flying putti holding bunches of fruit.<sup>2</sup> Its high degree of finish suggests that the drawing was made as a model for an unexecuted print or as a presentation sheet.

1. Conversation with L. Hendrix, 1988.

2. An iconographic interpretation of the drawing will appear in A. W. Lowenthal's forthcoming monographic study of the painting *Venus and Mars Surprised by Vulcan* by Joachim Wtewael (J. Paul Getty Museum).



1616–1680

### 93 *The Messenger of God Appearing to Joshua*

Pen and brown ink, brown and gray wash, and red, white, and black chalk; H: 27.1 cm (10<sup>1</sup>/<sub>16</sub> in.); W: 19.5 cm (7<sup>1</sup>/<sub>16</sub> in.)

87.GG.81

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Sotheby's, Amsterdam, November 18, 1985, lot 73A; art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS DRAWING APPEARED IN A 1985 SOTHEBY'S SALE with an attribution to Bol advanced by W. Sumowski, who pointed out that the same figure appears in a complete version of the composition in the Rijksprentenkabinet, Amsterdam (inv. 1930–37), which he dated to the early 1640s.<sup>1</sup> The subject is taken from Joshua 5:13, in which Joshua, outside the city of Jericho, "lifted up his eyes and saw a man standing over against him, holding a drawn sword." The appearance of this figure, who identifies himself as the messenger of the host of the Lord, precedes God's instruction to Joshua to order his troops to march around the city in order to bring down its walls.

The sketchier execution of the Amsterdam drawing indicates that it preceded the present example, in which Bol worked out the figure of the messenger in greater detail, transforming it from a prophetlike figure into one of supernatural dimensions. Critical to this effect is the messenger's emission of a heavenly aureole that penetrates the surrounding shadows, rendered by the tones of gray wash intermingling with the white paper underneath. The artist developed the composition further in another drawing<sup>2</sup> in which the messenger's figure bears many similarities to that in the Museum's study. Bol's painting of this subject of circa 1656 (The Hague, Vredespaleis)<sup>3</sup> is only marginally dependent on the earlier drawings.

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1. *Drawings of the Rembrandt School* (New York, 1979), vol. 1, no. 196x. The present drawing will be included in Sumowski's supplementary volume 12 (forthcoming).

2. *Netherlandish and Italianate Old Master Drawings*, exh. cat. (Bob P. Habeldt and Co., New York, 1990), no. 9.

3. A. Blankert, *Ferdinand Bol (1616–1680): Rembrandt's Pupil* (Doornspijk, 1982), p. 94, no. 10, pl. 39.



94 *A Milkmaid*

Black and white chalk, graphite, and gray wash; H: 12 cm (4¾ in.); W: 14.7 cm (5⅜ in.)  
86.GG.672

MARKS AND INSCRIPTIONS: None.

PROVENANCE: L. Dupper, Dordrecht (sale, Roos, Engelberts, and Roos, Dordrecht, June 28–29, 1870, part of lot 452); Victor de Stuers, The Hague; private collection, The Netherlands; art market, Boston.

EXHIBITIONS: *Tentoonstelling van de Verzameling Oude Teekeningen van Jhr. Mr. Victor de Stuers*, Haagsche Kunstkring, The Hague, November–December 1889, no. 60.

BIBLIOGRAPHY: *Honderd Teekeningen naar Oud Hollandische Meesters* (Bloemendaal, n. d.), pl. 15; *Aelbert Cuyp: Originalabbildungen nach seinen vorzüglichsten Gemälden und Handzeichnungen* (Leipzig, 1912), pl. 12; H. Kleinmann, *Handzeichnungen alter Meister der holländischen Malerschule* (Leipzig, 1921), vol. 2, pl. 2; S. Reiss, *Aelbert Cuyp* (London, 1975), p. 90, under no. 55; H. Potterton, *Dutch Seventeenth and Eighteenth Century Paintings in the National Gallery of Ireland* (Dublin, 1986), pp. 28–29, under no. 49; I. Sokolova, *Dutch and Flemish Paintings from the Hermitage*, exh. cat. (Metropolitan Museum of Art, New York, and Art Institute of Chicago, 1988), p. 15, under no. 7.

CUYP'S FEW SURVIVING FIGURE STUDIES TEND TO DEPICT young males, in particular shepherds. This example is distinctive for its focus on a female figure as well as a degree of finish surpassing that of most other figure studies by him.<sup>1</sup> In a rich mixture of chalk and wash, making liberal use of the white paper, he rendered the nuanced play of sunlight and shadow over the form and voluminous soft folds of the milkmaid's sleeves and skirt. Cuyp's focus on the youthful charm of the milkmaid anticipates eighteenth-century depictions of this theme. The artist used the drawing for the main figure in the painting *The Dairymaid* (Saint Petersburg, Hermitage), a composition whose success is indicated by the many variants produced by Cuyp's workshop.<sup>2</sup> Cuyp probably executed the present drawing shortly before beginning the Saint Petersburg *Dairymaid*, which is generally dated to circa 1647 (Reiss 1975, p. 92; Sokolova 1988, p. 15).

1. Its handling is most comparable to *Seated Shepherd* (Vorden, Gatacre-de Stuers collection). See J. Giltay, *Aelbert Cuyp en Zijn Familie, Schilders te Dordrecht*, exh. cat. (Dordrechts Museum, Dordrecht), 1977, no. 58.

2. *Milking Cows* (Dublin, National Gallery of Ireland); *The Milkmaid* (Museum Boymans-van Beuningen); *Young Milkmaid in a Pasture* (Hamburg, Weber collection in 1907 [as mentioned in C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts* (Esslingen and Paris, 1908), vol. 2, no. 367]).



95 *View of the Rhine Valley*  
*View of the Heideberger Mill*  
*near Cleves*<sup>v</sup>

Black chalk, graphite, and gray wash; H: 13.2 cm (5<sup>1</sup>/<sub>16</sub> in.); W: 23.7 cm (9<sup>5</sup>/<sub>16</sub> in.)

86.GG.673

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, signed *A Cuyp* in black chalk; (verso) inscribed *Coll. ten Cate 196* in graphite.

PROVENANCE: D. Katz, Dieren; Bernard Houthakker, Amsterdam; H. E. ten Cate, Oldenzaal; art market, Düsseldorf; Charles C. Cunningham, Jr., Williamstown, Mass.; art market, London.

EXHIBITIONS: *Dessins anciens, français, hollandais, italiens*, Bernard Houthakker, Amsterdam, July–August 1952, no. 15; *150 Meisterzeichnungen des 16. bis 19. Jahrhunderts*, C. G. Boerner, Düsseldorf, December 1964, no. 13; *One Hundred Master Drawings from New England Private Collections*, Wadsworth Atheneum, Hartford; Hopkins Center Art Gallery, Dartmouth College, Hanover, N. H.; and Museum of Fine Arts, Boston, September 1973–January 1974, no. 26 (catalogue by F. W. Robinson).

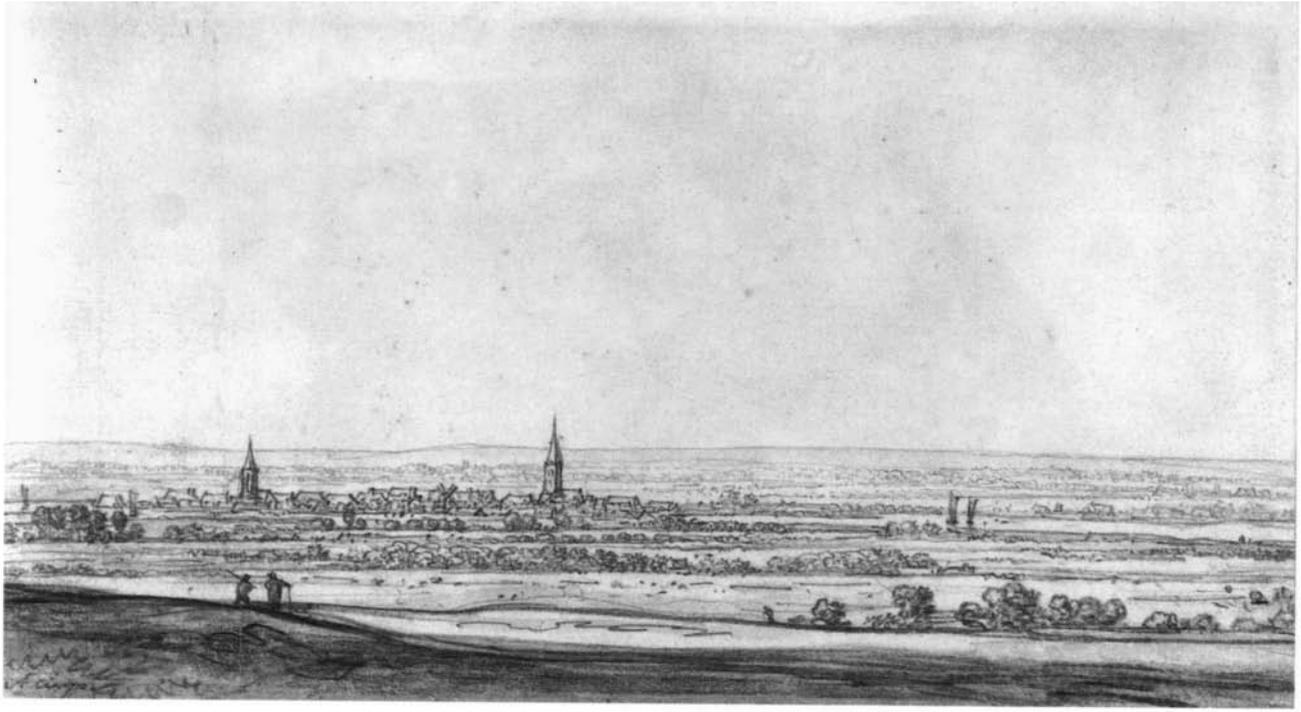
BIBLIOGRAPHY: D. Hannema, *Catalogue of the H. E. ten Cate Collection* (Rotterdam, 1955), p. 117, no. 196; J. Giltay, *Aelbert Cuyp en Zijn Familie, Schilders te Dordrecht*, exh. cat. (Dordrechts Museum, Dordrecht, 1977), p. 172, n. 1, under no. 70.

CUYP MADE THIS SHEET AS PART OF A SKETCHBOOK OF panoramic landscape views compiled during a visit to the region of Nijmegen and Cleves in 1651–52. Although it was once thought that the scene represented High and Low Elten (Hannema 1955, p. 117), this is not the case, and the site remains unidentified.

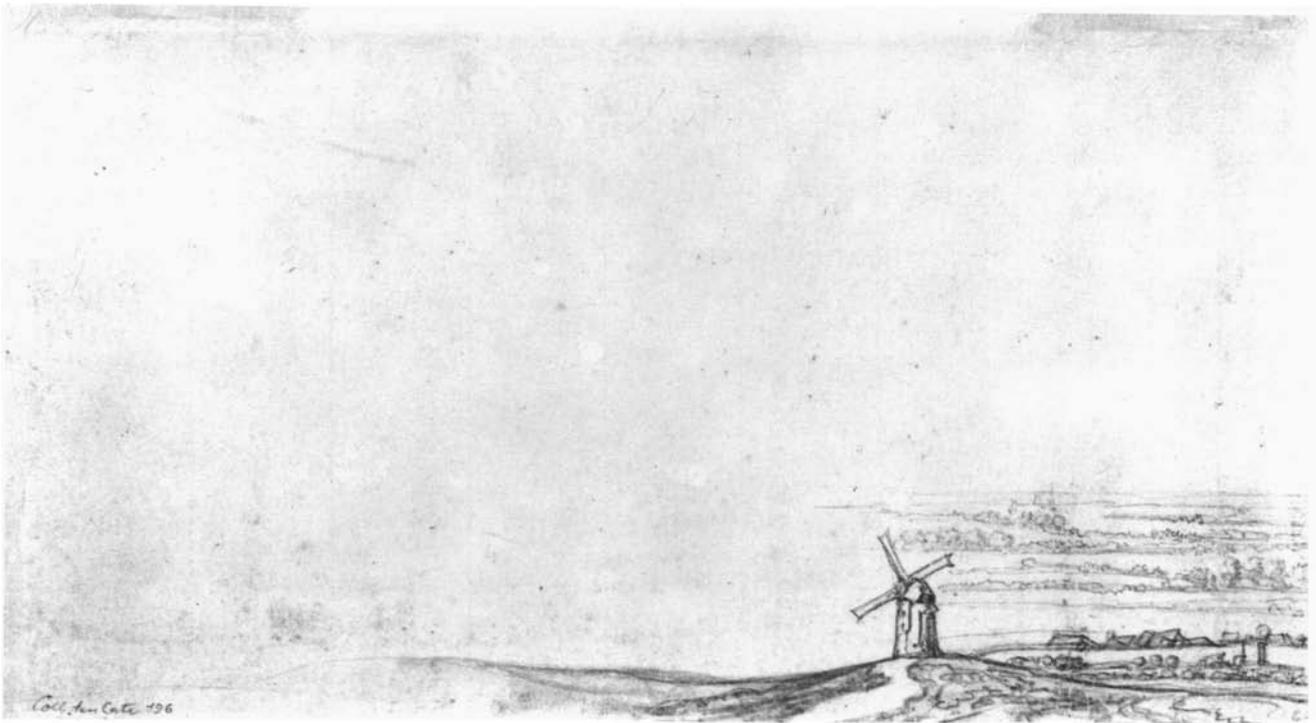
As discovered by J. G. van Gelder and I. Jost (Robinson 1973–74), the verso of this sheet continues a drawing in the Musée Condé, Chantilly (inv. 1085), that shows a panorama of the city of Cleves, in present-day Germany. The continuation of the Chantilly *View of Cleves* in the Museum's drawing depicts a portion of the city wall, outside of which is the Heideberger Mill as seen from the Galgenberg. M. Westermann and E. Haverkamp-Begemann have confirmed this connection, pointing out that a slight discrepancy in size between the Getty and Chantilly sheets indicates that one or both have been cut down. In further support of this relationship they call attention to the *View of Cleves* from the same sketchbook in the Rijksprentenkabinet (inv. 00:106), which is extended to the verso of a drawing in the British Museum (inv. 1905.11.10.67).<sup>1</sup> While Cuyp used several of the landscapes from this sketchbook in later paintings, he does not appear to have made further use of the present example.

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1. Letter to L. Hendrix, July 27, 1989. My thanks to M. Westermann and E. Haverkamp-Begemann for kindly sharing research to be published in their forthcoming catalogue of Cuyp's drawings.



recto



verso

CIRCA 1465–1527

## 96 *Salome with the Head of John the Baptist*

Brush and dark gray ink, gray wash, and white gouache heightening on gray prepared paper, corners cut; H: 19.9 cm (7<sup>13</sup>/<sub>16</sub> in.); W: 15.5 cm (6<sup>1</sup>/<sub>8</sub> in.)

87.GG.119

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Art market, London; Gösta Stenman, Stockholm; Einar Perman, Stockholm (sale, Christie's, London, December 12, 1985, lot 329); art market, London.

EXHIBITIONS: *Dutch and Flemish Drawings in the Nationalmuseum and Other Swedish Collections*, Nationalmuseum, Stockholm, 1953, no. 6 (catalogue by N. Lindhagen and P. Bjurström); *Middeleeuwse Kunst der Noordelijke Nederlanden*, Rijksmuseum, Amsterdam, June–September 1958, no. 198 (drawings entries by I. Q. van Regteren Altena and L. C. J. Frerichs).

BIBLIOGRAPHY: W. S. Gibson, *The Paintings of Cornelis Engebrechtsz* (New York, 1977), pp. 7, 33, 41; 244, no. 25; J. O. Hand et al., *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exh. cat. (National Gallery of Art, Washington, D.C., and Pierpont Morgan Library, New York, 1986), p. 135, under no. 46.

GIBSON (1977, pp. 33, 41) FIRST ATTRIBUTED THIS drawing to Engebrechtsz., noting its similarity to one of his earliest known paintings, *Christ Carrying the Cross* (Leiden, Stedelijk Museum "De Lakenhal"), which was probably executed during the 1490s. Especially close are the figures of Salome and the Magdalen, which approximate one another in general pose as well as the prominent painterly highlights on their gowns. Besides its surface richness, which calls to mind similar aspects of Engebrechtsz.'s painting technique, the drawing is also typical in its subtle rendering of the emotions of the protagonists. There is only one other drawing generally thought to be autograph, *Study Sheet with Four Heads* (Budapest, Szépművészeti Múzeum inv. 1413). Although it is on a page from a sketchbook rather than a finished composition, the Budapest drawing, like the Getty sheet, is largely drawn with the brush and shares the generous application of luminous white heightening.

In contrast to the numerous fifteenth- and sixteenth-century representations of the martyrdom of the Baptist, which show the decapitation or feasting scenes with the dance of Salome, the present drawing shows the less common episode of Salome presenting his head to Herod and Herodias. Salome's costume and the general disposition of the figures hark back to earlier Netherlandish portrayals of this scene such as a woodcut illustration in Ludolphus de Saxonia's *Leven ons Heeren Jhesu Christ* (1488).<sup>1</sup> Engebrechtsz.'s pupil Lucas van Leyden later depicted the episode in two woodcuts (B.12[441], 13[441]v. 12,7).

1. E. S. Jacobowitz and S. L. Stepanek, *The Prints of Lucas van Leyden and His Contemporaries*, exh. cat. (National Gallery of Art, Washington, D.C., 1983), p. 115, under no. 36, fig. 36a.



1615–1660

### 97 *A Young Man Standing*

Black and white chalk on blue paper; H: 40.8 cm (16 $\frac{1}{16}$  in.); W: 21.5 cm (8 $\frac{5}{16}$  in.)

89.GB.46

MARKS AND INSCRIPTIONS: At bottom left corner, inscribed *Backer* in faint black chalk.

PROVENANCE: Private collection (sale, Sotheby's, New York, January 13, 1988, lot 110); art market, New York.

EXHIBITIONS: *Old Master Drawings*, P. and D. Colnaghi, London, June 1967, no. 25.

BIBLIOGRAPHY: None.

ALTHOUGH THIS DRAWING WAS PREVIOUSLY GIVEN TO Jacob Backer (Colnaghi 1967), it corresponds more closely to works by Flinck, such as the signed study of a seated man in the Schlossmuseum, Weimar (inv. KK 4949). Based on stylistic analysis, J. W. von Moltke dated the Weimar drawing to the later 1650s. W. Sumowski agreed, noting that the date of 1658 inscribed at the bottom of the sheet (of which von Moltke seems to have been unaware) probably transcribes an authentic date that was trimmed away.<sup>1</sup> The Museum's drawing, whose attribution to Flinck was affirmed by Sumowski (Sotheby's 1988), must also have been made around this time.<sup>2</sup> It is highly worked and drawn with great sureness of hand in all respects save the positioning of the staff, which Flinck left unfinished. Although he sometimes used his figure studies for paintings, he does not appear to have done so in this case.

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1. J. W. von Moltke, *Govaert Flinck 1615–1660* (Amsterdam, 1965, p. 54); W. Sumowski, *Drawings of the Rembrandt School* (New York, 1981), vol. 4, p. 1946, no. 892.

2. The present drawing will be included in Sumowski's supplementary volume 12 (forthcoming).



1565–1629

98 *Bust of a Boy in a Turban, a Winged Angel, and Three Old Men*

Pen and brown ink on light brown fibrous paper, patched at bottom in the same paper; H: 11.8 cm (4<sup>11</sup>/<sub>16</sub> in.); W: 20.7 cm (8<sup>1</sup>/<sub>8</sub> in.)

88.GA.134

MARKS AND INSCRIPTIONS: (Recto) at bottom right corner, collection mark of Göpel(?), inscribed *Jaques de Geijn 1600* in brown ink; (verso) collection mark of Göpel(?); inscribed 378 in black ink.

PROVENANCE: E. Ehlers, Göttingen (sale, C. G. Boerner, Leipzig, November 27, 1935, lot 456); Göpel collection, Germany; art market, Germany.

EXHIBITIONS: None.

BIBLIOGRAPHY: H. Möhle, *Die Zeichnungen Adam Elsheimers: Das Werk des Meisters und der Problemkreis Elsheimer-Goudt* (Berlin, 1966), p. 63, fig. G28; I. Q. van Regteren Altena, *Jacques de Gheyn: Three Generations* (The Hague, Boston, and London, 1983), vols. 1, p. 101; 2, p. 80, no. 495; J. O. Hand et al., *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exh. cat. (National Gallery of Art, Washington, and Pierpont Morgan Library, New York, 1986), p. 150, n. 9, under no. 52.

DE GHEYN FIRST SKETCHED THE THREE FOREGROUND figures, beginning probably with the boy at the far left. The studies might have been cut from a larger sheet, at which time the triangular patch at the bottom was presumably added. Although their authenticity was upheld by van Regteren Altena (1983, vol. 2, p. 80), the signature and date display a certain stiffness that leads one to conclude that they were made by a later hand. Nevertheless, the drawing indeed appears to have been made circa 1600 or shortly thereafter, and as such should be counted among the earliest of the spontaneous study sheets comingling motifs from nature and the imagination that form one of the most original features of de Gheyn's graphic oeuvre.<sup>1</sup>

De Gheyn's debt to the precedent of medieval and Northern Renaissance physiognomic studies of exotic types is especially apparent in this drawing.<sup>2</sup> He joins this older format, however, with a vibrant interest in immediate reality characteristic of his own times, as is evidenced in the torso of the young boy at the far left. Dominating the drawing as a whole as he gazes outward at the viewer, his portraitlike features are at variance with the other, patently imaginary heads as well as with his own exotic and—one assumes—fanciful costume.<sup>3</sup> De Gheyn rendered the boy in exceedingly beautiful, varied pen work, paying close attention to the fall of light and evocation of textures, while employing a somewhat simpler and more burinlike manner for the remaining figures.

1. The drawing *A Seated Woman and Death* (Rijksprentenkabinet inv. A 3964) bears an identical inscription of the artist's name and date of 1600 and is drawn in a comparable pen style. For a discussion of de Gheyn's sheets of studies, which date roughly between 1600 and 1604, see W. W. Robinson in Hand et al. 1986, pp. 148–50, no. 52.

2. Compare it, for example, with the lower portion of *Two Rows of Half-Length Figures* by a follower of Schongauer (British Museum inv. 5236-165). For the link between de Gheyn's drawings and earlier traditions of model books and physiognomic studies, see E. K. J. Reznicek, "Two 'Masters of the Pen,'" in *Jacques de Gheyn II Drawings 1565–1629*, exh. cat. (Museum Boymans-van Beuningen, Rotterdam, and National Gallery of Art, Washington, D.C., 1986), p. 16; J. R. Judson, *The Drawings of Jacob de Gheyn II* (New York, 1973), p. 18.

3. Van Regteren Altena tentatively identified the child as Jacques de Gheyn III (1983, vol. 2, p. 80, no. 495).



# HENDRICK GOLTZIUS

1558–1617

## 99 *Bust of an Angel*

Black chalk, oiled black chalk, and white chalk heightening; H: 55.6 cm (21 $\frac{7}{8}$  in.); W: 39.7 cm (15 $\frac{5}{8}$  in.)

86.GB.593

MARKS AND INSCRIPTIONS: (Recto) at right, signed and dated *HG/A°: 1609* in black chalk; (verso) indecipherable, partially trimmed seventeenth-century(?) inscription, inscribed *N<sup>o</sup>.27* in brown ink.

PROVENANCE: Private collection, Denmark; private collection, Malmö, Sweden; private collection, London; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: E. K. J. Reznicek, "A Survey of Recent Discoveries and of Bibliography Concerning Dutch Art 1500–1600," in G. Cavalli-Björkman, ed., *Netherlandish Mannerism: Papers Given at a Symposium in Nationalmuseum Stockholm, September 21–22, 1984*, Nationalmuseum Skriftserie, n. s. 4 (Stockholm, 1985), pp. 10–11; X. Egorova, "A Painting by Hendrick Goltzius at the Pushkin Museum of Fine Arts, Moscow," *Burlington Magazine* 131, no. 1030 (January 1989), pp. 24–27.

THIS MONUMENTAL ANGELIC HEAD IS AMONG THE most important recent additions to the drawn oeuvre of Goltzius (Reznicek 1985). The grand scale of the image as well as the broad handling of the chalk are characteristic of his tendency to explore painterly concerns in his later drawings, a tendency that coincided with his abandonment of engraving in favor of painting after 1600. As was recognized by Egorova (1989, p. 24), the figure in the drawing is close to the angel of the Annunciation in Goltzius's painting in the Pushkin Museum, which, like the drawing, is signed and dated 1609.

The study does not, however, appear to have been made in preparation for the painting. Instead, like other large, imaginary heads and bust-length figures of this period, such as *Female Torso* (Haarlem, Teyler's Stichting, Mappes N, nr. 64) and *Head of a Siren* (National Gallery of Art inv. 1986.92.1), it seems to have been made as a finished work of art. The chalk style of the Washington *Siren* corresponds closely to that of the present drawing, as does its date of 1609, its dimensions (52.4 by 38 centimeters), and the presence of a central fold in the same position. Moreover both have Scandinavian provenances.<sup>1</sup> All of this suggests that the drawings were once in the same collection and indeed might have been made as a pair.

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1. L. Hendrix appreciates the assistance of L. Bier with the provenance of the Washington drawing, which formerly belonged to her and the late H. Bier.



# MASTER OF THE EGMONT ALBUMS (Dirck Hendricksz. Centen?)

ACTIVE LATE SIXTEENTH–EARLY SEVENTEENTH(?) CENTURY

## 100 *The Good Samaritan*

Pen and brown ink and traces of black chalk; H: 27.3 cm (10¾ in.); W: 35 cm (13¾ in.)  
87.GG.29

MARKS AND INSCRIPTIONS: At bottom center, traces of trimmed inscription in brown ink; at bottom right, inscribed *An.S'* in brown ink; (verso) inscribed *Comp. Bartsch XVI,241* in pencil.

PROVENANCE: Sale, Christie's, London, April 10, 1985, lot 125; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: N. Dacos, "Le maître des albums Egmont: Dirck Hendricksz Centen," *Oud Holland* 104, no. 2 (1990), pp. 58, fig. 16; 63; 67, n. 2; 68, n. 27.

THERE ARE TWO SURVIVING DRAWINGS OF THE GOOD Samaritan by the Master of the Egmont Albums. In the Museum's example<sup>2</sup> and in the other drawing of the subject (Ian Woodner Family collection),<sup>3</sup> the artist conflated various episodes in the parable to arrive at two different compositional solutions. In contrast to the Woodner drawing, which gives equal weight to the payment of the innkeeper and the stricken Jew transported inside, the Museum's sheet emphasizes the latter motif, with the nude based ultimately on a print after Michelangelo's *Leda*.<sup>4</sup> As a whole, the foreground elements have been given a highly sculptural treatment and have been combined with a deep vista to the left in which the earlier moments in the narrative recede into the distance. The artist thus arrived at a solution that is classicizing on various levels, from the coherent temporal flow of the narrative, to the plasticity of the forms, to the quotation from Michelangelo. Both this sheet and the Woodner drawing make use of Northern print sources, notably D. V. Coornhaert's engravings of the Good Samaritan after

Maerten van Heemskerck.<sup>5</sup> The dog, which became such a prominent element of the scene in Rembrandt's later etching, was borrowed from Dürer's engraving *Knight, Death and the Devil* (B.98[106]v.10,7). An earlier appearance of the dog in this scene is found in a drawing attributed to Wouter Crabeth in the British Museum (inv. 1923.I.13.18).

First identified by P. Pouncey as the Master of the Egmont Albums, the artist has been the subject of a recent study by Dacos (1990), who has proposed that he is identical with the Dutch painter Dirck Hendricksz. Centen (Amsterdam 1542/43–1618) and with the previously known Neapolitan painter Teodoro d'Errico.<sup>6</sup> While the drawing reflects stylistic currents of the 1580s, Dacos believes the master's manner to have been retardataire and has dated the sheet to the mid-1590s (*ibid.*, p. 66).

1. Not *AnB* as reported by Dacos (1990, p. 67, n. 2).
2. Bears watermark similar to Briquet 1345 (Basel, 1579–85; variants include Amsterdam, 1586).
3. G. R. Goldner, *Master Drawings from the Woodner Collection*, exh. cat. (J. Paul Getty Museum, Malibu, and other institutions, 1983), pp. 120–21, no. 47.
4. The relationship to the engraving, by Cornelis Bos, was noted by Goldner (*ibid.*, p. 120, under no. 47).
5. F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700* (Amsterdam, 1949), vol. 8, nos. 105–8; T. Kerrich, *Catalogue of the Prints after Martin Heemskerck* (Cambridge, 1829), p. 74.
6. E. Haverkamp-Begemann and A.-M. Logan, *European Drawings and Watercolors in the Yale University Art Gallery 1500–1900* (New Haven and London, 1970), vol. 1, pp. 265–66, under no. 499. For an assessment of the origins of this master's drawing style, see also M. Schapelhouman, *Nederlandse Tekeningen Omstreeks 1600: Catalogus van de Nederlandse Tekeningen in het Rijksprentenkabinet, Rijksmuseum, Amsterdam*, vol. 3 (suppl. to vol. 2) (The Hague, 1987), p. 180.



1571–1628

101 *Embracing Couple (Mercury and Lara?)*

Black chalk, pen and brown ink, brown wash, and white gouache heightening; H: 18.7 cm (7 $\frac{3}{8}$  in.); W: 21.7 cm (8 $\frac{5}{16}$  in.)

86.GG.595

MARKS AND INSCRIPTIONS: At bottom, inscribed 145 in light brown ink.

PROVENANCE: Antonio Morassi, Milan; private collection (sale, Christie's, Amsterdam, November 18, 1985, lot 10); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: E. K. J. Reznicek, "Jan Harmensz. Muller as Draughtsman: Addenda," *Master Drawings* 18, no. 2 (Summer 1980), pp. 120–21, 131, no. 12.

THIS DRAWING WAS PROBABLY MADE AROUND THE time of the *Baptism of Christ*, dated 1590 (Staatliche Graphische Sammlung inv. 1013), and *Mars and Venus Punished by Jupiter* (Dresden, Kupferstich-Kabinett inv. c 888), both of which similarly exhibit thick, luminous applications of white heightening and flowing pen work. Reznicek noted in particular the influence of Cornelis van Haarlem, after whose drawings Muller made engravings (1980, p. 121). The Museum's sheet is especially close stylistically and compositionally to Cornelis's drawing *Lot and His Daughters* (Staatliche Graphische Sammlung inv. 1037), which was in fact formerly attributed to Muller.<sup>1</sup> Both the Getty and Munich drawings took inspiration from Bartholomeus Spranger, as is indicated by a comparison with Muller's print *Lot and His Daughters* after Spranger (B.64[284]v.4,3). The muscular female nude in Muller's drawing, and the corpulent male with an outstretched leg whom she embraces, echo the figures of Lot and his daughter in the print.

Due to the presence of the helmet in the right corner, Reznicek tentatively identified the subject of the drawing as Mars and Venus (1980, p. 131). The various particulars of the scene, however, conform to the story of Mercury and the nymph Lara (Ovid, *Fasti* 2:599), which Muller engraved (B.10[268]v.4,3). Although the inventor is not identified on the print, one assumes it was Muller himself. The pose of Lara in the print is derived from that of the male figure in the drawing. This, along with the drawing's dependence on Spranger and Cornelis, lead one to assume that the drawing preceded the engraving, perhaps serving as a first idea for it.

1. For a summary of past literature, see H. Bevers, *Niederländische Zeichnungen des 16. Jahrhunderts in der Staatlichen Graphischen Sammlung München*, exh. cat. (Staatliche Graphische Sammlung, Munich, 1990), no. 19.



1594/95–1667

## 102 *The Arch of Septimius Severus, Rome*

Pen and brown ink, brown wash, and black chalk; H: 29.1 cm (11<sup>7</sup>/<sub>16</sub> in.); W: 19.3 cm (7<sup>5</sup>/<sub>8</sub> in.)

87.GG.76

MARKS AND INSCRIPTIONS: (Recto) at bottom, inscribed *in Roomen 1623* in brown ink by the artist; on mount, at bottom, inscribed *A. v. Dyck-1623-in roomen 1623* in black chalk by a later hand; (verso) on mount, inscribed *G301, de la collection de M. le Comte de Tessin, (anteckning av . . . heim Overintendenten Fredenheim / 1748-1803.)* in graphite; *A. van Dyck, 1623, Titusbøgen. / Slg. C. G. Tessin, Stockholm-Paris / Slg Fredenheim (1748-1803), Stockholm / Slg Bokhandl. Hansson, Djarsholm / Slg. Gösta Stenman, Stockholm, Hansson har på baksidan av inramningen / anteknat "stod skrivet N° "32"\*, öfra vänsta / hörnet med blick på teckningens framsida troligen\* 32 såsom Tessin fordrade(?)* in blue ink.

PROVENANCE: Count C. G. Tessin, Paris and Stockholm; Fredenheim, Stockholm; art market, Djarsholm; Gösta Stenman, Stockholm (sale, Christie's, London, December 12, 1985, lot 337); art market, Boston.

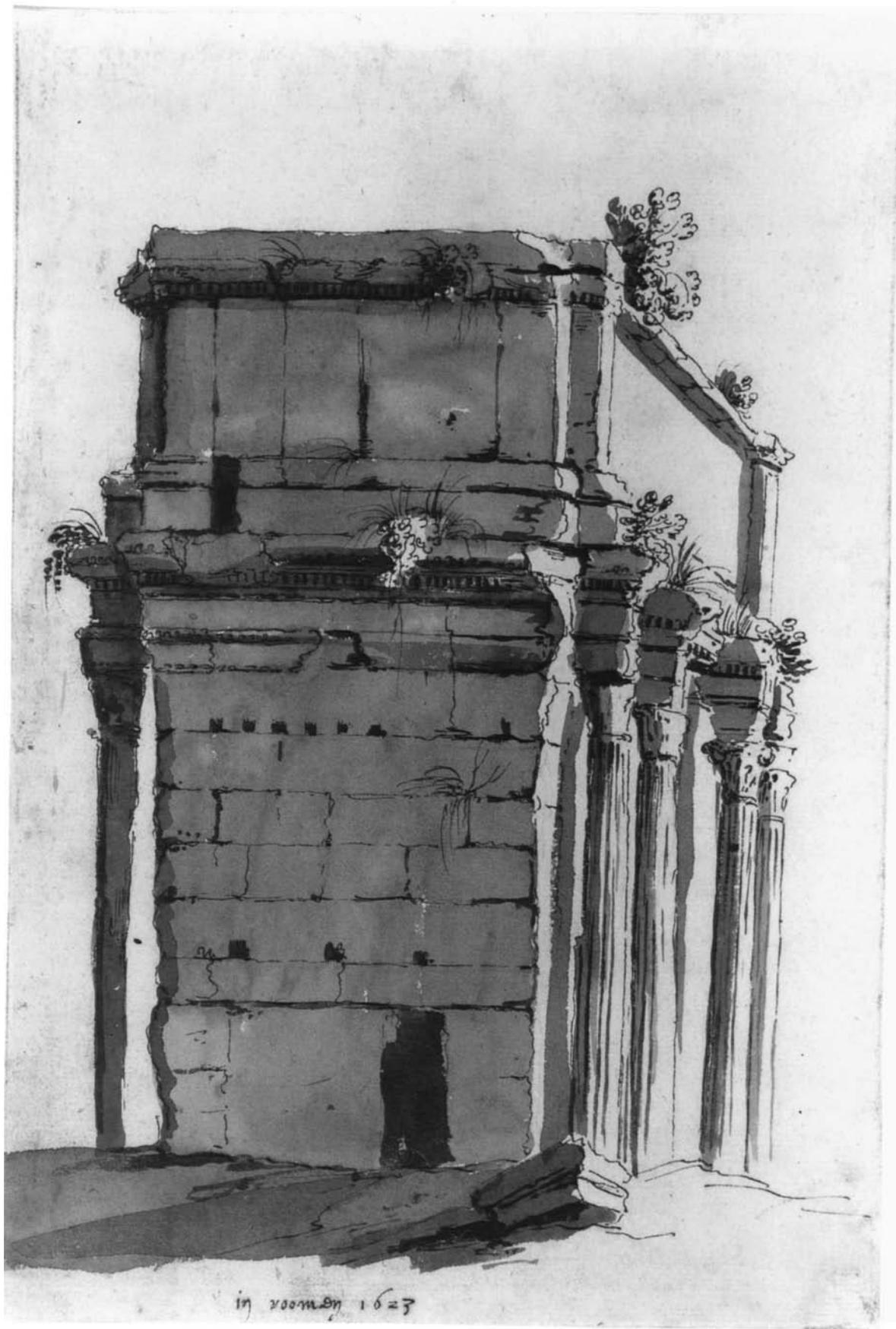
EXHIBITIONS: None.

BIBLIOGRAPHY: A. Chong, in P. C. Sutton et al., *Masters of 17th-Century Dutch Landscape Painting*, exh. cat. (Museum of Fine Arts, Boston, Rijksmuseum, Amsterdam, and Philadelphia Museum of Art, 1987), p. 408, under no. 69; A. Chong, "The Drawings of Cornelis van Poelenburch," *Master Drawings* 25, no. 1 (Spring 1987), pp. 4, 8, 10, 27, no. 16.

POELENBURCH'S EARLIEST SECURELY ATTRIBUTABLE drawings consist of a small group of sheets inscribed by the artist as having been made in Rome and dated 1620, 1621, and 1622.<sup>1</sup> The date on the present drawing provides documentation that Poelenburch was still living in Rome in 1623 (Chong 1987, p. 27, no. 16). It is close in style to his sketch of the Arch of Titus dated 1621 (Rijksprentenkabinet inv. A 3724), which similarly shows a proximate view of an ancient monument isolated from its surroundings. As in *Pall-Mall Players near an Ancient Ruin* of 1622 (Rijksprentenkabinet inv. 1909.24), here Poelenburch juxtaposed broadly washed areas of deep shadow with brilliantly illuminated passages articulated by the white paper. His unusual choice of an oblique view of the arch, his attenuation of the columns, and his omission of the attic inscription, relief carvings, and archway openings behind the columns allowed him to treat the structure as dissolving patterns of light and shadow rather than as a solid, sculptural form. He also omitted the medieval tower that had been erected on the north pier (removed in 1636) and appears in earlier representations.<sup>2</sup> It was observed by Chong (*ibid.*, p. 27, no. 16) that similarly oblique views of triumphal arches appear in the backgrounds of paintings by Poelenburch in the Staatliche Kunstsammlungen, Kassel, and the Palazzo Pitti.

1. These include drawings in the Ecole des Beaux-Arts, Paris (inv. Masson 368); Bibliothèque Nationale, Paris (inv. cc.23, fol. 1); Rijksprentenkabinet (inv. A 3724, 1909:24); P. and N. de Boer collection.

2. For example the drawing by Matthijs Bril in the Louvre (inv. 20.955).



in room 1627

# REMBRANDT VAN RIJN

1606–1669

## 103 *An Artist in a Studio*

Pen and brown ink; H: 20.5 cm (8 $\frac{1}{16}$  in.); W: 17 cm (6 $\frac{1}{16}$  in.)

86.GA.675 (SEE PLATE 12)

MARKS AND INSCRIPTIONS: at bottom left corner, collection mark of Edward Bouverie (L. 325); at bottom right corner, inscribed as follows in brown ink:<sup>1</sup>



PROVENANCE: Edward Bouverie, Delapré Abbey, near Northampton (sale, Christie's, London, July 20, 1859, lot 124); Lewis Huth Walters; Dr. and Mrs. Francis Springell, Portinscale, Cumberland (sale, Sotheby's, London, June 30, 1986, lot 41).

EXHIBITIONS: *Old Master Drawings from the Collection of Dr. and Mrs. Francis Springell*, National Gallery of Scotland, Edinburgh, July–September 1965, no. 42 (catalogue by K. Andrews); *Loan Exhibition of Drawings by Old Masters from the Collection of Dr. and Mrs. Springell*, P. and D. Colnaghi, London, October–November 1959, no. 42; *Bij Rembrandt in de Leer*, Museum het Rembrandthuis, Amsterdam, October 1984–January 1985, no. 9 (catalogue by P. Schatborn and E. Ornstein-van Slooten).

BIBLIOGRAPHY: A. M. Hind, "Rembrandt in His Studio," *Old Master Drawings* 1 (June 1926), p. 9; O. Benesch, *Rembrandt: Werk und Forschung* (Vienna, 1935); 2nd ed. (Lucerne, 1970), p. 28; idem, *Rembrandt: Selected Drawings* (Oxford and London, 1947), p. 21, no. 33; idem, *The Drawings of Rembrandt* (London, 1954), vol. 2, p. 89, no. 390; W. Sumowski, *Bemerkungen zu Otto Benesch's Corpus der Rembrandtzeichnungen II* (Bad Pyrmont, 1961), p. 6; S. Slive, "Rembrandt's 'Self-Portrait in a Studio,'" *Burlington Magazine* 106, no. 740 (November 1964), p. 485; E. van de Wetering, "Leidse Schilders Achter de Ezels," in *Geschildert tot Leyden Anno 1626*, exh. cat. (Stedelijk Museum "De Lakenhal," Leiden, 1976), pp. 26–31; F. Stampfle, *Rubens and Rembrandt in Their Century*, exh. cat. (Pierpont Morgan Library, New York, 1980), p. 100, under no. 68; J. Bruyn et al., *A Corpus of Rembrandt Paintings I 1625–1631* (The Hague, Boston,

and London, 1982), p. 211, under no. A 18; P. Bonafoux, *Rembrandt: Self-Portrait* (New York, 1985), no pagination; S. Alpers, *Rembrandt's Enterprise: The Studio and the Market* (Chicago, 1988), p. 59; H. P. Chapman, *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* (Princeton, 1990), pp. 85; 158, n. 29; E. van de Wetering, "Rembrandt's Manner: Technique in the Service of Illusion," in *Rembrandt: The Master and His Workshop. Paintings* (Altes Museum, Berlin, and other institutions, 1991), p. 29, fig. 39.

HIND (1926) FIRST PUBLISHED THIS DRAWING AS BY Rembrandt and dated it to circa 1627–30. He associated it with the Leiden-period painting of circa 1629, *The Artist in His Studio* (Boston, Museum of Fine Arts), concluding that the drawing, like the painting, contained a self-portrait of the artist. Benesch, who initially placed the drawing circa 1637–39 (1935, p. 28), revised this dating to 1632–33. Supporting Benesch is the similarity to drawings of the early to later 1630s (Louvre inv. RF4674; Museum Boymans-van Beuningen inv. R 17, R 4; Rijksmuseum inv. 1930:22). More recently, E. van de Wetering has connected the drawing and Boston painting to contemporary debates in art theory, arguing that the artist in the drawing is not a self-portrait but rather Rembrandt's Leiden colleague Jan Lievens.<sup>2</sup>

What have yet to be discussed are the conspicuous perspective lines in the drawing. Centering on a point just beyond the right margin, they were drawn from the top portion of the easel and bottom of the right front leg and extend from multiple positions along the chair, grinding stone, and turpentine canister hanging from the painting. These lines, which are certainly autograph, were made after the objects were delineated in the drawing and verify the more or less correct spatial construction, which was arrived at intuitively. The *pentimenti* and reinforcing lines at the bases of the legs of the easel and chair indicate that some experimentation was required before the objects were properly situated relative to one another. The central feature of this configuration is the easel with its painting, which was drawn first and which generated the vanishing point. It determined not only the position of solids relative to it but also the greater space of the studio, whose soaring height echoes the arched



form of the painting. The spatial construction of the Boston picture has in common with the Museum's drawing the right-hand vanishing point determined by the easel and painting as well as the way in which the space of the studio echoes that of the painting depicted, which in this case is rectangular. The Boston panel, as noted by the Rembrandt Research Project (Bruyn et al. 1982, p. 211), marked a new departure for Rembrandt in the creation of powerful and evocative spatial effects; he appears to have continued this early interest in the creation of an integrated, dynamic spatial continuum in the Getty drawing. Its somewhat diagrammatic character suggests that he might have studied picture books on perspective such as *Instruction en la science de perspective* by Hendrik Hondius (1625).

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1. Generally believed to be in a seventeenth-century hand, it may stand for "Rembrandt" or be the mark of an unknown collector, as noted by Stampfle (1980), pp. 99–100, under no. 68, and J. Giltay, *De Tekeningen van Rembrandt en Zijn School in het Museum Boymans-van Beuningen* (Rotterdam, 1988), pp. 52, under no. 9, n. 1; 300, under no. 170, n. 1.

2. According to van de Wetering (1976, pp. 26–31), the drawing shows Lievens's reputed procedure of beginning by making a rough sketch in paint directly on the canvas and then developing the salient forms arising from this sketch—in other words basing his methods on chance—and the Boston painting shows Rembrandt himself viewing his panel from a distance, forming a mental image of the whole before starting to work.

## 104 *Study of a Man Talking to a Woman Seated on the Left*

Pen and brown ink; H: 10 cm (3<sup>15</sup>/<sub>16</sub> in.); W: 10 cm (3<sup>15</sup>/<sub>16</sub> in.)

87.GA.2I

MARKS AND INSCRIPTIONS: (Verso) collection mark of Jacob de Vos Jbzn. (L. 1450).

PROVENANCE: Jacob de Vos Jbzn., Amsterdam; Ehlers collection, Göttingen (sale, Boerner's, Leipzig, May 9–10, 1930, lot 342); private collection, New York; art market, London.

EXHIBITIONS: *Kate de Rothschild: Exhibition of Old Master Drawings*, Alan Jacobs Gallery, London, June–July 1985, no. 35.

BIBLIOGRAPHY: O. Benesch, *Rembrandt: Werk und Forschung* (Vienna, 1935); 2nd ed. (Lucerne, 1970), pp. 27; 108, n. 3); idem, *The Drawings of Rembrandt* (London, 1954), vol. 1, p. 47, no. 177; H.-M. Rotermond, "Unidentifizierte bzw. misverstandene Zeichnungen Rembrandts zu biblischen Szenen," *Wallraf-Richartz-Jahrbuch* 21 (1959), pp. 179–80; idem, *Rembrandts Handzeichnungen und Radierungen zur Bibel* (Schwarzwald, 1963); English ed. (Philadelphia, 1963), pp. 95, 130, no. 92; J. Nieuwstraten, "Review of Hans-Martin Rotermond, *Rembrandts Handzeichnungen und Radierungen zur Bibel*," *Oud Holland* 53, no. 1 (1965), p. 61; O. Benesch, *The Drawings of Rembrandt* (London and New York, 1973), vol. 1, p. 49, no. 177.

IN THIS DRAWING AN ELDERLY BEARDED MAN ASCENDS a stairway, turning to direct stern remarks to a woman who looks up at him plaintively. Although only a brief sketch, it demonstrates considerable dramatic power. Rembrandt most fully worked out the faces of the figures and the torso and hands of the man, summarily indicating the lower portions of the forms. The man's protruding knee and the heavy strokes reinforcing his left foot suggest his movement up the steps, thereby conveying a sense of physical vitality which complements the psychological energy of the figures. The most convincing interpretation of the scene is that it represents an early event in the story of Samuel (1 Samuel 1:14–15) when the high priest Eli scolds Hannah, who prays in distress outside the temple (Rotermond 1959). Benesch dated the drawing to circa 1638–39 (1954, 1973), but M. Royaltokisch and P. Schatborn placed it more convincingly circa 1635–36 (Alan Jacobs Gallery 1985, no. 35), as suggested by its similarity to two sheets in the Rijksmuseum, *The Pancake Woman* and *Studies of the Magdalen and the Virgin in Sorrow* (inv. A 2424, 1947:213).



(no. 104)

1597–1665

## 105 *The Choir and North Ambulatory of the Church of Saint Bavo, Haarlem*

Red chalk, graphite, pen and brown ink, and watercolor, incised for transfer (recto); rubbed with black chalk for transfer (verso); H: 37.7 cm (14<sup>13</sup>/<sub>16</sub> in.); W: 39.3 cm (15<sup>7</sup>/<sub>16</sub> in.)

88.GC.131 (SEE PLATE 13)

MARKS AND INSCRIPTIONS: Inscribed *Dit aldus geteijckent in November / int Jaer 1634, is een gesicht inde / grootte kerck binnen Haerlem / ende is even dus groot geschildert, Dit volleijndt ofte ghedaen met schilderen Den 15. october 1635* on right-hand pillar in brown ink by the artist.

PROVENANCE: Jonkheer J. P. Six (sale, Amsterdam, Frederik Muller, October 16–18, 1928, lot 448); Frits Lugt, The Hague; Jonkheer W. Six van Wimmenum, Laren (sale, Sotheby's, Amsterdam, November, 1988, lot 69).

EXHIBITIONS: *Catalogue Raisonné van de Werken van Pieter Jansz. Saenredam Uitgegeven ter Gelegenheid van de Tentoonstelling Pieter Jansz. Saenredam*, Centraal Museum, Utrecht, September–December 1961, no. 37 (catalogue by H. J. de Smedt); *Saenredam 1597–1665: Peintre des églises*, Institut Néerlandais, Paris, January–March 1970, no. 10.

BIBLIOGRAPHY: P. T. A. Swillens, "Pieter Saenredam als Teekenaar," *Elsevier's Geïllustreerd Maandschrift* 90, no. 45 (1935), p. 380; idem, *Pieter Janszoon Saenredam Schilder van Haarlem 1597–1665* (Amsterdam, 1935); 2nd ed. (Soest, 1970), pp. 37; 91, no. 73; J. Białostocki and M. Walicki, *Europäische Malerei in polnischen Sammlungen: 1300–1800* (Warsaw, 1957), p. 551, under no. 341; C. van Hasselt, *Rembrandt and His Century: Dutch Drawings of the Seventeenth Century from the Collection of Frits Lugt*, Institut Néerlandais, Paris, exh. cat. (Pierpont Morgan Library, New York, and Institut Néerlandais, Paris, 1978), pp. 147–48, n. 10 under no. 99; R. Ruurs, *Saenredam: The Art of Perspective* (Amsterdam, Philadelphia, and Groningen, 1987), pp. 123, 136, no. 7; G. Schwartz and M. J. Bok, *Pieter Saenredam: The Painter and His Time* (New

York, 1989), pp. 78, 112–13, 115; 259, no. 37, under no. 35.

THIS DRAWING OF NOVEMBER 1634 DATES FROM THE beginning of Saenredam's greatest period of activity at the church of Saint Bavo in Haarlem, which lasted until 1636. Among the most symmetrical and balanced of his depictions of church interiors, this nearly square drawing takes in a deep vista stretching from the Brewers' chapel on the south side of the church across the side aisles and nave and terminating in the Christmas chapel, directly opposite to the north. The left-hand column leading into the nave affords a partial view of the fifteenth-century great organ of Saint Bavo, which Saenredam included in a number of paintings and drawings. Known as a construction drawing—a type of drawing he habitually produced—this is a perspective rendering based on a study done on the spot in October 1634 (Haarlem, Gemeentearchief inv. Stedelijke Atlas NR. 53-444). The study bifurcates into a right-hand vista corresponding to the present drawing and a left-hand view extending across the transept and southern ambulatory to the northern wall of the nave. The right-hand portion is more heavily worked than the left-hand one, indicating that Saenredam might have begun to think of treating the former as an independent painting while executing the study.

The Museum's drawing is a prime example of Saenredam's meticulous process of transforming a study from life into a finely tuned, idealized spatial complex. He appears to have begun with a series of vertical and horizontal ruled graphite lines. Among other things, these delineate the inner faces of the foremost side piers; regularize relationships among the piers, middle column capitals, organ, and set of pipes to its right; and establish a central vertical axis along which are aligned the points of the arches of the Brewers' and Christmas chapels and the true vanishing point, plainly visible between the three figures at the bottom. He then elaborately finished the sheet in pen and ink, wash, and watercolor. Corrections made during this phase include the removal of two figures, one from in front of the column beyond the foremost pier on the right and the other from in front of the column to the left of the visible figures.

Saenredam made his construction drawings for eventual use in paintings. According to the inscription on the Museum's sheet, the painting after it (Warsaw, Muzeum Narodowe) was completed on October 15, 1635. The drawing is blackened on the verso and incised throughout for direct transfer to the panel, save for the near side of the right-hand framing pier, which appears to have been folded back before the transfer took place. The artist continued to make changes during the transfer, including the stylus lines raising the height of the central window, which he then followed in the painting. Further alterations, including the elimination of the right framing pier and several centimeters of the vaulting at the top, occur in the panel itself, which is considerably smaller than the drawing (34 by 28 centimeters). The end result transforms the original effect of the drawing from a deep, spacious vista into an intriguing grid of superimposed, rather flattened shapes.<sup>1</sup>

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1. As noted by A. Wheelock, in *Perspective, Optics and Delft Artists around 1650* (New York, 1977), p. 230.



Die Kirche ist ein Werk des 13. Jahrhunderts  
und hat eine Höhe von 100 Fuß  
Die Kirche ist ein Werk des 13. Jahrhunderts  
und hat eine Höhe von 100 Fuß

Die Kirche ist ein Werk des 13. Jahrhunderts  
und hat eine Höhe von 100 Fuß  
am 15. October 1678

1607–1681

## 106 *An Enchanted Cellar with Animals*

Black and red chalk, gray and brown wash, and watercolor; H: 25.7 cm (10 $\frac{1}{8}$  in.); W: 32 cm (12 $\frac{3}{8}$  in.)

86.GG.17

MARKS AND INSCRIPTIONS: (Recto) at bottom left, collection mark of Armand Sigwalt; (verso) inscribed *Teniers* in black chalk.

PROVENANCE: Sale, Paillet and Delaroche, Paris, April 25, 1803, lot 236; Armand Sigwalt, Paris (sale, Hôtel Drouot, Paris, December 8, 1911, part of lot 54[?]); Eugène Rodrigues, Paris (sale, Frederik Muller, Amsterdam, May 27–28, 1913, lot 192); private collection (sale, Sotheby's, Amsterdam, November 15, 1983, lot 247); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: W. Schulz, *Cornelis Saftleven* (Berlin, 1978), p. 147, no. 353.

THE SCENE DEPICTED HERE DOES NOT APPEAR TO DRAW on a specific pictorial precedent but rather represents an original synthesis of motifs culled from world-upside-down imagery in which animals perform human actions and overrun human habitats. For example the mice warming their paws resemble a similar motif found in *singeries* such as Pieter van der Borch's etching *Monkey Schoolroom*,<sup>1</sup> while the man who watches the humorous performance without the participants' knowledge is a stock figure in Netherlandish satirical and moralizing imagery of the sixteenth and seventeenth centuries. The bruegelesque chained ape was treated as an independent subject by Saftleven in a drawing in the Louvre (inv. 23178) that is signed and dated 1655. Typical of the artist are the cooking implements strewn about and the other discards as well as the mood of enchantment evoked by the shadowy vaulted interior and flying bats.

One of the largest and most elaborate animal drolleries in Saftleven's drawn oeuvre, this sheet was no doubt made as a finished work of art. Its subject matter compares most closely to a pair of watercolors of owl and cat concerts in the Rijksprentenkabinet (inv. 00:348, 347), which appear to copy lost Saftleven originals. The treatment of the architecture in the Getty drawing calls to mind studies of farmyards by Saftleven such as those in the Historisch Museum, Amsterdam (Collection Fodor, inv. A-10 312), and Musées des Beaux-Arts de Belgique (Collection de Grez, inv. 3148), which also exhibit softly handled chalk combined with wash applied in dark, rather flat patches. Like them this drawing should be dated to the 1660s (Schulz 1978, p. 53).

1. A. J. J. Delen, *Histoire de la gravure dans les anciens Pays-Bas et dans les provinces belges* (Paris, 1935), vol. 2, pp. 103–4.



## FRIEDRICH SUSTRIS

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CIRCA 1540–1599

### 107 *Angels Bearing the Column of the Passion*

Pen and dark brown ink and gray wash; H: 16.6 cm (6 $\frac{5}{16}$  in.); W: 20.6 cm (8 $\frac{1}{8}$  in.)

86.GA.8

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, Switzerland; art market, Paris.

EXHIBITIONS: *Pamela Gordon Presents Old Master Drawings*, Bob P. Habeldt, Inc. Gallery, New York, 1985, no. 24.

BIBLIOGRAPHY: None.

AMONG THE LESS FULLY EXPLORED ASPECTS OF SUSTRIS'S role as overseer of the arts at the court of Duke William V of Bavaria is his activity as a designer of decorative objects. His major known project of this type is a series of twenty-five etched glass panels forming the door of a reliquary shrine in the Reichen Kapelle of the Munich Residenz. Sustris acted as the designer of the panels, which were carved by Zacharias Peltzer, probably during the middle 1590s. The present drawing corresponds to one of six panels showing angels with the instruments of the Passion. The composition of the sheet was altered in the glass intaglio, most significantly in the deletion of the angels supporting the capital and base of the column. While a number of drawings for the reliquary survive in copies, this is the only autograph example to have come to light. The surviving copies include ones of the present sheet in the Szépművészeti Múzeum (inv. 1387) and Kunstmuseum der Stadt Düsseldorf, Kupferstichkabinett (inv. FP5280).



# GERARDUS VAN VEEN

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CIRCA 1620—CIRCA 1683

## 108 *Standing Ruff*

Pen and brown ink, watercolor, and gouache over black chalk; H: 23.3 cm (9<sup>3</sup>/<sub>16</sub> in.); W: 27.1 cm (10<sup>1</sup>/<sub>16</sub> in.)  
86.GG.15

MARKS AND INSCRIPTIONS: At bottom left corner, signed and dated *Gerardus van Veen fec: / Ao 1677:* in brown ink.

PROVENANCE: Art market, London.

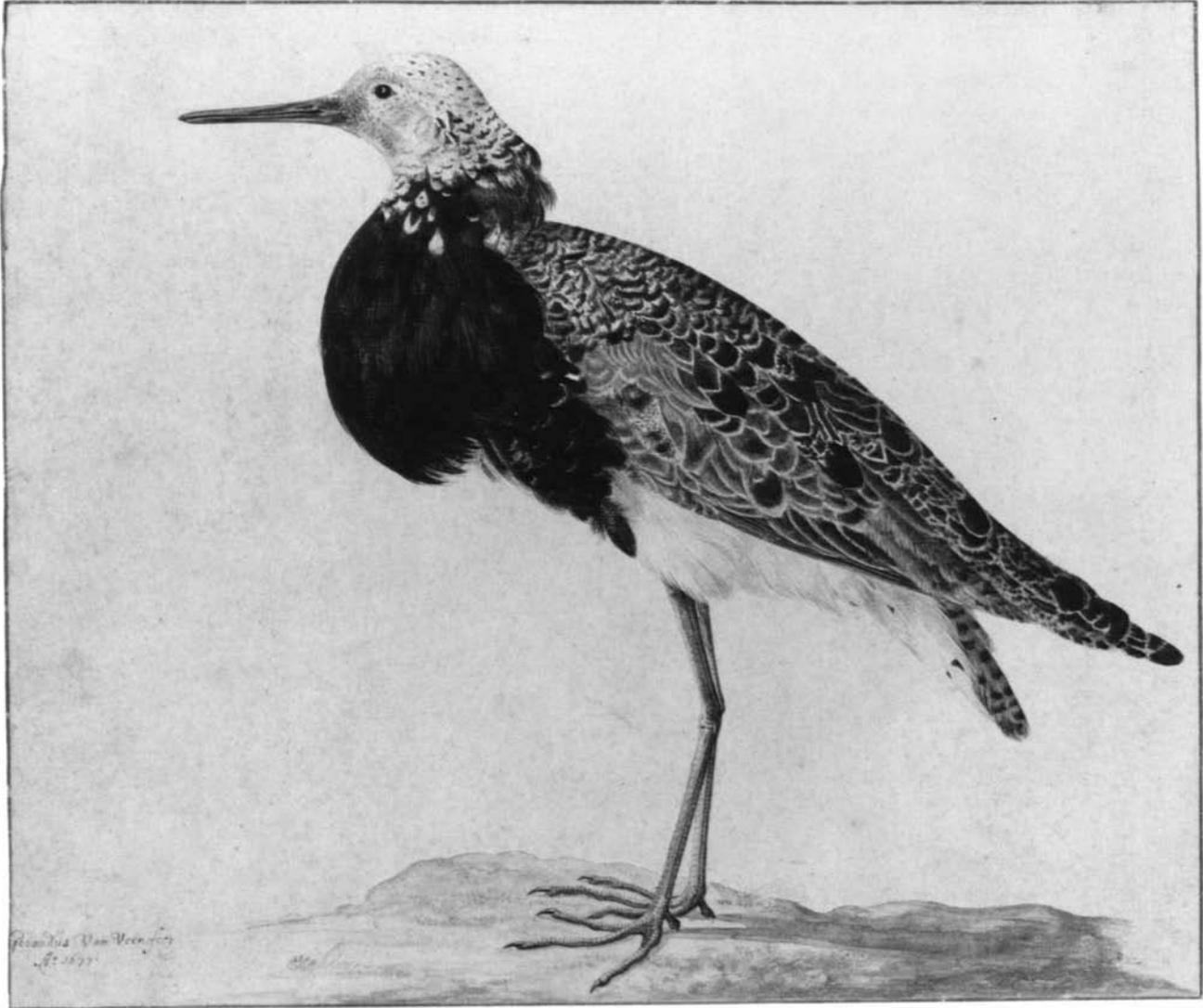
EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE BIRD SHOWN IN THIS DRAWING IS A RUFF (*Philomachus pugnax*), a species of sandpiper. The static, rather flat profile view sets off the patterns and textures of its plumage, which have been meticulously rendered with the point of the brush. It is among the most finely executed of the artist's rare surviving drawings, most of which are studies of birds. It is likely that this study was made for a wealthy amateur naturalist such as Agnes Block, who probably commissioned similar bird studies by Gerardus now in the Frits Lugt Collection, Institut Néerlandais (inv. 1407-31, 1407-47, 1407-48).<sup>1</sup>

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1. W. Schulz, "Blumenzeichnungen von Herman Saftleven d. J.," *Zeitschrift für Kunstgeschichte* 40, pt. 2 (1977), p. 141, n. 28.



1636–1672

109 *A Cow Grazing*

Red chalk; H: 15.2 cm (6 1/8 in.); W: 14 cm (5 1/2 in.)

89.GB.40

MARKS AND INSCRIPTIONS: (Recto) at bottom left corner, signed *A. V. Velde fc.* in red chalk.

PROVENANCE: Sale, Christie's, Amsterdam, December 1, 1986, lot 11; art market, London.

EXHIBITIONS: None.

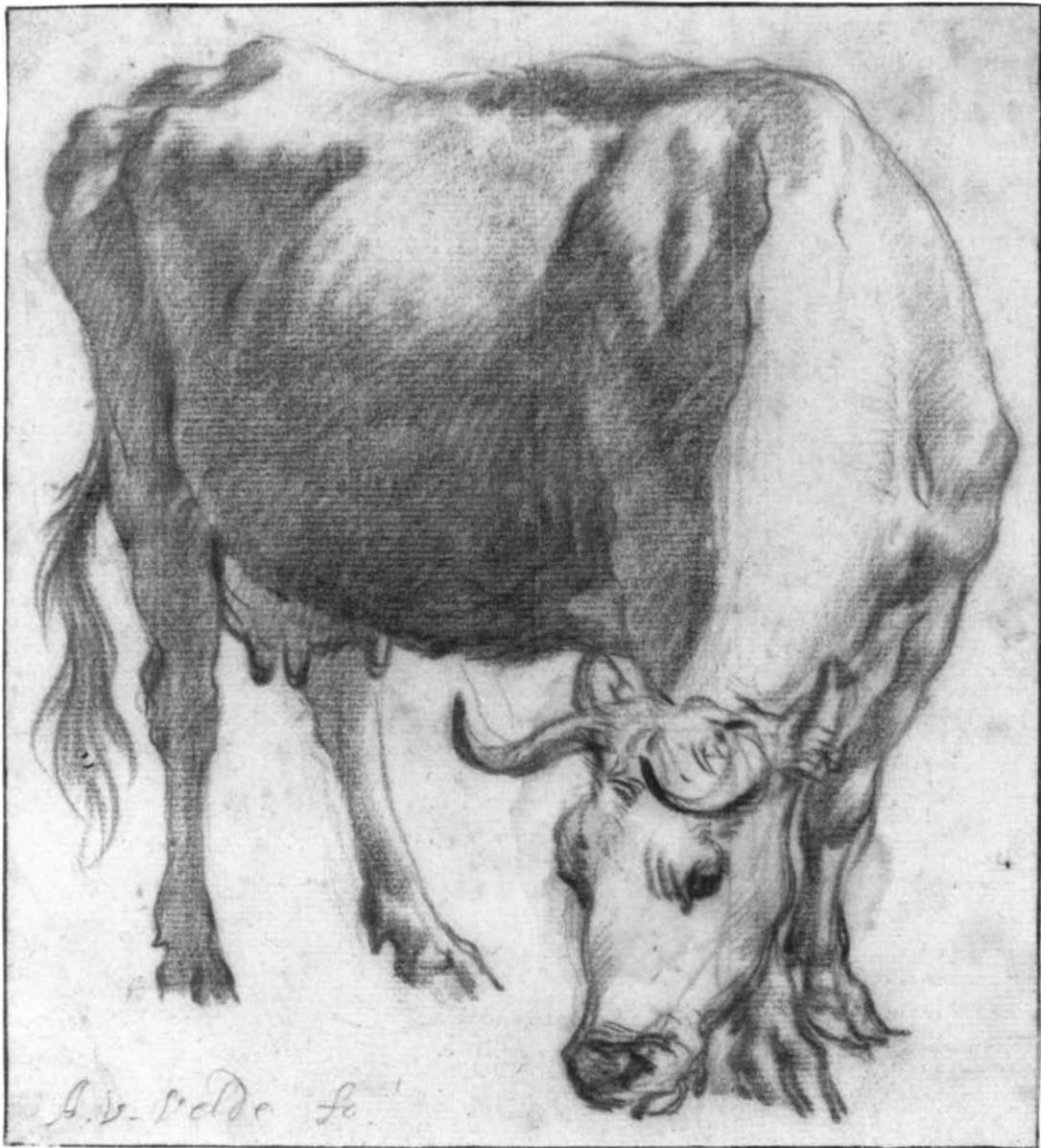
BIBLIOGRAPHY: None.

AS NOTED BY A. HOUBRAKEN, VAN DE VELDE HABITUALLY ventured into the country to sketch cattle and landscapes.<sup>1</sup> No doubt the product of such outings, this previously unpublished example is among the more monumental of the artist's numerous studies of cows. Atypically, he omitted all traces of a natural setting and depicted the animal from an angle that accentuates its blocklike form. Its neck, left shoulder, and head catch the sun directly, while light rakes across its back, revealing its muscled forequarters and alternately protruding and sunken hindquarters. As is the case with many of van de Velde's animal studies, this one was used in later works, appearing with some changes in the foreground of the well-known painting *The Migration of Jacob* of 1663 (London, Wallace Collection).<sup>2</sup> The present drawing was reversed for use in a second painting, *Piping Herdsman*, of 1671 (formerly London, Alfred de Rothschild collection), as noted in the Christie's sale catalogue (1986).

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1. *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen* (The Hague, 1721), vol. 3, p. 90.

2. There are two other preparatory drawings for this painting (formerly New York, Lester Avnet collection; Amsterdam, private collection). See W. W. Robinson, "Preparatory Drawings by Adriaen van de Velde," *Master Drawings* 17, no. 1 (Spring 1979), p. 21, nos. D-2, D-2a.



## 110 *Seated Female Nude*

Black chalk and white chalk heightening on gray-brown tinted paper; H: 26.5 cm (10<sup>7</sup>/<sub>16</sub> in.); W: 19.6 cm (7<sup>11</sup>/<sub>16</sub> in.)

86.GB.641

MARKS AND INSCRIPTIONS: None.

PROVENANCE: C. R. Rudolf, London (sale, Sotheby's, Amsterdam, April 18, 1977, lot 66); private collection, South Africa; art market, London.

EXHIBITIONS: *Old Master Drawings from the Collection of Mr. C. R. Rudolf*, Arts Council, London, 1962, no. 144 (catalogue by P. Pouncey and C. White).

BIBLIOGRAPHY: None.

THIS DRAWING COMPARES WITH SIGNED FIGURE STUDIES by Adriaen van de Velde such as those in the Louvre (inv. 23063), Institut Néerlandais (inv. 4784), and Hessisches Landesmuseum (inv. AE 828). While van de Velde drew those three examples in red chalk, he employed black chalk in the Museum's sheet and in the stylistically similar seated female nude formerly in the collection of Baron J. Vitta, Paris, and recently on the Paris art market.<sup>1</sup> The cool coloration of black and white chalk and gray-toned paper complements the refined and delicate modeling of the figure. This contrasts with the broadly applied chalk strokes that set her off from the background. The delicately featured model appears in other drawings by van de Velde such as the previously mentioned example in the Institut Néerlandais. The Museum's drawing is a life study and does not appear to be connected to a further work.

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1. *Dessins anciens des écoles du nord, françaises et italiennes*, exh. cat. (Haboldt and Co., Paris, 1991), no. 38.



# WILLEM VAN DE VELDE THE ELDER

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CIRCA 1611–1693

## 111 *Figures on Board Small Merchant Vessels*

Pen and brown ink and blue-gray wash over leadpoint, incised for transfer; H: 21 cm (8¼ in.); W: 32.3 cm (12¾ in.)

87.GG.80

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Sotheby's, Amsterdam, November 18, 1985, lot 112; art market, London.

EXHIBITIONS: None.

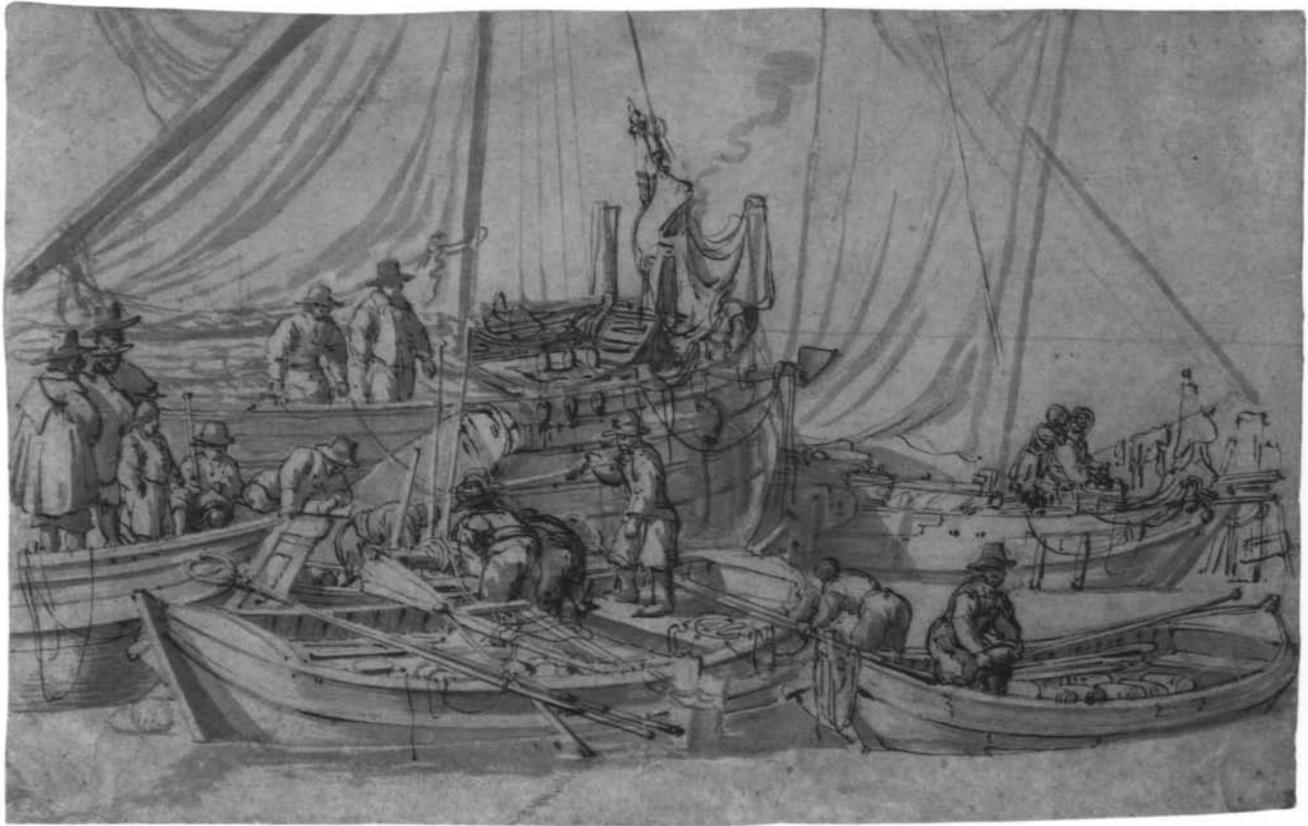
BIBLIOGRAPHY: None.

BEST KNOWN FOR HIS DEPICTIONS OF SHIPS, WILLEM van de Velde was also capable of capturing a sense of the bustling activity of maritime life. The drawing has been extensively incised for transfer down to fine details, but no further related work is known. While there are other comparable shore and harbor scenes drawn by van de Velde,<sup>1</sup> these do not give as much prominence to the human presence as does the Museum's drawing. In this respect it calls to mind the studies of figure groups in the National Maritime Museum, Greenwich.<sup>2</sup> Robinson dated the latter to circa 1655; he also considers the Museum's drawing to be early, placing it circa 1650 (Sotheby's 1985).

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1. For example M. S. Robinson, *Van de Velde Drawings: A Catalogue of Drawings in the National Maritime Museum Made by the Elder and the Younger Willem van de Velde* (Cambridge, 1974), vol. 2, nos. 777, 819.

2. *Ibid.*, p. 6, nos. 779–816, esp. 792, 796.



# SIMON DE VLIAGER

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CIRCA 1601–1653

## 112 *Landscape with Haymakers*

Black chalk and gray wash, two joined sheets; H: 38.1 cm (15 in.); W: 71.3 cm (28 in.)

87.GG.105

MARKS AND INSCRIPTIONS: (Recto) at top right corner, inscribed *aen d Doornwaerd* in brown ink; at bottom right corner, inscribed 1026 in black ink.

PROVENANCE: Kunsthalle, Bremen (stolen during World War II, recovered and deaccessioned in 1987); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

IT IS PROBABLY CORRECT TO TRANSLATE THE DRAWING'S inscription identifying the site as referring to the flood plain (*waerd*) in the vicinity of Doornwerth, a town to the west of Arnhem, between it and the Rhine. The attribution of this sheet to de Vlieger rather than to Anthonie Waterloo, with whose drawings his are often confused, is supported by a comparison with a signed sheet in the Institut Néerlandais (inv. 4383) that depicts a wheatfield similar to that in the present drawing. A number of elements found in the Museum's drawing—such as the field sloping down to the left around which a wooded road curves, the stretch of earth eroded into wavelike mounds, and the snaking river in the distance—appear in the painting *Wooded Landscape with Sleeping Peasants: Parable of the Sower* of 1550–53 (Cleveland Museum of Art),<sup>1</sup> the period during which the present drawing was probably also made.

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1. The last digit of the date on the painting is illegible, with a *terminus ante quem* of 1653, the year of de Vlieger's death. See P. Sutton, *Masters of 17th-Century Dutch Landscape Painting*, exh. cat. (Museum of Fine Arts, Boston, and other institutions, 1987), pp. 512–13, no. 112.



# ALBRECHT ALTDORFER

CIRCA 1482/85–1538

## 113 *Christ Carrying the Cross*

Pen and black ink, gray wash, and black chalk; diam. 30.4 cm (11<sup>1</sup>/<sub>16</sub> in.)

86.GG.465 (SEE PLATE 14)

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Gösta Stenman, Stockholm (sale, Christie's, London, December 12, 1985, lot 341); art market, Boston.

EXHIBITIONS: *Albrecht Altdorfer: Zeichnungen, Deckfarbenmalerei, Druckgraphik*, Kupferstichkabinett, Staatliche Museen Preussischer Kulturbesitz, Berlin, and Museen der Stadt Regensburg, February–June 1988, no. 97 (catalogue by H. Mielke).

BIBLIOGRAPHY: G. R. Goldner and L. Hendrix, "A New Altdorfer Drawing," *Burlington Magazine* 129, no. 1011 (June 1987), pp. 383–87; J. Rowlands with the assistance of G. Bartrum, *The Age of Dürer and Holbein: German Drawings 1400–1550* (London, 1988), p. 158; C. Andersson, "Berlin and Regensburg. Albrecht Altdorfer: Works on Paper," *Burlington Magazine* 130, no. 1023 (June 1988), p. 487; B. Butts, "Albrecht Altdorfer: Zeichnungen, Deckfarbenmalerei, Druckgraphik," *Master Drawings* 26, no. 3 (Autumn 1988), pp. 279–80.

ALONGSIDE THE SMALL-SCALE, EXQUISITELY FINISHED drawings on color-grounded paper for which Altdorfer is best known is a smaller number of freer pen sketches and drawings preparatory to further works, including this, his only surviving design for a stained-glass window. Unknown before its appearance in the sale room in 1985, it was subsequently published as by Altdorfer by the present authors (Goldner and Hendrix 1987). Its many parallels with Altdorfer's oeuvre include the monumental, relieflike concentration of figures, which recalls the panel of *Christ Carrying the Cross* from the *Saint Florian Altarpiece* of circa 1509–18 (Austria, Augustiner-Chorherrenstift St. Florian). Among his accepted drawings, it is closest overall to *Christ Carrying the Cross* (Erlangen, Graphische Sammlung der Universität inv. B.810), which is also a rather free study in pen and black ink and gray wash. As in the present drawing, that in Erlangen shows the fallen Christ in a manner unique to contemporary depictions of the subject, emphasizing his bent left leg and the exposed soles of his feet. The exceptionally varied line work, which is particularly prominent in the figure of Christ, appears in *The Lamentation* and *Pyramus and Thisbe* (both Erlangen, Graphische Sammlung der Universität inv. B.807, B.806). It is possible that the present drawing was intended to form part of a series of stained-glass designs representing the Passion.



114 *An Officer of the Rank of  
Oberster Feldprofoss in the  
Imperial Army*

Pen and black ink, paper toned with black chalk; H: 37.8 cm (14<sup>1</sup>/<sub>16</sub> in.); W: 24.1 cm (9<sup>1</sup>/<sub>2</sub> in.)

89.GA.15

MARKS AND INSCRIPTIONS: At bottom, signed and dated *I A 1556* with drawing-pen insignia in black ink.

PROVENANCE: Hans Schneider, The Hague; Tobias Christ, Basel (sale, Sotheby's, London, April 9, 1981, lot 12); private collection (sale, Sotheby's, New York, January 13, 1988, lot 63); art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: K. Pilz, "Die Zeichnungen und das graphische Werk des Jost Amman (1539–1591)," *Anzeiger für schweizerische Altertumskunde*, n. s. 35 (1933), p. 39; idem, "Jost Amman 1539–1591," *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 37 (1940), pp. 205; 245, n. 4; J. C. Smith, *Nuremberg: A Renaissance City 1500–1618*, exh. cat. (Archer M. Huntington Art Gallery, University of Texas at Austin, 1983), p. 275, n. 5; I. O'Dell-Franke, "Federkunststücke von und nach Jost Amman: Zeichnungen und ihre druckgraphischen Vorlagen," *Kunst und Antiquitäten* 6 (1986), pp. 20; 25, n. 2.

AMMAN MADE THIS, HIS EARLIEST KNOWN DRAWING, when he was seventeen years old. Copied after a near-contemporary engraving by Virgil Solis,<sup>1</sup> it conforms, as was pointed out by O'Dell-Franke (1986, p. 20), to the then-common practice of young artists learning to draw by copying prints. Amman himself was to produce a book of woodcuts intended for such purposes, *Kunst und Lehrbüchlein* (1578).<sup>2</sup> At the same time, as a *Federkunststück*, a drawing whose line work imitates that of engraving, this drawing was made as a display of virtuosity and as such transcends its model. Its far larger scale than the print, which measures 11 by 8.2 centimeters, and its elimination of background landscape monumentalize the form. The cross-hatching in the engraved figure was replaced in the drawing with dramatic passages of fine vertical hatching alternating with thick, incisive black outlines. This change calls attention to the line work's intrinsic beauty and imbues it with a vitality lacking in the engraving. Amman further enhanced this liveliness and surface sensuousness by preparing the paper with an arching dusting of black chalk.

1. I. O'Dell-Franke, *Kupferstiche und Radierungen aus der Werkstatt des Virgil Solis* (Wiesbaden, 1977), no. f.16.

2. A. Andresen, *Der deutsche Peintre-Graveur oder die deutschen Maler als Kupferstecher* (Leipzig, 1864), vol. 1, no. 237.



# BARTHEL BEHAM

1502–1540

## 115 *Study of Three Skulls*<sup>r</sup> *Architectural Study*<sup>v</sup>

Pen and black ink, gray wash, and white gouache heightening on green prepared paper (recto); pen and black ink (verso); H: 14.9 cm (5<sup>7</sup>/<sub>8</sub> in.); W: 23.2 cm (9<sup>1</sup>/<sub>8</sub> in.)

89.GA.24

MARKS AND INSCRIPTIONS: At bottom, inscribed *AD* (false Dürer monogram) in gray ink.

PROVENANCE: Private collection, France; art market, Paris; art market, London.

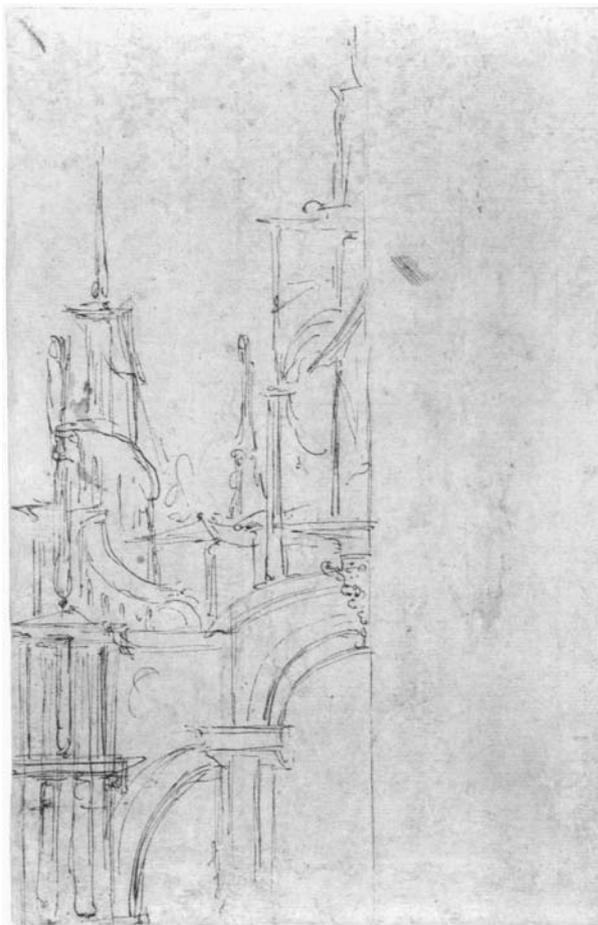
EXHIBITIONS: None.

BIBLIOGRAPHY: None.

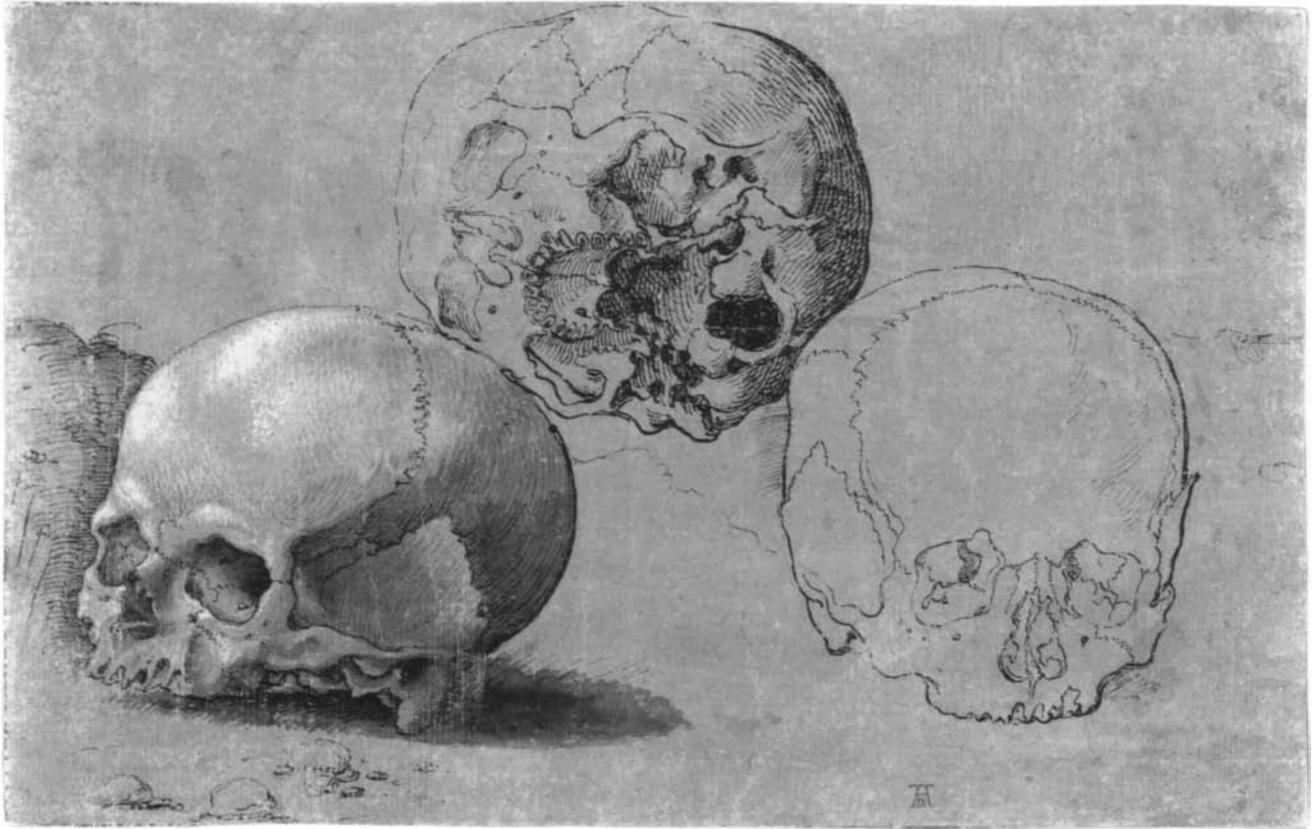
THE LEFT-HAND SKULL, WITH ITS PRETERNATURAL IRIDESCENCE, harks back to Dürer's drawing of a skull of circa 1521 in the Albertina (inv. 3175 D 147), which may explain the later addition of the false Dürer monogram. However, the emphasis on graphic expressiveness here, as opposed to Dürer's greater concern with surface description in the Albertina drawing, is more closely related to Danube School artists such as Wolf Huber. The composition as a whole closely resembles, and is in reverse of, the three right-hand skulls in Beham's well-known engraving *Sleeping Child with Four Skulls* of circa 1530 (B.28(III)[95]v.15,8). With respect to details, the skulls in the drawing vary considerably from those in the print, in particular the middle one in the drawing, whose intricate description of the chaotic pits and crevices of the skull's underside suggests that it was drawn from life. The drawing appears to have been preparatory to the print. The freely sketched architectural study on the verso, which blends classicizing and Gothic elements, has a scenographic character that calls to mind designs for triumphal arches for civic festivities such as that by Georg Pencz for the entry of Charles V into Nuremberg in 1541 (Bayerisches Staatsarchiv, Reichsstadt Nürnberg inv. 51 LI34, NR. 19). Conversely, it may also have been an ar-

chitectural fantasy of the top portion of a facade, with no further purpose in mind. There are other instances of German draughtsmen of this period sketching architectural motifs on the versos of highly finished, color-grounded drawings.<sup>1</sup>

1. For example, Albrecht Altdorfer's *Wild Man Carrying an Uprooted Tree* (recto); *Architectural Studies* (verso) (British Museum inv. 1910-6-11-1).



verso



recto

1500–1550

116 *The Circumcision*

Pen and brown ink, red chalk, and gray, red, and brown wash; diam. 22.8 cm (9 in.)

89.GG.7 (SEE PLATE 15)

MARKS AND INSCRIPTIONS: Inscribed with color notations throughout in red chalk.

PROVENANCE: Private collection, Switzerland; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

DURING THE EARLY 1520S BEHAM AND HIS SHOP WERE actively engaged in the production of designs for stained-glass windows, as is indicated by twenty-five or more surviving drawings showing scenes from the lives of the Virgin and Christ. All roundels of approximately the same size, they are of varying character, ranging from loosely drawn examples in pen and ink alone to highly worked sheets modeled with washes and supplied with color notations and red chalk lines indicating the placement of glass sections and leading. The present drawing is among the most finished of the group and as such is comparable to examples in the Ashmolean Museum (inv. P.274, 275), Nationalmuseum, Stockholm (inv. NM 507/1971, NM 508/1971), and Kupferstichkabinett, Berlin (inv. kdz 15098).

Opinion varies as to whether these drawings were made for one, two, or more series of windows. According to P. Bjurström,<sup>1</sup> the aforementioned Stockholm roundels formed part of a Life of the Virgin, which might have included the present example. The pose of the Christ child recalls that in the *Circumcision* from Dürer's woodcut series *The Life of the Virgin* (B.86[132]v.10,7), while the simplified linear style and homespun piety of the figures recall the woodcut of the *Circumcision* by Hans Schäufelein (B.19[250]v.11,7).<sup>2</sup>

1. *Drawings in Swedish Public Collections 1: German Drawings* (Stockholm, 1972), under no. 11.

2. Another version of the present drawing (formerly E. Rodrigues collection) is currently on the art market. See K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum* (Oxford, 1938), vol. 1, p. 117, under no. 274.



117 *A Young Peasant Holding  
a Jar*

118 *A Peasant Woman Carrying  
a Jug*

Pen and brown ink and black chalk; H: 10.7 cm (4<sup>3</sup>/<sub>16</sub> in.);  
W: 5.8 cm (2<sup>5</sup>/<sub>16</sub> in.)  
86.GG.477, 86.GG.478

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Robert P. Roupell, London; Tony Straus-  
Negbaur (sale, P. Cassirer and H. Helbing, Berlin, No-  
vember 25, 1930, lots 25–26); private collection (sale,  
Christie's, London, December 12, 1978, lot 232); private  
collection; art market, London.

EXHIBITIONS: *An Exhibition of Drawings and Watercolours  
from the 16th to the 20th Century*, Christian M. Nebehay,  
Vienna, January 1986, no. 1.

BIBLIOGRAPHY: None.

THE ATTRIBUTION OF THIS PAIR OF DRAWINGS TO SE-  
bald Beham was advanced by J. Rosenberg (in Cassirer  
and Helbing 1930) and is confirmed by a comparison  
with a pen-and-ink study of a peasant stealing cheese in  
the National Gallery of Art (Rosenwald Collection, inv.  
1943.3.1040), which is dated 1520, the approximate date  
of the present sheets. The Museum's drawings are close  
to peasants appearing in prints by Beham but were not  
used as models. In particular the peasant man approxi-  
mates a similar figure in the woodcut *Peasant Couple with  
Jugs and a Goose* (B. 142–143, v. 15, 8), which illustrates Be-  
ham's *Kunst und Lerebuechlin* (1546), while the woman is  
reminiscent of a tightly kerchiefed crone carrying a milk  
jug in the fourth of the six-block broadsheet *The Country  
Fair at Mögeldorf*.<sup>1</sup> Instead of having been made for a spe-  
cific print, this pair, which originally could have be-  
longed to a single sheet, might once have formed part of  
a fund of stock types which Beham employed in differ-  
ing combinations and poses in his numerous engravings  
and woodcuts of peasants.

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1. M. Geisberg, *The German Single-Leaf Woodcut: 1500–1550*,  
rev. and ed. W. L. Strauss (New York, 1974), vol. 1, no. 14.



ACTIVE 1513–1553

## 119 *Mucius Scaevola Thrusting His Right Hand into the Flames before Lars Porsenna*

Pen and black ink, gray and two shades of yellow wash, and red chalk; H: 43.6 cm (17 $\frac{3}{16}$  in.); W: 32.7 cm (12 $\frac{7}{8}$  in.)

88.GG.6

MARKS AND INSCRIPTIONS: Inscribed *cemerliny, porsenna, mutius scevolon* next to figures in brown ink; *xxiii.C* in shield at bottom in brown ink; on mount, at bottom right corner, collection mark of J. C. Robinson (L. 1433).

PROVENANCE: J. C. Robinson, London; private collection (sale, Sotheby's, New York, January 16, 1986, lot 15); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: H. Geissler, "Zeichnung und Zeichen im deutschen Südwesten 1500–1630," in *Die Renaissance im deutschen Südwesten*, exh. cat. (Badisches Landesmuseum Karlsruhe, 1986), vol. 1, p. 304.

THE PRESENT DRAWING IS THE MOST RECENT TO COME to light in a series of stained-glass designs showing ancient Roman heroes and heroines.<sup>1</sup> The drawings are highly worked in watercolor as well as wash and are distinguished by their exuberant and fanciful repertoire of ornamental forms. The present example draws on earlier depictions of the subject in stained-glass windows, such as that made in Zurich circa 1519 (Zurich, Schweizerisches Landesmuseum inv. Dep. 39), which has a large, heavily ornamented frame with fighting wild men at the top and which contains an airy landscape showing the siege of Rome in the distance.<sup>2</sup> A number of the ornamental forms, such as the coffered archway and columns set with profiles of kings and emperors, indicate a knowledge of the stained-glass designs of Hans Holbein the Younger.

The drawing in this group now in Basel<sup>3</sup> was attributed by H. Rott to Bockstorffer, a painter, printmaker, and designer of stained glass active in Constance,

an attribution later affirmed by W. Hugelshofer.<sup>4</sup> In various publications beginning with that of 1925, Rott assembled an oeuvre around Bockstorffer that included a group of prints monogrammed *CB* and dated 1524 and 1531, works that have a stylistic affinity with the Hopfer workshop in Augsburg. *David before Saul* (B.1[534] v.14,8), dated 1531, is especially close to the present drawing in figural style and ornamental vocabulary.

A challenge to Rott's construction of Bockstorffer's oeuvre recently posed by B. Konrad<sup>5</sup> centers on the latter's attribution of the altarpiece in the Münster, Constance—dated 1524 and, since Rott's publications, regarded as the centerpiece of Bockstorffer's oeuvre—to Matthäus Gutrecht the Younger. Konrad also removed the group of stained-glass designs from Bockstorffer's oeuvre, intimating that he believed them to be by Gutrecht, while ascribing the prints by the Monogrammist "CB" to the virtually unknown Augsburg artist Conrad Bauer. Given the questions left open by this thesis, the attribution of the Museum's drawing to Bockstorffer is maintained here.

1. The three other known drawings in the series are in the Öffentliche Kunstsammlung, Basel (inv. 1911.164); formerly on the art market, Vienna; and currently on the American art market (formerly in the F. Drey collection, London).

2. J. Schneider, *Glasgemälde: Katalog der Sammlung des schweizerischen Landesmuseums Zürich* (Zurich, 1970), vol. 1, p. 174, no. 149, fig. 149.

3. See above (note 1).

4. H. Kogler, "Heinrich Holtzmüller," *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart, begründet von Ulrich Thieme und Felix Becker* (Leipzig, 1924), vol. 17, p. 410, col. 1; H. Rott, "Beiträge zur Geschichte der oberrheinisch-schwäbischen Glasmalerei: Konstanzer Glasmaler und Glasmalerei in der ersten Hälfte des 16. Jahrhunderts," *Oberrheinische Kunst* 1 (1925), p. 29; W. Hugelshofer, *Swiss Drawings of the XV. and XVI. Century* (London, 1928), p. 38, no. 52.

5. "Das Triptychon von 1524 in der Konradi-Kapelle des Münsters zu Konstanz und die Christoph-Bockstorffer-Frage," *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 55 (1988), pp. 54ff. Brand's article was kindly called to my attention by C. Müller.



# JÖRG BREU THE ELDER

CIRCA 1475/76–1537

## 120 *Tournament Scene*

Pen and black ink and black chalk; diam. 25.5 cm (10 in.)  
89.GA.16

MARKS AND INSCRIPTIONS: (Verso) collection mark of Rijksprentenkabinet, Amsterdam (L. 2228); inscribed *Bruikleen 100* in graphite.

PROVENANCE: J. Hendriks, Oisterwijk, Holland, on loan to Rijksmuseum, Amsterdam (sale, Sotheby's, Amsterdam, April 25, 1983, lot 2); art market, Munich; art market, Boston.

EXHIBITIONS: *Gemälde und Zeichnungen 1490–1918*, Galerie Arnoldi-Livie, Munich, Summer 1987, no. 2.

BIBLIOGRAPHY: None.

ALTHOUGH DRAWINGS OF TOURNAMENT SCENES HAVE been associated with Breu,<sup>1</sup> this is the first to come to light that can be attributed to him with certainty. While many drawings by Breu survive only in copies, the originality of this example is attested to by the exceptional spontaneity of the pen work and the numerous instances of the pen line departing from the chalk underdrawing. Particularly beautiful in this respect is the flowing drapery of the horse's heraldic blanket; such passages of freely rendered drapery are characteristic of Breu, as can be seen, for example, in *Bridal Scene* (see following entry).

This is one of the few stained-glass designs by Breu for which the actual window—25 centimeters in diameter—survives (Nuremberg, Germanisches Nationalmuseum inv. M. M. 62).<sup>2</sup> In terms of subject matter, Breu followed the tradition of tournament windows showing jousters, a trio of heralds on horseback, and a jester. However, while these motifs were generally placed in separate quatrefoils, he abandoned this Gothic format in favor of a unified scene embellished with architectural and genre details.<sup>3</sup> Breu may have been inspired to do this by prints such as *The Tournament* of 1500 by Master MZ.<sup>4</sup>

1. Prague, Národní Galerie inv. 22.444; Berlin, Kupferstichkabinett inv. 15251; Louvre inv. 18.911.

2. H. Schmitz, *Die Glasgemälde des Königlichen Kunstgewerbemuseums in Berlin* (Berlin, 1913), vol. 1, pp. 155–56, fig. 256. H. Schmitz thought the window was made at the Hirschvogel workshop after a Dürer school drawing of circa 1500.

3. Schmitz (note 2), vol. 2, no. 266, pl. 40.

4. M. Lehrs, *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im XV. Jahrhundert* (Vienna, 1908–34), vol. 8, pp. 369–71, no. 18.



## 121 *Bridal Scene*

Pen and black ink and brown and orange wash; diam.  
19.8 cm (7<sup>13</sup>/<sub>16</sub> in.)  
89.GG.17

MARKS AND INSCRIPTIONS: (Verso) collection marks of Rudolf P. Goldschmidt (L. 2926), David Felix; inscribed *Jörg Breu* in black chalk.

PROVENANCE: Rudolf P. Goldschmidt, Berlin (sale, Prestel, Frankfurt-am-Main, October 4, 1917, lot 76); E. Czczowicka, Vienna (sale, C. G. Boerner and Paul Graupe, Berlin, May 12, 1930, lot 45); Lessing J. Rosenwald, Philadelphia; Mr. and Mrs. David Felix, Philadelphia (sale, Christie's, New York, January 12, 1988, lot 90); art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: E. Schilling, "Jörg Breu," *Old Master Drawings* 8 (September 1933), pp. 29–30; K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum* (Oxford, 1938), vol. 1, p. 120, under no. 280; E. Schilling and K. Schwarzweller, *Städelsches Kunstinstitut: Die deutschen Zeichnungen* (Munich, 1973), vol. 1, p. 22, under no. 45; J. Rowlands, *German Drawings from a Private Collection*, exh. cat. (British Museum, London; National Gallery of Art, Washington, D.C.; and Germanisches Nationalmuseum, Nuremberg, 1984), p. 35, under no. 31.

THIS IS PART OF A SERIES OF STAINED-GLASS DESIGNS by Breu first published by Schilling (1933, pp. 20–30), including examples in his own collection, London, the Städelsches Kunstinstitut (inv. 15418), and formerly in the E. Rodrigues collection, Paris (sold Frederick Muller, Amsterdam, July 12–13, 1921, lot 9). Modeling in orange wash is a distinctive technical feature of the present drawing that also occurs in the example in Frankfurt.<sup>1</sup> The scenes in the various roundels illustrate tale 20, "Of Tribulation and Anguish," from the fourteenth-century *Gesta Romanorum*, which tells of the rise of a boy who, cursed at birth by the emperor, becomes the son-in-law of the very ruler who had plotted his demise. The present drawing conflates two episodes, the youth's arrival at court and his somewhat uncomfortable presence in the marriage bed of the emperor's daughter, accompanied by the empress and her ladies-in-waiting. The drawing is the most splendid in the series, owing to the extensive use of orange wash, the ornate character of the bridal chamber and bed, and the three-dimensionality of the space and classicizing character of the architecture. These latter features suggest that Breu executed it later in his career, perhaps after his Italian sojourn of circa 1514. Further episodes from the story are probably represented in a pair of drawings in a European private collection which Schilling (*ibid.*, p. 22, no. 45) regarded as copies.

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1. Based on its close similarity to the roundel in Frankfurt, C. Andersson reconfirmed Breu's authorship of the Museum's drawing (letter to G. Goldner, January 20, 1988).



## THEODOR DE BRY (attributed to)

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1528–1598

### 122 *Design for a Pendant Jewel*

Pen and black ink and brown wash; H: 7.2 cm (2<sup>13</sup>/<sub>14</sub> in.);

W: 5.4 cm (1<sup>7</sup>/<sub>8</sub> in.)

89.GA.20

MARKS AND INSCRIPTIONS: On an old mount (removed), inscribed *de Bry* in brown ink.

PROVENANCE: Private collection; sale, Christie's, London, December 12, 1985, lot 173; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS CLEVERLY CONCEIVED PENDANT DISPLAYS A DIMINUTIVE owl perched regally amid jewel-encrusted vines. The drawing combines delicate yet vibrant linearity with a sculptural application of wash. The owl motif is reminiscent of some of the bird-frieze engravings of Virgil Solis<sup>1</sup> and ultimately of the famous woodcut by Dürer or his circle, *The Owl Attacked by Four Birds*.<sup>2</sup> An old mount is inscribed *de Bry*, an attribution which is plausible in light of this artist's many engraved patterns for jewelry and metalwork, including a dagger handle decorated with an owl among vines that dates from circa 1588.<sup>3</sup>

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1. I. O'Dell-Franke, *Kupferstiche und Radierungen aus der Werkstatt des Virgil Solis* (Weisbaden, 1977), nos. g 62, g 65, g 67, g 69, g 73.

2. J. D. Passavant, *Le Peintre-graveur* (Leipzig, 1862), vol. 3, no. 199.

3. C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500–1650* (Berlin, 1979), vol. 2, no. 535.



# LUCAS CRANACH THE ELDER

1472–1553

## 123 *Study of a Lion*

Pen and brown ink; H: 6.9 cm (2<sup>11</sup>/<sub>16</sub> in.); W: 11.9 cm (4<sup>11</sup>/<sub>16</sub> in.)

89.GA.9

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Private collection, New York; art market, Boston.

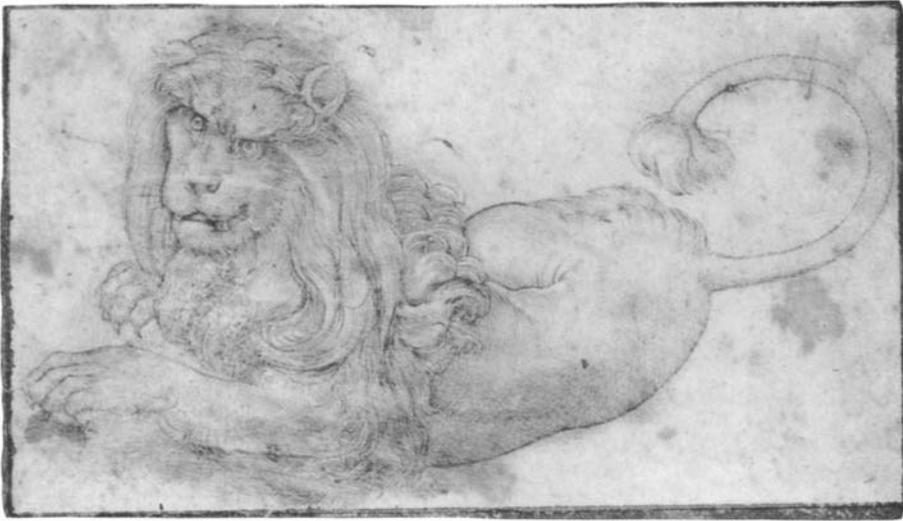
EXHIBITIONS: None.

BIBLIOGRAPHY: None.

CRANACH BASED THE LION IN HIS WOODCUT *Saint Jerome in Penitence* (B.63[284]V.II,7) of 1509 on this drawing. It is in reverse of the animal in the woodcut, from which it differs in many details, such as the disposition of the flowing fur of the mane and the smooth rather than shaggy coat. The drawing, made with a quill pen cut to an extremely fine point, comes close in execution to the animals in Cranach's borders for the Prayerbook of Emperor Maximilian of 1515 (Munich, Bayerische Staatsbibliothek).



LUCAS CRANACH THE ELDER (German, 1472–1553). *Saint Jerome in Penitence*, 1509 (detail). Woodcut. H: 33.5 cm (13<sup>1</sup>/<sub>4</sub> in.); W: 22.7 cm (8<sup>15</sup>/<sub>16</sub> in.). Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett B. 63. Photo: Jörg P. Anders.



# ALBRECHT DÜRER

1471–1528

## 124 *Design for an Ornament*

Pen and brown ink; H: 5.9 cm (2 $\frac{3}{16}$  in.); W: 5.5 cm (2 $\frac{1}{8}$  in.)

89.GA.19

MARKS AND INSCRIPTIONS: (Recto) at top, dated 1516 in brown ink by the artist; at bottom right corner, inscribed 57 in dark brown ink by a later hand; (verso) inscribed 2013 in graphite.

PROVENANCE: H. G. Gutekunst, Auction 48, no. 2013; E. von Feder, Karlsruhe; Prince of Liechtenstein, Vienna; Dr. and Mrs. Francis Springell, Portinscale, Cumberland (sale, Sotheby's, June 30, 1986, lot 52); art market, Boston.

EXHIBITIONS: *Old Master Drawings from the Collection of Dr. and Mrs. Francis Springell*, National Gallery of Scotland, Edinburgh, July–September 1965, no. 4.

BIBLIOGRAPHY: F. Lippmann, *Zeichnungen von Albrecht Dürer* (Berlin, 1896), vol. 4, p. 33, no. 436; E. Schilling, "Beitrag zu Dürers Handzeichnungen übersehene und verschollene Werke," *Städel-Jahrbuch* 1 (1921), p. 126; E. Flechsigg, *Albrecht Dürer: Sein Leben und seine künstlerische Entwicklung* (Berlin, 1931), vol. 2, p. 353; H. Tietze and E. Tietze-Conrat, *Kritisches Verzeichnis der Werke Albrecht Dürers* (Basel and Leipzig, 1937), vol. 2, p. 165, no. W103; F. Winkler, *Die Zeichnungen Albrecht Dürers* (Berlin, 1938), vol. 3, p. 117, no. 740; E. Panofsky, *Albrecht Dürer* (Princeton, 1943), vol. 2, pp. 143–44, no. 1525; H. Kohlhasssen, *Die Nürnberger Goldschmiedekunst des Mittelalters und der Dürerzeit 1240 bis 1540* (Berlin, 1968), pp. 411, 414; W. L. Strauss, *The Complete Drawings of Albrecht Dürer* (New York, 1974), vol. 3, pp. 1590, under no. 1515/62; 1634, under no. 1516/8, no. 1516/9.

THIS IS THE ONLY DATED EXAMPLE AMONG A GROUP of drawings by Dürer for small pieces of jewelry, all of which he probably made around the same time. The calligraphic quality of the present sheet is especially reminiscent of the marginalia in the Prayerbook of Emperor Maximilian of 1515 (Bayerische Staatsbibliothek), which Dürer had recently completed. As is indicated by the trimmed flourish at the top, the design was cut from a larger sheet. It bears a coat of arms comprising a demi-fleur-de-lis at the left and demi-rose at the right, which, as noted by Panofsky (1943), might have belonged either to Matthaeus Lang von Wellenburg, cardinal of Salzburg, or to the Nuremberg humanist and lawyer Lazarus Spengler. The reversed position of the rose and fleur-de-lis from both of the above-mentioned coats of arms led Winkler (1938) to speculate that the design was made for an engraving and Panofsky to suggest that it was made for a signet ring.

1516



57

CIRCA 1530–1591/92

125 *Flowers and Beetles*

Tempera and black chalk on vellum prepared with a thin layer of white gouache; H: 32.1 cm (12 $\frac{5}{8}$  in.); W: 38.7 cm (15 $\frac{1}{4}$  in.)

87.GG.98

MARKS AND INSCRIPTIONS: At top center, signed and dated *Hh.* / .1582 in black ink.

PROVENANCE: Paulus von Praun, Nuremberg; by descent; Johann Jakob Hertel, Nuremberg; Heinrich L. Petersen, Nuremberg; by descent to Christine Petersen, Nuremberg; Amalie Eyselin and Anna S. Richter, Nuremberg; by descent to Leonard and Sophie Richter, Nuremberg; Dr. Friedrich A. Nagel, Nuremberg; Igo Levi, Nuremberg and Lucerne; Martin Horlamus, Nuremberg; private collection (sale, Christie's, London, December 8, 1981, lot 96); Helmut Riedl, Nuremberg; art market, Boston.

EXHIBITIONS: *Barock in Nürnberg*, Germanisches Nationalmuseum, Nuremberg, June–September 1962, no. A2 (catalogue by H. Röttgen et al.).

BIBLIOGRAPHY: C. T. Murr, *Description du cabinet de Monsieur Paul de Praun à Nuremberg* (Nuremberg, 1797), p. 17, no. 133; A. von Eye, *Katalog der rühmlichst bekannten Sammlungen des verstorbenen Assessors des Handels-Appellationsgerichts zu Nürnberg, Jakob Hertel* (Nuremberg, 1864), no. 233; F. T. Schulz, *Nürnberg's Bürgerhäuser und ihre Ausstattung* (Leipzig and Vienna, 1909–33), vol. 1, pt. 2, p. 586; K. Pilz, "Hans Hoffmann: Ein Nürnberger Dürer-Nachahmer aus der 2. Hälfte des 16. Jahrhunderts," *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 51 (1962), p. 258, nos. 18, 19; F. Koreny, *Albrecht Dürer und die Tier- und Pflanzenstudien der Renaissance*, exh. cat. (Graphische Sammlung Albertina, Vienna, 1985); English ed. (New York, 1989), p. 144, under no. 47; K. Achilles, "Naturstudien von Hans Hoffmann in der Kunstsammlung des Nürnberger Kaufmanns Paulus II. Praun," *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 82–83 (1986–87), p. 252, nn. 83–85, no. 6.

PAULUS VON PRAUN, A NUREMBERG PATRICIAN AND important patron of Hoffmann, once owned this large vellum sheet (Murr 1797) containing studies of a peony, *Iris graminia*, *Iris germanica*, what is possibly an amaryllis, a may beetle, and a june bug. Hoffmann, who is best known for his copies and variations on Dürer's work, particularly his nature studies, here reveals a somewhat different artistic temperament from that of his predecessor. Although the individual nature studies recall those of Dürer such as the *Iris*es (Bremen, Kunsthalle, Kupferstichkabinett inv. 35), none is based directly on Dürer. In place of the penetratingly descriptive handling that is bound in Dürer's work to a profound interest in the uniqueness of each specimen, one senses that here the overriding desire was to portray the beauty of the specimens and the ensemble. This is apparent from the overall delicacy of the forms, their sensitive placement on the page relative to one another, and the lush palette consisting of tones of blue, green, and red. It is indeed possible that Hoffmann originally produced this group of studies to be hung as a painting, since it was listed as such in the Praun collection and remained framed well into the nineteenth century, according to the catalogue of the Hertel collection (Achilles 1986–87, p. 252, n. 84). As such it supports Koreny's (1985, p. 144) assessment of Hoffmann as one of the earliest German practitioners of still life painting.



## WOLFGANG KATZHEIMER THE ELDER (attributed to)

ACTIVE 1478–1508

### 126 *View of a Walled City in a River Landscape*

Pen and brown ink, colored washes, gouache, and black chalk; H: 7.3 cm (2<sup>7</sup>/<sub>8</sub> in.); W: 13.5 cm (5<sup>1</sup>/<sub>16</sub> in.)  
89.GG.12

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Art market, Munich; art market, Boston.

EXHIBITIONS: *Gemälde und Zeichnungen 1490–1918*, Galerie Arnoldi-Livie, Munich, Summer 1987, no. 1.

BIBLIOGRAPHY: None.

THIS DRAWING OF AN AS YET UNIDENTIFIED CITY WAS unknown before its appearance on the German art market in 1987, when it was suggested that it should be localized to the region of the upper Rhine and dated to circa 1490 by H. Geissler and D. Kuhrmann (Galerie Arnoldi-Livie 1987). It is closely comparable to, and perhaps even by the same hand as, *Mountain Landscape with Castle* (Leipzig, Museum der Bildenden Künste inv. NI. 51),<sup>1</sup> which like the present drawing shows a complex of buildings situated in a hilly river landscape, with the scene conceived as a succession of layers rather flatly superimposed on one another. In both, the architecture has been handled miniaturistically in gouache, while the background is more loosely painted in washes. The Museum's drawing has obviously been cut down and might once have included a more extensive setting such as that found in the Leipzig example. Also similar to the Museum's drawing is the group of watercolor views of Bamberg in the Kupferstichkabinett, Berlin (inv. kdz 15 343, kdz 15 344, kdz 15 346). These views likewise treat the architecture as a horizontal expanse parallel to the picture plane and are made up of alternately highly finished and unfinished patches. The Berlin drawings are attributable to the Bamberg painter Wolfgang Katzheimer the Elder and date from shortly before 1485–circa 1500.<sup>2</sup> *Mountain Landscape with Castle* has been attributed variously to Katzheimer the Elder and a Nuremberg master of circa 1500.<sup>3</sup>

1. This similarity was pointed out by F. Koreny, 1990.

2. F. Anzelewsky, "Ein spätmittelalterliche Malerwerkstatt: Studien über die Malerfamilie Katzheimer in Bamberg," *Zeitschrift des Deutschen Vereins für Kunstwissenschaft* 19, no. 314 (1965), pp. 139–41; idem, *Dürer und seine Zeit: Meisterzeichnungen aus dem Berliner Kupferstichkabinett*, exh. cat. (Staatliche Museen, Berlin, 1967), nos. 12–14.

3. K.-H. Mehnert and S. Ihle, *Kataloge der Graphischen Sammlung, Museen der Bildenden Künste Leipzig*, vol. 1, *Altdeutsche Zeichnungen* (Leipzig, 1972), no. 34.



# HANS VON KULMBACH

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CIRCA 1480–1522

## 127 *The Judgment of Solomon*

Pen and brown ink and gray wash; diam. 27.6 cm  
(10<sup>7</sup>/<sub>8</sub> in.)  
89.GG.5

MARKS AND INSCRIPTIONS: (Verso) inscribed *Martin Schoen* in graphite.

PROVENANCE: J. F. Lahmann, Dresden; Edmund Schilling, Frankfurt; private collection, Switzerland (sale, Galerie Kornfeld, Bern, June 17, 1987, lot 139); art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS PREVIOUSLY UNPUBLISHED DESIGN FOR A stained-glass window by Kulmbach appeared in a 1987 sale in Bern.<sup>1</sup> Its technique, consisting of a loose brush drawing in wash reinforced with ink lines, recurs in Kulmbach's *Women's Bath with a Fool* (Städelsches Kunstinstitut inv. 15684), the expressive figural style of which is also reminiscent of the present example. The figures with beards and exotic headgear standing to the left and right of the king recall similar onlookers in *The Martyrdom of Saint Sebastian* (Bremen, Kunsthalle inv. 371611). The Museum's drawing appears to be contemporary with *Woman's Bath with a Fool*, which has been dated by F. Winkler to circa 1510–15<sup>2</sup> and by B. Butts to circa 1511.<sup>3</sup>

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1. B. Butts will include this sheet in her forthcoming monograph on Kulmbach's drawings (conversation with L. Hendrix, 1989).

2. *Die Zeichnungen Hans Süß von Kulmbachs und Hans Leonard Schäußeins* (Berlin, 1942), nos. 112, 113.

3. "Dürerschüler" *Hans Süß von Kulmbach*, unpub. Ph.D. thesis, Harvard University, 1985, p. 115.



## 128 *Nude Woman with a Mirror* (Vanitas)

Pen and brown ink; H: 16.9 cm (6<sup>11</sup>/<sub>16</sub> in.); W: 10.4 cm (4<sup>1</sup>/<sub>8</sub> in.)

89.GA.6

MARKS AND INSCRIPTIONS: At bottom corner, inscribed *AD* (false Dürer monogram) in brown ink.

PROVENANCE: Private collection, Germany; art market, Boston.

EXHIBITIONS: None.

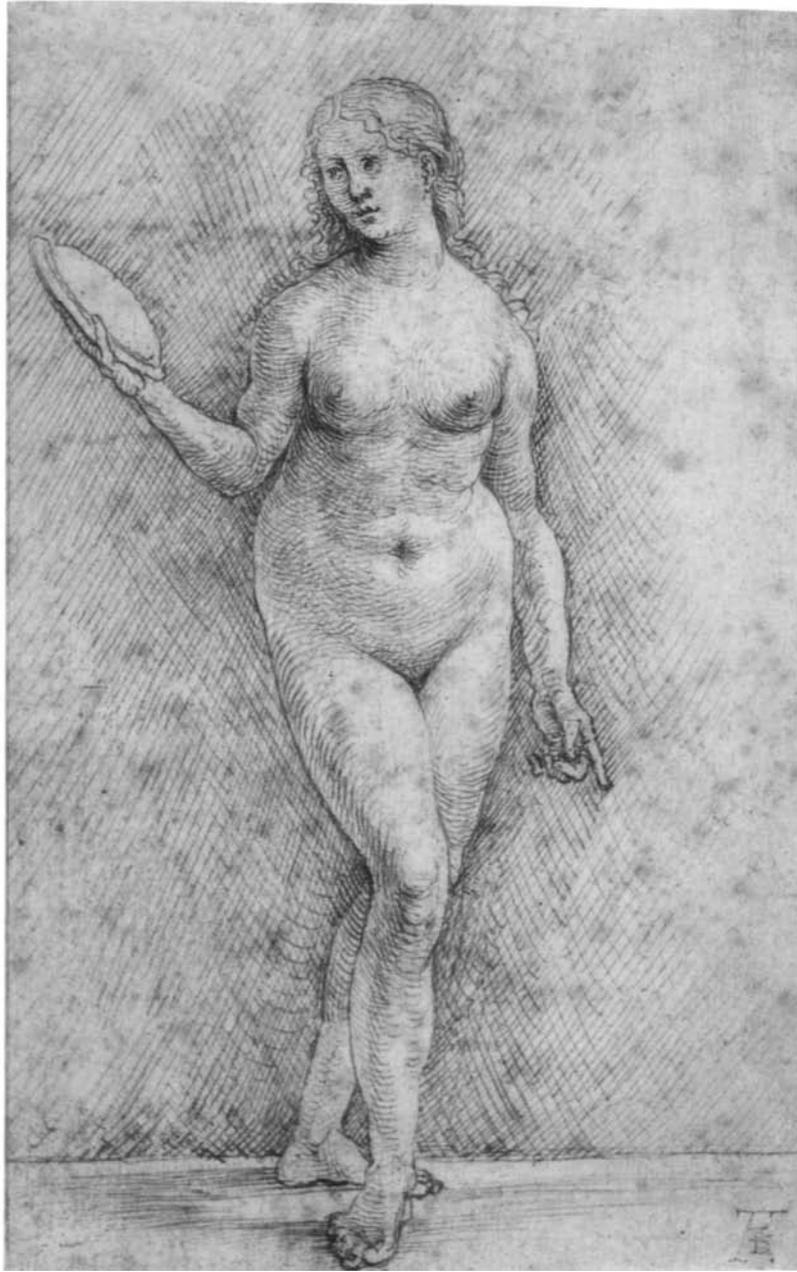
BIBLIOGRAPHY: None.

JACOPO DE' BARBARI'S PRINT *NUDE WOMAN HOLDING a Mirror (Allegory of Vanitas)* (B.12[522]V.13,7) of circa 1503–4 was the inspiration for the top portion of the figure in this previously unknown drawing. While the classical fullness of the form presupposes a knowledge of Dürer's figure studies such as the barbariesque *Nude Woman with Mirror* of circa 1500 (collection of Major S. V. Christie-Miller, Clarendon, Wiltshire), the drawing also departs from Dürer's precedent in its lack of a consistent proportional system and its gothicizing ponderation. Pointing to the influence of de' Barbari both in terms of subject matter and in the fine hatching that emphasizes the play of light over the form, B. Butts has argued convincingly for the authorship of Hans von Kulmbach, who reputedly apprenticed with the Venetian master prior to his association with Dürer and whose art bore the stamp of de' Barbari throughout his career.<sup>1</sup> The facial type shown on the present sheet is found in *Amorous Couples with an Old Woman* (Staatliche Graphische Sammlung inv. 1928:101), while analogously fine, luminous hatching occurs, for example, in *Seated Man Holding a Stool* (Coburg, Kunstsammlungen der Veste inv. Z 2321) and the pen-and-ink sketch *Saint Florian* (Germanisches Nationalmuseum inv. HZ 82). Overall the pen work comes closest to *Orpheus and Eurydice*, dated 1518 (Ashmolean Museum inv. PI 397). Butts<sup>2</sup> considers the present example to date from Kulmbach's mature period, probably around the time of the Oxford drawing or a bit earlier.

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1. Conversation with L. Hendrix, 1989. She will include this drawing in her forthcoming monograph on Kulmbach's drawings.

2. Conversation with L. Hendrix, 1989.



# MAIR VON LANDSHUT

CIRCA 1450–AFTER 1504

## 129 *Study of an Angel*

Pen and black ink and white tempera heightening on gray prepared paper; H: 11.3 cm (4<sup>7</sup>/<sub>8</sub> in.); W: 9.5 cm (3<sup>3</sup>/<sub>4</sub> in.)  
89.GG.11

MARKS AND INSCRIPTIONS: At top, dated 98 in black ink by the artist; at bottom left corner, collection marks of Jean-François Gigoux (L. 1164), Emile-Joseph Rignault (L. 2218); at bottom right, inscribed 1475 in gray paint.

PROVENANCE: Jean-François Gigoux, Paris; Emile-Joseph Rignault, Paris; L. Rosenthal, Bern (sale, Sotheby's, London, July 6, 1967, lot 1); L. V. Randall, Montreal; art market, Hamburg; art market, Boston.

EXHIBITIONS: *Handzeichnungen und Aquarelle des 15.–19. Jahrhunderts*, Thomas Le Claire Kunsthandel, Hamburg, November–December 1984, no. 1.

BIBLIOGRAPHY: None.

THE ATTRIBUTION OF THIS SHEET TO MAIR VON Landshut is based on its technical and stylistic similarity to his work in a variety of media. F. Anzelewsky (Thomas Le Claire Kunsthandel 1984) compared it to *The Disrobing of Christ* (Berlin, Kupferstichkabinett inv. kdz 1048), which is likewise drawn on gray prepared paper in black ink with white heightening. Despite having suffered some surface damage, the present drawing contains traces of heightening that once appears to have been as extensive as that in the Berlin example and its companion Passion scenes in the Museum der Bildenden Künste (inv. nr. 28–29). The similarity of the angel to that in the Annunciation predella, dated 1495, of Mair's *Freising Altarpiece* (Freising, Cathedral Sacristy) was noted by F. Koreny (in Thomas Le Claire Kunsthandel 1984). The stiff, flat folds of the angel's robe and the heavy hatching of those sections in shadow call to mind the treatment of the drapery in a drawing, *Saint John the Evangelist* (British Museum inv. 1981-3-28-14), that is also dated 1498 at the top. Furthermore prints by Mair such as *The Virgin and Child with Saint Anne* (B.8[366]v.9,6) frequently contain lively, smiling angels of the type depicted in the drawing.

The difficulty in interpreting the flying angel's pointing gesture in the absence of other figures might indicate that the artist excerpted the figure from a larger composition such as a painting or print.<sup>1</sup> The drawing would appear to have been made as a highly finished study in the tradition of medieval model books or possibly as an independent work of art, as has recently been proposed for the Berlin/Leipzig Passion drawings.<sup>2</sup>

1. Suggested by P. Parshall in conversation with L. Hendrix, 1989.

2. H. Mielke, *Albrecht Altdorfer: Zeichnungen, Deckfarbenmalerei, Druckgraphik*, exh. cat. (Kupferstichkabinett, Staatliche Museen Preussischer Kulturbesitz, Berlin, and Museen der Stadt Regensburg, 1988), p. 326, under no. 211.



# HIERONYMUS LANG

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ACTIVE 1541–1582

## 130 *Stained Glass Design for a Married Couple*

Pen and black ink and gray, ocher, brown, and orange washes; H: 24 cm (9 $\frac{7}{16}$  in.); W: 21.8 cm (8 $\frac{7}{16}$  in.)

89.GG.18

MARKS AND INSCRIPTIONS: (Recto) at bottom, inscribed *Bicius Haller und Barbleij fluomman sin huss fraauw 1553* on banderole in black ink.

PROVENANCE: Private collection, Zurich; art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

LANG WAS ONE OF THE EARLIEST MAJOR GLASS PAINTERS active in Schaffhausen. His numerous surviving drawings for stained-glass windows include a high proportion of roundels commemorating married couples. The relatively restrained use of ornament and naive charm of the present drawing accord well with other drawings by him.<sup>1</sup> The lyrical rendering of the forms testifies to the lingering influence of Niklaus Manuel Deutsch and Hans Holbein the Younger. This is one of two surviving stained-glass designs commemorating Bitzius Haller and Barbara Fluomann. The other, in the Historisches Museum, Bern (inv. 20036.150), dates from 1563 and was drawn by Joseph Gösler, a Bernese glass painter who was himself influenced by Lang.<sup>2</sup> Gösler made yet another window for Haller (Bern, Historisches Museum), who was a member of one of the prominent families of Bern.<sup>3</sup>

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1. F. Thöne, *Museum zu Allerheiligen Schaffhausen: Die Zeichnungen des 16. und 17. Jahrhundert: Schweizerisches Institut für Kunstwissenschaft, Zürich: Kataloge schweizer Museen und Sammlungen 1* (Schaffhausen, 1972), nos. 1, 2, 6; inv. B 897, B 43, B 1.

2. A. Scheidegger, *Die berner Glasmalerei von 1540 bis 1580* (Bern, 1947), pp. 48, 118, no. 36, pl. 49.

3. *Ibid.*, no. 11; H. Türlér, V. Attinger, and M. Godet, *Historisch-Biographisches Lexikon der Schweiz* (Neuenburg, 1927), vol. 4, pp. 58ff.



# HANNS LAUTENSACK

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CIRCA 1520–CIRCA 1564/66

## 131 *Mountain Landscape with an Imaginary City*

Pen and black ink and white gouache heightening on red prepared paper; H: 18.5 cm (7<sup>5</sup>/<sub>16</sub> in.); W: 15.6 cm (6<sup>1</sup>/<sub>8</sub> in.)

89.GG.14

MARKS AND INSCRIPTIONS: (Verso) inscribed *Aldorfer* in brown ink.

PROVENANCE: Private collection, Belgium; art market, Boston.

EXHIBITIONS: None.

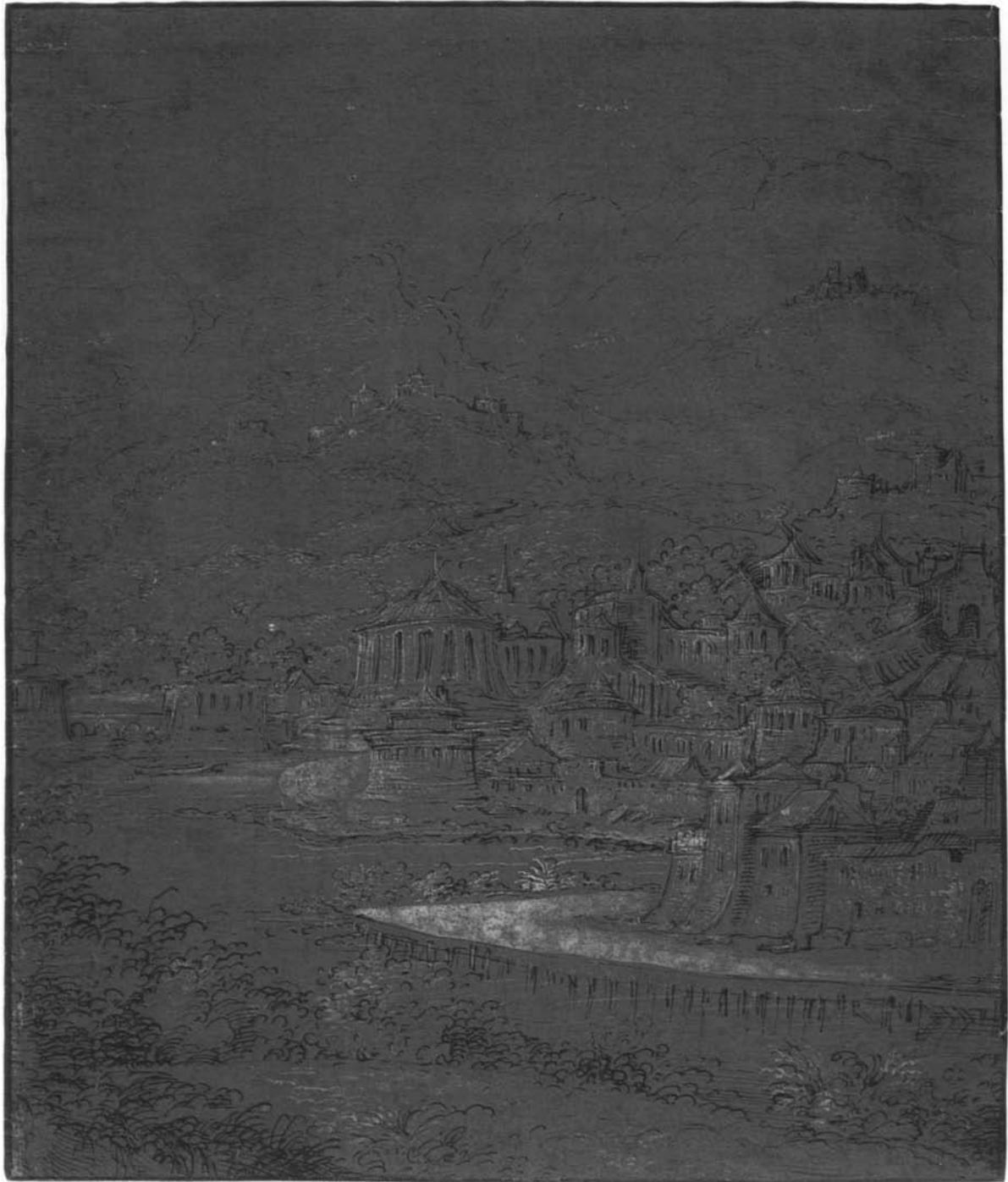
BIBLIOGRAPHY: L. Hendrix, "A New Drawing by Hanns Lautensack," *J. Paul Getty Museum Journal* 17 (1989), pp. 21–28.

THIS PREVIOUSLY UNKNOWN EXAMPLE CAN BE ADDED to the handful of surviving drawings by Hanns Lautensack. Although comparable in certain respects to the blue- and red-grounded landscapes associated with the Master of 1544 and the Monogrammist HWG, both of whom were probably active in Nuremberg,<sup>1</sup> it is at once more grandly conceived and less precious, evidencing a closer affinity with the landscape style of Albrecht Altdorfer and Wolf Huber. Supporting the attribution to Lautensack, who was also from Nuremberg, is the rough, vivacious pen work of the architecture, which comes close to his drawing of a fantastic city in the Szépművészeti Múzeum (inv. 224), signed and dated 1550. The sketch *Christ and the Centurion* (Städelsches Kunstinstitut inv. 6932) shares with the present drawing the small, frothy trees interspersed with buildings, the tangled and dark foreground hatching, and the delicately delineated distant mountains. There are also parallels with etchings by Lautensack, such as *Christ Curses the Fig Tree* of 1554,<sup>2</sup> which was probably made around the same time as the drawing. The drawing appears to have been cut down and thus originally might not have had such a pronounced vertical format.

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1. A. Schmitt, *Hanns Lautensack*, Nürnberg Forschungen 4 (Nuremberg, 1957), nos. 97–99, 102–3, 110, 116, 120–23; T. DaC. Kaufmann, *Drawings from the Holy Roman Empire 1540–1680*, exh. cat. (Art Museum, Princeton University, and other institutions, 1982), p. 42, no. 5.

2. Schmitt (note 1), no. 73.



## 132 *River Landscape with Houses on a Rocky Island*

Watercolor, squared in black chalk; H: 23.5 cm (9¼ in.);  
W: 35.8 cm (14⅛ in.)  
88.GA.25

MARKS AND INSCRIPTIONS: At bottom center, collection mark of John Thane (L. 1544); at bottom right corner, collection mark of Augustus Frederick, first duke of Sussex, or Sir John Barham (L. 2823).

PROVENANCE: John Thane, London; Augustus Frederick, first duke of Sussex, or Sir John Barham; sale, Sotheby's, Amsterdam, November 18, 1985, lot 16; art market, London.

EXHIBITIONS: None.

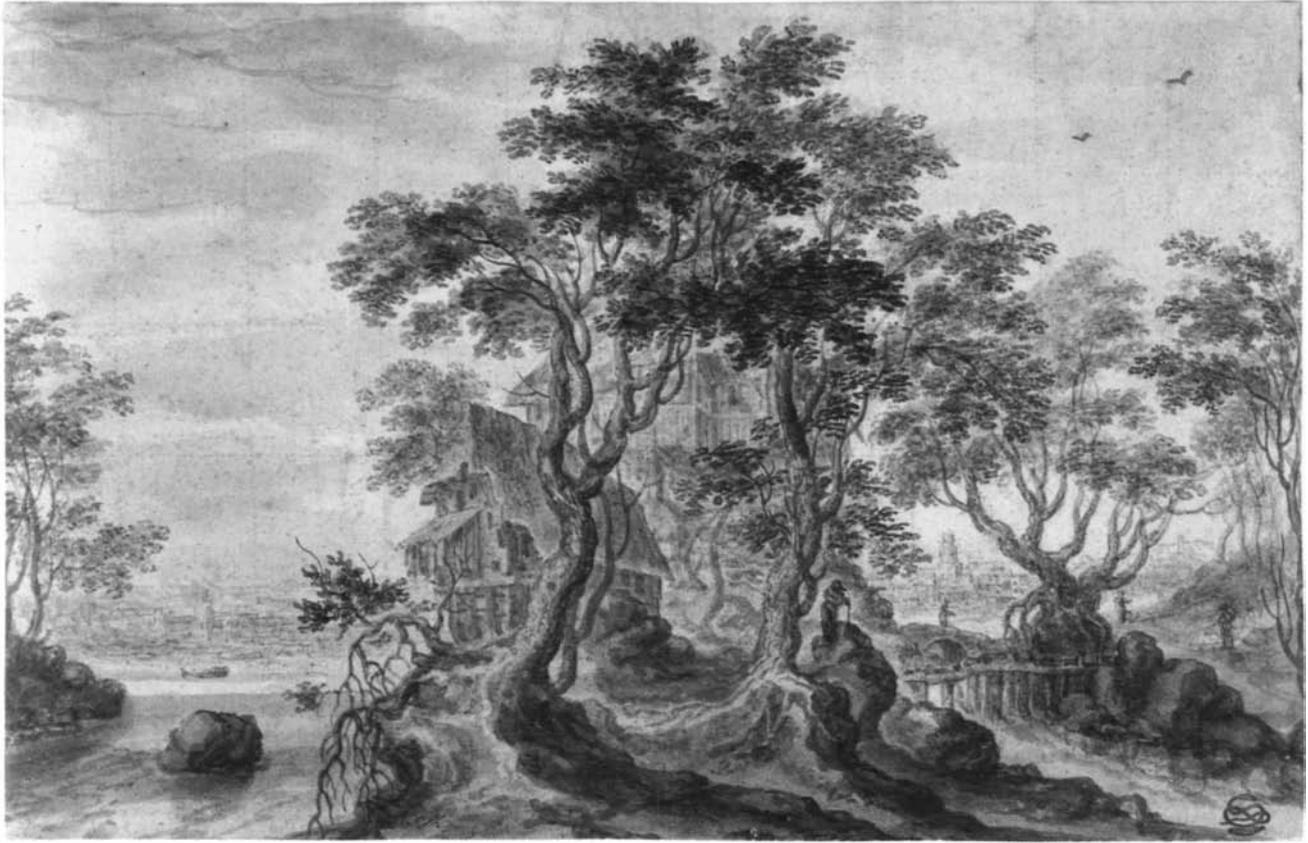
BIBLIOGRAPHY: None.

THIS AND ANOTHER EXAMPLE WITH THE SAME PROVENANCE sold at Sotheby's, Amsterdam (November 18, 1985, lots 15, 16), are part of a distinctive group of landscape drawings drawn with the brush in blue wash which was first attributed to Major by J. Spicer.<sup>1</sup> Both drawings were executed primarily in blue wash but have touches of green, yellow, and reddish watercolor as well. Although the drawings in this group have been associated with such diverse hands as Jacques and Roelandt Savery, Joos de Momper, and Jan Siberechts,<sup>2</sup> their attribution to Major seems most plausible. It has been further substantiated by the discovery that one of them is a study in reverse for an etching Major signed as having made—and presumably invented.<sup>3</sup> The rugged terrain featured in these drawings shows his dependence on the work of Roelandt Savery and Pieter Stevens, after which he made a number of engravings. The present example comes closer to Stevens both compositionally and technically, as can be seen if it is compared to *Chapel above a River* (Rijksprentenkabinet inv. 22:12); its painterly handling and colorism are found in later drawings by Stevens such as *River in a Forest*, dated 1614 (Amsterdam, P. and N. de Boer collection). Its juxtaposition of a low expanse of horizon with vertical foreground elements occurs in other landscapes by Major, such as *Rocky Landscape with Waterfall and Hunters* (Yale University Art Gallery inv. 1961.62.62), that have been dated to the 1620s. The squaring in this and another of the so-called "indigo" drawings, *Landscape with Fisherman and Duck Hunter* (Yale University Art Gallery inv. 1961.62.63), indicates that they might have been made as models for a projected series of prints which was never completed.

1. J. Spicer-Durham, "The Drawings of Roelandt Savery," unpub. Ph.D. diss., Yale University, 1979, vols. 1, pp. 78, 289, n. 42b; 2, pp. 688, 723.

2. F. de Nave, *Meester Werken uit het Stedelijk Prentenkabinet van Antwerpen: Tekeningen uit de XVIde en XVIIde Eeuw*, exh. cat. (Stedelijk Prentenkabinet van Antwerpen, Antwerp, 1988), no. 45.

3. E. Burgerolles with the assistance of D. Guillet, *Renaissance et maniérisme dans les écoles du nord: Dessins des collections de l'École des Beaux-Arts*, exh. cat. (École des Beaux-Arts, Paris, and Hamburger Kunsthalle, Hamburg, 1985), p. 244, no. 125; F. W. H. Hollstein, *German Engravings, Etchings, and Woodcuts, c. 1400–1700* (Amsterdam, 1954–), vol. 24, no. 14.



# MASTER OF THE BERLIN ROUNDELS

ACTIVE CIRCA 1515

## 133 *A Standard Bearer before a Castle*

## 134 *A Flutist and Drummer before a Moated Castle*

Pen and black ink; diam. 6.6 cm (2 $\frac{3}{8}$  in.)

87.GA.146, 87.GA.147

MARKS AND INSCRIPTIONS: None.

PROVENANCE: F. Ritter von Hauslab; prince of Liechtenstein; private collection (sale, Sotheby's, New York, January 16, 1986, lot 18); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: W. Hugelshofer, "Der deutsche Zeichner der Rundblätter von 1515," *Jahrbuch der Berliner Museen* 7, no. 2 (1965), pp. 204, 206, nos. 39, 40; F. Zink, *Kataloge des Germanischen Nationalmuseum Nürnberg: Die deutschen Handzeichnungen*, vol. 1, *Die Handzeichnungen bis zur Mitte des 16. Jahrhunderts* (Nuremberg, 1968), p. 154, under no. 122.

THE DISCOVERY OF THE AUTHOR OF THESE AND thirty-nine other small round drawings has proven elusive. E. Buchner<sup>1</sup> believed them to be by the creator of the etchings monogrammed CB, whom Rott identified as Christoph Bockstorffer, a printmaker, painter, and designer of stained-glass windows who probably trained in Augsburg and might have been active in Constance.<sup>2</sup> Buchner's theory was superseded by that of Hugelshofer (1965, pp. 189ff.), who was the first to assemble all of the known roundels. He proposed that they were drawn circa 1515, the date on a single example in the Kupferstichkabinett, Berlin (inv. kdz 4706), by an artist active

in southern Germany, probably Augsburg. Besides the roundels, he attributed to the master two larger rectangular drawings, one of which is in the Staatliche Graphische Sammlung (inv. 5632) and depicts two fighting soldiers. The attribution of the Munich sheet is most strongly supported by a comparison with the pair of roundels in the Museum's collection. Most recently, K. Brand has pointed out that the group is probably not by a single hand and has reasserted Bockstorffer's authorship of some of the roundels.<sup>3</sup>

The *Landsknechte* (mercenary soldiers) shown in the Museum's drawings became popular subjects in south German and Swiss art around the time the roundels were made. The pose of the standard bearer, with his left hand on his sword hilt and right hand gripping the banner, recalls Dürer's engraving of the same subject of circa 1502 (B.87[98]v.10,7). The master's depiction of him at a slight angle—rather than frontally as in the Dürer—adds a measure of depth to the figure, enhancing his integral relationship with the landscape. The fifer and drummer set against a spiraling trail leading to a distant castle display an analogous highly developed capacity to evoke three-dimensional space.

1. E. Buchner, "Zwei oberdeutsche Meister der Reformationszeit," *Zeitschrift für bildende Kunst* 59 (1925–26), pp. 52–54.

2. H. Rott, "Beiträge zur Geschichte der oberrheinisch-schwäbischen Glasmalerei: Konstanzer Glasmaler und Glasmalerei in der ersten Hälfte des 16. Jahrhunderts," *Oberrheinische Kunst* 1 (1925), pp. 29ff.

3. K. Brand, "Das Triptychon von 1524 in der Konradi-Kapelle des Münsters zu Konstanz und die Christoph-Bockstorffer-Frage," *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 55 (1988), pp. 65, n. 31; 80–81.



# MONOGRAMMIST A. S.

ACTIVE CIRCA 1530

## 135 *The Idolatry of Solomon*

Pen and dark brown ink; H: 21.3 cm (8 $\frac{3}{8}$  in.); W: 32.5 cm (12 $\frac{13}{16}$  in.)

89.GA.10

MARKS AND INSCRIPTIONS: (Verso) on mount, inscribed *from the Earl of Shrewsbury Coll.a, R.P.R.* (L. 2234) in brown ink, blind stamp of the earl of Shrewsbury (L. 2688) in brown ink, collection mark of R. P. Roupell (L. 2234).

PROVENANCE: Charles, fifteenth earl of Shrewsbury, Alton Towers, Staffordshire; R. P. Roupell, London (sale, Christie's, London, July 12, 1887, lot 893); Henry Wagner, London; O. Wagner, London; by descent; private collection (sale, Christie's, London, July 6, 1982, lot 108); private collection (sale, Sotheby's, New York, January 13, 1988, lot 64); art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: K. T. Parker, "Monogrammist A S, about 1530," *Old Master Drawings* 6, no. 23 (December 1931), pp. 55–56.

AS POINTED OUT BY PARKER (1931, p. 55), THIS drawing is by the same hand as *Lovers in a Landscape*, which is signed AS and dated 1530 (Staatliche Graphische Sammlung inv. 40553). Parker (ibid., pp. 55–56) also discovered that a fountain copied from *Lovers in a Landscape* appears on an etched pewter dish showing David and Bathsheba, monogrammed AS, dated 1529 (Museum der Stadt Ulm inv. 1927.5643), and executed in the same brittle, somewhat naive style as the drawings. The localization of this dish to Ulm has never been questioned, and indeed AS is regarded as the earliest named pewter worker of that city.<sup>1</sup>

As noted by H. Geissler,<sup>2</sup> little is known of drawings produced in Ulm during the early sixteenth century. The scene depicted in the present drawing, with elegantly dressed courtiers gathered around a piece of sculpture in an interior affording views of the landscape beyond, recalls Erhard Aلدorfer's drawing *Festive Gathering in a*

*Hall with a Fountain* of 1506 (Berlin, Kupferstichkabinett inv. kdz 85). The pointing gesture of the woman near the center and the tall, faceted pedestal with the sculpture silhouetted against a landscape are reminiscent of Master MZ's engraving of the *Idolatry of Solomon*, dated 1501 (B.I[371]v.9,6). While the flamboyant costumes have suggested an association with Saxony (ibid., p. 55), they are consistent with the court dress of southern Germany at this time.<sup>3</sup> Lending further support to the localization of the drawing to Ulm is its Reformatory subject matter: Solomon, wearing the imperial order of the Golden Fleece, worships a Mars-like idol, while soldiers proceed along the road in the distance.

1. My thanks to M. Roth of the Ulmer Museum for this information. For further literature on the plate, see *Die Renaissance im deutschen Südwesten*, exh. cat. (Badischen Museum Karlsruhe, 1986), vol. 2, no. MII.

2. H. Geissler, "Zeichnung und Zeichen im deutschen Südwesten," in *Die Renaissance im deutschen Südwesten* (note 1), vol. 1, p. 306.

3. Compare the costumes, for example, with those in the drawing *Courtly Gathering in a Landscape* by Jörg Breu the Younger (Hessisches Landesmuseum inv. AE 378).



MONOGRAMMIST A. S. (German, active circa 1530). *Plate with Scene of Bathsheba at Her Bath*, 1529. Cast and engraved pewter. Diam. 25 cm (9 $\frac{13}{16}$  in.). Museum der Stadt Ulm 1927.5643.



## MONOGRAMMIST M. S.

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ACTIVE 1557

### 136 *A Falconer in a Landscape*

Pen and black ink; H: 15 cm (5<sup>15</sup>/<sub>16</sub> in.); W: 21 cm (8<sup>1</sup>/<sub>4</sub> in.)  
89.GA.13

MARKS AND INSCRIPTIONS: (Recto) at top, inscribed *Im 1557 Jar den 30 November. / M. S.* in black ink by the artist; (verso) under the lining, inscribed *Falkenjagd*.

PROVENANCE: Arnold O. Meyer (sale, C. G. Boerner, Leipzig, March 19–20, 1914, lot 358); Schöller collection, Germany (sale, C. G. Boerner, Leipzig, November 11–12, 1921, lot 25); C. F. G. R. Schwerdt, Hants (sale, Sotheby's, London, June 27, 1939, lot 1298); private collection, New England (sale, Sotheby's, London, July 4, 1988, lot 4); art market, Boston.

EXHIBITIONS: *One Hundred Master Drawings from New England Private Collections*, Wadsworth Atheneum, Hartford; Hopkins Center Art Galleries, Dartmouth College, Hanover, N. H.; and Museum of Fine Arts, Boston, September 1973–January 1974, no. 4 (catalogue by F. W. Robinson).

BIBLIOGRAPHY: C. F. G. R. Schwerdt, *Hunting Hawking Shooting* (London, 1928), vol. 3, p. 219.

SCHWERDT (1928) FIRST ASSOCIATED THIS DRAWING with the style of Augustin Hirschvogel, who was active in Nuremberg during the 1530s and moved permanently to Vienna during the early 1540s. It is particularly close to two drawings by him, one a rectangular view of a falconer luring back his bird and the other a later round, more finished version of the same composition with some changes and in reverse (both Szépművészeti Múzeum inv. 105, 106). The pose of the falconer in the Museum's drawing also borrows elements from an analogous figure in an engraving by Virgil Solis, signed and dated 1541.<sup>1</sup> Although K. Schwarz dated the Hirschvogel drawings to the mid-1540s, J. S. Peters argued convincingly for a date of circa 1533.<sup>2</sup> All of this suggests that M. S., for whom no other drawings have been identified, was not a Viennese artist in the orbit of Hirschvogel but was active instead in Nuremberg.<sup>3</sup> The highly finished character of the Getty drawing and its prominent signature and date indicate that it was made as a presentation sheet, just as Hirschvogel's falcon hunt roundel in Budapest probably was.

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1. I. O'Dell-Franke, *Kupferstiche und Radierungen aus der Werkstatt des Virgil Solis* (Wiesbaden, 1977), p. 139, no. g 43.

2. K. Schwarz, *Augustin Hirschvogel* (Berlin, 1917; 2nd ed. New York, 1971), vol. 1, p. 72; J. S. Peters, "Early Drawings by Augustin Hirschvogel," *Master Drawings* 17, no. 1 (Winter 1979), p. 375.

3. G. K. Nagler, in *Die Monogrammisten* (Munich and Leipzig, 1858–79), vol. 4, no. 2163, lists an M. S. who was active in Nuremberg as a *Formschneider* circa 1545–80.



# GEORG PENCZ

CIRCA 1500–1550

## 137 *Allegory of Justice*

Pen and brown ink and black chalk; H: 19.2 cm (7 $\frac{1}{16}$  in.);

W: 15 cm (5 $\frac{7}{8}$  in.)

87.GA.103

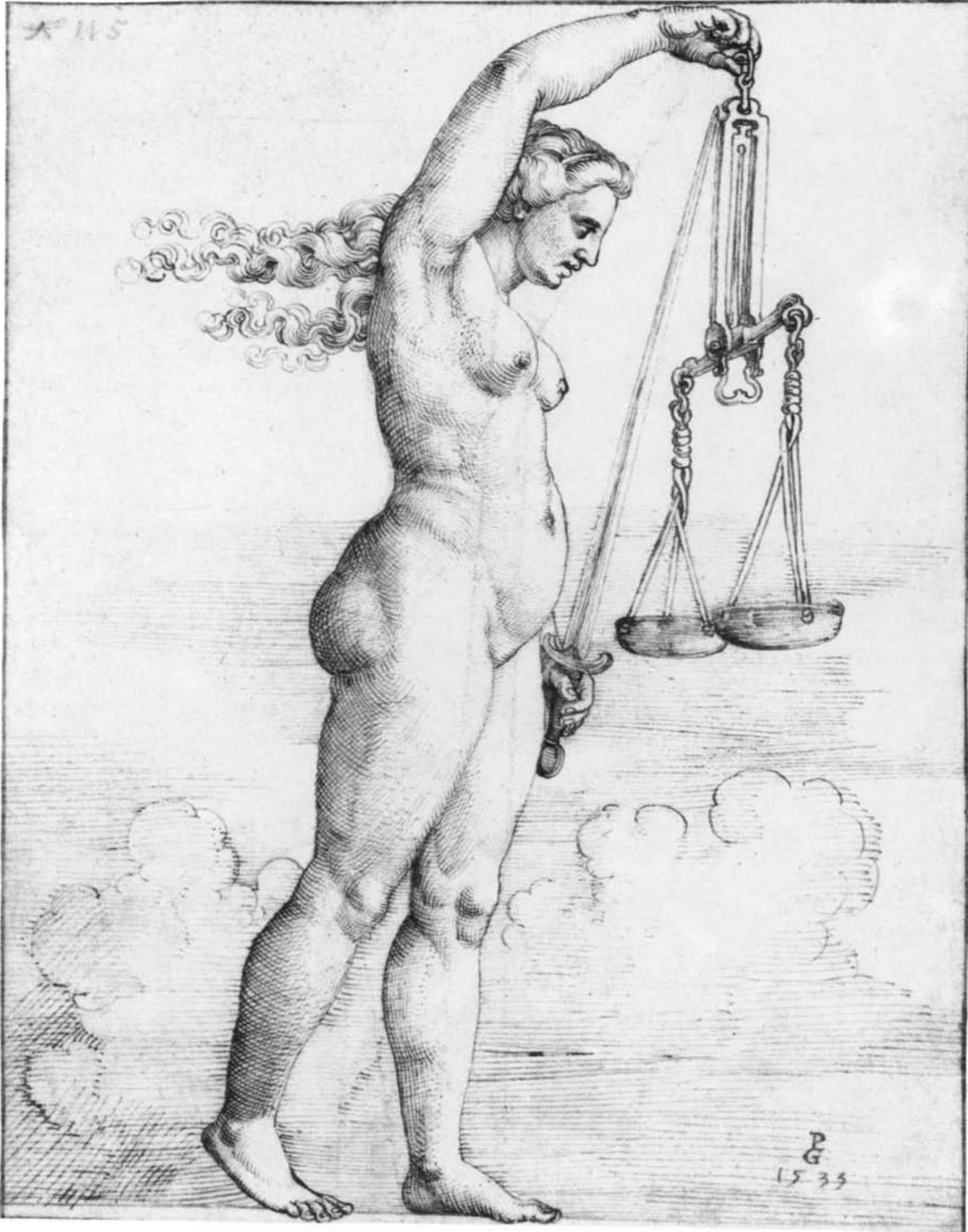
MARKS AND INSCRIPTIONS: At upper left corner, inscribed *N° 115* in graphite; at bottom right corner, signed and dated *PG 1533* in brown ink.

PROVENANCE: Sir Robert Witt, London; Dr. and Mrs. Francis Springell, Portinscale, Cumberland (sale, Sotheby's, Amsterdam, May 3, 1976, lot 83); art market, Germany; art market, London.

EXHIBITIONS: *Meister um Albrecht Dürer*, Germanisches Nationalmuseum, Nuremberg, July–September 1961, no. 266 (catalogue by H. Röttgen et al.); *Between Renaissance and Baroque*, City Art Gallery, Manchester, March–April 1965, no. 353 (catalogue by F. G. Grossmann); *Old Master Drawings from the Collection of Dr. and Mrs. Francis Springell*, National Gallery of Scotland, Edinburgh, July–September 1965, no. 12.

BIBLIOGRAPHY: C. Dodgson, "Georg Pencz," in *Old Master Drawings* 2, no. 8 (March 1928), p. 64; A. Oberheide, *Der Einfluss Marcantonio Raimondis auf die nordische Kunst des 16. Jahrhunderts*, unpub. Ph.D. diss., Universität Hamburg, 1933, p. 66; H. G. Gmelin, *Georg Pencz als Maler*, unpub. Ph.D. diss., Universität Freiburg im Breisgau, 1961, p. 167; K. Oberhuber, in *Recent Acquisitions and Promised Gifts: Sculpture, Drawings, Prints*, National Gallery of Art, Washington, 1974, p. 42, under no. 7; D. Landau, *Georg Pencz: Catalogo completo dell'opera grafica* (Milan, 1978), pp. 30–32; F. Anzelewsky and H. Mielke, *Albrecht Dürer: Kritischer Katalog der Zeichnungen, Staatliche Museen Preussischer Kulturbesitz* (Berlin, 1984), p. 85, under no. 82.

OBERHEIDE (1933) DISCOVERED THAT THIS FIGURE WAS based on a print once attributed to Marcantonio Raimondi and now attributed to Marco Dente da Ravenna (B.308-1[232]v.26,4). Pencz, however, transformed the figure from a striding Bacchus holding grapes aloft to a female nude gripping a scale and a sword, the personification of Justice. Although Pencz's figure is the same height as the engraved Bacchus, it exhibits subtle proportional adjustments. For example the hand is higher over the head and the face longer and more in profile, so that a diagonal bisecting the figure's vertical axis is formed by the hand, facial profile, and right nipple. Prominent black chalk construction lines indicate that Pencz regularized the figure's proportions in other respects as well. The interest in proportion, the lateral view of the figure, and her placement in the heavens suggest that Pencz created this image in response to Dürer's *Nemesis (The Great Fortune)* (B.77[91]v.10,7), as was first proposed by Gmelin (1961, p. 167). He might also have had in mind other proportional studies by Dürer such as the drawing of striding figures in the British Museum (inv. Sloane 5218/115, recto, verso). As was noticed by Anzelewsky and Mielke (1984), the scale in the *Allegory of Justice* derives from Dürer's engraving *Melancholia I* (B.74[87]v.10,7). Another probable print source is Heinrich Aldegrever's female allegory, *Commemoration of the Dead* of 1529 (B.134[404]v.16,8), which similarly displays streaming hair and shows the front of the body obliquely, unlike the strict profile view of Dürer's *Nemesis*. The sculptural quality of Pencz's hatching within the form is somewhat militated by his careful positioning of the feet flush with the picture plane and the unbroken silhouette of the form against a blank ground. It is possible that he made this design for an unexecuted print.



# ERHARD SCHÖN

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CIRCA 1491–1542

## 138 *A Turkish Procession*

Pen and brown ink; H: 23.6 cm (9 $\frac{5}{16}$  in.); W: 37 cm (14 $\frac{9}{16}$  in.)

89.GA.8

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Sale, Gutekunst and Klipstein, Bern, November 22, 1956, lot 284; private collection (sale, Galerie Kornfeld, Bern, June 15, 1988, lot 215); art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: A. Stewart, "New Drawings by Erhard Schön and His Circle," *Master Drawings* 26, no. 3 (Autumn 1988), pp. 235; 237, n. 17; 238.

SÜLEYMAN THE MAGNIFICENT INVADED EUROPE IN 1532 and met with defeat largely because of the successful Christian defense of Güns in Austria. Probably in the same year, a large three-block woodcut was issued after Schön's design with the superscript *Ein klag zu Gott / uber die grausamliche manigfaltigen wütere / dess Blutdirstigen Türcken umb gnedige hilff*.<sup>1</sup> The present drawing is a design for the middle block showing the sultan in procession; the left-hand block depicts a throng of European captives led by Turkish soldiers, and that on the right shows the city of Güns. The drawing is about the same size as the middle section of the print and in the same direction. Although extremely close to the woodcut, the fact that it is not a copy is indicated by numerous subtle differences between the two, including the spatial construction, which is more friezelike in the drawing and tipped upward in the print. The ornamental trappings of the sultan's throne and canopy are also more extensively worked out in the woodcut. The drawing for the left-hand block, which recently appeared at auction (Christie's, London, January 12, 1988, lot 91, as Circle of Virgil Solis), is also in the same direction as the print and contains similar deviations from it. These are the only known surviving designs for the numerous broadsheets produced by Schön.

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1. M. Geisberg, *The German Single-Leaf Woodcut: 1500–1550*, rev. and ed. W. L. Strauss (New York, 1974), vol. 4, no. G.1251–1253.



139 *Figure Studies*<sup>r, v</sup>

Red chalk (recto); red chalk and pen and brown ink (verso); H: 32.5 cm (12<sup>13</sup>/<sub>16</sub> in.); W: 39.4 cm (15<sup>1</sup>/<sub>2</sub> in.)  
88.GB.52

MARKS AND INSCRIPTIONS: (Verso) inscribed *Beschlossen(?) hundert gulden zugeben* in brown ink; illegible inscriptions and calculations in red chalk.

PROVENANCE: Private collection, United States (sale, Sotheby's, New York, January 16, 1986, lot 77); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE RECTO AND VERSO OF THIS DRAWING CONTAIN various studies of the Virgin and child adored by saints. The Virgin and child in Škréta's painting *The Mystic Marriage of Saint Catherine* of circa 1660 (Národní Galerie) are quite close to the studies on the top left of the recto. A drawing, *The Annunciation* (Berlin, Kupferstichkabinett inv. KDZ 26388), contains a figure analogous to God the Father on the top right of the verso, while types recalling the figural group on the bottom right of the verso appear in *Saint Joseph with the Patron Saints of Bohemia, Saints Francis and Catherine* (Národní Galerie inv. K 1641/1901). Among the closest works overall to the present example is *Studies of Saint Felix of Cantalicio and Other Saints* (Berlin, Kupferstichkabinett inv. KDZ 26392), a series of interconnected figural studies energetically sketched in chalk with selected passages gone over in pen and ink. The present drawing appears to date from circa 1660. The mention of payment under the right-hand composition on the verso indicates that at least this portion of the drawing was probably made in preparation for a painting.<sup>1</sup>

1. The authors are grateful to E. Fučíková for assistance in deciphering the inscription.



recto



verso

1514–1562

## 140 *Design for a Frieze of Grapevines*

Pen and black ink, horizontal incised lines above and below the design and running its entire length; H: 11.9 cm (4<sup>3</sup>/<sub>16</sub> in.); W: 32.4 cm (12<sup>3</sup>/<sub>4</sub> in.)

89.GA.21

MARKS AND INSCRIPTIONS: At bottom, dated 1537 in black ink by the artist.

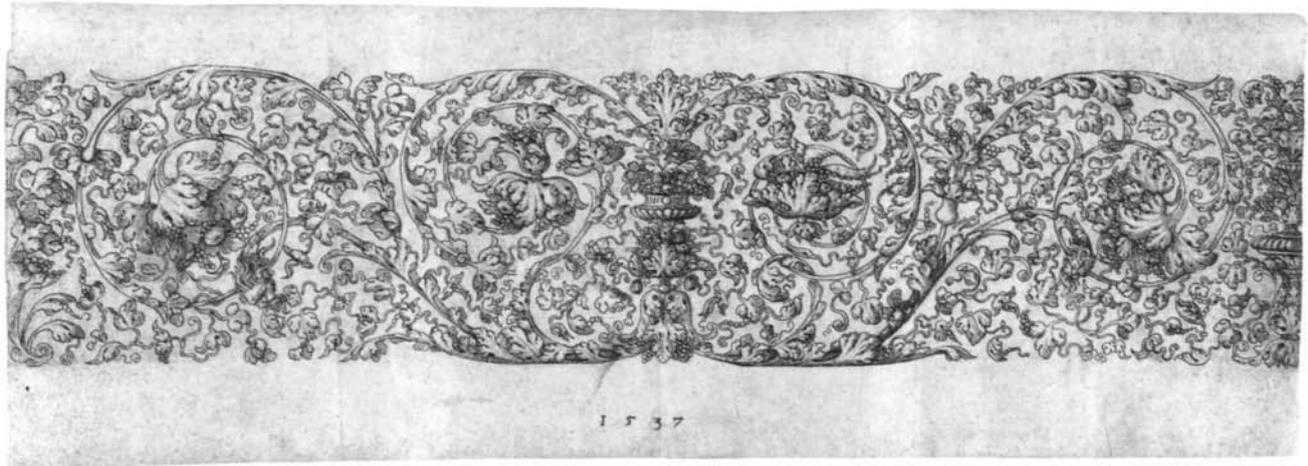
PROVENANCE: Private collection (sale, Christie's, London, December 13, 1984, lot 94); art market, Boston.

EXHIBITIONS: *Ornamental Prints and Drawings*, Museum of Fine Arts, Boston, 1986.

BIBLIOGRAPHY: None.

NO PRINT HAS AS YET BEEN CONNECTED WITH THIS highly refined drawing. While indebted to the vine-frieze engravings of the 1520s and '30s by Heinrich Aldegrever,<sup>1</sup> it is most comparable to Solis's engravings of vine friezes emanating from a central urn, which have been dated to the 1540s.<sup>2</sup> It shares with these a greater linearity and interest in detail, which contrasts with the more sculptural effect of Aldegrever's engravings. Other drawings by Solis dated 1537 include examples in the Kunsthalle, Hamburg (inv. 1917/142), and Kupferstich-Kabinett, Dresden (inv. 2271).

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1. R. Berliner and G. Egger, *Ornamentale Vorlageblätter des 15. bis 19. Jahrhunderts* (Munich, 1981), vol. 2, nos. 124–30.
  2. I. O'Dell-Franke, *Kupferstiche und Radierungen aus der Werkstatt des Virgil Solis* (Wiesbaden, 1977), pp. 62–63, nos. 133–136.



## 141 *Design for an Ex Libris or a Glass Etching*

Pen and black ink, gray wash, and black chalk; diam. 5.8 cm (2<sup>5</sup>/<sub>16</sub> in.)

89.GG.22

MARKS AND INSCRIPTIONS: At top, inscribed *O. H. L.* by the artist; monogrammed *V. S.* in black ink; at bottom, collection mark of Sir Peter Lely (L. 2092).

PROVENANCE: Sir Peter Lely, London; private collection (sale, Christie's, London, December 11, 1985, lot 174); art market, Boston.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THE HARP ON THE SHIELD OF THIS COAT OF ARMS INDICATES that the elderly king with flowing locks and beard atop the helmet is David. The abbreviation *O. H. L.* might refer to a family name or a motto. Among the various forms of monogram that Solis employed, the one used here comes closest to that appearing on an engraving of 1553.<sup>1</sup> The design resembles Solis's engravings for bookplates that also take the form of a coat of arms within a circular wreath.<sup>2</sup> The exceptional liveliness and expressiveness of the pen work here is in the tradition of earlier coats of arms drawn by artists such as Hans Baldung Grien.

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1. I. O'Dell-Franke, *Kupferstiche und Radierungen aus der Werkstatt des Virgil Solis* (Weisbaden, 1977), p. 30, no. 125.

2. *Ibid.*, nos. 13–15.



## SWISS (BERNESE?) MASTER

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SIXTEENTH CENTURY

### 142 *Portrait of a Young Man*

Black chalk; H: 38.2 cm (15 in.); W: 28.7 cm (11 $\frac{5}{16}$  in.)  
87.GB.30

MARKS AND INSCRIPTIONS: At top, dated .1.5.21 in black chalk by the artist; inscribed AD (false Dürer monogram) in black chalk by a later hand.

PROVENANCE: Private collection, Canada (since before World War II); private collection, Montreal (sale, Christie's, London, December 12, 1985, lot 382); art market, London.

EXHIBITIONS: None.

BIBLIOGRAPHY: None.

THIS LARGE, HIGHLY FINISHED DRAWING FIRST APPEARED in a 1985 Christie's sale catalogue, where it is correctly identified as Swiss based on its Bern watermark<sup>1</sup> and its similarity, as pointed out by J. Byam Shaw, to the portrait of Jakob von Roverea monogrammed HF and dated 1523 (Bern, Kunstmuseum inv. 623). Like the painting but even more strongly, the present drawing shows the influence of Ambrosius Holbein and Hans Holbein the Younger. The placement of the hat, treatment of the hair, free rendering of the clothing, and bust-length pose find parallels in *Portrait of a Young Man in an Orange Hat*, attributed to Holbein the Younger (National Gallery of Art inv. K1892), which is considered to have been painted circa 1520. The steady horizontal gaze of the young man in the drawing also calls to mind the *Portrait of Bonifacius Amerbach* of 1519 (Öffentliche Kunstsammlung inv. 314). Comparable Swiss drawings of this period include *Portrait of a Young Man* (Staatliche Graphische Sammlung inv. 71), a large-scale black chalk study similarly showing the sitter in profile that was probably made by a Bernese artist circa 1525. Contrary to Holbein, however, is the flat treatment of the form in the manner of Niklaus Manuel. The meandering, stringy quality of the line in the chin strap and waistcoat, which calls to mind the line work of Manuel and Urs Graf, is combined with fine hatching and stumping through the face and hat, elements suggesting that this artist knew Dürer's large portrait drawings in charcoal such as *Smiling Young Man Facing Right* of 1521 (British Museum, Sloane Collection, inv. 5218/54). Like Dürer's portrait charcoals, the present example seems to have been intended as a finished work of art.

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1. J. Lindt, *The Paper-Mills of Berne and Their Watermarks: 1465–1859* (Hilversum, 1964), close to no. 18.



1727–1788

143 *Study of a Seated Woman<sup>r</sup>*  
*Study of a Small Girl Seated*  
*on a Bank<sup>v</sup>*

Black and white chalk, stumped, on blue paper (recto); black chalk (verso); H: 31.8 cm (12½ in.); W: 23.8 cm (9⅜ in.)

86.GB.620

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Mrs. Thomas Gainsborough, London; by descent to their daughter, Margaret Gainsborough; by descent to Sophia Lane; by descent to Richard Lane (sale, Christie's, London, February 25, 1831, lot 100); Crompton collection; art market, London; Dr. and Mrs. Francis Springell, Portinscale, Cumberland (sale, Sotheby's, London, June 30, 1986, lot 103).

EXHIBITIONS: *Drawings by Old Masters*, Royal Academy of Arts, London, August–October 1953, no. 448 (catalogue by J. Byam Shaw and K. T. Parker); *Loan Exhibition of Drawings by Old Masters from the Collection of Dr. and Mrs. Francis Springell*, P. and D. Colnaghi and Co. Ltd., London, and Hatton Gallery, Newcastle upon Tyne, October–December 1959, no. 61 (catalogue by J. Byam Shaw); *Gainsborough Drawings*, York City Art Gallery and other institutions, November 1960–April 1961, no. 65 (catalogue by J. Hayes); *Old Master Drawings from the Collection of Dr. and Mrs. Francis Springell*, National Gallery of Scotland, Edinburgh, July–September 1965, no. 85 (catalogue by K. Andrews); *The French Taste in English Painting during the First Half of the 18th Century*, Kenwood House, London, Summer 1968, no. 76 (catalogue by E. Einberg); *Thomas Gainsborough*, Tate Gallery, London, October 1980–January 1981, no. 20 (catalogue by J. Hayes); *Gainsborough 1727–1788*, Grand Palais, Paris, February–April 1981, no. 92 (catalogue by J. Hayes); *Gainsborough Drawings*, National Gallery of Art, Washington, D.C.; Kimbell Art Museum, Fort Worth; and Yale Center for British Art, New Haven, 1983, no. 43 (catalogue by J. Hayes and L. Stainton).

BIBLIOGRAPHY: J. Hayes, *The Drawings of Thomas Gainsborough* (New Haven and London, 1971), vols. 1, pp. 43, 44, 97; 118 under no. 31; 118–19, nos. 32, 33; 119 under no. 34; 125 under no. 56; 2, pls. 98, 100.

GAINSBOROUGH DREW THIS FIGURE FROM A LIVE model or from a doll (Hayes 1960–61). The emphasis on the rich, diaphanous folds of the dress freely and sensuously rendered in black and white chalk, as well as the silhouetting of the form in black chalk, recur in a number of other studies of female figures which he made during the middle to later 1760s. Unusual for this period, however, are the small head, exceptionally thin, elongated proportions, and demure, frontal, seated pose with crossed legs, which hark back to the figural style of early works such as *Robert Andrews and His Wife Frances* of circa 1748–49 (National Gallery). In the lower portion of the form, the dual points of relief created by the crossed knees and protruding left corner of the chair accentuate the shimmer of light over the expanse of the skirt. The diagonal shading in the lap following the contour of the legs, coupled with the integral relationship of the feet to the raised fold of the skirt from which they emerge, refute Hayes's suggestion that the feet were an afterthought (1980–81).

This is one of a group of Gainsborough's finest figure drawings which descended in the family and were engraved by the artist's great-nephew, Richard Lane, in *Studies of Figures by Gainsborough* (1825). As noted by Hayes (1971, vol. 1, no. 33), the pose of the girl on the verso recalls the artist's portraits of children of the early 1770s, such as *Robert and Susannah Charlton* (Richmond, Museum of Fine Arts).



recto



verso (no. 143)

# JOSEPH MALLORD WILLIAM TURNER

1775–1851

## 144 *Long Ship's Lighthouse, Land's End*

Watercolor and gouache, scraped by the artist; H: 28.5 cm (11¼ in.); W: 43.9 cm (17⅞ in.)

88.GC.55 (SEE PLATE 16)

MARKS AND INSCRIPTIONS: None.

PROVENANCE: Frederick Craven of Bakewell, Derbyshire (sale, Christie's, London, May 18, 1895, lot 38); John Edward Taylor (sale, Christie's, London, July 5, 1912, lot 42); C. Morland Agnew; Gerald Agnew, Henley-on-Thames; Vice-Admiral Sir William Agnew, Henley-on-Thames, and then to his widow; Charles C. Cunningham, Jr., Williamstown, Mass.; art market, London.

EXHIBITIONS: *International Exhibition*, Exhibition Building, South Kensington, London, 1862, no. 1015; *National Exhibition of Works of Art*, Museum of Ornamental Art, Leeds, 1868, no. 2195; *Royal Jubilee Exhibition*, Manchester, 1887, no. 1763; *Winter Exhibition*, Royal Academy of Arts, London, 1891, no. 83; *Loan Collection of Pictures and Drawings by J. M. W. Turner, R. A., and of a Selection of Pictures by Some of His Contemporaries*, Corporation of London Art Gallery, Guildhall, April–July 1899, no. 144 (descriptive and biographical notes by A. G. Temple); *The British Empire Exhibition*, Palace of Arts, Wembley, 1924, no. 13; *British Art*, Royal Academy of Arts, London, January–March 1934, no. 893; *Centenary Loan Exhibition of Water-Colour Drawings by J. M. W. Turner, R. A.*, Thomas Agnew and Sons, Ltd., London, 1951, no. 72; *L'aquarelle anglaise 1750–1850*, Musée Rath, Geneva, and Cabinet des Estampes de l'École Polytechnique Fédérale, Zurich, October 1955–March 1956, no. 124 (catalogue by P. Oppé); *Masters of British Painting 1800–1950*, Museum of Modern Art, New York; City Art Museum, Saint Louis; and California Palace of the Legion of Honor, San Francisco, October 1956–May 1957, no. 111 (catalogue by A. C. Ritchie); *Exhibition of Watercolours by J. M. W. Turner*, King's Lynn, July–August 1957, no. 21; *Agnew's 150th Anniversary Loan Exhibition of Paintings and Watercolours by J. M. W. Turner, R. A.*, Thomas Agnew and Sons, Ltd., London, November–December 1967, no. 66 (introduction by E.

Joll); *Bicentenary Exhibition*, Royal Academy of Arts, London, December 1968–March 1969, no. 557 (catalogue by St. John Gore); *La peinture romantique anglaise et les Préréphaélites*, Petit Palais, Paris, January–April 1972, no. 304 (catalogue by M. Kitson et al.); *J. M. W. Turner: Der Maler des Lichts*, Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin, September–November, 1972, no. 93 (catalogue by H. Bock, U. Prinz, and A. Wilton); *Turner 1775–1851*, Royal Academy of Arts, London, November 1974–March 1975, no. 431 (catalogue by M. Butlin, A. Wilton, and J. Gage); *Turner's Picturesque Views in England and Wales*, Thomas Agnew and Sons, Ltd., London, 1979, no. 73.

BIBLIOGRAPHY: Sir F. Wedmore, *Turner and Ruskin: An Exposition of the Work of Turner from the Writings of Ruskin* (London, 1900), vol. 2, opp. p. 200; Sir W. Armstrong, *Turner* (1902), vol. 1, p. 261; E. T. Cook and A. Wedderburn, *The Works of John Ruskin* (London, 1903), vol. 3, pp. liv; 298, n. 2; 401, 403–4, 534; 563, n. 1; 566–7, pl. 10; W. G. Rawlinson, *The Engraved Work of J. M. W. Turner, R. A.* (London, 1908; 1913), vols. 1, pp. xcv, 161–62; 2, p. 195; L. Binyon, *English Watercolours* (London, 1933), p. 131; rev. ed. (London, 1944), p. 115; W. G. Constable and C. Johnson, eds., *Commemorative Catalogue of the Exhibition of British Art* (London, 1935), pp. 184–85, no. 774; M. Hardie, *Water-Colour Painting in Britain*, vol. 2: *The Romantic Period* (London, 1967), pp. 28, 36; E. Shanes, *Turner's Picturesque Views in England and Wales* (London, 1979), pp. 45, no. 73; 155, 157; A. Wilton, *J. M. W. Turner: His Art and Life* (Secaucus, N. J., 1979), pp. 179; 401, no. 864; idem, *Turner and the Sublime* (Chicago, 1980), p. 150, n. 1, under nos. 63–65; D. Birch, *Ruskin on Turner* (London, 1990), pp. 30–32; E. Shanes, *Turner's Human Landscapes* (London, 1990), pp. 190, 291.

IN 1825 TURNER AGREED WITH THE PUBLISHER Charles Heath to produce the watercolors for a series of line engravings entitled *Picturesque Views in England and Wales*. Ninety-six engravings appeared between 1827 and 1838, when the project went bankrupt (Shanes 1979, pp. 10–15). Made rather late in the series, circa 1834–35, the present watercolor was engraved by W. R. Smith and published in 1836 (Rawlinson 1908; 1913, vols. 1–2, no. 288). H. E. Lloyd's notes to the engraving point out that several miles at sea beyond Land's End in

Cornwall, the westernmost point of England, rise the jagged rocks called Long Ships; a lighthouse was erected on the largest of these in 1797.<sup>1</sup> Turner's drawing of the site in the sketchbook (British Museum inv. ADD CXXVA, p. 27) of Cornwall and Devon made circa 1811 served as the starting point for the watercolor (Shanes 1979, p. 155).

In contrast to the emphasis on human drama in other watercolors of shipwrecks from the England and Wales series, *Long Ship's Lighthouse* depicts that point in the English topography where nature reigns supreme, obliterating human presence. In the foreground, waves dash to pieces a hapless ship, beyond the reach of human intervention, which is indicated by the remote flickerings of the lighthouse and warning fires on the coastal rocks. John Ruskin was especially impressed by the portrayal of the element of water in *Long Ship's Lighthouse*, in which he perceived that Turner had captured "the whole surface of the sea . . . undirected, bounding, and crashing, and coiling in an anarchy of enormous power."<sup>2</sup>

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1. *Picturesque Views in England and Wales, from Drawings by J. M. W. Turner, Engraved under the Superintendence of Mr. Charles Heath. With Descriptive and Historic Illustrations by H. E. Lloyd* (London, 1838), vol. 2, no pagination.

2. *Modern Painters*, vol. 1, pt. 2 (London, 1903), pp. 566–67.



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## ARTISTS' BIOGRAPHIES

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### DENYS VAN ALSLOOT

Mechelen 1570–Brussels 1628

The son of a Brussels tapestry maker of the same name, Alsloot became a member of the Brussels guild of Saint Luke in 1599. In 1606 he received the title of painter to Archduke Albert and the Infanta Isabella (*Serenissemorem archiducum pictor*), for whom he produced landscape paintings, depictions of court festivities, and designs for at least one set of tapestries. Early paintings such as *Landscape with Cephalus and Procris* of 1608 (Vienna, Kunsthistorisches Museum) reflect the precedent of the sylvan landscapes of Gillis van Coninxloo while displaying Alsloot's refined handling of foliage and tendency to show views of picturesque buildings located in the forest of Soignes near Brussels, in this case the abbey of Groenedael. The figures were added by Hendrick de Clerck, with whom Alsloot regularly collaborated. His most famous paintings (Victoria and Albert Museum; Madrid, Museo del Prado) record the so-called *Ommegang*, a court procession through Brussels that took place on May 31, 1615. Alsloot initiated the Brussels school of landscape painters, whose younger members included Jacques d'Arthois and Lodewijk de Vadder. His surviving work is rare, comprising some thirty-odd paintings and a handful of drawings.

### ALBRECHT ALTDORFER

Regensburg circa 1482/85–1538

Altdorfer was probably born in Regensburg and trained in a manuscript illuminator's atelier. He is first recorded in a document of 1505, in which he is described as a painter and citizen of that city. The *Allegory of Pax and Minerva* of 1506 (Berlin, Kupferstichkabinett) is among the earliest of his many miniaturistic drawings on color-grounded paper made as finished works of art. It and other drawings and prints from this period evidence a knowledge of Mantegna's work which was gained either by studying prints or by a journey to Italy circa 1506. His earliest dated painting, *The Nativity* of 1507 (Bremen, Kunsthalle), shows the influence of Michael Pacher in its dramatic architectural perspective as well as Altdorfer's own emphasis on luminous effects and his predilection for working on a small scale. Between circa 1509 and 1518

he produced his most important surviving painting, the altarpiece with scenes from the Passion of Christ and the life of Saint Sebastian for the Augustinian monastery of Saint Florian, outside Linz. During this same period Altdorfer received patronage from Emperor Maximilian I, producing woodcuts for *The Triumphal Procession* and *The Triumphal Arch of Maximilian I* as well as border decorations for the Prayerbook of Emperor Maximilian (Besançon, Bibliothèque). In 1517 he was elected to the magistrate of Regensburg, becoming city architect in 1526. Between 1517 and 1522 Altdorfer executed dynamically conceived etchings and watercolors of mountain scenes, among the earliest independent landscapes in German art. The major paintings of his later career include the *Battle of Alexander* of 1529 (Alte Pinakothek), made for Duke William IV of Bavaria. Circa 1532 he carried out illusionistic wall paintings for the imperial bath at the bishop's palace at Regensburg (Museum der Stadt Regensburg; Szépművészeti Múzeum).

### JOST AMMAN

Zurich 1539–Nuremberg 1591

Amman was the son of a professor at the Collegium Carolinum in Zurich, where he was educated. His artistic training took place in Zurich, Basel, and Schaffhausen, where he is documented in 1559 and where he probably had contact with the glass painter Hieronymus Lang and the graphic artist Tobias Stimmer. Settling in Nuremberg in 1561, Amman became the city's leading designer of book illustrations after the death of Virgil Solis in 1562. His principal client was the Frankfurt publishing firm of Feyerabend, for which he provided the illustrations for at least fifty books, beginning with 133 woodcuts for the *Neuwe biblische Figuren des alten und neuwen Testaments* (1564). He was also active as a portrait painter and designer of stained glass and jewelry. In 1578 Feyerabend published Amman's profusely illustrated *Kunst und Lehrbüchlein*, an influential instruction manual for artists. Various commissions during his later career took him to Frankfurt, Venice, Zurich, Augsburg (1578), Heidelberg (1583), Würzburg (1586–87), and Altdorf (1590). Amman was an erudite artist with wide contacts among other European humanists.

## ANDREA DEL SARTO

Florence 1486–1530

Andrea del Sarto was among the leading painters of the High Renaissance in Florence. Although he was strongly influenced by his older contemporaries, especially Leonardo, Fra Bartolommeo, and Michelangelo, he rapidly developed a distinctive style characterized by rich effects of tone and color and subtly poetic expressive meaning. Sarto was responsible for numerous major paintings and frescoes in Florence, including the cycle of the life of the Baptist in the Chiostro dello Scalzo and the *Miracles of San Filippo Benizzi* and *Birth of the Virgin* in SS. Annunziata. In 1518/19 he resided in France at the invitation of Francis I, but he soon returned to Florence, where his wife had remained. Sarto was highly influential on the next generation of Florentine painters, especially his pupils Pontormo and Rosso Fiorentino.

## BACICCIO (Giovanni Battista Gaulli)

Genoa 1639–Rome 1709

Little is known about Baciccio's artistic training. He moved from Genoa to Rome circa 1657. In Rome he became the protégé of Gianlorenzo Bernini, who had a decisive impact on his career. Initially, Baciccio painted portraits. His first public commission was an altarpiece, *The Madonna and Child with Saints Roch and Anthony Abbot*, of circa 1663–66 (Rome, San Rocco a Ripetta). Circa 1666, at Bernini's recommendation, he was given the commission to paint four pendentives for the church of Sant'Agnese, Rome. In 1669 Baciccio visited Modena and then Parma, where he saw Correggio's ceiling frescoes in the Duomo and San Giovanni Evangelista. Baciccio worked in the Cappella Altieri in San Francesco a Ripa, Rome, painting an altarpiece, *The Virgin and Child with Saint Anne*, circa 1675 to accompany a sculpture by Bernini. His most important commission, again given at Bernini's suggestion, was for the nine frescoes he completed between 1672 and 1685 for the church of Il Gesù, Rome. *The Triumph of the Name of Jesus* of 1676–79 in the vault set the standard for High Baroque illusionism.

## DAVID BAILLY

Leiden 1584–1657

The son of Pieter Bailly, a writing and fencing master, David first studied in Leiden with Adriaen van der Burgh. Around this time he must have had contact with the latter's brother-in-law, Jacques de Gheyn II, who profoundly influenced his style. Later he received instruction in Amsterdam from Cornelis van der Voort, probably in the art of still life painting as well as in portraiture. In 1608 Bailly began a lengthy tour of Europe,

including Italy, returning permanently to Leiden circa 1613. During the 1620s in particular, he appears to have been in demand for his miniaturistic portrait drawings, which are stylistically continuous with earlier works in this genre by Hendrick Goltzius and Jacques de Gheyn II. His large-scale portrait paintings only became numerous after 1630. Examples such as *Christian Rosenkrantz*, signed and dated 1641 (Hillerd, Nationalhistoriske Museum paa Frederiksborg), show the sitter in a domestic interior surrounded by objects that reveal his interests and proclivities, a format Bailly derived from the Amsterdam portraitist Thomas de Keyser. He was also an early exponent of the *vanitas* still life, a genre that flourished in Leiden, especially in the works of Bailly's most prominent pupil, Jan Davidsz. de Heem.

## JACOPO BASSANO (Jacopo da Ponte)

Bassano del Grappa circa 1510–1592

Jacopo Bassano was the son of a minor painter from the small town of Bassano, near Venice. While his date of birth is uncertain, his activity as an artist began circa 1535. Although he spent most of his life in Bassano, he was closely allied with the Venetian tradition and became one of the most important painters of the Veneto during the sixteenth century, along with Titian, Tintoretto, and Veronese. Bassano employed Mannerist conventions in his early paintings such as the *Martyrdom of Saint Catherine* of circa 1535 (Bassano, Museo Civico). One of his mature masterpieces is the sumptuously colored *Flight into Egypt* of 1542–43 (Pasadena, Norton Simon Museum), which contains the pastoral element that became his trademark. With his three sons Bassano formed a workshop whose output was prolific. Paintings such as *The Adoration of the Shepherds* of circa 1550 (Bassano, Museo Civico) were executed in multiple versions by him and his workshop.

## BARTHEL BEHAM

Nuremberg 1502–Italy 1540

Barthel may have been taught by his elder brother, Sebald Beham, as well as by Dürer, whose style shaped his early work. During the 1520s Barthel was especially active as an engraver, producing small-scale technical masterpieces such as *Putto Riding on a Sphere through the Air*. Together with Sebald and Georg Pencz, he was expelled from Nuremberg for atheism in 1525. He left the city permanently in 1527 and went to Munich, where he entered the service of the dukes of Bavaria, Ludwig X and, later, William IV. During this period he distinguished himself as one of Germany's principal portrait painters with

works such as *Portrait of Duke Ludwig X of Bavaria* (Alte Pinakothek). In 1536 he traveled to Italy, where he died.

#### SEBALD BEHAM

Nuremberg 1500–Frankfurt-am-Main 1550

The elder brother of Barthel Beham, Sebald might have trained with Dürer, whose influence is apparent in early engravings such as *Man of Sorrows* of 1520 and drawings such as *Naked Man with a Club* of around the same date (Berlin, Kupferstichkabinett). The influence of the Dürer shop is also evident in his production of stained-glass designs early in his career. Together with his brother Barthel and Georg Pencz, Sebald was banished from Nuremberg in 1525 for sedition against the church. After a subsequent expulsion in 1528 for plagiarizing from Dürer's unpublished work, he fled to Ingolstadt; he returned to Nuremberg in 1529 and visited Munich in 1530. In the following year he entered the service of Cardinal Albrecht of Brandenburg, archbishop of Mainz, for whom he illuminated a prayer book (Aschaffenburg, Hofbibliothek). From 1532 until his death, Sebald resided in Frankfurt-am-Main, where his varied activities included the production of prints and book illustrations. He is particularly appreciated for his small, finely worked engravings and for his depictions of peasants, as in the large woodcut *Large Church Festival* of 1535.

#### GIAN LORENZO BERNINI

Naples 1598–Rome 1680

Bernini, one of the most important artists of seventeenth-century Italy, worked as a sculptor, architect, painter, and scenographic designer. His father, the sculptor Pietro Bernini, moved the family from Naples to Rome in 1605. Works of Gian Lorenzo's early maturity, including *Apollo and Daphne* of 1621–22 and *David* of 1623 (both Rome, Galleria Borghese), reveal the young artist's fascination with the realistic rendering of forms and emotional expressions. For the basilica of Saint Peter he undertook a series of projects which included the baldacchino (1624–33) and the design for the piazza (begun 1656). In addition he realized numerous monumental commissions that transformed the appearance of Rome, including the *Fountain of the Four Rivers* (1648–51) in the Piazza Navona and the church of Sant'Andrea al Quirinale (1658–70). His greatest works are those in which he created an illusionistic, theatrical ensemble including painting, sculpture, and architecture, as can be seen in the Cappella Cornaro (1645–52) in Santa Maria della Vittoria.

#### BARTOLOMEO BISCAINO

Genoa circa 1632–1657

The short-lived Biscaino is best known for his drawings and a few engravings. Little is known about his life. He first studied painting with his father, Giovanni Andrea Biscaino, before entering the workshop of the successful Genoese painter Valerio Castello. Biscaino's early paintings, such as the *Triumph of David* of circa 1650 (Genoa, private collection), are strongly reminiscent of Castello's style. Among the few securely attributed paintings by Biscaino are *Saint Ferrando Imploring the Virgin* of circa 1655 (Genoa, Palazzo Bianco) and the *Flagellation of Marys* of 1657 (location unknown). The latter shows the influence of Giovanni Benedetto Castiglione, with whom Biscaino probably had little personal contact but whose Genoese works were undoubtedly known to him. There is no evidence that Biscaino ever left Genoa. He died at the age of twenty-five during an outbreak of the plague.

#### JAN DE BISSCHOP

Amsterdam 1628–The Hague 1671

After studying law in Leiden between 1649 and 1652, de Bisschop set up practice in the Hague in 1652/53. There he was part of an elite circle of intellectuals that included Constantijn Huygens. From 1648 on de Bisschop distinguished himself as a draughtsman and engraver whose level of achievement and influence far exceeded his amateur status. His early landscape drawings of circa 1648–50 such as *The Hague Forest* (Amsterdam, collection of the heirs of I. Q. van Regteren Altena) imitate the style of Bartholomeus Breenbergh in their evocation of Italianate sunlight and use of rusty brown ink wash. De Bisschop later made many drawings after older and contemporary paintings and sculpture, particularly antique statues and works by sixteenth- and seventeenth-century Italian masters. Considerable doubt has been cast on an Italian journey, and it is now generally believed that he depicted material available to him in collections in the north Netherlands. De Bisschop became a leading disseminator of the classical style in Holland through his publications *Signorum veterum icones* (2 vols. [1668–69]), which reproduces antique and contemporary sculpture, and *Paradigmata graphices variorum artificum: Voor-Beelden der Tekenkonst van Verscheyde Meesters* (1671), a model book for draughtsmen.

#### ABRAHAM BLOEMAERT

Gorinchem 1564–Utrecht 1651

Bloemaert received his earliest training in Utrecht, first under his father, Cornelis, and later under Joos de Beer. Between 1580 and 1583 he lived in Paris, where he studied with Hieronymus Francken. In 1583 Bloemaert returned

to Utrecht; he remained there until his death, save for a stay in Amsterdam in 1591–93. At this time he came under the influence of the Haarlem Mannerists, in particular Hendrick Goltzius, and, through him, the work of Bartholomeus Spranger. Bloemaert's later works, such as the *Adoration of the Magi* of 1624 (Centraal Museum Utrecht), show the influence of the caravaggist painters of Utrecht as well as Rubens. Bloemaert painted primarily religious and mythological scenes, often with landscape backgrounds. His influence as a draughtsman continued due to his *Artis Apelles liber . . .* (circa 1650), a collection of engravings after his drawings published by his son Frederick.

#### CHRISTOPH BOCKSTORFFER

Active Constance 1513–Mülhausen 1553

Probably originally from Memmingen, Christoph was the son of a painter, Thomas Bockstorffer. His name appears in the Constance records with some regularity between 1513 and 1543. A document of 1518 refers to a competition between him and Matthäus Gutrecht the Younger for the commission to paint the organ of the Constance Münster, which Gutrecht won. In 1522 Bockstorffer is recorded as having completed what was perhaps his major work, an elaborate high altarpiece for the Münster of Saint Gall, which has not survived. His sole surviving signed and dated painting is the *Death of the Virgin* of 1523 (Lucerne, private collection). The most important painting attributed to him is the altarpiece of Hugo von Hohenlandenberch in the Constance Münster, dated 1524. In addition to painting, Bockstorffer produced stained-glass designs for the Constance glass painter Caspar Stillhart. It has been proposed that he was identical with the printmaker who signed his work *C. B.* with a pine cone, the emblem of the city of Augsburg, and whose figural style is closely related to that of the Hopfer shop of Augsburg. Bockstorffer moved to Colmar in 1543 and, later, to Mülhausen, where he is recorded as having executed painted decorations for the city hall in 1552, the year before his death.

#### FERDINAND BOL

Dordrecht 1616–Amsterdam 1680

The son of a prosperous surgeon, Bol might have received his earliest training from Jacob Gerritsz. Cuyp in Dordrecht. This theory is supported by *Vertumnus* of circa 1635 (London, Daan Cevat collection), probably his earliest surviving painting. Apparently during the later 1630s, Bol went to Amsterdam, where he entered Rembrandt's studio for further training, remaining there until the early 1640s. From 1642 to 1669 there are numerous

surviving dated paintings by him. His first major commission, *Governors of the Amsterdam Leper Asylum* of 1649 (Amsterdam Historisch Museum), exhibits the lingering influence of Rembrandt. Among the most important works of the following decade is *Pyrrhus and Fabricius* of 1656, painted for the new Amsterdam town hall and still in situ, which exhibits the characteristic classicism of Bol's later style. He was active as a portraitist and also received a large number of official commissions, especially during the 1660s. In 1669 he married his second wife, the wealthy Ann van Erckel, after which he virtually ceased to paint. His drawing style, as is especially evident in his many surviving studies of religious scenes, is heavily dependent upon that of Rembrandt.

#### SEBASTIEN BOURDON

Montpellier 1616–Paris 1671

Bourdon studied with the painter Jean Barthélemy in Paris from 1623 to 1630. He traveled to Italy in 1634, staying first in Rome, then in Venice. In Italy he gained a reputation for his *bambocciate* paintings. He returned to Paris in 1637. The influence of Poussin is apparent in Bourdon's works after 1640, following the former's stay in Paris. In 1643 Bourdon painted the *Martyrdom of Saint Peter* for the church of Notre-Dame. He was one of the founding members of the Académie in 1648. From 1652 to 1654 Bourdon was in Sweden as court painter to Queen Christina. On the death of Eustache Le Sueur in 1655, he took over the design of a large tapestry cartoon intended for the church of Saint-Gervais, Paris. Bourdon lived in his native city of Montpellier for several years beginning in the late 1650s before returning to Paris for the remainder of his life. During the last phase of his career he focused on landscape painting and the decoration of the Hôtel de Bretonvilliers, Paris (destroyed).

#### JÖRG BREU THE ELDER

Augsburg circa 1475/76–1537

During his years as a journeyman in Austria from 1498 to 1502, Breu produced major altarpieces at Zwettl (1500), Aggsbach (1501; Herzogenburg, Augustinerchorherrenstift; Germanisches Nationalmuseum), and Melk (1502). These are among the earliest works associated with the Danube School, which is characterized by dynamic, nature-centered imagery. In 1502 Breu settled in Augsburg. Under the influence of Hans Burgkmair and the Dürer school, his figural style became more sculptural; Italianate ornament and *chiaroscuro* effects became increasingly apparent in his art after trips to Italy circa 1508 and circa 1514. Among the principal commissions of his later years are the border decorations in the

Prayerbook of Emperor Maximilian of 1515 (Besançon, Bibliothèque), frescoes for the Augsburg town hall (destroyed), and organ shutters depicting the ascensions of Christ and the Virgin for the Fugger chapel in the church of Saint Anne, Augsburg, made during the 1520s. From 1504 on, Breu was a prolific designer of woodcuts. He also made many drawings for cycles of stained-glass windows, usually with secular themes. In 1524 he became a proponent of the Reformation, after which his production decreased. His son Jörg the Younger eventually took over his shop.

#### AGNOLO BRONZINO

Monticelli 1503–Florence 1572

Bronzino, one of the most important of the Florentine Mannerists, received his earliest training from Raffaellino del Garbo. However, his work at Jacopo Pontormo's side had a much stronger effect on the development of his style. During the 1520s he assisted Pontormo with several commissions, including those at the Certosa of Galluzzo and at Santa Felicità, Florence. Bronzino became a favorite artist of the Medici court. A chapel in the Palazzo Vecchio, painted by him in the 1540s for the wife of Cosimo I de' Medici, is one of his many medicean commissions. Bronzino also painted allegorical and mythological pictures, including the celebrated *Allegory of Venus and Cupid* of circa 1545 (National Gallery). Some of his best-known paintings are his portraits of the Italian aristocracy, such as *Portrait of Ludovico Capponi* of circa 1550–55 (Frick Collection), in which he combined an acute sense of observation with a cool, detached approach. One of Bronzino's final paintings is a large fresco, the *Martyrdom of Saint Lawrence*, in the church of San Lorenzo, Florence, which he completed three years before his death.

#### THEODOR DE BRY

Liège 1528–Frankfurt-am-Main 1598

Born into a wealthy Protestant family, de Bry fled the Netherlands circa 1570 due to religious persecution. He moved to Frankfurt, where he opened a publishing business, which his sons, Johan Israel and Johan Theodor, later joined. Like many Netherlandish expatriates of the period, de Bry had contacts in England, which he visited in 1587. Besides book illustrations, he produced a large number of prints, in particular designs for goldsmith work. His major publications include *Collectiones peregrinationum emblemata saecularia* (begun 1590), the decorated alphabet entitled *Nova alphati effictio* (1595), and Jean-Jacques Boissard's *Icones quinquaginta virorum illustrium*, published in four parts between 1597 and 1599; the

latter contained portraits of many of the humanist luminaries of the era. In 1597, one year before his death, he issued an engraved self-portrait that is inscribed with the year of his birth.

#### DOMENICO CAMPAGNOLA

Padua 1500–1564

Campagnola took his name from his artistic mentor, Giulio Campagnola, to whom he was apprenticed circa 1510. He is known best as a follower of Titian, although he probably never formally studied with the master. Campagnola's earliest known works, from 1517, are engravings. The influence of Titian is apparent in paintings such as the *Meeting of Joachim and Anna* of 1525 (Padua, Scuola del Carmine). In 1531 Campagnola was commissioned to paint the ceiling of the oratory of the Confraternity of Santa Maria del Parto, Padua, with an elaborate program (destroyed). Also in 1531 he painted ceiling tondi of the prophets (Accademia) for the church of Santa Maria de' Servi, Padua. His last important work is the *Christ Enthroned with the Podestà Cavalli* of 1562 (Padua, Santa Giustina). Domenico's drawings are recognizable by a characteristic vigorous cross-hatching, which closely follow the pen style of Titian's drawings.

#### CANALETTO (Giovanni Antonio Canal)

Venice 1697–1768

Canaletto learned the rudiments of painting from his father, a painter of theatrical scenery, with whom he traveled to Rome briefly in 1719. In Venice Canaletto was influenced by the paintings of Luca Carlevaris. He became, along with Francesco Guardi, one of the most important view painters of the eighteenth century. One of Canaletto's earliest view paintings is *Piazza San Marco* of circa 1723 (Lugano, Thyssen-Bornemisza Foundation). The majority of his works painted in Venice during the 1730s were purchased by Englishmen by way of his patron and agent, Joseph Smith. Among these is a celebrated painting, *The Stonemason's Yard* of circa 1730 (National Gallery). From 1746 until circa 1756, Canaletto lived in London, where he continued to produce view paintings for his British clientele. Masterpieces from his London sojourn include *The Thames and the City of London* and *London: Whitehall and the Privy Garden from Richmond House*, both of 1747 (both Duke of Richmond and Gordon collection, Goodwood), painted for the duke of Richmond. Back in Venice, he was elected to the Accademia in 1763, five years before his death.

#### VITTORE CARPACCIO

Venice circa 1460/65–1525/26

Little is known about the life and artistic training of Car-

paccio, one of the most important of the early Venetian painters of the Renaissance. Probably born in Venice in the early 1460s, Carpaccio's earliest paintings date from the early 1480s. By 1490 he was certainly an established master, as in that year he signed and dated the first scene of a major cycle of paintings of the life of Saint Ursula done for the Scuola di Sant'Orsola, Venice. The series of nine canvases (Accademia) was completed circa 1495. Soon thereafter, circa 1502–8, he painted another cycle for a different Venetian confraternity, the Scuola di San Giorgio degli Schiavoni (in situ). Carpaccio worked for other confraternities and completed many independent paintings, altarpieces, and portraits during his successful career. Among the latter are the *Meditation on Christ's Passion* of circa 1502–8 (Metropolitan Museum of Art) and *Saint Thomas in Glory between Saints Mark and Louis of Toulouse* of 1507 (Stuttgart, Staatsgalerie). The inspiration of Giovanni Bellini is apparent in works such as the *Presentation in the Temple*, dated 1510 (Accademia) and painted for San Giobbe.

#### AGOSTINO CARRACCI

Bologna 1557–Parma 1602

Agostino was a student of Prospero Fontana. One of his earliest commissions, undertaken with his younger brother Annibale and their cousin Ludovico, was the fresco decoration of the Palazzo Fava, Bologna, begun circa 1583. The three Carracci established an influential art academy in Bologna in the 1580s. Agostino traveled to Venice in 1582 and to Parma in 1586; there he was impressed by the works of Tintoretto, Veronese, Correggio, and others and made engravings after their paintings. Agostino's masterpiece is the *Last Communion of Saint Jerome* of circa 1589 (Bologna, Pinacoteca Nazionale). He collaborated with Annibale and Ludovico on the decoration of the Palazzo Magnani, Bologna, in 1590–91. Circa 1598 Agostino moved to Rome, where he and Annibale designed the elaborate program for the decoration of the grand gallery of the Palazzo Farnese. Agostino painted two sections of the ceiling with the stories of Cephalus and of Aurora and Galatea. In 1600 he went to Parma and began work on a hall in the Palazzo del Giardino, but he died before finishing the project.

#### GIOVANNI BENEDETTO

#### CASTIGLIONE

Genoa circa 1610–Mantua 1663/65

Castiglione trained in Genoa with Giovanni Battista Paggi and Sinibaldo Scorza and may have studied there with Anthony van Dyck between 1621 and 1627. He specialized in biblical or pastoral themes populated with an-

imals and still life elements, as in *Noah Entering the Ark* of before 1632 (Palazzo Pitti). A prolific and imaginative draughtsman, Castiglione developed the techniques of brush drawing in oil and monotype. He admired the etchings of Rembrandt, whose influence is evident in his own graphic art, such as the print *Pastoral Journey* of 1638 (B.28[25]v.46,21). While living in Rome between 1630 and 1635 and again from 1647 to 1651, he frequented the circle of Poussin. This contact resulted in the introduction of romantic mythological subjects to his repertoire, as can be seen, for example, in the brush drawing *Saving of Pyrrhus* (Windsor Castle). Castiglione traveled to Naples, Venice, and—later—Genoa; from 1651 on he resided in Mantua as court painter to the Gonzaga family. His paintings were popular among eighteenth-century artists, who admired their picturesque quality.

#### CESARE DA SESTO

Sesto Calende 1477–Milan 1523

Little is known about Cesare's education. He is best known as a follower of Leonardo, whose works he knew in Milan. By circa 1505 Cesare was in Rome, working with Baldassare Peruzzi. He returned to Milan by way of Florence circa 1510–12. Many of Cesare's paintings, such as *Salome* of circa 1512 (Vienna, Kunsthistorisches Museum), exhibit a synthesis of the styles of Leonardo and Raphael. In 1514 Cesare left Milan and traveled south, settling in Naples and Messina for several years and returning to Milan circa 1520. An important painting from his Neapolitan period is the *Adoration of the Magi* of circa 1518 (Naples, Capodimonte). Cesare's last major work was a polyptych, the *Madonna in Glory* of 1523 (Milan, Castello Sforzesco), painted for the church of San Rocco, Milan.

#### MICHEL CORNEILLE THE YOUNGER

Paris 1641–1708

Corneille received his earliest artistic training from his father, Michel Corneille the Elder. He also studied with Charles Le Brun and Pierre Mignard. In 1659 he received the Prix de Rome, which allowed him to study in Rome from 1659 to 1663; there he became familiar with the works of the Carracci. Corneille was admitted to the Académie in 1663, becoming a professor in 1673. He worked for Louis XIV decorating rooms at Versailles, Fontainebleau, and other royal residences in addition to receiving many commissions for religious paintings for French churches. Among the latter is *The Calling of Saints Peter and Andrew* of 1672 (Louvre), originally painted for Notre-Dame, Paris. As most of his paintings have been

destroyed, he is known today chiefly through his many drawings and engravings.

#### CORREGGIO (Antonio Allegri)

Correggio 1489/94–1534

Antonio Allegri, known as Correggio after the provincial town of his birth, became one of the leading artists of sixteenth-century Italy. He may have worked in Mantua circa 1510–14; this would account for the influence of Mantegna's art on his own early development, as can be seen in his undated *Nativity* (Brera) and *Madonna of Saint Francis* of 1514–15 (Berlin, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie). Circa 1518 Correggio's style assumed a new monumentality and classical beauty, suggesting that he made a visit during the teens to Rome, where he saw the art of Raphael and Michelangelo. Characteristically, he emphasized the poetic features of the High Renaissance style. Correggio created his greatest fresco projects in Parma. His cupola decorations, the *Vision of Saint John on Patmos* of 1520–24 in San Giovanni Evangelista and the *Assumption* of 1526–30 for the Duomo, which are populated with animated figures in heavenly celebration, established an important precedent for the Baroque era. The artist returned to Correggio in 1530. Among his last works is a series depicting the loves of Jupiter which includes the sensuous *Jupiter and Io* of 1531 (Vienna, Kunsthistorisches Museum).

#### LORENZO COSTA

Ferrara circa 1459/60–Mantua 1535

Little is known about Costa's life and artistic training. Early in his career he seems to have been influenced by Cosimo Tura and Ercole de' Roberti. By 1483 Costa had settled in Bologna, where he lived for the most part until 1506, except for a brief interlude in Ferrara. Trips to Tuscany and Umbria are also probable. In the 1480s Costa worked in the Bolognese church of San Giacomo Maggiore. An altarpiece, the *Madonna and Child with Saints* of 1492 (Bologna, San Petronio), is one of his few securely dated works. Some of his paintings, including the *Coronation of the Virgin* of circa 1500 (Bologna, San Giovanni in Monte), indicate the influence of Perugino on him. Circa 1507 he moved to Mantua as court painter to the Gonzaga family and successor of Mantegna. That he had already begun painting for the court while in Bologna is evidenced by *An Allegory* of 1504–6 (Louvre), done for Isabella d'Este's *studiolo*. Costa painted portraits while in Mantua, including one of the physician Battista Fiera of circa 1508 (National Gallery).

#### ANTOINE COYPEL

Paris 1661–1722

Coypel was the son of the painter Noël Coypel. He lived at the French Academy in Rome from 1673 until 1676 with his father, who was the academy's director. In Paris Coypel attained prominence quickly, becoming an Academician at the age of twenty and a professor at the Académie at twenty-two. His reception piece for membership was a modern history painting, *Louis XIV Resting after the Peace of Nimègue* of 1681 (Musée Fabre). His first royal commissions were given in 1682, and he soon became a protégé of the Orléans family. Coypel decorated portions of several of the royal residences, including rooms (destroyed) at Choisy and Versailles. Some of his paintings, including *Democritus* of 1692 (Louvre), indicate the influence of Rubens. Coypel's most important works date from the first decade of the eighteenth century, including the painting of the vault in the Palais Royal (destroyed 1781). In 1709 he painted the vault of the chapel at Versailles with illusionistic scenes. Coypel was made director of the Académie in 1714 and was named first painter to the king in 1716.

#### LUCAS CRANACH THE ELDER

Kronach 1472–Weimar 1553

Cranach, who was born in Upper Franconia, is generally thought to have trained with his father, Hans. Circa 1501 he traveled to Vienna, where he produced his earliest known works, such as *Christ on the Cross* of 1503 (Alte Pinakothek). In their expressiveness and emphasis on the power and dynamism of nature, these compositions are early expressions of the stylistic movement known as the Danube School. In 1504 Cranach was called to Wittenberg by Frederick the Wise of Saxony, staying on to serve his two successors. In Wittenberg the artist specialized in paintings and murals of courtly subjects, including portraits, mythological themes, trophies, and hunts. His large workshop included his sons Hans (circa 1513–1537) and Lucas (1515–1586). From 1519 to 1545 Cranach served on the Wittenberg city council; he was burgo-master on three occasions. He was also a close friend of Martin Luther. Circa 1550 Cranach went to Augsburg to join his then-patron, Elector John Frederick of Saxony, whom he accompanied in 1552 to Weimar, where he died the following year.

#### AELBERT CUYP

Dordrecht 1620–1691

Cuyp trained in Dordrecht with his father, Jacob Gerritsz. Cuyp, later collaborating with him on works such as *Family Portrait in a Landscape* of 1641 (Jerusalem, Israel

Museum), in which he painted the landscape and the elder Cuyp the figures. Cuyp's early style is reminiscent of Jan van Goyen and Salomon van Ruysdael. During the 1640s he must have spent time in Utrecht, where he was influenced by the radiantly sunlit landscape paintings of Jan Both, who had recently returned from Italy. In 1651–52 Cuyp traveled through Arnhem, Nijmegen, and Cleves, making sketches he used in later paintings such as *River Landscape with Horsemen* of circa 1655 (Rijksmuseum). In 1652 Cuyp's father died, leaving him the shop and with it the patronage of the Dordrecht patriate. Cuyp went on to produce some of his most monumental works, such as *Landscape with a Rider and Peasants* (National Gallery). After marrying the wealthy widow Cornelia Boschman in 1658, he ceased painting. A prolific draughtsman, he produced studies of figures, animals, and plants and a large number of landscapes, some of which are delicately tinted in watercolor.

#### HONORE DAUMIER

Marseille 1808–Paris 1879

In 1814 Daumier and his family moved to Paris, where he began working at a young age. He first studied with the painter and archeologist Alexandre Lenoir before enrolling in the Académie in 1828. Daumier's oeuvre consists of drawings, prints, watercolors, paintings, and sculpture. In 1830 he began publishing his lithographs in the satiric journals *Silhouette*, *Caricature*, and *Charivari*. His *Gargantua* print of 1832, aimed at King Louis Philippe, cost him a fine and prison sentence. Daumier focused on painting from circa 1848 until the early 1870s, when progressive blindness forced him to give up the medium. As with his drawings and lithographs, he shrewdly observed the modern world in paintings such as *The Washerwoman* of 1863 (Metropolitan Museum of Art) and *Third Class Carriage* of circa 1865 (National Gallery of Canada).

#### EUGENE DELACROIX

Charenton-Saint-Maurice 1798–Paris 1863

In 1815 Delacroix was admitted to Pierre Guerin's studio, where he delighted in copying the old masters. In 1816 he entered the Ecole des Beaux-Arts and worked alongside Théodore Gericault and others. Delacroix debuted at the Salon with *Dante and Virgil* of 1822 (Louvre), the first of his many Romantic paintings. His imagination was stirred by a great variety of painters, poets, and events. His masterpieces include *The Massacre of Scio* of 1824, inspired by the Greek war of independence, and *The Death of Sardanapalos* of 1827 (both Louvre). A trip to North Africa in 1832 prompted Delacroix's interest in

color theory and inspired paintings such as *The Woman of Algiers* of 1834 (Louvre). He exhibited his works regularly at the Salon and showed at the Exposition Universelle in 1855. Throughout his career he completed commissions from the State for decorative schemes, including the painting of rooms in the Palais Bourbon (1833, 1844, 1847) and Palais du Luxembourg (1845–47), the Galerie d'Apollon in the Louvre (1849), and the Salon de la Paix of the Hôtel de Ville (1852).

#### DESIDERIO DA SETTIGNANO

Settignano circa 1430–Florence 1464

Desiderio was one of the most important Florentine sculptors of the Renaissance. He was the son of a stonemason; his two brothers were also sculptors. Desiderio was probably a pupil of Bernardo Rossellino as well as a follower of Donatello, adopting the latter's technique of *rilievo schiacciato* (flattened relief). By the time Desiderio matriculated into the stone and woodworkers' guild in 1453 he was certainly a well-established master. His most important work is the tomb monument for the humanist Carlo Marsuppini (Florence, Santa Maria Novella). The monument was probably begun soon after Marsuppini's death in 1453 as a pendant to the Bruni tomb by Bernardo Rossellino for the same church. Another key work is the *Altar of the Sacrament* of the 1460s (Florence, San Lorenzo), composed of marble reliefs and statuettes centered around a sculpted tabernacle. Desiderio is also known for his marble reliefs of the Madonna and child and for his portrait busts. He died prematurely at the age of thirty-four.

#### ALBRECHT DÜRER

Nuremberg 1471–1528

Dürer was trained in Nuremberg as a goldsmith by his father between 1485 and 1486 and as a painter by Michael Wolgemut from 1486 until 1489. Between 1490 and 1494 he traveled to Basel, Colmar, and Strasbourg as a journeyman. A trip to Venice in 1494–95 inspired a lasting interest in Italian theories of proportion and perspective. During the years following his return to Nuremberg, Dürer published some of his greatest prints, including the *Apocalypse* woodcuts of 1498 and the engraving *Adam and Eve* of 1504. He took a second trip to Venice in 1505–7 and while there painted the *Feast of the Rose Garlands* (Národní Galerie) for the local community of German merchants. In 1511 he published the woodcuts of the Large and Small Passion and the Life of the Virgin. Beginning in 1512 Dürer undertook a number of projects for Emperor Maximilian I, who granted him a yearly pension in 1515. In 1520/21 the artist traveled to the Neth-

erlands. His later support of Luther is expressed in works such as the *Four Apostles* of 1526 (Alte Pinakothek). His *Vier Bücher von menschlicher Proportion* was published posthumously in 1528.

#### CORNELIS ENGBRECHTSZ.

Leiden circa 1465–1527

Engbrechtsz. was the first major painter of Leiden. It is not known with whom he studied. He is first documented in that city in 1487 and remained there for his entire career. His major surviving works are the *Lamentation* and *Crucifixion* triptychs (Stedelijk Museum “De Lakenhal”), both commissioned for the Augustinian convent of Mariënpoel, outside Leiden. Made circa 1508, the *Lamentation* triptych demonstrates the influence of Flemish artists such as Colijn de Coter, suggesting that Engbrechtsz. may have traveled to Brussels and elsewhere in the southern Netherlands circa 1500–05. The impact of Antwerp Mannerists such as Jan de Beer is visible in the *Crucifixion* triptych, which probably dates to circa 1517/22. Engbrechtsz.’s studio included his sons Pieter Cornelisz. Kunst, who specialized in glass painting, Lucas Cornelisz. De Kock, and Cornelis Cornelisz. as well as Aertgen van Leyden and Lucas van Leyden. After circa 1520 the Engbrechtsz. shop was overshadowed by that of Lucas van Leyden.

#### JAMES ENSOR

Ostende 1860–1949

The son of an English father and Belgian mother, Ensor was artistically inclined from an early age. His formal training consisted of three years at the Académie des Beaux-Arts, Brussels (1877–80), his only lengthy sojourn outside his native Ostende. On his return Ensor allied himself with a succession of Belgian avant-garde exhibition societies of considerable influence on the Continent: *La Chrysalide* (in 1881), *L’Essor* (in 1882), and *Les XX* (*Les Vingt*) (1883–93). With them he exhibited most of his important drawings, prints, and paintings (with the notable exception of *Christ’s Entry into Brussels in 1889* [J. Paul Getty Museum]) despite frequent severe criticism of his style and subject matter. His art reached its peak in the years 1885–95 with such masterworks as the *Haloes of Christ* drawings, *The Temptation of Saint Anthony* (New York, Museum of Modern Art), *Christ’s Entry into Brussels in 1889*, and the etching *The Cathedral* of 1886. With the growing public appreciation of his work during the late 1890s came a decline in creativity and technical experimentation. Ensor was knighted by the Belgian government in 1903 and created a baron in 1929.

#### GOVAERT FLINCK

Cleves 1615–Amsterdam 1660

Circa 1630 Flinck and his colleague Jacob Backer studied with Lambert Jacobsz. in Leeuwarden. Circa 1633–36 he studied with Rembrandt in Amsterdam. His paintings of this decade such as *Landscape with Obelisk* of 1638 (Boston, Isabella Stewart Gardner Museum) closely follow Rembrandt’s manner. During the 1640s he established himself as one of Amsterdam’s leading portrait painters. *Portrait of a Lady and a Gentleman* of 1646 (Karlsruhe, Staatliche Kunsthalle) exemplifies his elegant, aristocratic style, reflecting the influence of van Dyck. Flinck became one of the most successful Dutch painters of his time. His reputation as a history painter in the grand manner led to prestigious commissions such as *Allegory on the Memory of Frederick Hendrik, Prince of Orange, with the Portrait of His Widow Amalia van Solms* of 1654 (Rijksmuseum). The greatest opportunity of his career materialized in 1659, when he was asked to design twelve large paintings for the Amsterdam town hall, but he died before any of these could be completed. As a draughtsman Flinck primarily produced figure studies and, to a lesser extent, landscapes.

#### THOMAS GAINSBOROUGH

Sudbury, Suffolk 1727–London 1788

At age thirteen Gainsborough went to London to become an artist. He studied with Hubert Gravelot and possibly Francis Hayman and was also influenced by seventeenth-century Dutch landscape painting. During his early career he produced landscapes and worked as a restorer for art dealers. With his new wife he returned to Sudbury in 1748, moving to Ipswich circa 1752 and to Bath in 1759. There he achieved success as a portraitist of the local gentry with paintings such as *Blue Boy* (San Marino, Huntington Art Gallery) and continued to produce landscapes such as *Harvest Wagon* (Birmingham, Barber Institute). Shortly after his move to London in 1774, Gainsborough rose to become the leading portraitist in England, rivaled only by Sir Joshua Reynolds. In 1777 he received the first of a long series of commissions from the royal family. His later portraits, especially of women, are romanticized and ethereal, with a great emphasis on bravura handling of paint. Success as a portraitist eventually left him free to pursue the genre of landscape, which he always considered his true vocation. Important late pictures include *The Mall* of 1783 (Frick Collection).

## THEODORE GERICAULT

Rouen 1791–Paris 1824

Gericault studied informally with the painter Carl Vernet from 1808 until 1810 and then briefly with Pierre Guérin. The young Gericault spent much time in the galleries of the Louvre, making copies after old master pictures. He received a gold medal from the Salon in 1812 for the *Charging Chasseur* (Louvre). In 1814 he followed that work with *Wounded Cuirassier* (Louvre), which was unfavorably reviewed at the Salon. In 1816, after being disqualified for competition in the Prix de Rome, Gericault traveled to Italy using his own funds. On his return to Paris in 1817, he started making lithographs of contemporary subjects. In 1818 he began preliminary studies for his masterpiece, the *Raft of the Medusa* (1819; Louvre), which, when exhibited at the Salon of 1819, created a furor and earned him another gold medal. Unable to sell the painting, he took it to London and exhibited it to the public. He returned to France in late 1821 and began working on the Monomaniacs series of portraits, which included *Portrait of an Insane Woman* of circa 1822 (Lyons, Musée des Beaux-Arts). Gericault suffered from ill health, and this, coupled with several falls from horses, caused his death at the age of thirty-two.

## JACQUES DE GHEYN II

Antwerp 1565–The Hague 1629

Jacques de Gheyn II was first trained by his father, a glass painter and printmaker. After the elder de Gheyn's death in 1581, Jacques II moved to the north Netherlands, where he entered the workshop of Hendrick Goltzius in Haarlem circa 1585. Early engravings such as *An Infantry Captain* of 1589 exhibit the minute technique de Gheyn learned from Goltzius. During this period he made engravings after works by a number of Mannerist artists. By 1591 he had established himself in Amsterdam as an independent printmaker, receiving his first official commission from the Amsterdam burgomasters in 1593 for the engraving *The Siege of Geertruidenberg*. De Gheyn married the wealthy Eva Stalpaert van der Wiele in 1595 and soon moved to Leiden. There his friends included the intelligentsia associated with the university, such as the botanist Carolus Clusius, whom he portrayed in an engraving of 1600. By 1603 de Gheyn had moved permanently to the Hague. Among the most important prints he produced around this time was the series entitled *The Exercise of Armes for Galivres Muskettes and Pikes . . .* of 1607, commissioned by Count Jan van Nassau-Siegen, nephew of the stadtholder, Prince Maurits. De Gheyn took up painting circa 1600 and was especially noted for his floral still lifes, which are among the earliest produced

in the north Netherlands. The most innovative part of his oeuvre consists of his drawings, which treat a range of themes, from fanciful scenes with witches or gypsies, to natural history studies, to sketches of domestic life foreshadowing those of Rembrandt.

## GIULIO ROMANO (Giulio Pippi)

Rome circa 1499–Mantua 1546

Giulio trained as an assistant in Raphael's workshop and later collaborated with the master on several projects, including the Stanza dell'Incendio in the Vatican, which was finished in 1519, and the Loggia di Psiche of 1518–19 in the Villa Farnesina. In 1524 he moved to Mantua to work for the court of Federico II Gonzaga. There the artist created his most celebrated works, including the construction and decoration of the pleasure palace of the Mantuan court, the Palazzo del Tè, between 1524 and 1536. The bizarre narrative decorations, such as those in the Sala dei Giganti, are prime examples of Mannerist art in Italy. In 1536 Giulio began the reconstruction and decoration of portions of the Palazzo Ducale, including the Sala di Troia and Sala dei Cavalli. The construction of his own palace (1544) was one of the last projects he completed before his death.

## HENDRICK GOLTZIUS

Mühlbracht 1558–Haarlem 1617

Goltzius was trained by his father and in 1575 became an apprentice to the engraver Dirk Volkertsz. Coornhert in Xanten. In 1576/77 he moved to Haarlem, where, during the 1580s, he may have begun an informal academy to foster the practice of figure drawing. Goltzius's work of the later 1580s was greatly influenced by Bartholomeus Spranger, whose style he disseminated through engravings after Spranger's drawings, such as the *Marriage of Amor and Psyche* of 1587. During 1590/91 Goltzius traveled to Venice, Bologna, Florence, Naples, and Rome, studying antique sculpture and the works of Raphael, Titian, and other Renaissance masters. After his return to Haarlem he turned away from Mannerism toward a more classical style. He was productive as a draughtsman and printmaker during the 1590s, but after 1600 he virtually gave up engraving for history painting. His fame rests on his work as a printmaker and draughtsman. Of particular importance for the later development of Dutch art were his drawings of the dunes around Haarlem of circa 1600, among the earliest depictions of the Dutch landscape.

## FRANCESCO GUARDI

Venice 1712–1793

Guardi, the most prominent member of a family of artists, most likely received his earliest artistic training from his older brother, Giovanni Antonio. Documentation regarding the family is scarce. However, it is known that Francesco joined the painters' guild of Venice in 1761. By that date he was already securely established as a successful painter. Guardi's paintings of religious subjects, such as the *Miracle of Saint Gonzalo of Amarante* of 1763 (Vienna, Kunsthistorisches Museum), indicate the influence of Alessandro Magnasco. Guardi is best known for his paintings of *vedute* (views) of Venice, such as *Piazza San Marco* of circa 1755 (National Gallery), in which he carried on the tradition of view painting popularized by Luca Carlevaris and Canaletto. Guardi also painted imaginary landscapes and *capricci* (architectural fantasies). From the 1770s until his death, he recorded contemporary Venetian events in a number of paintings and drawings. These include the visits of dignitaries to Venice (1782), the city's first balloon ascent (1784), and the inauguration of the La Fenice theater (1792).

## GUERCINO (Giovanni Francesco Barbieri)

Cento 1591–Bologna 1666

Guercino was for the most part a self-taught artist. As a youth he admired the work of Ludovico Carracci, whose paintings could be seen in Cento and nearby Bologna. In 1617 Guercino moved to Bologna, where he painted several important works for Cardinal Alessandro Ludovisi, later Pope Gregory XV; these included the *Raising of Tabitha* of 1617 (Palazzo Pitti). Between 1617 and 1621 Guercino produced a series of powerful Baroque altarpieces, including his early masterpiece *Saint William of Aquitaine Receiving the Habit* of 1620 (Bologna, Pinacoteca). From 1621 on, Guercino worked for Pope Gregory XV in Rome. There he began a number of projects, including the lyrical, illusionistic ceiling painting of *Aurora* in the Palazzo Ludovisi. He returned to Cento in 1623 to head an active studio and, following the death of Guido Reni in 1642, moved to Bologna to assume a pre-eminent artistic position in that city.

## HANS HOFFMANN

Nuremberg(?) circa 1530–Prague(?) 1591/21

Little is known of Hoffmann's training. He probably visited the Netherlands before settling in Nuremberg in 1557, at which time he is first documented there. From the early 1570s on he made a specialty of producing watercolor and gouache nature studies, many of which were copied after or inspired by works by Dürer that he had seen in Nuremberg collections. In 1584 Hoffmann

moved to Munich, where he entered the employ of Duke William V of Bavaria. In 1585 he was named court painter by Emperor Rudolf II and took up residence in Prague, the seat of the imperial court. Among his principal surviving works made for the emperor is *Hare among Grasses and Wildflowers in a Glade* of 1589 (private collection), which is also his only surviving panel painting. Several years later Hoffmann died, presumably in Prague. He was the major representative of the "Dürer Renaissance," in which the continued veneration of the master by artists and collectors alike led to the production of works of art copied after him or inspired by his paintings, drawings, and prints.

## JEAN-AUGUSTE-DOMINIQUE INGRES

Montauban 1780–Paris 1867

Ingres studied art first with his father and then, in 1791, at the Académie des Beaux-Arts, Toulouse. He entered David's Parisian studio in 1797 and won the Prix de Rome in 1801, though he did not leave for Italy until 1806. Ingres earned a living painting portraits such as *Mademoiselle Rivière* of 1805 (Louvre), in which his sensuous line and extraordinary ability to describe the sitter's individual features are fully evident. The narrative paintings he created in Italy to be sent to France, including *Oedipus and the Sphinx* of 1808 (Louvre), elicited severe criticism for their realism, and he remained in Italy for another sixteen years. He settled in Florence in 1820 and in the same year received a commission from the cathedral of Montauban for the *Vow of Saint Louis XIII* of 1820–24, his first great success at the Salon. Ingres returned to Paris in 1824 and was elected to the Académie in 1825, achieving recognition as a champion of Classicism against the Romantic movement. He was in Rome again from 1835 to 1841 as the director of the Académie. During his last years in Paris, he continued to produce works of great beauty, including *The Turkish Bath* of 1859–60 (Louvre).

## JACOB JORDAENS

Antwerp 1593–1678

Jordaens is recorded in the Antwerp guild of Saint Luke in 1607 as a pupil of Adam van Noort and became a master in the guild in 1615. In the following year he married Catharina van Noort, the daughter of his teacher. In 1635 he participated in the decoration of Antwerp for the triumphal entry of the Cardinal Infant Ferdinand, and in 1636–37 he helped execute paintings for the Torre de la Parada after designs by Rubens. During his later career Jordaens received commissions from King Charles I,

Queen Christina of Sweden, and Amalia van Solms, widow of the Dutch stadtholder, for whom he executed *The Triumph of Frederik Hendrik* of 1652, to be hung in Huis ten Bosch outside the Hague. In addition to religious and historical scenes, Jordaens produced portraits and exuberant genre scenes, such as *As the Old Sing, So the Young Twitter* of 1638 (Koninklijk Museum voor Schone Kunsten), and became the leading painter in Antwerp after Rubens's death.

#### FILIPPO JUVARRA

Messina 1678–Madrid 1736

Juvarra was the son of a silversmith. He received his earliest artistic training as an architect in the studio of Carlo Fontana in Rome, where Juvarra lived from circa 1703 to 1714. In that city he worked for Cardinal Ottoboni and became known for his designs for sets for theatrical performances and ceremonial occasions. Juvarra had a gifted imagination and immense talent as a draughtsman. Drawings by him exist not only for his stage designs and architectural projects but also for numerous varied enterprises, including funeral decorations, coats of arms, and book illustrations. In 1714 Juvarra was named first architect to the king and moved to Turin. There he received many important architectural commissions, including projects for the Palazzo Madama (1718–21), the royal hunting lodge at Stupinigi (1729–33), and the church and monastery of the Superga, east of Turin (begun 1717). Juvarra enjoyed an international reputation as an architect and traveled throughout Europe.

#### WOLFGANG KATZHEIMER THE ELDER

Katzheim bei Burglengenfeld–Bamberg, active 1478–1508

A painter, workshop head, and designer of stained-glass windows and woodcuts, Katzheimer is the only late fifteenth-century Bamberg painter with whom documented works cannot be connected. The starting point for an analysis of his art are the woodcuts for an illustrated book, *Halsgerichtsordnung* (1507), the designs for which he delivered, according to a record of payment of 1506/7 in the accounts of the Bamberg archbishopric. Stylistic comparison with these woodcuts supports the attribution of a number of paintings to him and his workshop. The most important of these are Passion scenes, including *The Crowning with Thorns* (Bayerisches Nationalmuseum) and *The Hersbruck Altarpiece* (Hersbruck Pfarrkirche). Displaying the influence of Martin Schongauer and Hans Pleydenwurff, he painted figures of highly charged, almost caricatured emotion-

alism, often supplementing the main scene with ancillary views filled with genre-like detail. His shop was continued by his son, Wolfgang Katzheimer the Younger.

#### HANS VON KULMBACH

Kulmbach(?) circa 1480–Nuremberg 1522

Kulmbach probably studied with the Venetian artist Jacopo de' Barbari at some point between 1500 and 1505 and subsequently entered the atelier of Dürer in Nuremberg, becoming a citizen of that city in 1511. He was the most important painter to emerge from the Dürer shop. His surviving oeuvre, in which there are dated examples from between 1508 and 1520, includes many altarpieces, some with sculpture for which he was also probably responsible. Among his major paintings is *The Adoration of the Magi Altarpiece* of 1511 (panels in Berlin-Dahlem, Gemäldegalerie; Cracow, Monastery of Saint Paul; Cracow, Muzeum Narodowe), one of several commissions issuing from Cracow, which Kulmbach may have visited circa 1510/11. His masterpiece is the *Tucherepitaph* of 1513 (Nuremberg, Pfarrkirche Sankt Sebald), the central panel of which shows the Madonna and child with saints. He appears to have returned to Cracow to execute the *Saint Catherine Altarpiece* of 1515 (Cracow, Church of Our Lady) and the *Saint John Altarpiece* of 1516 (Cracow, Church of Saint Florian; destroyed in World War II except for the predella [Muzeum Narodowe]). Among Kulmbach's many masterful portraits is *Casimir von Brandenburg* of 1511 (Alte Pinakothek). Kulmbach was also a major designer of stained glass, as is evidenced by the various windows by him in the Pfarrkirche Sankt Sebald, Nuremberg.

#### HIERONYMUS LANG

Active 1541–1582

Little is known of Lang's life and training before he became a citizen of Schaffhausen and a member of the guild in 1541. Lang was the first glass painter in that city to sign his works. He not only produced windows but also drew his own designs. One of the most sizable groups of his drawings for stained glass is in the Museum zu Allerheiligen, Schaffhausen. The father of a dynasty of glass painters which included his son Daniel and grandson Hans Caspar, Lang also instructed Tobias Stimmer and Daniel Lindtmayer. His influence as a glass painter was felt throughout Switzerland.

#### JEROME-MARTIN LANGLOIS

Paris 1779–1838

Langlois, a successful painter of portraits and historical subjects, was the son of a miniature painter of the same

name. He trained with Jacques-Louis David, becoming one of the master's favorite students and assisting on several of his works. Langlois placed second in the Prix de Rome of 1805, then won first prize in 1809. He was in Rome from 1810 to 1815. Langlois showed his works regularly at the Salon, taking a second prize in 1817 for *Cassandra Imploring the Vengeance of Minerva* (Louvre) and first prize in 1819 for *Alexander Ceding Campaspe to Apelles* (Musée des Augustins). Langlois's historical and mythological paintings such as *Diana and Endymion* of 1822 (Louvre) are strongly neoclassical in style. In 1824 he went to Brussels to paint the portrait of the exiled David (1825; Louvre), who died soon thereafter. Langlois was made a member of the Académie shortly before his own death.

#### HANNS LAUTENSACK

Bamberg circa 1520–Vienna circa 1564/66

The son of a painter and musician, Lautensack moved with his family to Nuremberg in 1527. He is likely to have trained with a goldsmith and also studied the graphic work of Altdorfer, as is evidenced by his two earliest landscape etchings of 1554. Among the highpoints of his early career are the multiplate etchings of Nuremberg viewed from the east and west (1522). During this period he also began to produce portrait prints of Nuremberg patricians into which he incorporated delicately rendered landscape backgrounds. In 1554 Emperor Ferdinand I summoned him to Vienna to publish the imperial coin collection. Lautensack's later cycles of landscape etchings, dated 1554–55 and 1558–59, are panoramic in scope and frequently incorporate figural staffage. Although some documents refer to him as a painter, there are no surviving paintings by him.

#### HENRI LEHMANN (Karl Ernest Rodolphe Heinrich Salem Lehmann)

Kiel 1814–Paris 1882

The son of a painter, Lehmann moved from Germany to Paris in 1831 and entered the studio of Ingres, where he became one of his master's favorite pupils. Lehmann made his Salon debut in 1835 with *Departure of the Young Tobias* of 1834 (Hamburg, Kunsthalle) and several portraits. In late 1838 he joined Ingres in Rome, where he stayed until early 1840. He returned to Paris to show two history paintings and a portrait in the Salon of 1840. After a second brief trip to Italy, Lehmann settled in Paris in 1841 and began to exhibit regularly at the Salon. He became famous for his extremely refined portraits, such as *Comtesse d'Agoult* of 1843 (Paris, Musée Carnavalet). Among his other works are two decorative schemes for

the Parisian church of Saint-Merri, completed in 1844 and 1866. He became a member of the Académie in 1864 and—in 1875—a professor at the Ecole des Beaux-Arts, where he taught Pissaro and Seurat, among others. Throughout his career Lehmann remained an ardent classicist in the style he learned from Ingres.

#### LEONARDO DA VINCI

Vinci 1452–Amboise 1519

Leonardo's career embraced the arts of painting, sculpture, architecture, and music. His interests also included a variety of sciences, as is evidenced in his notebooks. He was apprenticed to Andrea del Verrocchio, one of the leading painters and sculptors of the fifteenth century. Leonardo's youthful Florentine paintings include the portrait of Ginevra de' Benci of circa 1474 (National Gallery of Art) and the unfinished *Adoration of the Kings* of 1481–82 (Uffizi). In 1481 or 1482 he moved to Milan to work at the court of Duke Ludovico Sforza. There he painted the *Virgin of the Rocks* of circa 1482–83 (Louvre) and the fresco of the Last Supper in Santa Maria delle Grazie (circa 1495–96). Leonardo left Milan in 1499 and visited Mantua and Venice. Returning to Florence in 1500, he painted the *Mona Lisa* of circa 1503 and began work on the *Virgin and Saint Anne* (circa 1508–10; both Louvre). In 1506 he was invited to work for the French Crown in Milan. There he stayed through 1513, save for a visit to Florence between the autumn of 1507 and that of 1508. Leonardo visited Rome in 1513 and in 1516 accepted the invitation of Francis I to live in France, where he spent the last years of his life.

#### MAIR VON LANDSHUT

Freising(?) circa 1450–Landshut(?) after 1504

His probable birth in Freising is indicated by the earliest documentary mention of him, in the Munich tax records of 1490, where he is called "Mair Maler von Freising" (Mair, painter of Freising). In Munich he appears to have been an assistant to the painter Jan Polack, as is evidenced by several panels attributed to him that were made as part of Polack's altarpiece (circa 1490) for the church of Saint Peter (*Peter Healing a Madman* [Bayerisches Nationalmuseum]; *Saint Peter in Prison* [Munich, Church of Saint Peter]). Later paintings include *Scenes from the Passion* of 1495 in the sacristy of Freising cathedral. During his subsequent career Mair appears to have been active in Landshut. He is principally appreciated for his graphic oeuvre consisting of twenty engravings, three woodcuts, and over a score of drawings, many of which are signed and dated. He anticipated the *chiaroscuro* woodblock technique of Hans Burgkmair and Lucas Cranach the Elder

by printing on colored paper and adding white heightening by hand.

#### ISAAC MAJOR

Frankfurt-am-Main 1588–Vienna after 1642

The son of a goldsmith who emigrated to Frankfurt from the south Netherlands, Major was baptized in that city in 1588. His life and work remain largely unresearched. During the first decade of the 1600s he was in Prague, where he probably trained with Aegidius Sadeler and/or Roelandt Savery. In 1614 he was in Vienna and in 1615 in Prague again; he visited Poznan in 1618 and appears to have settled permanently in Vienna during the 1620s; he is still recorded there in 1642. Major's twenty-one etchings of the Turkish war (1591–1606) containing topographically accurate views of Hungary indicate that he made a trip there at some point; he is known to have returned to Frankfurt in 1633. Major produced landscape prints after Savery and Pieter Stevens as well as prints of his own invention. His drawings include a signed series of twenty-five pen-and-ink landscapes (Albertina) as well as landscapes drawn with the brush and colored washes after the fashion of Savery and Stevens. Major appears to have been active exclusively as a graphic artist, as there are no known paintings by him.

#### MORAZZONE (Pier Francesco Mazzuchelli)

Morazzone 1573–Piacenza 1626

At a young age Morazzone moved from the Lombard town of that name to Rome. There he studied with the Siense painter Ventura Salimbeni and perhaps with the Cavaliere d'Arpino. By 1598 Morazzone had returned to Lombardy, where he spent the remainder of his career. He worked throughout Lombardy and Piedmont, painting frescoes and altarpieces for churches and other religious organizations in Varese, Orta, and Como in addition to many other places. The *Road to Calvary* frescoes of circa 1605 for a chapel in Sacro Monte, Varallo, comprise one of his early commissions. Circa 1612 Morazzone completed four paintings devoted to the Life of the Virgin for the Cappella della Cintura, Sant'Agostino, Como. One of his most famous paintings is a *Pentecost* of circa 1615 (Castello Sforzesco), originally painted for the Sala delle Congregazioni, Milan.

#### JAN HARMENSZ. MULLER

Amsterdam 1571–1628

Jan Muller was the son of Harmen Jansz. Muller, a prominent Amsterdam publisher, printmaker, and art dealer. He received his earliest training from his father. His youthful engravings and drawings exhibit the Mannerist

figure style of Hendrick Goltzius and Cornelis van Haarlem. Although it is often assumed that Muller studied in Haarlem, he could have mastered their styles by copying, as in the drawing *Tityus* of 1588 (Musées Royaux des Beaux-Arts de Belgique, Collection de Grez), which is based on a work by Cornelis van Haarlem. During the early 1590s Muller made engravings after the Prague Mannerists Adriaen de Vries, Bartholomeus Spranger, and Hans van Aachen. He also made prints after his own inventions, such as *The Adoration of the Magi* of 1598, which is typical in its innovative effects of illumination. Between 1594 and 1602 Muller visited Rome and Naples, after which he spent the remainder of his career at the prosperous family publishing firm in Amsterdam.

#### GIOVANNI BATTISTA NALDINI

Fiesole circa 1537–Florence 1591

Naldini joined Jacopo Pontormo's studio at the age of twelve and remained there until 1557. He is documented in Rome in 1560–61. He was back in Florence by 1564, when he entered the Accademia delle Arti del Disegno. From 1565 to 1569 he worked in the Salone dei Cinquecento in the Palazzo Vecchio, under the direction of Giorgio Vasari. In the early 1570s Naldini contributed two paintings, *The Allegory of Dreams* and *The Gathering of Ambergris*, to the *studiolo* of Francesco I de' Medici (Florence, Palazzo Vecchio). In the late 1570s he was again in Rome, working at the church of San Giovanni Decollato. On his return to Florence, Naldini painted four altarpieces for the churches of Santa Maria Novella and Santa Croce as part of Vasari's renovation plans, including a *Deposition* of 1583 (Santa Croce). One of his late works is the *Calling of Saint Matthew* of 1584–88 (Florence, San Marco), painted for the Cappella Salviati.

#### NICOLO DELL'ABATE

Modena 1509/12(?)–Fontainebleau or Paris 1571

As a youth Nicolò trained with the sculptor Antonio Begarelli in Modena. One of the most notable works Nicolò completed as an independent master in Modena was the decoration in 1546 of the Sala del Fuoco in the Palazzo dei Conservatori. Circa 1548 he moved to Bologna and soon thereafter received commissions for decorative schemes in the Palazzo Torfanini (circa 1548–50) and Palazzo Poggi (circa 1550–52). The primary influences on Nicolò's early painting style were Dosso Dossi, Pordenone, Correggio, and Parmigianino. In 1552 Nicolò arrived in France to work at the court of Henry II on the recommendation of Francesco Primaticcio, whose assistant he became. There he worked on numerous projects, most notably the Salle de Bal (1554) and Galerie d'Ulysse

(after 1556) at Fontainebleau and the chapel of the Hôtel du Guise in Paris. His elegant Mannerist style influenced French artists of the following generation.

#### JEAN-BAPTISTE OUDRY

Paris 1686–Beauvais 1755

Oudry received his earliest artistic training from his father. He then served as apprentice to the portraitist Nicolas de Largillierre from circa 1707 to 1712 and took courses at the Académie de Saint-Luc. His talent as a history and genre painter and portraitist is evident in *Abundance with Her Attributes* (Musée Nationale du Château de Versailles), his reception piece for the Académie in 1719. Beginning in 1722 he concentrated on still lifes and hunt scenes, such as the large *Stag Hunt* of 1723 (Stockholm, Nationalmuseum). Oudry was presented to Louis XV by one of his patrons and soon received commissions from the king, including one for a painting, *Roe Hunt*, of 1725 (Rouen, Musée des Beaux-Arts) for the chateau at Chantilly. Oudry's fame was secured with *Louis XV Hunting a Stag in the Forest of Saint-Germain* of 1730 (Musée des Augustins), a painting much admired by the king, who then commissioned the artist to design a tapestry series on the royal hunt. In addition to Louis XV, the kings of Sweden and Denmark were Oudry's patrons. He showed regularly at the Salon from 1737 until 1753, when illness forced him to give up painting.

#### FRA PAOLINO (Paolo del Signoraccio)

Pistoia circa 1490–1547

Fra Paolino is best known as a follower of Fra Bartolommeo, whose serene classicism was the dominant influence on the younger artist. Paolo received his earliest artistic training from his father, a minor painter in Pistoia. On moving to Florence, he joined the Dominican order at the monastery of San Marco, where he became Fra Bartolommeo's pupil and assistant. Circa 1509–13 Fra Paolino probably also worked under the direction of Mariotto Albertinelli, Fra Bartolommeo's sometime collaborator in the school of San Marco. Fra Paolino inherited a large corpus of Fra Bartolommeo's drawings on the latter's death in 1517 and thereby continued to draw inspiration from his master. Fra Paolino's *Pietà* of 1519 (Florence, Museo di San Marco) is strongly reminiscent of Fra Bartolommeo's depiction of the same subject of circa 1511–12 (Palazzo Pitti). Fra Paolino painted traditional altarpieces, such as the *Madonna and Child with Saints* of circa 1530 (San Gimignano, Sant'Agostino), for various churches in Tuscany throughout the 1520s and '30s. His drawing style is, understandably enough, close to that of Fra Bartolommeo, exhibiting a similar interest in *sfumato* effects.

#### BERNARDO PARENTINO

Parentino 1437–Vicenza 1531

The long-lived Parentino is best known as a follower of Francesco Squarcione and Andrea Mantegna. Few details are known concerning Parentino's life. He seems to have been active as a painter chiefly in Padua, although he also worked in Verona and Mantua. Among his early paintings is an *Adoration of the Magi* (Louvre) and a *Conversion of Saint Paul* (Verona, Museo del Castelvecchio), both dated to the 1470s. During the early 1490s Parentino was engaged in the fresco decoration of the convent of Santa Giustina, Padua, with scenes from the life of Saint Benedict. Parentino's style also indicates the influence of Ferrarese artists such as Cosimo Tura and Ercole de' Roberti, as is evidenced by *Christ with Saints Jerome and Augustine* of circa 1500 (Modena, Galleria Estense). The many drawings attributed to Parentino are typically mantegnesque in style and often incorporate motifs from classical antiquity.

#### PIERRE-ADRIEN PARIS

Besançon 1745–1819

The son of an architect, Pâris lived near Basel as a youth. In 1760 he moved to Paris to further his architectural studies under the direction of François Trouard. Between 1769 and 1774 Pâris stayed at the French Academy in Rome. On his return to France he organized royal ceremonial occasions as *dessinateur* to the king. In 1780 he was accepted as a member of the Académie. In 1783 he made a second trip to Italy to further study the excavations at Pompeii and Herculaneum. Back in Paris, he worked for Louis XVI on an architectural project for Versailles that was never realized. Pâris became director of the French Academy in Rome in 1806 and there supervised the excavations at the Colosseum. In 1817 he returned to his native city, where he died two years later. Pâris's oeuvre consists mainly of drawings for architectural projects and of antique ruins and artifacts, many of which were engraved. He also collected the works of other artists, including Jean-Honoré Fragonard and Hubert Robert.

#### PARMIGIANINO (Francesco Mazzola)

Parma 1503–Casalmaggiore 1540

Parmigianino worked as a painter, draughtsman, and etcher. His uncles Pier Ilario and Michele Mazzola provided his early training, but the example of Correggio was the major stimulus to his early development. Between 1522 and 1524 Parmigianino worked on the decorations for several chapels in San Giovanni Evangelista, Parma. In 1524 he traveled to Rome, carrying with him the unique, undated *Self-Portrait in a Convex Mirror* (Vi-

enna, Kunsthistorisches Museum), which he presented to an appreciative Pope Clement VII, thereby securing work at the papal court. In Rome the influence of Raphael and of antique sculpture reinforced Parmigianino's attention to plastic values and refined elegance, as can be seen in the *Vision of Saint Jerome* of 1527 (National Gallery). In 1527 he moved to Bologna, where his major works included the undated *Madonna of Saint Zachary* (Uffizi) and the *Madonna of Saint Margaret* of 1528–29 (Bologna, Pinacoteca). Among the artist's last great works are the *Madonna of the Long Neck*, commissioned in 1534 (Uffizi), and the unfinished fresco decorations (1530–39) for Santa Maria della Steccata, Parma.

#### BARTOLOMEO PASSAROTTI

Bologna 1529–1592

Although the beginnings of his career are unclear, Passarotti is first documented in Rome in 1551, working with the architect Jacopo Vignola, and—later—with Taddeo Zuccaro, making etchings after Zuccaro's drawings. By circa 1560 he was back in Bologna, where he lived almost continuously thereafter. Passarotti's early works, such as the *Madonna and Child with Saints* of 1565 (Bologna, San Giacomo Maggiore), reveal a knowledge of Emilian artists, most notably Correggio. In certain mature paintings, including an *Ecce Homo* of circa 1575 (Bologna, Santa Maria del Borgo), Passarotti employed typical Mannerist conventions, yet he was also a keen observer of nature, as is evidenced by his portraits, still lifes, and genre paintings. The naturalism of his genre scenes from the 1570s and '80s such as the *Butcher Shop* or *Fish Vendors* (both Rome, Galleria Nazionale) inspired Annibale Carracci, among others. One of Passarotti's last dated works is the *Presentation of the Virgin* of 1583 (Bologna, Pinacoteca). In his drawings he employed a distinctive cross-hatching reminiscent of Michelangelo and Baccio Bandinelli. Passarotti established an influential art academy in Bologna that his four sons and Agostino Carracci attended.

#### JEAN-BAPTISTE PATER

Valenciennes 1695–Paris 1736

The son of a sculptor, Pater studied painting in 1713 with his father's friend Antoine Watteau, also a native of Valenciennes. He again studied with Watteau in 1721, shortly before the master's death. Throughout his rather brief career, Pater painted *fêtes galantes* in the style of Watteau, albeit in a slightly less poetic manner. Pater became a member of the Académie in 1728 with a *Fête Champêtre* (Louvre) as his reception piece. Paintings such

as *The Fair at Bezons* of 1733 (Metropolitan Museum of Art) are strongly reminiscent of Watteau, employing compositions, settings, and costumes similar to those in his paintings. Likewise Pater's drawing style was based on his master's. In the eighteenth century his fame approached that of Watteau himself.

#### GEORG PENCZ

Wroclaw(?) circa 1500–Leipzig 1550

Pencz was active in Dürer's workshop as early as 1521, becoming a citizen of Nuremberg in 1523. In January 1525 he and the artists Barthel and Sebald Beham were briefly expelled from the city for atheism. Little is known of Pencz's artistic activities in the 1520s. It has been proposed that he was identical with the Master I. B., a Nuremberg printmaker active during this decade, but this is doubtful. Pencz is recorded in Nuremberg in 1530 and was made the official city painter in 1532. In 1534 he executed an illusionistic ceiling painting there, *The Fall of Phaeton* (Stadtmuseum Fembohaus), which indicates that he had studied Giulio Romano's frescoes in the Palazzo del Tè, Mantua, probably on a trip to northern Italy circa 1529. Pencz's prints and drawings of the early 1530s reflect the influence of the Italian engraver Marcantonio Raimondi. Circa 1539/40 he returned to Italy, this time visiting Rome, where he made drawings after Michelangelo's frescoes *The Deluge* and *The Last Judgment* in the Cappella Sistina. Pencz returned to Nuremberg in 1540. His reputation as a portraitist led to his appointment as court painter to Duke Albert I of Saxony at Königsberg in 1550. However, he died in Leipzig the same year en route to his new post.

#### PERINO DEL VAGA (Piero Buonaçcorsi)

Florence circa 1500–Rome 1547

Perino del Vaga received his early training in Florence in the workshop of Ridolfo Ghirlandaio. Circa 1516 he traveled to Rome with a painter called Vaga, from whom he took his name. By 1518 Perino was working in the Vatican Logge with Raphael's workshop. His first independent Roman work is probably a frescoed *Pietà* of circa 1519 (Rome, San Stefano del Cacco). Perino, together with Giovanni da Udine, decorated the Sala dei Pontefici in the Vatican in 1521. In 1522 Perino was living in Florence, but he was back in Rome by 1524, when he painted frescoes for the Cappella Pucci in SS. Trinità dei Monti. Perino worked in Genoa from 1528 to 1535/36; his chief patron there was Andrea Doria. The *Fall of the Giants* of circa 1531–33 (Genoa, Palazzo Doria) is a key work from this period. Among Perino's Genoese reli-

gious works is the *Pala Basadonne* of 1534 (National Gallery of Art), originally painted for the church of Santa Maria della Consolazione, Genoa. On his return to Rome Perino worked at SS. Trinità, Castel Sant' Angelo, and in the Sala Regia of the Vatican.

#### BALDASSARE PERUZZI

Siena 1481–Rome 1536

Peruzzi's career began in Siena. In 1502/3 he moved to Rome, where he rapidly attained success as an architect and painter. He was inspired by the traditions of classical antiquity and the art of his contemporary Raphael. From 1509 to 1516 he was engaged as the architect and designer of the Villa Farnesina. In 1516 he decorated the Cappella Ponzetti in Santa Maria della Pace and completed the fresco representing the Presentation of the Virgin for the same church. Peruzzi was appointed architect of Saint Peter's, and in 1520–23 he painted the oval frescoes illustrating scenes from Ovid's *Metamorphoses* in the Villa Madama. He also traveled to Bologna. Returning to Rome, he designed Pope Adrian VI's tomb in Santa Maria della Anima. Peruzzi returned to work in Siena in 1527 as architect of the Sienese republic, but in 1535 he was again in Rome. In the same year he began construction of the Palazzo Massimo alle Colonne. His designs for architectural and scenographic projects had a great influence on Sebastiano Serlio, who used them as the basis for his treatise on architecture.

#### GIOVANNI BATTISTA PIAZZETTA

Venice 1683–1754

Piazzetta was the son of a sculptor. After studying with Antonio Molinari in Venice, he lived in Bologna for about a year, studying with Giuseppe Maria Crespi. He returned to Venice circa 1710, remaining for the rest of his life. Piazzetta's early works reflect the tenebrism of Crespi, as is evidenced in *Virgin Appearing to Saint Philip Neri* of 1725–27 (Venice, Santa Maria della Fava). Circa 1725 he worked in the Venetian church of SS. Giovanni e Paolo, painting the *Glory of Saint Dominic* for the ceiling. Piazzetta's later works, such as the *Fortune Teller* of 1740 (Accademia), reveal a lighter, more Rococo palette. He also specialized in paintings and drawings of half-length figures or heads, known as *teste di carattere*. He achieved great success as an artist and teacher and was named director of the Accademia in Venice on its founding in 1750.

#### GIOVANNI BATTISTA PIRANESI

Venice 1720–Rome 1778

Piranesi learned the art of drawing from his uncle, an architect in Venice. During his early years he focused on studies of perspective and stage designs. In 1740 he moved to Rome and began a systematic study of the city's antiquities. While there he learned to make etchings from Giuseppe Vasi. In 1742 Piranesi began the plates for his first series of views of Rome, published in 1743, called *Prima parte*. Circa 1744 a series of fantastic imaginary scenes, called the *Carceri d'invenzione*, was issued, to be re-etched by the artist in 1760–61. Piranesi returned to Venice briefly and was back in Rome in 1747. Among his other series of etchings are *Vedute di Roma*, first published in 1748. His study of the ruins of Rome ultimately led to the publication in 1756 of *Le Antichità romane*, which was an immediate success. His drawings and etchings are notable for their dramatic spatial illusionism.

#### CORNELIS VAN POELENBURCH

Utrecht 1594/95–1667

Poelenburch was a pupil of Abraham Bloemaert, according to Joachim Sandrart, and is documented in Rome in 1617 and between 1619 and 1623. Sometime before 1621, Poelenburch worked at the Medici court in Florence, where he was influenced by the work of Jacques Callot. Early Roman paintings such as *Landscape with Orpheus* of circa 1620 (Louvre) demonstrate the influence of Paulus Bril. Some of the paintings from this period are difficult to distinguish from those of Filippo Napoletano. After 1620 he developed an innovative approach to the depiction of the Roman landscape characterized by low horizons and strongly contrasting sunlight and shadow, as can be seen in his three paintings of the Campo Vaccino in the Louvre. His drawings of this period influenced Bartholomeus Breenbergh, with whom Poelenburch might have sketched circa 1623–24. After returning to Utrecht circa 1625, he was highly successful, gaining commissions from the House of Orange and also working for the court of Charles I in England between 1637 and 1641. In 1649 and 1650 Poelenburch was an officer of the Utrecht painting guild, of which he was dean in 1657, 1658, and 1664.

#### PONTORMO (Jacopo Carucci)

Pontormo (Empoli) 1494–Florence 1557

Circa 1506 Pontormo, who was orphaned as a youth, moved to Florence, where he trained in the studios of Leonardo da Vinci, Piero di Cosimo, Mariotto Albertinelli, and Andrea del Sarto. Youthful works including the *Visitation* of 1514–16 (Florence, SS. Annunziata) reflect the High Renaissance classicism of Sarto and Fra Bartolommeo. As early as 1518, in the *Madonna and Child with Saints* in San Michele Visdomini, Florence, Pontormo's art became increasingly complex and disturbing in form and feeling, signaling the beginning of the Mannerist style in Italy. His study of Michelangelo and the prints of Dürer further influenced his development of a highly personal, idiosyncratic style. The ambiguous composition and elongated, restless figures of the *Deposition* of 1526–28 in Santa Felicità, Florence, represent the culmination of this development. Pontormo received Medici patronage throughout his career, including a commission for the early fresco decorations (1520) of the family's country villa at Poggio a Caiano. Between 1546 and 1556 he painted the biblical scenes in the choir of the Medici parish church of San Lorenzo in Florence (destroyed).

#### PORDENONE (Giovanni Antonio de' Sacchis)

Pordenone 1483/84–1539

Pordenone's early works reflect the artistic traditions of his upbringing in a small town in the province of Friuli. He worked and traveled throughout central and northern Italy, absorbing a variety of artistic trends. His works done prior to 1518 indicate his familiarity with contemporary styles in both Venice and Rome. The frescoes Pordenone painted in 1520 for the Cappella Malchiostro in the Duomo, Treviso (destroyed), indicate the influence of Titian, Michelangelo, and north Italian illusionism. From 1520 to 1522 he painted several frescoes for the cathedral of Cremona, including a large *Crucifixion* (1520–21) and a *Pietà* (1522). In Venice he completed frescoes for San Rocco (1528–29) and at the Palazzo Ducale (1535–38), all of which have since been destroyed. Between 1530 and 1535 Pordenone worked intermittently on three chapels and the dome of the church of the Madonna di Campagna, Piacenza. His late paintings, such as the *Annunciation* of 1537 (Murano, Santa Maria degli Angeli), reflect the currents of Roman Mannerism.

#### JACQUES-ANDRE PORTAIL

Brest 1695–Versailles 1759

Portail was the son of an architect of the same name. Little is known about his early education, but he seems to

have been trained in his native city. In 1740 Portail was given a royal appointment at Versailles, and in 1741 he was made overseer of the Salon exhibitions. He was elected to the Académie in 1746 as a flower painter. Although best known as a draughtsman, Portail was also a painter of portraits, landscapes, and still lifes as well as an engraver. Among his paintings is *View of the Park at Versailles* of circa 1750 (Musée Nationale du Château de Versailles). Portail's drawing style derived ultimately from Watteau, while the somewhat contemplative side of his art reflects the influence of Chardin.

#### NICOLAS POUSSIN

Les Andelys 1594–Rome 1665

Poussin was first encouraged to paint by the Mannerist Quentin Varin. He moved to Paris to become a professional painter in 1612 and made a visit to Italy circa 1621. In 1624 he moved to Rome, where he discovered classical antiquity and studied the art of Raphael, Titian, and Domenichino, all of whom influenced his development. His patrons included Cardinal Francesco Barberini and the antiquarian Cassiano del Pozzo, for whom he painted a series of the Seven Sacraments (1636–40; National Gallery of Art; Belvoir Castle). Circa 1629 or 1630 Poussin's repertoire of subjects shifted focus to classical and mythological themes. In 1640 he journeyed to France to work at the court of Louis XIII. He returned to Rome permanently in 1642 and began producing geometrically ordered landscapes, of which the two Phocion landscapes (1648; Shropshire, Oakley Park, earl of Plymouth; Liverpool, Walker Art Gallery) are prime examples. Poussin approached painting with a cerebral classicism that became an ideal for future generations of French artists.

#### FRANCESCO PRIMATICCIO

Bologna 1504–Paris 1570

Primaticcio's early development remains unclear. It seems that his earliest formal training commenced in 1525/26 with his move to Mantua, where he became a pupil of Giulio Romano at the Palazzo del Tè. There he worked as a painter, decorator, sculptor, and architect. He was invited to France in 1532 by Francis I to participate in the decoration of the royal chateau of Fontainebleau, where he collaborated with Rosso Fiorentino in several of the major rooms, including the Chambre du Roi (1531–35). Following Rosso's death in 1540, Primaticcio assumed the position of chief designer. He made several journeys to Italy on behalf of Francis I during the 1540s. With his compatriot Nicolò dell'Abate he continued to work on the decorations at Fontainebleau, which included the Galerie d'Ulysse and the Salle de Bal. Since

little of his fresco and stucco work at Fontainebleau survives, our knowledge of Primaticcio's lively and sophisticated style derives mainly from his surviving drawings and paintings such as *Ulysses and Penelope* (Toledo Museum of Art).

#### GIULIO CESARE PROCACCINI

Bologna 1574–Milan 1625

Procaccini, whose father and brothers were painters, moved with his family to Milan in the mid-1580s. Originally, he trained as a sculptor, but, following a trip to Parma circa 1600–1602, he turned to painting. His earliest pictures, including the *Martyrdom of SS. Nazaro and Celso* of 1606 (Milan, Santa Maria presso San Celso) and the series of ten paintings for the Tribunale di Provisione commissioned in 1605 (Castello Sforzesco), reflect a knowledge of Parmigianino and Correggio and the influence of Procaccini's Lombard contemporaries Cerano and Morazzone. Between 1603 and 1613 Procaccini produced a large number of devotional paintings, including representations of the miracles of San Carlo Borromeo for the Duomo, the *Mystic Marriage of Saint Catherine* (Brera), and the *Madonna with Saints* (Saronno, Santuario dei Miracoli). He worked in Modena from 1613 to 1616 and in 1618 was living in Genoa. He returned to Milan in 1619.

#### RAPHAEL (Raffaello Sanzio)

Urbino 1483–Rome 1520

Raphael was the son of the painter Giovanni Santi. He entered the Perugian workshop of Pietro Perugino circa 1495, quickly assimilating and surpassing his master's style. While working in Florence between 1504 and 1508, Raphael enthusiastically embraced the examples of Leonardo and Michelangelo, as can be seen in the *Portrait of Maddalena Doni* of 1506 (Palazzo Pitti) and the *Entombment* of 1507 (Galleria Borghese). In 1508 or 1509 he moved to Rome, where the artistic and intellectual climate offered new inspiration. Pope Julius II employed him to decorate the Vatican Stanze, including the Stanza della Segnatura (1509–11). Raphael continued to work at the Vatican under Leo X in addition to accepting numerous private commissions. Notable masterpieces include the *Galatea* fresco of 1514 (Villa Farnesina) and the *Portrait of Baldassare Castiglione* of 1515 (Louvre). He became increasingly occupied with architectural projects and in 1514 succeeded Bramante as architect of the new Saint Peter's. Raphael's last great altarpiece, the *Transfiguration* of circa 1518 (Vatican, Pinacoteca), was made in direct competition with Sebastiano del Piombo.

#### REMBRANDT VAN RIJN

Leiden 1606–Amsterdam 1669

The son of a miller, Harmen Gerritsz. van Rijn, Rembrandt attended Latin school and was enrolled at the university of Leiden in 1620. In 1621 he was apprenticed to the Leiden history painter Jacob Isaacsz. van Swanenburgh, and circa 1623/24 he studied in Amsterdam with Pieter Lastman and Jacob Pynas. Circa 1625 Rembrandt returned as an independent master to Leiden, where he worked closely with Jan Lievens and took his first pupil, Gerard Dou. By 1632 he had moved to Amsterdam and completed *The Anatomy Lesson of Doctor Tulp* (The Hague, Mauritshuis). During the 1630s he was a sought-after portrait painter and produced a series of Passion pictures for the stadtholder, Prince Frederick Henry. Rembrandt married Saskia van Uylenburgh in 1634. During the 1630s and '40s he had many students, including Govert Flinck, Ferdinand Bol, Carel Fabritius, and Gerbrandt van den Eeckhout. The birth of his son Titus in 1641 was followed by Saskia's death in 1642, which was also the year the artist completed *The Night Watch* (Rijksmuseum). During the late 1640s Hendrickje Stoffels came to live with him as a housekeeper. Financial difficulties set in, culminating in bankruptcy in 1656 and the auctioning of Rembrandt's possessions in 1657 and 1658. Some of his greatest portraits date to his later years, including the *Group Portrait of the Cloth Samplers (The Syndics)* of 1662 (Rijksmuseum).

#### GUIDO RENI

Bologna 1575–1642

Reni was first apprenticed to the Flemish artist Denys Calvaert; in 1594 he joined the Carracci academy. Between 1595 and 1599 he painted numerous altarpieces for local churches, including the *Madonna of the Rosary* of 1596–98 (Bologna, Basilica di San Luca). Circa 1600 he moved to Rome, where the powerful naturalism and dramatic lighting of Caravaggio briefly attracted him, as can be seen in the *Crucifixion of Saint Peter* of 1605–06 (Vatican, Pinacoteca). A more enduring influence was the ideal monumental classicism of Raphael's art, as can be seen in Reni's *Aurora* fresco of 1614 (Casino Rospigliosi Pallavicini). Reni returned to Bologna in 1614 and soon became the city's leading artist. Among his most important works are the *Pietà dei Mendicanti* of 1613–16 and the *Pala delle Peste* of 1631 (both Bologna, Pinacoteca Nazionale). His late style is broader and looser, as can be seen in *Saint Jerome and the Angel* of 1640–42 (Detroit Institute of Arts).

## MARCO RICCI

Belluno 1676–Venice 1729

Marco Ricci was the nephew of the painter Sebastiano Ricci, from whom he probably received his earliest artistic training in Venice. He was reportedly forced to leave Venice after murdering a gondolier. He then trained with the painter Antonio Francesco Peruzzini in Ancona. Marco worked in Rome, Florence, and Venice, chiefly as a landscape painter but also as an etcher. He went twice to England, the first time prior to 1710 and then with Sebastiano Ricci from 1712 to 1716. Marco settled in Venice in 1716 except for a trip to Rome circa 1720. He specialized in landscape paintings that often have a luminous quality, as can be seen in *Landscape with the Archangel Raphael and Tobias* of circa 1708 (Sarasota, John and Mabel Ringling Museum of Art). Marco often used gouache for his landscapes, sometimes on kidskin, as in *Landscape with Approaching Storm* of the 1720s (Wellesley, Jewett Arts Center). He collaborated with his uncle on several paintings, including *Epitaph for Admiral Shovel* of circa 1726 (National Gallery of Art). Marco also made numerous drawings and etchings and influenced the next generation of landscape painters, including Canaletto and Francesco Guardi.

## HYACINTHE RIGAUD

Perpignan 1659–Paris 1743

The grandson and nephew of painters, Hyacinthe Rigaud's first formal artistic training occurred during the period 1671–77, when he studied in Montpellier with two provincial masters. He then served an apprenticeship in Lyons before moving to Paris in 1681. In 1682 he won the Prix de Rome but, at Charles Le Brun's advice, did not travel to Rome, as he immediately began receiving commissions in Paris. Rigaud became a member of the Académie in 1700. He is best known for his portraits of the Parisian bourgeoisie, clergy, and aristocracy. His first royal commission dates from 1688. He painted Louis XIV on several occasions—including in 1701, when he executed the famous *Portrait of Louis XIV in His Coronation Robes* (Louvre)—and also painted several portraits of Louis XV. Many of his portraits, such as that of Jean Le Juge, his wife, and their daughter, of 1699 (National Gallery of Canada), indicate the influence of Dutch and Flemish painting. Rigaud received many honors during his career and managed a large studio, training the painters Joseph Parrocel, Jean-Marc Nattier, and François Desportes, among others.

## PETER PAUL RUBENS

Siegen 1577–Antwerp 1640

The son of an Antwerp magistrate, Rubens spent the first ten years of his life in Siegen and Cologne. After his father's death in 1587, he returned to Antwerp, where he studied with Tobias Verhaeght, Adam van Noort, and Otto van Veen, becoming a master in the Antwerp guild of Saint Luke in 1598. Rubens left for Italy in 1600 and entered an eight-year period of service with Vincenzo Gonzaga in Mantua which was interrupted by a diplomatic mission to Spain. In 1608 the artist returned to Antwerp, where he was made court painter to Archduke Albert and Archduchess Isabella in 1609. He went on to execute numerous commissions in that city during the next decade, including the *Raising of the Cross* of 1610 (Onze Lieve Vrouw). Between 1622 and 1627 Rubens visited Paris several times in connection with a cycle of paintings glorifying the reigns of Marie de Médicis and her husband, King Henry IV (Louvre). In 1628 he went to Madrid to promote a peace plan between the Netherlands and Spain and was appointed privy council secretary of the Netherlands by King Philip IV. In 1629–30 the painter was sent on a diplomatic mission to England, where he was knighted by King Charles I and received a commission to execute the ceiling paintings in the banqueting hall at Whitehall in London. In 1630 he returned to Antwerp and married Helena Fourment. He designed decorations for the triumphal entry into Antwerp of Cardinal Infant Ferdinand in 1634–35. In 1635 Rubens purchased the chateau of Steen, the countryside around which inspired some of his finest landscapes. He executed designs for a series of paintings to decorate the Torre de la Parada, Philip IV's hunting lodge near Madrid, in 1636–38.

## PIETER JANSZ. SAENREDAM

Assendelft 1597–1665 Haarlem

The son of the engraver Jan Saenredam, Pieter moved with his mother from Assendelft to Haarlem in 1609 after the death of his father. In 1612 he was apprenticed to Frans Pieter de Grebber and in 1623 enrolled in the guild of Saint Luke at Haarlem, where he was to spend his entire career. From 1628 on he specialized in architectural painting and, in particular, church interiors. *Transept of the Sint Bavokerk, Haarlem, North to South* of 1628 (J. Paul Getty Museum) evidences his particular fascination with Haarlem's principal church, which figures in his works more frequently than any other building. From the beginning he employed a characteristically deliberate method of preparing paintings, which were preceded by

a sketch from life followed by a full-scale perspective rendering. Throughout this process he made numerous subtle adjustments to spatial relationships and architectural details, resulting in delicately calibrated effects of serenity and balance. Saenredam's output of paintings and drawings is very small, with much of it signed and dated, often to the day. On sketching trips to 's-Hertogenbosch in 1632 and to Assendelft in 1633 and '34, he gathered material for paintings such as *Crossing and Nave of the Sint Odulphuskerk, Assendelft* of 1649 (Rijksmuseum). He visited Alkmaar in 1634 and 1661, Utrecht in 1636, Amsterdam in 1641, and Rhenen in 1644. Resultant paintings include *View through the Transept of the Sint Cunerakerk, Rhenen* of 1655 (Mauritshuis) and *The Old Town Hall of Amsterdam* of 1657 (Rijksmuseum).

#### CORNELIS SAFTLEVEN

Gorinchem 1607–Rotterdam 1681

Saftleven was the son and pupil of the painter Herman Saftleven and the brother of the landscape painter Herman Saftleven the Younger. Soon after Cornelis's birth, the family moved to Rotterdam. His earliest dated paintings show fanciful animal allegories and scenes of hell. Circa 1632/34 he traveled to Antwerp, where Anthony van Dyck made a portrait drawing of him. By 1634 Saftleven was in Utrecht, where his brother, Herman, was living, and the two began to paint stable interiors, a subject new to peasant genre painting. By 1637 Saftleven had returned to Rotterdam. Paintings of the following decades include landscapes with shepherds and cows and animal satires such as *Allegory of the Condemnation of Oldenbarnevelt* of 1663 (Rijksmuseum). As a draughtsman Saftleven is best known for his black chalk drawings of single figures, usually young men, and his studies of animals, which show the influence of Roelandt Savery. Saftleven remained in Rotterdam until his death.

#### FRANCESCO SALVIATI (Francesco dei Rossi)

Florence circa 1510–Rome 1563

Salviati studied with several artists in Florence before he entered Andrea del Sarto's workshop in 1529. After the latter's death in 1530, Salviati went to Rome. A fresco of the *Visitation* of 1538 (Rome, San Giovanni Decollato) is one of the few identifiable works from his first Roman sojourn. From 1539 to 1543 Salviati traveled between Florence, Bologna, Venice, and Rome. From 1543 to 1548 he was in Florence, where he painted portraits and altarpieces in a typically sophisticated Mannerist style. Salviati's principal commission, and one of the most im-

portant examples of Florentine Mannerism, was the fresco decoration of the Sala dell'Udienza in the Palazzo Vecchio, painted for Cosimo de' Medici. The highly ornamental and complex *Triumph of Camillus* of 1543–45 is a major scene from this cycle. Salviati returned to Rome in 1548 and worked primarily for the Farnese cardinals and their circle, completing fresco cycles in the Palazzo Farnese in the early 1550s and in the Palazzo Ricci-Sacchetti circa 1555. He took a brief trip to France circa 1556. An inveterate draughtsman, Salviati made designs for engravings and tapestries throughout his career. His final commission, never realized, was for a portion of the Sala Regia in the Vatican.

#### SANTI DI TITO

San Sepolcro 1536–Florence 1603

In Florence by 1550, Santi di Tito trained with a follower of Raffaellino del Garbo before entering Agnolo Bronzino's studio. In 1558 Santi left Florence for a six-year stay in Rome, where he painted frescoes in the Palazzo Salviati, Casino Pio, and Vatican Belvedere. He returned to Florence in 1564 and participated in the production of the temporary decorations for Michelangelo's funeral. Santi synthesized High Renaissance and Mannerist conventions during the 1560s and '70s, as is apparent in the *Sacra Conversazione* of circa 1565 (Florence, Ognissanti). An ornamental fresco for the Cappella di San Luca, SS. Annunziata, and the two paintings he contributed to the *studiolo* of Francesco I in the Palazzo Vecchio are his most important works from the 1570s. Santi painted several altarpieces for the churches of Santa Croce and Santa Maria Novella. Among these *The Resurrection* of circa 1572–73 (Florence, Santa Croce), with its relatively clear narrative approach, is an important example of his mature style. Santi's late works, such as *The Crucifixion* of 1588 (Santa Croce), are rather sober and devout, as he increasingly worked toward a reform of Florentine Mannerism as demanded by the Counter-Reformation.

#### GIOVANNI GIROLAMO SAVOLDO

Brescia circa 1480–Venice or Brescia 1548

Savoldo was among the leading masters of the Veneto-Lombard school that included Moretto da Brescia and Girolamo Romanino. He matriculated into the Florentine painters' guild in 1508, although no works by him can be connected with this period. Savoldo had returned to Brescia by 1514, dividing his career between his native city and Venice, where he moved in 1521. He probably worked in Milan sometime between 1530 and 1532, when he enjoyed the patronage of Duke Francesco II

Sforza. His work from these years reflects the descriptive realism characteristic of Lombard painting, especially in the rendering of landscape and light effects, as can be seen in *Prophet Elijah* (National Gallery of Art). Single-figure paintings like *Shepherd with a Flute* of circa 1525 (J. Paul Getty Museum) and the *Magdalen* of after 1540 (National Gallery) recall the visual poetry of Giorgione and continue the Venetian tradition of vivid chromatic and textural effects. Savoldo's penetrating naturalistic portrayals of figures attracted artists of later generations including Caravaggio.

#### ERHARD SCHÖN

Nuremberg circa 1491–1542

Schön was one of the most prolific woodblock designers of his day, specializing in book illustrations and broadsheets. Little is known of his life. Early in his career he moved in Dürer's orbit, designing woodcuts with the master's pupil Hans Springinklee for the *Hortulus animae* (1516). When Nuremberg adopted Lutheranism in 1525, Schön became active in the production of anti-Catholic broadsheets as well as those treating more broadly satirical themes. His broadsheets often include texts by the Nuremberg poet Hans Sachs. Schön is the author of a few paintings and a number of signed drawings, with many more attributed to him on the basis of style. His drawings await systematic study.

#### KAREL ŠKRÉTA

Prague 1610–1674

Škréta may have trained with the printmaker Aegidius Sadeler, who was court artist to Emperor Rudolf II until the latter's death in 1612. As Protestants, Škréta and his family were forced to leave Prague in 1627. Circa 1630 he traveled to Italy, visiting Venice, Florence, Bologna, and Rome. While in Rome, he joined the group of northern European artists known as the *Schildersbent* (Birds of a Feather) and also came under the influence of other painters such as Poussin, Pietro da Cortona, the Carracci, and Guido Reni. Having converted to Catholicism, Škréta returned to Prague in 1638 and soon became the city's leading painter. His large body of religious pictures and cycles of saints' lives includes works such as the monumental lunette *Saint Charles Borromeus Healing* of 1647 (Národní Galerie). Škréta is most appreciated for his portraits, an outstanding example of which is *The Stonecutter Dionysius Miseroni and His Family* of 1653 (Národní Galerie). He was a printmaker and also produced a large body of drawings. Škréta has rightly been called the father of Bohemian Baroque painting.

#### SODOMA (Giovanni Antonio Bazzi)

Vercelli 1477–Siena 1549

Sodoma learned the rudiments of painting in his native city in the Piedmont region as a student of Giovanni Spanzotti. He traveled to Siena and probably to Milan, where he was influenced by Leonardo da Vinci. He went to Rome in 1508 to work for Agostino Chigi and Julius II. For the latter Sodoma painted the ceiling of the Stanza della Segnatura in the Vatican in a style reminiscent of Pinturicchio. That Sodoma also knew Florentine art is evident in his *Crucifixion* of circa 1510 (Siena, Pinacoteca), based on Florentine examples. In 1516 Sodoma was back in Rome, working for Chigi in the Villa Farnese, where he painted the raphael-esque *Marriage of Alexander and Roxanne* of 1516–17 and *Alexander and the Family of Darius* of 1518. He returned to Siena after 1520 and was in Florence in 1528. His works of the 1530s, such as the *Ordination of Saint Alfonso* of 1530 (Siena, Santo Spirito), indicate the influence of the Florentine Mannerists and of Beccafumi. A late work is the *Sacra Conversazione* of 1542 (Pisa, Museo Nazionale di San Matteo).

#### VIRGIL SOLIS

1514–Nuremberg 1562

During his lifetime Solis was the most prolific graphic artist in Germany, specializing in book illustration and ornamental design. His father, the painter Hans Sollis, gained Nuremberg citizenship in 1525, and Virgil became a master there in 1539. His earliest print dates from 1540, and his productivity reached its highest level after the death of Sebald Beham in 1550. From that time on Solis became Nuremberg's leading designer of book illustrations, including one of his finest efforts, *Bibliche Figuren des alter und neuwen Testaments* (1562). During his later career the members of his large workshop increasingly participated in the production of prints bearing his initials, resulting in an output of widely varying quality. The surviving prints from Solis and his workshop number more than two thousand.

#### FRANÇOIS STELLA

Mechelen 1563–Lyons 1605

François was the son of the Flemish painter Jean Stella, with whom he most likely trained. Little is known about his life and education. In 1586 he traveled to Italy with a Jesuit priest, Etienne de Martellange; the two made drawings in Tivoli and Rome. By 1591 Stella had settled in Lyons, where he painted many altarpieces and frescoes. Among these are *The Holy Family* of circa 1600 (Orléans, Musée des Beaux-Arts) and the lost frescoes of circa 1600 depicting the Seven Sorrows of the Virgin for

the church of the Cordeliers. He is also known to have painted landscapes, portraits, and historical subjects, many of which have been lost. In 1602 Stella was named master of the painters' guild of Lyons. Two of his sons, Jacques and François the Younger, became artists.

#### JACQUES STELLA

Lyons 1596–Paris 1657

Jacques was the son of François Stella, a painter of Flemish origin. He was in Florence, along with Jacques Callot, from 1616 to 1622; there he worked for Cosimo II de' Medici. Circa 1623 he moved to Rome for a ten-year stay, becoming famous for his small-scale paintings and engravings. Many of Stella's drawings were later engraved by his nieces. In Rome he was a friend of Nicolas Poussin. Circa 1634 he left Rome and traveled north, stopping along the way in Venice, Milan, and Lyons. The *Adoration of the Angels* of 1635 (Lyons, Musée des Beaux-Arts) dates from an extended stay in his native city en route to Paris. There he was presented to Louis XIII by Cardinal Richelieu and was appointed painter to the king, in whose honor he painted *The Liberality of Louis XIII and Cardinal Richelieu* of circa 1642 (Cambridge, Mass., Fogg Art Museum). Stella worked in Rouen and at Versailles as well as in Paris during the latter portion of his career.

#### FRIEDRICH SUSTRIS

Italy (Venice?) circa 1540–Munich 1599

Friedrich was the son of Lambert Sustris, a Dutch painter active in Titian's workshop in Venice. He probably trained in Venice with his father and accompanied him to Padua in 1554–55. After a likely visit to Rome in 1560, Sustris resided in Florence from 1563 to 1567, assisting Giorgio Vasari on such projects as the decoration of the Palazzo Vecchio. He also became a member of the Accademia del Disegno. Between 1568 and 1573 Sustris oversaw a team of painters and stuccoists in the decoration of the house of Hans Fugger in Augsburg. From 1580 on he was in the service of the dukes of Bavaria in Munich, assuming a role similar to that of Vasari in which he designed and coordinated all of the artistic projects undertaken at the court. Among the most important of these were the Jesuit church of Saint Michael in Munich (from 1583), the gardens and *Grottenhof* of the Munich Residenz (circa 1582–86), and the construction of the Munich Antiquarium (from 1586). Together with Bartholomeus Spranger and Hans van Aachen, Sustris was one of the leading artistic figures in Central Europe during the later sixteenth century and also one of the epoch's finest draughtsmen.

#### JOSEPH-BENOIT SUVÉE

Bruges 1743–Rome 1807

Suvée received his early artistic training at the Académie in Bruges, which was modeled upon the French Académie. He moved to Paris in 1763 and entered the atelier of Jean-Jacques Bachelier. He competed in the Prix de Rome competition three times, winning in 1771 with *Combat of Minerva and Mars* (Lille, Musée des Beaux-Arts). Before leaving for Rome, Suvée painted several religious paintings for churches in Paris, Ypres, Limoges, and Cambrai. While in Rome between late 1772 and 1778, his work took on an antiquarian aspect. On his return to Paris he showed regularly at the Salon between 1779 and 1796. Suvée worked for the king and the aristocracy throughout his successful career, painting portraits and historical and religious works and producing tapestry designs. Some of his works hark back to the seventeenth century, such as *The Death of Admiral de Coligny* of 1787 (Dijon, Musée des Beaux-Arts), which was admired at the Salon for its dramatic light effects. After the Revolution Suvée returned to Rome in 1801 as director of the French Academy.

#### TINTORETTO (Jacopo Robusti)

Venice 1518–1594

Called Il Tintoretto because his father was a cloth dyer, Jacopo is first recorded as an independent painter in 1539. Circa 1542 he painted *Christ among the Doctors* (Milan, Museo dell' Opera del Duomo) for the cathedral of Milan. Tintoretto's style combines elements of Mannerism with Venetian colorism, as is evident in the painting that established his reputation, *The Miracle of Saint Mark* of 1548 (Accademia). In 1562 he was commissioned to paint two pendants to the early Saint Mark scene, *The Finding of the Body of Saint Mark* (Brera) and *The Abduction of the Body of Saint Mark* (Accademia). Between 1565 and 1587 he was occupied with the elaborate decoration of the Scuola di San Rocco, Venice. He first painted a large *Crucifixion* (1565) for the Scuola and then numerous scenes for the upper (1575–81) and ground stories (1583–87). One of Tintoretto's last works is the *Last Supper* of 1592–94 (Venice, San Giorgio Maggiore), notable for its dramatic lighting and strong perspective.

#### TITIAN (Tiziano Vecellio)

Pieve di Cadore circa 1480/90–Venice 1576

One of the greatest Venetian artists of the Cinquecento, Titian trained in Venice with Gentile and Giovanni Bellini and circa 1508 entered into association with Giorgione, whose lyrical style he adopted. In the *Assumption* of 1516–18 for Santa Maria dei Frari, Venice, he intro-

duced a monumental and richly coloristic manner. For the duke of Ferrara he created a series of exuberant mythological paintings, including *Bacchanal* of 1523–25 (Prado). Titian's portraits, such as *Man with a Glove* of 1523 (Louvre) and *Pope Paul III* of 1543 (Museo Nazionale di Capodimonte), are admired for their brilliant combination of pictorial and psychological elements. He visited Rome between 1548 and 1551 and traveled twice during these years to the court of Charles V at Augsburg. Late masterpieces such as the *Rape of Europa* of 1559–62 (Isabella Stewart Gardner Museum) and *The Crowning with Thorns*, left unfinished on his death (Alte Pinakothek), are notable for their technical freedom and emphasis on surface values.

#### JOSEPH MALLORD WILLIAM TURNER

London 1775–1851

Turner was admitted to the Royal Academy in 1789, studying briefly during the following years with the architectural and topographical draughtsmen Thomas Malton and Edward Dayes. He first exhibited a watercolor at the Royal Academy in 1790 and showed his first oils there in 1796 and 1797. Turner was elected an Associate of the Royal Academy in 1799 and a full Academician in 1802, the year he also made his first trip to the Continent. Monumental oil paintings such as *Snow Storm: Hannibal and His Army Crossing the Alps* of 1812 (London, Tate Gallery) soon established him as Britain's leading younger artist. In 1819 he took his first trip to Italy, during which he gathered material for later paintings and watercolors. Turner also became increasingly active as an illustrator, producing designs for various series of engravings such as Charles Heath's Picturesque Views in England and Wales (1827–38) and views of the Loire and Seine (circa 1825–34) as part of the "Rivers of Europe" project. He visited Italy a second time in 1828. Masterpieces of his later years such as *The Fighting "Temeraire"* of 1839 (Tate Gallery) and *Slavers Throwing Overboard the Dead and Dying* of 1840 (Boston, Museum of Fine Arts) show an interest in steam, fog, and atmosphere as powerful embodiments of the forces of nature. Some of his most beautiful watercolors were inspired by his last two trips to Venice in 1833 and 1840. He also produced watercolors and oils of mountain subjects which reflect his several journeys to the Alps between 1836 and 1845.

#### LUCAS VAN UDEN

Antwerp 1595–1672

Lucas was probably a pupil of his father, Artus van Uden. From 1615 to 1630 he worked in Rubens' studio,

where he made engravings after the master's compositions, and in 1627/28 he became a member of the guild in Antwerp. He seems to have spent his entire career in Antwerp save for a trip along the Rhine in 1644–46. Although van Uden made paintings, his most pleasing works are his watercolors and etchings, which display his refined sense of light and mood, derived in large measure from the influence of Rubens.

#### GERARDUS VAN VEEN

Haarlem(?) circa 1620–Beverwijk(?) circa 1683

Gerardus was the brother of Rochus van Veen and the son of Isenbout van Veen, who is recorded in Haarlem in 1626 but who had moved from the city by 1628, probably to Beverwijk. Far fewer works by Gerardus have survived than by Rochus, who was also a natural history draughtsman. They practiced virtually identical styles and generally signed and dated their drawings. Gerardus's nature studies range in date from 1643 (*Studies of a Praying Mantis and Dung Beetle* [Rijksprentenkabinet]) to 1678 (*Study of a Waterfowl* [Paris, Robert Lebel collection]). Gerardus and Rochus belonged to a group of artists, including Herman Saftleven, Pieter Holsteyn, and Pieter Withoos, who made refined natural history illustrations in watercolors for a wealthy clientele, many of whom owned country houses on the Vecht River outside Amsterdam.

#### ADRIAEN VAN DE VELDE

Amsterdam 1636–1672

Van de Velde's exceptionally varied output includes different types of landscapes, accomplished figure and animal drawings, and the staffage in landscape paintings by a number of other artists. He studied with his father, the marine painter Willem van de Velde the Elder, and, later, with Jan Wijnants in Haarlem. Adriaen, who probably did not go to Rome in 1653–56 as was once assumed, spent his entire brief career in Amsterdam. His earliest dated picture is from 1654, with dated works appearing consistently between 1656 and 1672. Under the influence of Philips Wouwerman as well as Jan Wijnants, Adriaen produced dune landscapes populated by animals and figures, such as *Farm by a Stream* of 1661 (National Gallery). *Beach View* of circa 1664 (Mauritshuis), one of a number of beach scenes he painted between 1658 and 1670, achieves a finely tuned balance between figural elements and the landscape. *Vertumnus and Pomona* of 1670 (Vienna, Kunsthistorisches Museum) exhibits the tendency of figures in his later art to dominate their surroundings. Adriaen's refined formal sensibility and meticulous tech-

nique had great appeal for his contemporaries and for eighteenth-century collectors as well.

#### WILLEM VAN DE VELDE THE ELDER Leiden circa 1611–London 1693

The marine painter Willem van de Velde the Elder was the father of the painters Willem the Younger and Adriaen van de Velde. It is not known with whom Willem the Elder trained. A resident of Leiden in 1633, he had moved to Amsterdam by 1636. His entire oeuvre, beginning with his earliest drawing of 1638, is devoted to the depiction of ships and marine life. An inveterate traveler, he made sketching voyages with trade ships to the Baltic during the early 1640s and with the Dutch fleet during much of the remainder of the decade. During the 1650s he accompanied the Dutch fleet into action as official recording artist. His drawings often served as the bases for prints or for “pen paintings,” large-scale drawings on prepared panel or canvas like *The Battle of the Downs against the Spanish Armada*, signed and dated 1659 (Rijksmuseum). Van de Velde worked in England from 1660 until early 1662, when he returned to Holland. During the ensuing years he was frequently at sea recording the Anglo-Dutch war. Among his major paintings of the 1670s is *The Battle of Schoonveld* of 1673 (Greenwich, National Maritime Museum). By 1673 the artist and Willem the Younger had emigrated to England, where they received commissions from King Charles II. The elder van de Velde stayed on in the service of James II and celebrated William and Mary’s assumption of power in a drawing of 1688 (Museum Boymans-van Beuningen). He worked actively until his death in London in 1693.

#### PAOLO VERONESE (Paolo Caliari) Verona 1528–Venice 1588

Veronese, best known for his grandiose civic and religious painting cycles, received his artistic training in Verona from Antonio Badile. The early fresco decorations (1551) for the Villa Soranza near Castelfranco suggest a knowledge of the art of Correggio, Parmigianino, and Giulio Romano. Moving to Venice in 1553, Veronese worked in the Sala del Consiglio dei Dieci in the Palazzo Ducale, and began a series of projects for the church of San Sebastiano, including the *Triumph of the Mordecai* of 1556. His youthful production culminated in the mythologies and allegories painted in Palladio’s Villa Barbaro (now Volpe), Maser, in 1561. A noted portraitist, he imparted a serene, imposing air to his subjects, which are enriched with fine details of color and texture, as can be seen in *Portrait of a Woman* (Louvre). His large “feast paintings” include the *Marriage at Cana* of 1562–63 (Ac-

ademia) and *Feast in the House of Levi* of 1573 (Louvre). They are remarkable for their skillful and harmonious organization of large groups before stabilizing architectural backgrounds.

#### DAVID VINCKBOONS

Mechelen 1576–Amsterdam(?) circa 1632

David was the son of the artist Philip Vinckboons. In 1579 the family moved to Antwerp, and the father entered the guild of Saint Luke. According to Carel van Mander, the elder Vinckboons was a specialist in watercolor and trained his son in this medium. Fleeing religious persecution, the family left Antwerp in 1586, settling temporarily in the city of Middelburg in the north Netherlands and permanently in Amsterdam by 1591. David married in 1602 and established himself in Amsterdam, buying a house in 1611 and eventually taking on a number of pupils, including Gillis d’Hondecoeter and probably Esaias van de Velde. His wife is listed as a widow in January 1633, but the exact date of his death is not known. Vinckboons’s early forest scenes, such as *View with a Hunt* of 1602 (formerly Stockholm, Dr. Einar Perman) display the influence of Gillis van Coninxloo. His depictions of low-life subjects—as in *Peasant Kermis* of circa 1601 (Dresden, Staatliche Kunstsammlungen)—and aristocratic fêtes in parks—as in *Outdoor Merry Company* of 1610 (Vienna, Akademie der Bildenden Künste)—are important for the development of these genres in Dutch painting of the seventeenth century. Vinckboons’s influence was especially widespread due to numerous engravings made after his compositions.

#### SIMON DE VLIET

Rotterdam circa 1601–Weesp 1653

De Vliet might have trained under Willem van de Velde the Elder or Jan Porcellis. He was active in Rotterdam from the later 1620s until 1633, in Delft from 1634 through early 1638, and in Amsterdam from mid-1638 until 1648. As a painter he is known principally for his seascapes; those executed during his early career exhibit the influence of Porcellis. An early tendency to portray dramatic rocky coasts gives way in later works such as *Calm Sea* of 1649 (Vienna, Kunsthistorisches Museum) to the depiction of placid, deeply spatial marine vistas. De Vliet also painted beach scenes, such as *The Beach at Scheveningen* of 1643 (Mauritshuis), as well as a few landscapes. From 1649 on he lived in Weesp, save for a brief return to Rotterdam in 1652. Most of his many surviving drawings are landscapes and, to a lesser degree, studies of animals. He was also a talented printmaker.

#### VOLTERRANO (Baldassare Franceschini)

Volterra 1611–Florence 1690

Baldassare Franceschini, called Il Volterrano, was the son of a sculptor. At the age of sixteen he moved from Volterra to Florence, where he became an assistant to the painters Matteo Rosselli and Giovanni da San Giovanni. His most important early commission, begun in 1636, was for a fresco cycle for the Medici villa at Petraia, near Florence. Thereafter he continued to enjoy the patronage of the Medici as well as other distinguished Florentine families, becoming one of the most successful painters of the Baroque era in Florence. The frescoes in the Sala delle Allegorie, Palazzo Pitti, completed circa 1652 for Vittoria della Rovere, are among his many palace decorations. Volterrano painted genre scenes, such as the *Burla del Vino* (1640s), and portraits, including *Cardinal Giovan Carlo de' Medici* of circa 1653 (both Palazzo Pitti), in addition to many religious paintings. He worked at SS. Annunziata, Florence, on several occasions, painting two altarpieces as well as decorating the nave and cupola. His mature paintings indicate a thorough knowledge of the works of Pietro da Cortona. Volterrano remained in Florence during his long career except for brief visits to Modena, Venice, Parma, and Rome.

#### SIMON VOUET

Paris 1590–1649

The son of a painter, Vouet traveled to England and Constantinople at a young age. By 1612 he was in Italy, first in Venice for a year and then in Rome, where he remained until 1627 except for short trips to Genoa and Milan. Vouet's reputation was secured with his election in 1625 to the presidency of the Accademia di San Luca and the receipt of a commission for Saint Peter's (destroyed). Paintings from his Italian years include altarpieces for San Francesco a Ripa, Rome, and for the Certosa di San Martino, Naples. Some of his paintings, such as *Saint Jerome and the Angel* of circa 1622 (National Gallery), indicate the influence of Caravaggio on Vouet. In 1627 he left Rome for Paris, where his position as the most successful painter of his generation in France was briefly threatened by Poussin's return in 1640. Unfortunately, many of Vouet's French decorations have been destroyed. In 1648 he took part in the founding of the Académie in Paris. He trained many artists, most notably Eustache Le Sueur and Charles Le Brun.

#### JEAN-ANTOINE WATTEAU

Valenciennes 1684–Nogent-sur-Marne 1721

The son of a master tiler, Watteau trained with Jacques Albert Grin in Valenciennes in 1699. He went to Paris before 1702 and shortly thereafter met Claude Gillot. Watteau worked with Gillot from 1703 to 1707 and was influenced by his passion for the commedia dell'arte and theater, as can be seen in *Mezzetin* of 1718–19 (Metropolitan Museum of Art). From 1708 to 1709 Watteau worked with the decorator Claude Audran III, who also served as curator of the Rubens paintings in the Palais du Luxembourg. Watteau's close study of this Flemish master profoundly affected his own art. His patron, Pierre Crozat, encouraged Watteau to study the drawings and Venetian paintings in his collection. In this way the artist began to combine Flemish and Venetian elements, developing a unique style characterized by rich, decorative coloring, graceful figures, and a tender, poetic mood. In 1717 he was elected to the Académie in a special category created for him, painter of *fêtes galantes*. His major works include *Embarkation for Cythera* of 1717 (Louvre), which he presented to the Académie as his reception piece, and *Gersaint's Shop Sign* of 1720 (Berlin, Schloss Charlottenburg).

#### TADDEO ZUCCARO

San Angelo in Vado 1529–Rome 1566

Taddeo Zuccaro moved to Rome at the age of fourteen and studied with several minor painters, although he seems to have learned most of what he knew from studying the art of Rome on his own. By 1548 he was known for his painted facade decorations in the style of Polidoro da Caravaggio. Circa 1553 Taddeo collaborated with Prospero Fontana in painting frescoes for the Villa di Papa Giulio. He was commissioned in 1556 to paint frescoes for the Cappella Frangipane in San Marcello al Corso; these eventually were completed by his brother Federico. Most of them date to after 1560, as does Taddeo's altarpiece *Conversion of Saint Paul* (circa 1563) for the same chapel. In 1559 he began working at the Villa Farnese, Caprarola, which occupied him intermittently until his death. The elaborate program in the Sala dei Fasti Farnesi is the most important of his works there. Many of Taddeo's late works are rather pious in nature, including *Dead Christ Supported by Angels* of 1564–65 (Urbino, Galleria Nazionale), originally intended for the Villa Farnese.

# ADDENDA

TO *European Drawings 1* (1988)

FEDERICO BAROCCI

### 3 *The Entombment*

85.GG.26

BIBLIOGRAPHY: A. E. Popham, *Italian Drawings Exhibited at the Royal Academy, Burlington House, London, 1930* (London, 1931), p. 78, no. 290; M. C. Mazzi, *Museo Civico di Pistoia: Catalogo delle collezioni* (Florence, 1982), p. 146, under no. 50; G. Luijten and A. W. F. M. Meij, *From Pisanello to Cézanne: Master Drawings from the Museum Boymans-van Beuningen, Rotterdam*, exh. cat. (Pierpont Morgan Library, New York, and other institutions, 1990), pp. 191–92, n. 4, under no. 69.

FRA BARTOLOMMEO

### 5 *Madonna and Child with Saints*

85.GB.288

BIBLIOGRAPHY: C. Fischer, *Fra Bartolommeo: Master Draughtsman of the High Renaissance* (Rotterdam, 1990), p. 227, under no. 60.

CORREGGIO

### 11 *Unidentified Mythological(?) Subject*

83.GB.344

BIBLIOGRAPHY: D. DeGrazia, "Correggio and His Legacy: Further Observations," *Master Drawings* 23–24, no. 2 (Summer 1986), pp. 199–200; M. di Giampaolo and A. Muzzi, *Correggio: I disegni* (Torino, 1989), no. 11.

BERNARDINO GATTI

### 14 *Study of an Apostle*

84.GG.651

BIBLIOGRAPHY: M. Jaffé, *Old Master Drawings from Chatsworth*, exh. cat. (Frick Art Museum, Pittsburgh, and other institutions, 1987), p. 69, under no. 32.

GIULIO ROMANO

### 15 *An Allegory of the Virtues of Federico II Gonzaga*

84.GA.648

EXHIBITIONS: *Giulio Romano*, Palazzo Tè and Palazzo Ducale, Mantua, September–November 1989, p. 362 (catalogue entry by K. Oberhuber); *Fürstenhöfe der Renaissance: Giulio Romano und die klassische Tradition*, Kunsthistorisches Museum, Vienna, December 1989–February 1990, no. IV/33.

GUERCINO

### 16 *Christ Preaching in the Temple*

84.GG.23

EXHIBITIONS: *Catalogue de l'exposition de dessins italiens du XV<sup>e</sup> au XVIII<sup>e</sup> siècle de la collection H. de Marignane*, Palais des Congrès, Monte Carlo, May–June 1966, no. 81 (catalogue by G. A. Cavaggioli); *Guercino, Master Draftsman: Works from North American Collections*, Harvard University Art Museums, Cambridge, Mass., February–March 1991, no. 17 (catalogue by D. M. Stone); *Giovanni Francesco Barbieri, Il Guercino, 1561–1666: Dipinti e disegni*, Museo Civico Archeologico, Bologna, September–November 1991, no. 47 (catalogue by D. Mahon).

BIBLIOGRAPHY: N. Turner and C. Piazzotta, *Drawings by Guercino from British Collections with an Appendix Describing the Drawings by Guercino, His School and His Followers in the British Museum* (London, 1991), pp. 286–87, under no. 111.

A copy by Francesco Bartolozzi of the Getty drawing is in the British Museum (inv. GG.3–387).

### 17 *A Fortified Port*

85.GA.408

EXHIBITIONS: *Guercino, Master Draftsman: Works from North American Collections*, Harvard University Art Museums, Cambridge, Mass., February–March 1991, no. 70; *Giovanni Francesco Barbieri, Il Guercino, 1561–1666: Dipinti e disegni*, Museo Civico Archeologico, Bologna, September–November 1991, no. 176 (catalogue by D. Mahon).

INNOCENZO DA IMOLA

### 18 *Studies of an Angel and of Drapery*

85.GG.289

BIBLIOGRAPHY: M. di Giampaolo, "Innocenzo da Imola: Un'aggiunta al catalogo dei disegni," *Antichità viva* 23, no. 1 (1984), pp. 34–35.

LEONARDO DA VINCI

19 *Caricature of a Man with Bushy Hair*

84.GA.647

BIBLIOGRAPHY: L. Cogliati Arano and A. Marinoni, *Disegni di Leonardo e della sua cerchia alla Biblioteca Ambrosiana di Milano* (Milan, 1981), p. 16, under no. 291; F. Caroli, *Leonardo: Studi di fisiognomica* (Milan, 1990), p. 154, no. 15.

ANDREA MANTEGNA

22 *Study of Four Saints: Peter, Paul, John the Evangelist, and Zeno*

84.GG.91

EXHIBITIONS: *Andrea Mantegna*, Royal Academy of Arts, London, and Metropolitan Museum of Art, New York, January–July 1992, no. 14 (catalogue by D. Ekserdjian).

BIBLIOGRAPHY: R. Lightbown, *Mantegna* (Oxford, 1986), p. 481, no. 177.

NICOLO DELL'ABATE

24 *Saint Catherine of Alexandria at the Wheel*

84.GG.650

BIBLIOGRAPHY: W. Bergamini, "Nicolò dell'Abate," in V. Fortunati Pietrantonio, ed., *Pittura bolognese del '500* (Bologna, 1986), vol. 1, pp. 277, 281, 298.

GIOVANNI PAOLO PANINI

25 *Three Figure Studies*

84.GA.55

BIBLIOGRAPHY: J. Bean and W. Griswold, *18th Century Italian Drawings in the Metropolitan Museum of Art* (New York, 1990), p. 164, under no. 153.

PARMIGIANINO

26 *Figure Study*

84.GA.9

BIBLIOGRAPHY: K. Bellinger, *Kunsthandel: Master Drawings 1500–1900*, exh. cat. (Harari and Johns, London, 1990), under no. 4.

27 *David with the Head of Goliath*

84.GA.61

BIBLIOGRAPHY: D. DeGrazia, "Correggio and His Legacy: Further Observations," *Master Drawings* 23–24, no. 2 (Summer 1986), pp. 200; 204, n. 4.

LUCA PENNI

29 *The Entombment*

85.GG.235

BIBLIOGRAPHY: S. Béguin, "Luca Penni peintre: Nouvelles attributions," *Il se rendit en Italie: Etudes offertes à André Chastel* (Paris, 1987), pp. 245–46, 248.

BERNARDINO POCCHETTI

32 *The Deaths of the Blessed Ugocione and Sostegno*

*A Study of the Farnese Hercules* (by another hand [Giovanni Navaretti?])

85.GG.223

EXHIBITIONS: *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, Allen Memorial Art Museum, Oberlin College, October–December 1991, no. 34 (catalogue entry by L. Feinberg).

RAPHAEL

38 *Studies for the Disputa*

84.GA.920

EXHIBITIONS: *Italian 16th Century Drawings from British Private Collections*, Scottish Arts Council, Edinburgh Festival Society, August–September 1969, no. 72 (catalogue by Y. Tan Bunzl et al.); *Drawings by Raphael and His Circle*, Pierpont Morgan Library, New York, October 1987–January 1988, no. 14 (catalogue by J. A. Gere).

BIBLIOGRAPHY: A. E. Popham, *Italian Drawings Exhibited at the Royal Academy, Burlington House, London, 1930* (London, 1931), p. 39, no. 138.

39 *Saint Paul Rending His Garments*

84.GG.919

EXHIBITIONS: *Drawings by Raphael and His Circle*, Pierpont Morgan Library, New York, October 1987–January 1988, no. 28 (catalogue by J. A. Gere).

40 *Christ in Glory*

82.GG.139

EXHIBITIONS: *Drawings by Raphael and His Circle*, Pierpont Morgan Library, New York, October 1987–January 1988, no. 39 (catalogue by J. A. Gere); *Giulio Romano*, Palazzo Tè and Palazzo Ducale, Mantua, September–November 1989, pp. 272–73 (catalogue entry by S. Ferino); *Fürstenhöfe der Renaissance: Giulio Romano und die klassische Tradition*, Kunsthistorisches Museum, Vienna, December 1989–February 1990, no. II/50.

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#### GUIDO RENI

41 *Holy Family with an Angel*  
83.GA.267

BIBLIOGRAPHY: B. Bohn, "Review of Veronika Birke: *Italian Masters of the Sixteenth and Seventeenth Centuries: The Illustrated Bartsch*, Volume 40," *Master Drawings* 26, no. 4 (Winter 1988), pp. 378, 381.

#### ROSSO FIORENTINO

43 *Study of a Male Figure (Empedocles)*  
83.GB.261

EXHIBITIONS: *Rosso Fiorentino: Drawings, Prints, and Decorative Arts*, National Gallery of Art, Washington, D.C., October 1987–January 1988, no. 109 (catalogue by E. A. Carroll).

BIBLIOGRAPHY: D. Franklin, "Rosso at the National Gallery of Art," *Burlington Magazine* 130, no. 1021 (April 1988), p. 326; E. A. Carroll, *The Print Images of Rosso Fiorentino* (Los Angeles, 1989), pp. 21–24.

#### GIOVANNI GIROLAMO SAVOLDO

45 *Study of the Head of a Bearded Man*  
83.GB.17

BIBLIOGRAPHY: A. Nova, "Brescia and Frankfurt: Savoldo," *Burlington Magazine* 132, no. 1047 (June 1990), p. 434, n. 2.

#### PIETRO TESTA

47 *Holy Family with Saint Anne*  
*Figure Studies*  
84.GA.51

EXHIBITIONS: *Pietro Testa 1612–1650: Prints and Drawings*, Philadelphia Museum of Art and Arthur M. Sackler Museum, Harvard University, Cambridge, Mass., November 1988–March 1989, no. 70 (catalogue by E. Cropper).

#### GIOVANNI BATTISTA TIEPOLO

48 *Flight into Egypt*

*Various Studies*

85.GG.409

EXHIBITIONS: *The Tiepolos: Painters to Princes and Prelates*, Birmingham Museum of Art and Museum of Fine Arts, Springfield, Mass., January–May 1978, no. 76 (catalogue by B. Hannegan and E. F. Weeks).

#### GIOVANNI DOMENICO TIEPOLO

50 *Punchinello Is Helped to a Chair*

84.GG.10

BIBLIOGRAPHY: G. Knox, "Domenico Tiepolo's Punchinello Drawings: Satire or Labour of Love?" in *Satire in the 18th Century* (New York, 1983), p. 146.

#### TITIAN

51 *Pastoral Scene*

85.GG.98

BIBLIOGRAPHY: M. A. Chiari, *Incisioni da Tiziano: Catalogo del fondo grafico a stampa del Museo Correr* (Venice, 1982), p. 108, under no. 100; H. E. Wethey, *Titian and His Drawings with Reference to Giorgione and Some Close Contemporaries* (Princeton, 1987), pp. 53; 162–63, no. 47; M. A. Chiari Moretto Wiel, *Per un catalogo ragionato dei disegni di Tiziano* (Florence, 1988), p. 57, no. 34; D. Rosand, *Places of Delight: The Pastoral Landscape*, exh. cat. (Phillips Collection, Washington, D.C., 1988), pp. 77–78; 81, n. 67; C. Hulse, "The Significance of Titian's Pastoral Scene," *J. Paul Getty Museum Journal* 17 (1989), pp. 29–38; M. A. Chiari Moretto Wiel, *Titian Drawings* (New York, 1990), p. 95, no. 34.

#### PAOLO VERONESE

52 *Christ Preaching in the Temple*

83.GA.266

EXHIBITIONS: *The Art of Paolo Veronese 1528–1588*, National Gallery of Art, Washington, D.C., November 1988–February 1989, no. 57 (catalogue by W. R. Rearick).

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53 *Sheet of Studies for the Martyrdom of Saint George*

*Studies of a House, Tree, Heads, Artist's Tools, Decorative Motifs, and Computations*  
83.GA.258

EXHIBITIONS: *The Art of Paolo Veronese 1528–1588*, National Gallery of Art, Washington, D.C., November 1988–February 1989, no. 42 (catalogue by W. R. Rearick).

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FEDERICO ZUCCARO

55 *The Submission of the Emperor Frederick Barbarossa to Pope Alexander III*

83.GG.196

EXHIBITIONS: *Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550–1600*, National Academy of Design, New York, March–April 1990, no. 87 (catalogue by E. J. Mundy with the assistance of E. Ourusoff de Fernandez-Gimenez).

56 *View of Saint Peter's*

*Study of a Young Man*  
85.GB.228

EXHIBITIONS: *Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550–1600*, National Academy of Design, New York, March–April 1990, no. 98 (catalogue by E. J. Mundy with the assistance of E. Ourusoff de Fernandez-Gimenez).

JACOPO ZUCCHI

57 *The Age of Gold*

84.GG.22

EXHIBITIONS: *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, Allen Memorial Art Museum, Oberlin College, October–December 1991, no. 61 (catalogue entry by L. Feinberg).

FRANÇOIS BOUCHER

59 *Study of a Reclining Nude*

84.GB.21

BIBLIOGRAPHY: B. S. Jacoby, "François Boucher's Stylistic Development as a Draftsman: The Evolution of His Autonomous Drawings," in *Drawings Defined* (New York, 1987), pp. 265, 268, fig. 11.

60 *Reclining Male Figure*

83.GB.359

BIBLIOGRAPHY: B. S. Jacoby, "François Boucher's Stylistic Development as a Draftsman: The Evolution of His Autonomous Drawings," in *Drawings Defined* (New York, 1987), pp. 263, 265, fig. 7.

JACQUES CALLOT

63 *An Army Leaving a Castle*

85.66.294

BIBLIOGRAPHY: H. T. Goldfarb, *From Fontainebleau to the Louvre: French Drawing from the Seventeenth Century*, exh. cat. (Cleveland Museum of Art, 1989), pp. 94–96, under no. 45.

JEAN-SIMEON CHARDIN

66 *Study for a Seated Man*

*Study of a Male Nude*

85.GB.224

BIBLIOGRAPHY: P. Rosenberg, "Chardin Studies," *Burlington Magazine* 129, no. 1007 (February 1987), pp. 116–18.

JACQUES-LOUIS DAVID

67 *Paris and Helen*

83.GA.192

EXHIBITIONS: *Jacques-Louis David 1748–1825*, Musée du Louvre, Paris, October 1989–February 1990, no. 83 (catalogue entry by A. Sérullaz).

BIBLIOGRAPHY: Y. Korshak, "Paris and Helen by Jacques Louis David: Choice and Judgment on the Eve of the French Revolution," *Art Bulletin* 69, no. 1 (March 1987), pp. 109–10; P. Spencer-Longhurst, "State of the Art: David," *Apollo* 131, no. 336 (February 1990), p. 106.

68 *The Lictors Carrying the Bodies of the Sons of Brutus*

84.GA.8

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#### JEAN-HONORE FRAGONARD

##### 69 *Oh! If Only He Were as Faithful to Me*

82.GB.165

EXHIBITIONS: *Fragonard*, Galeries Nationales du Grand Palais, Paris, and Metropolitan Museum of Art, New York, September 1987–May 1988, no. 119 (catalogue by P. Rosenberg).

#### ANNE-LOUIS GIRODET DE ROUCY TRIOSON

##### 71 *Phaedra Rejecting the Embraces of Theseus*

85.GG.209

BIBLIOGRAPHY: *Master Drawings 1760–1880*, exh. cat. (W. M. Brady and Co., Inc., New York, 1990), under no. 17.

#### NICOLAS POUSSIN

##### 82 *Apollo and the Muses on Parnassus*

83.GG.345

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BIBLIOGRAPHY: F. G. Schab, ed., *Woodner Collection II: Old Master Drawings from the XV to the XVIII Century*, exh. cat. (William H. Schab Gallery, New York, 1973), under no. 88; H. T. Goldfarb, *From Fontainebleau to the Louvre: French Drawing from the Seventeenth Century*, exh. cat. (Cleveland Museum of Art, 1989), pp. 42–43, under no. 15.

##### 83 *Presentation in the Temple*

84.GA.667

The drawing has been de-accessioned and returned to its previous owner.

#### ANTHONY VAN DYCK

##### 86 *The Entombment*

###### *Partial Study of the Entombment*

85.GG.97

EXHIBITIONS: *The Drawings of Anthony van Dyck*, Pierpont Morgan Library, New York, and Kimbell Art Museum, Fort Worth, February–April, June–August 1991, no. 6 (catalogue by C. Brown).

##### 87 *Portrait of Hendrick van Balen*

84.GB.92

EXHIBITIONS: *The Drawings of Anthony van Dyck*, Pierpont Morgan Library, New York, and Kimbell Art Museum, Fort Worth, February–April, June–August 1991, no. 54 (catalogue by C. Brown).

##### 88 *Landscape*

85.GG.96

EXHIBITIONS: *Paintings and Drawings by Van Dyck*, Nottingham University Art Gallery, February–March 1960, no. 58 (catalogue by O. Millar); *The Drawings of Anthony van Dyck*, Pierpont Morgan Library, New York, and Kimbell Art Museum, Fort Worth, February–April, June–August 1991, no. 91 (catalogue by C. Brown).

#### PETER PAUL RUBENS

##### 90 *Three Groups of Apostles in a Last Supper*

###### *Three Sketches for Medea and Her Children*

84.GA.959

BIBLIOGRAPHY: A.-M. Logan, "Review of Julius S. Held, *Rubens: Selected Drawings*," *Master Drawings* 25, no. 1 (Spring 1987), p. 81; X. Egorova, *Rubens* (Leningrad and Paris, 1989), pp. 143–44, under no. 64; C. Scribner III, *Peter Paul Rubens* (New York, 1989), pp. 12–13; G. Luijten and A. W. F. M. Meij, *From Pisanello to Cézanne: Master Drawings from the Museum Boymans-van Beuningen, Rotterdam*, exh. cat. (Pierpont Morgan Library, New York, and other institutions, 1990), p. 124, under no. 43.

##### 91 *Assumption of the Virgin*

83.GG.198

BIBLIOGRAPHY: A.-M. Logan, "Review of Julius S. Held, *Rubens: Selected Drawings*," *Master Drawings* 25, no. 1 (Spring 1987), p. 66; C. White, *Peter Paul Rubens: Man and Artist* (New Haven and London, 1987), pp. 142, 144.

92 *A Man Threshing beside a Wagon, Farm Buildings Behind*

84.GG.693

BIBLIOGRAPHY: A.-M. Logan, "Review of Julius S. Held, *Rubens: Selected Drawings*," *Master Drawings* 25, no. 1 (Spring 1987), p. 73; C. White, *Peter Paul Rubens: Man and Artist* (New Haven and London, 1987), pp. 124, 125; N. Gritsai, in *Dutch and Flemish Paintings from the Hermitage*, exh. cat. (Metropolitan Museum of Art, New York, and Art Institute of Chicago, 1988), p. 104, under no. 46; M. Varchavskaya, *Rubens* (Leningrad and Paris, 1989), p. 96, under nos. 40–43.

93 *Korean Man*

83.GB.384

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94 *Studies of Women*

82.GB.140

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PIETER STEVENS

99 *A Wooded Landscape with Travelers by a Stream, a Town Beyond*

84.GG.807

PROVENANCE: Sale, Amsler and Ruthardt, Berlin, May 24–27, 1908, lot 470.

STRADANUS

100 *The Arno with Fishermen*

83.GG.380

EXHIBITIONS: *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, Allen Memorial Art Museum, Oberlin College, October–December 1991, no. 49 (catalogue entry by L. Feinberg).

GERRIT VAN BATTEM

101 *Figures on a Frozen Canal*

85.GC.222

PROVENANCE: H. Tersmitten (?) (sale, de Bary and Yver, Amsterdam, September 23, 1754, lot M514 or M515); D. Muilman, Amsterdam (sale, de Bosch, Amsterdam, March 29, 1773, lot A4 or A5); Neyman, Amsterdam (sale, Basan, Paris, July 8, 1776, lot 895); J. Witsen, Amsterdam (sale, Terwen, Amsterdam, August 16, 1790, lot A3); J. Hoofman (?) (sale, Roos, Amsterdam, October 19, 1818, lot E18); J. Witsen, Amsterdam (sale F. Muller, Amsterdam, June 11, 1912, lot 7); Meyer collection (sale, Boerner, Leipzig, March 19, 1914, lot 115); art market, London.

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ALLART VAN EVERDINGEN

105 *Mountain Landscape, Peasants in a Clearing near a Waterfall*

*Landscape Sketch*

84.GG.50

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VINCENT VAN GOGH

106 *Portrait of Joseph Roulin*

85.GA.299

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#### HENDRICK GOLTZIUS

##### 107 *Venus and Mars Surprised by Vulcan*

84.GG.810

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#### JAN VAN GOYEN

##### 108 *A Village Festival with Musicians Playing outside a Tent*

85.GG.296

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#### ADRIAEN VAN OSTADE

##### 111 *Peasant Festival on a Town Street*

85.GC.439

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#### REMBRANDT VAN RIJN

##### 114 *Nude Woman with a Snake*

81.GB.27

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##### 115 *Two Thatched Cottages with Figures at a Window*

85.GA.93

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##### 116 *Christ and the Canaanite Woman*

83.GG.199

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##### 117 *A Sailing Boat on a Wide Expanse (View of the Nieuwe Meer?)*

85.GA.94

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##### 118 *Landscape with the House with the Little Tower*

83.GA.363

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119 *A Wooded Road*

85.GA.95

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120 *The Mocking of Christ*

83.GA.358

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121 *Shah Jahan and Dara Shikoh*

85.GA.44

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JACOB VAN RUISDAEL

122 *Dead Trees by a Stream at the Foot of a Hill*

85.GG.410

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JOACHIM ANTHONISZ. WTEWAELE

125 *A Young Woman Assisted by a Gentleman*

85.GA.230

EXHIBITIONS: *Dutch and Flemish Drawings*, Nationalmuseum, Stockholm, 1953, no. 85 (catalogue by N. Lindhagen and P. Bjurström); *Oude Tekeningen uit de Nederlanden: Verzameling Prof. E. Perman*, Stockholm, Singer Museum, Laren, June–September 1962, no. 152 (catalogue by E. Perman).

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ALBRECHT DÜRER

129 *Stag Beetle*

83.GC.214

BIBLIOGRAPHY: F. Anzelewsky, "Pflanzen und Tiere im Werk Dürers: Naturstudien und Symbolik," *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 82–83 (1986–87), p. 39; F. Koreny, *Albrecht Dürer and the Animal and Plant Studies of the Renaissance* (Boston, 1988), pp. 112, 124, under no. 38; no. 36; C. Eisler, *Dürer's Animals* (Washington, D.C., 1991), p. 136, pl. 19

HANS SCHÄUFELEIN

134 *Christ Taking Leave of His Mother*

85.GA.438

BIBLIOGRAPHY: V. C. Raguin, *Northern Renaissance Stained Glass: Continuity and Transformations*, exh. cat. (Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, 1987), p. 61, under no. 24.

HENRY FUSELI

137 *An Old Man Murdered by Three Younger Men*

84.GG.711

The subject has been identified by D. Scrase as the murder of Alexander of Pherae (Plutarch, *Life of Pelopidas*, chap. 65) (letter to G. Goldner, August 30, 1988).

HANS HOLBEIN THE YOUNGER

138 *Portrait of a Scholar or Cleric*

84.GG.93

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FRANCISCO JOSE DE GOYA Y LUCIENTES

141 *He Can No Longer at the Age of 98*

84.GA.646

BIBLIOGRAPHY: E. A. Sayre, *Goya and the Spirit of Enlightenment*, exh. cat. (Museum of Fine Arts, Boston, 1989), pp. cxv–cxvi.

Sayre has dated this sheet to circa 1816–18.

144 *Pygmalion and Galatea*

85.GA.217

EXHIBITIONS: *Goya and the Spirit of Enlightenment*, Museum of Fine Arts, Boston, and Metropolitan Museum of Art, New York, January–July 1989, no. 153 (catalogue entry by E. A. Sayre).

WILLIAM BLAKE

146 *Satan Exulting over Eve*

84.GC.49

EXHIBITIONS: *William Blake*, National Museum of Western Art, Tokyo, September–November 1990, no. 26 (catalogue entry by G. Schiff).

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THOMAS ROWLANDSON

148 *Box-Lobby Loungers*

84.GG.645

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