

THE J. PAUL GETTY MUSEUM



European Drawings · 3

CATALOGUE OF

THE COLLECTIONS

European Drawings · 3





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Nicholas Turner

Lee Hendrix

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The J. Paul Getty Museum

LOS ANGELES

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Sonno gli Soldati de Galera



Leopardo

FOREWORD

The third catalogue of the Getty Museum's drawings appears at a great moment in our history: the opening, after fourteen years of planning and building, of a new museum. The creation of the drawings collection, like that of the new museum, was made possible by J. Paul Getty's vastly generous bequest of 1976. Although Getty's narrow range of interests did not include drawings, his will allowed the Museum to acquire them, and since the 1980s a collection of real distinction has been formed. Now comprising 506 drawings, it has been the subject of two previous volumes in this series, the first appearing in 1988, the second in 1992.

When I wrote a foreword to the first volume, the Department of Drawings shared space with the Department of Manuscripts—also a new creation—in a room in the basement of the Museum in Malibu which had previously housed the photo archive. Upstairs the department had a small gallery, where, in the course of a dozen years, it put on more than fifty exhibitions drawn from its ever-growing holdings. In March of this year the Department of Drawings moved to the Getty Museum at the Getty Center, where, once more sharing space with Man-

uscripts, it occupies new quarters that include a spacious day-lit study room (with a view of the nearby hills and Los Angeles in the distance), storage rooms, and offices; next door there is an ample laboratory for paper conservation. A gallery for drawings exhibitions, larger than the one in Malibu but designed to have a similar intimacy and comfort, will continue the tradition of displaying works from the permanent collection, interspersed from time to time with loan shows.

Since the drawings catalogued in this volume were the last group acquired under the remarkable curatorship of George Goldner, who began the Museum's collection and spent a dozen years building it, I want to pay tribute to him once more. And to Nicholas Turner, whose impressive purchases since he took over the department in 1993 will be the subject of a fourth volume, now in preparation—as well as to his coauthors, Lee Hendrix and Carol Plazzotta—I offer thanks and admiration for having produced this catalogue.

John Walsh
Director



PREFACE AND ACKNOWLEDGMENTS

The third volume of the catalogue of drawings in the J. Paul Getty Museum describes works chosen for the collection between 1990 and 1993 by my predecessor, George Goldner, who left the Museum in the summer of 1993 to take up the Drue Heinz Curatorship of Drawings and Prints at the Metropolitan Museum of Art, New York. They include works of the Italian, Dutch, Flemish, Swiss, German, French, and Spanish schools. A handful of the drawings acquired during this period have been held over for further research and will be described in future catalogues.

Among the notable highlights are *The Holy Family with the Infant Saint John the Baptist* by Michelangelo (cat. no. 28), a work of extraordinary intensity and without doubt the finest drawing by the artist to have appeared on the market since the Second World War, and *Studies of Peonies* by the German Renaissance master Martin Schongauer (cat. no. 73). Among the rarities are the eighteen Spanish drawings (cat. nos. 102–19), purchased *en bloc* early in 1994. Represented are artists such as Pedro Atanasio Bocanegra, Eugenio Cajés, Vicente Carducho, and Juan Carreño de Miranda. With this purchase, the Getty acquired one of the largest and most comprehensive holdings of Spanish drawings in the United States.

Visitors to the study room sometimes inquire about the purpose of the code consisting of two capital letters which constitutes the middle part of the inventory number (for example, 91.GG.35, the number for cat. no. 4). Before joining the Getty, I was myself curious on the point. This seemed therefore a good opportunity to explain that they are in fact the codes devised by the Registrar to indicate the different techniques used for works on paper: GA, pen and ink; GB, chalk (either red or black); GC, watercolor; GD, pencil or graphite; GE, crayon; GF, charcoal; GG, miscellaneous drawings (that is, drawings done in a combination of mediums); GH, etchings; GI, engravings; GJ, woodcuts; GK, lithographs; GL, miscellaneous prints.

The entries on the Italian and Spanish drawings were written jointly by myself and Carol Plazzotta, assistant curator at the National Gallery, London, who, before assuming that position, worked for the Museum for a short time. We made use of unpublished research by George Goldner on some of the Italian drawings. The Dutch, Flemish, Swiss, German, and French entries are the work of my colleague Lee Hendrix, associate curator in the Department of Drawings. Preliminary research on the French and Spanish drawings was undertaken by Heinz Widauer of the Albertina, Vienna, intern at the Museum in 1995–96. Many of the biographical entries were drafted by

Stephanie Schrader, who served as special assistant in the department in 1996.

I am especially indebted to the intern for 1996–97, Taco Dibbits of the Dutch Institute for the History of Art (Nederlands Interuniversitair Kunsthistorisch Instituut) in Florence, who undertook the arduous tasks of checking outstanding references, compiling the indexes and concordance, and checking the final typescript. His work was an invaluable and very timely contribution to the catalogue.

In the course of writing the catalogue, the compilers incurred numerous debts of gratitude. We should like to thank Marta Ajmar, Lizzie Boubli, Xavier Bray, Barbara Brejon de Lavergnée, Duncan Bull, Alexandra Chaldecott, Hugo Chapman, Clario Di Fabio, Mario Di Giampaolo, David Ekserdjian, Caroline Elam, Laurie Fusco, Antony Griffiths, Marguerite Guillaume, Michael Hirst, Peter Humfrey, Mauro Lucco, François Quiviger, Ruth Rubinstein, Arlette Sérullaz, Jane Shoaf Turner, Emmanuel Starcky, Luke Syson, Françoise Viatte, and Hans van der Windt.

Within the Museum, thanks are due to Maite Alvarez of the Department of Education; Denise Allen of the Department of Paintings; Mark Greenberg of the Department of Publications; Charles Passela, head of Photographic Services, and his staff; and, finally, to Krista Brugnara and Kathleen Kibler, curatorial assistant and staff assistant, respectively, in the Department of Drawings.

Karen Jacobson copyedited the text of the catalogue at great speed and with exemplary thoroughness, and the compilers are most grateful for her help. We should also like to thank designer Sandy Bell, whose sensitivity to the subject matter and close attention to detail are reflected in this handsome volume. Stacy Miyagawa of Getty Trust Publication Services ably coordinated the production of the catalogue, ensuring the timely completion of the project.

Nicholas Turner
Curator, Department of Drawings

CONTRIBUTORS TO THE CATALOGUE

Cat. nos. 1–59	Nicholas Turner and Carol Plazzotta
Cat. nos. 60–91	Lee Hendrix
Cat. nos. 92–101	Lee Hendrix, with drafts by Heinz Widauer
Cat. nos. 102–19	Nicholas Turner and Carol Plazzotta, with drafts by Heinz Widauer

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Head of a Man (Saint John the Baptist?) (cat. no. 19)

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Filippino Lippi
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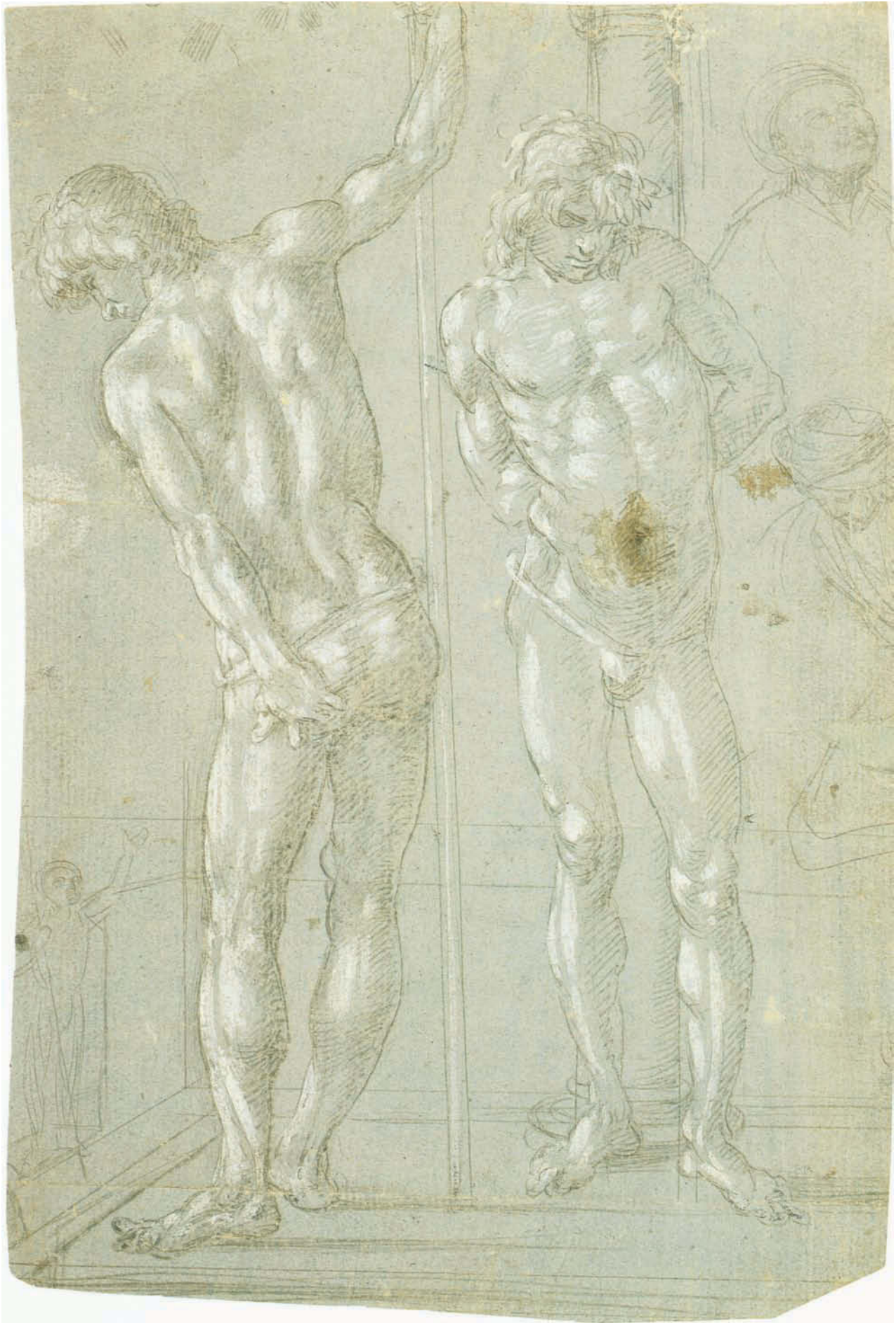




PLATE 3

Michelangelo Buonarroti

The Holy Family with the Infant Saint John the Baptist (cat. no. 28)



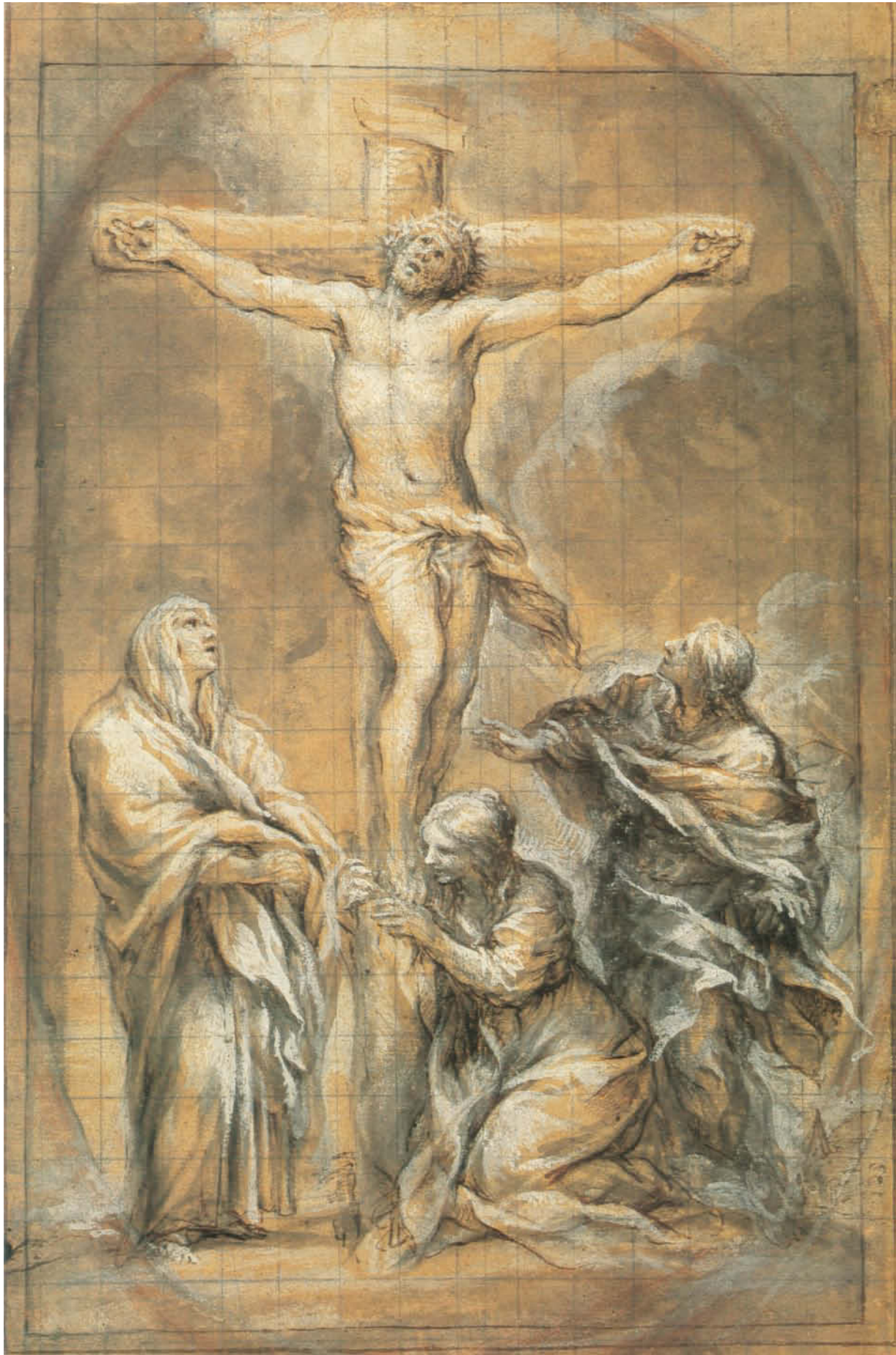




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ITALIAN
SCHOOL



Alessandro Algardi

Bologna 1598–Rome 1654

Born in Bologna, Alessandro Algardi was trained in the Carracci academy under Ludovico Carracci (1555–1619) and with the minor Emilian sculptor Giulio Cesare Conventi (1577–1640). According to the biographer Giovanni Pietro Bellori (1613–1696), Algardi went to Mantua when he was around twenty-four years old and found employment with Ferdinando Gonzaga carving ivory and modeling figures and ornaments, which were later cast in silver and bronze. By 1625 Algardi had settled in Rome and thereafter

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

I *Venus(?) in Her Sea Chariot Suckling Cupid*

Black chalk with some stumping, the outlines of the group including Venus and her chariot pricked for transfer; a vertical fold in the paper runs through the middle of the sheet; three horizontal lines ruled blind with a stylus, two toward the top and one above the lower edge, suggest that the paper was taken from an account book or ledger; H: 30.4 cm (11¹³/₁₆ in.); W: 44.8 cm (17⁵/₁₆ in.)

92.GB.39

PROVENANCE

Private collection (sale, Sotheby's, London, 2 July 1990, lot 37); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 135, no. 56.

On the old, probably eighteenth-century French mount, inscribed lower center, beneath the drawing, in brown ink, *ALBANO*.

THE OLD ATTRIBUTION to the Bolognese artist Francesco Albani (1578–1660) was doubtless suggested by the drawing's mythological subject matter as well as by a certain stylistic resemblance to his work. The handling is, however, characteristic of Algardi, under whose name the drawing was sold in 1990. Especially close are two other finished chalk studies by the artist: the *Allegory of Bologna* in the Art Institute, Chicago (inv. 1922.3479; Joachim and McCullagh 1979, no. 68; Montagu 1985, vol. 2, p. 481, no. 45, fig. 181), which is similarly in black chalk, and the red-chalk *Venus and Cupid at the Forge of Vulcan* in the Hessisches Landesmuseum, Darmstadt (inv. AE 1620; Montagu 1985, vol. 2, p. 481, no. 39, fig. 221).

Although previously identified as Amphitrite, the goddess in the present drawing is probably Venus, since the infant she suckles appears to be Cupid, held up to her side by a triton wearing a garland of seaweed around his waist. Moreover, she rides in a scallop-shell chariot drawn by two dolphins, common attributes of Venus, which recall her birth from the sea. Neptune appears in the background on the right, riding in a shell chariot drawn by two hippocamps (seahorses) and brandishing his trident. He was the husband of Amphitrite, but it is still unlikely that she is the goddess represented, for her sons were Triton, Rhode, and Benthescyme, and the child represented here is clearly Cupid, son of Venus. Neptune's presence in the scene may simply reflect his role as the ruler of the sea and all its inhabitants.



The purpose of the drawing remains unknown. The arrangement of the figures suggests a design for a low-relief sculpture, possibly for execution in repoussé metalwork. The outlines of the main group alone have been pricked for transfer. The fact that the two tritons and two dolphins to the right and the figure of Neptune in the background have not been gone over thus might imply either that the project was abandoned, that only the main group of figures was eventually used, or that the right-hand side of the composition was subsequently altered.

Many stylistic analogies may be found in Algardi's sculpted work. Venus's pose, for example, may be compared with that of Apollo in one of the stucco bas-reliefs in the vault of the Gallery

of Roman Customs, in the Villa Pamphilj, Rome, which were executed according to Algardi's designs in 1646 (ibid., p. 455, no. A. 199 [a], pl. 80). Further parallels may be found in some of his metal sculptures, notably the dish with *Venus and Cupid at Vulcan's Forge*, the whereabouts of which are unknown (ibid., p. 416, no. 133.D.2), and the gilt-bronze *Beheading of Saint Paul* in San Paolo Maggiore, Bologna (ibid., p. 372, no. 69, pl. 46). Finally, Algardi's small bronze *Putto on a Hippocamp*, now in the Walters Art Gallery, Baltimore (ibid., p. 394, no. 104.C.1, pl. 197), may be compared with the figure of a triton blowing a conch shell in the Getty drawing.

Filippo Baldinucci

Florence 1625–1696

Born into a prominent Florentine family, Filippo Baldinucci was an amateur artist, historian, collector, and connoisseur. From 1664 he served Leopoldo de' Medici as a bookkeeper; later he became a consultant for the prince's gallery of artists' self-portraits and vast collection of drawings (of which he published a summary inventory). After

Leopoldo's death he continued to serve under Cosimo III. Baldinucci was the author of the *Notizie de' professori del disegno . . .* (Florence, 1681–1728), a collection of biographies of artists from Cimabue (1240/50–1302) to his own contemporaries. He also wrote a biography of Gian Lorenzo Bernini (1598–1680) in 1682, one of the primary sources for the artist's life.

2 *Portrait of a Man*

Red and black chalk, with some stumping; H: 23.2 cm (9 1/8 in.); W: 16.5 cm (6 1/2 in.)

92.GB.33

PROVENANCE

Francesco Maria Niccolò Gabburri(?); William Kent(?); Henry Scipio Reitlinger, London (Lugt Suppl., 2274a) (sale, Sotheby's, London, 9 December 1953, part of lot 19); G. Heinmann, London (sale, Christie's, London, 2 July 1985, lot 66); private collection, United States; art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 136, no. 57.

On the verso, inscribed in graphite in the bottom left corner, *I.1032* (encircled), and in the bottom center, in H. S. Reitlinger's hand(?), *Filippo Baldinucci / 1624–1696*; inscribed in the bottom right corner, in brown ink, *6*, and with the sheet turned upside down, in the center, in graphite, *-843-*.

THE FLORENTINE WRITER, collector, and amateur artist Filippo Baldinucci is best known for his monumental history of Florentine art, the *Notizie de' professori del disegno . . .*, published partly posthumously between 1681 and 1728. Less familiar is his work as an artist, which survives in a series of drawn portraits of friends and acquaintances, the great majority of which are in the Gabinetto dei Disegni of the Uffizi (Matteoli 1988, pp. 353–437).

In the biography of his father, Francesco Saverio Baldinucci (1662–1738) tells how Filippo's talent for portraiture was fostered at summer gatherings at the country villa of the Marchese

Valori at Empoli Vecchio, fifteen miles outside Florence: “era condannato a far, quasi ogni giorno, il ritratto al naturale d'uno de' signori suoi compagni, in matita rossa e nera . . . tirandosi a sorte quello che doveva, di giorno in giorno, ritrarsi” (almost every day he was condemned to make a portrait from life of one of his gentlemen companions, in black and red chalk, choosing by lots each day the one to be portrayed; Baldinucci/Matteoli 1975, pp. 21–22). The originals were given to his host, who framed them and put them on the walls of his villa. At Valori's death they passed into the possession of the Rinuccini family, and a group of them subsequently found their way into the collection of Commodore Emilio Santarelli (1801–1886), who gave them, along with the rest of his collection of drawings, to the Uffizi in 1866. Baldinucci apparently made a duplicate of every portrait drawing for his own collection and kept them together in a book, which came into the possession of the Florentine nobleman, diplomat, painter, and collector Francesco Maria Niccolò Gabburri (1676–1742). This book, together with Gabburri's entire collection of drawings, was sold by his heirs in 1758 to the English dealer William Kent, whose stock of drawings was in turn dispersed at various sales in London in the 1760s (Turner 1993, p. 179).

The identity of the sitter in this portrait remains unknown, though it is likely he was a friend of Valori, a renowned host, whose villa, La Lastra, was a meeting place for many of the most distinguished noblemen, *letterati*, and artists of the day: “Era quel buon Vecchio [i.e., Valori] il Mecenate di tutti i virtuosi del suo tempo, e di tutti gli uomini di garbo, e di spirito, onde in sua casa era la più scelta Conversazione di tal sorta di gente, che fosse allora nella Città di Firenze” (That good old man was the Maecenas of all the virtuous people of his time, and of all the men of fashion and spirit, whence at his house one could hear the choicest conversation of such persons who were then in the city of Florence; Gabburri ms., vol. 2, p. 953). The strong fea-



tures of this young man recall those in several of the portraits from the Uffizi group, many of which are identified by inscriptions (compare especially *Portrait of Jacopo Marucelli*, inv. 5674-s; Matteoli 1988, p. 410, no. 23, ill. p. 385). Nearly all the portraits done for Valori by Baldinucci are of roughly the same format (approx. 23 x 16 cm [9 x 6 in.]).

On the verso is an accidental offset from another drawing, likewise a portrait of a man, head and shoulders, and again in red and black chalk. The original from which this reversed impression was taken remains untraced, but it too was almost certainly by Baldinucci. This offset, the residue of a tinted edge along the right side of the paper, and the traces of four stitch holes at the left side furnish evidence that the drawing was once part of a sketchbook or album, possibly the one that contained the series of replica drawings subsequently owned by Gabburri.

The drawing may be dated c. 1670.

Federico Barocci

Urbino c. 1535–1612

Federico Barocci's earliest works were painted for the cathedral of his native Urbino and show the influence of the central Italian Mannerist style practiced by his teacher Battista Franco (1510?–1561). He visited Rome for the first time in the mid-1550s, then again in 1560, when he worked with Federico Zuccaro (1540/42–1609) on the decoration of the Vatican Belvedere and Casino of Pius IV. By 1565 Barocci had returned to Urbino, where he spent the rest of his life. He painted very few easel pictures but was the leading painter of altarpieces in the late sixteenth century. Among

the numerous examples of the latter are *Il Perdono* of 1574–76 (Urbino, San Francesco), the *Madonna del Popolo* of 1579 (Florence, Uffizi), *The Entombment* of 1580–82 (Senigallia, Santa Croce), the *Madonna del Rosario* of 1589–93 (Senigallia, Palazzo Vescovile), *The Visitation* of 1583–86 (Rome, Santa Maria in Vallicella), and *The Institution of the Eucharist* of 1603–7 (Rome, Santa Maria sopra Minerva). Barocci was greatly influenced by Correggio (q.v.) and evolved a manner that anticipated some of the tendencies of the later Baroque style.

3 *Head of a Boy (recto); Studies of an Infant (verso)*

Black, red, pink, and white chalk on blue paper (recto); black chalk (verso); H: 24.8 cm (9¹³/₁₆ in.); W: 17.5 cm (6¹⁵/₁₆ in.)

94.GB.35

PROVENANCE

Unidentified seventeenth-century collector; anonymous owner (sale, Christie's, London, 15 April 1980, lot 20); Roberto Ferretti, Ontario, Canada; art market, London.

EXHIBITIONS

Toronto and New York 1985–86, pp. 58–59, no. 23.

BIBLIOGRAPHY

Journal 23 (1995), p. 73, no. 18.

Inscribed in the top left corner in black ink, *II*.

THE DRAWING ON THE RECTO is a study for the head of the infant Ascanius, the son of Aeneas. In Barocci's painting *Aeneas's Flight from Troy* Ascanius is shown clutching distractedly at his father's legs as Aeneas flees from the burning city of Troy, carrying his father, Anchises, in his arms (the story is taken from Virgil's *Aeneid*, 2: 671–729). The original version of the picture, now lost, was commissioned in 1586 by Emperor Rudolf II and was delivered to Prague in 1589. Barocci painted a replica, dated 1598, for Monsignor Giuliano della Rovere, which is in the Galleria Borghese, Rome (Olsen 1962, no. 39[II], fig. 65; Emiliani 1985, vol. 2, pp. 230–37). The composition is Barocci's only secular narrative.

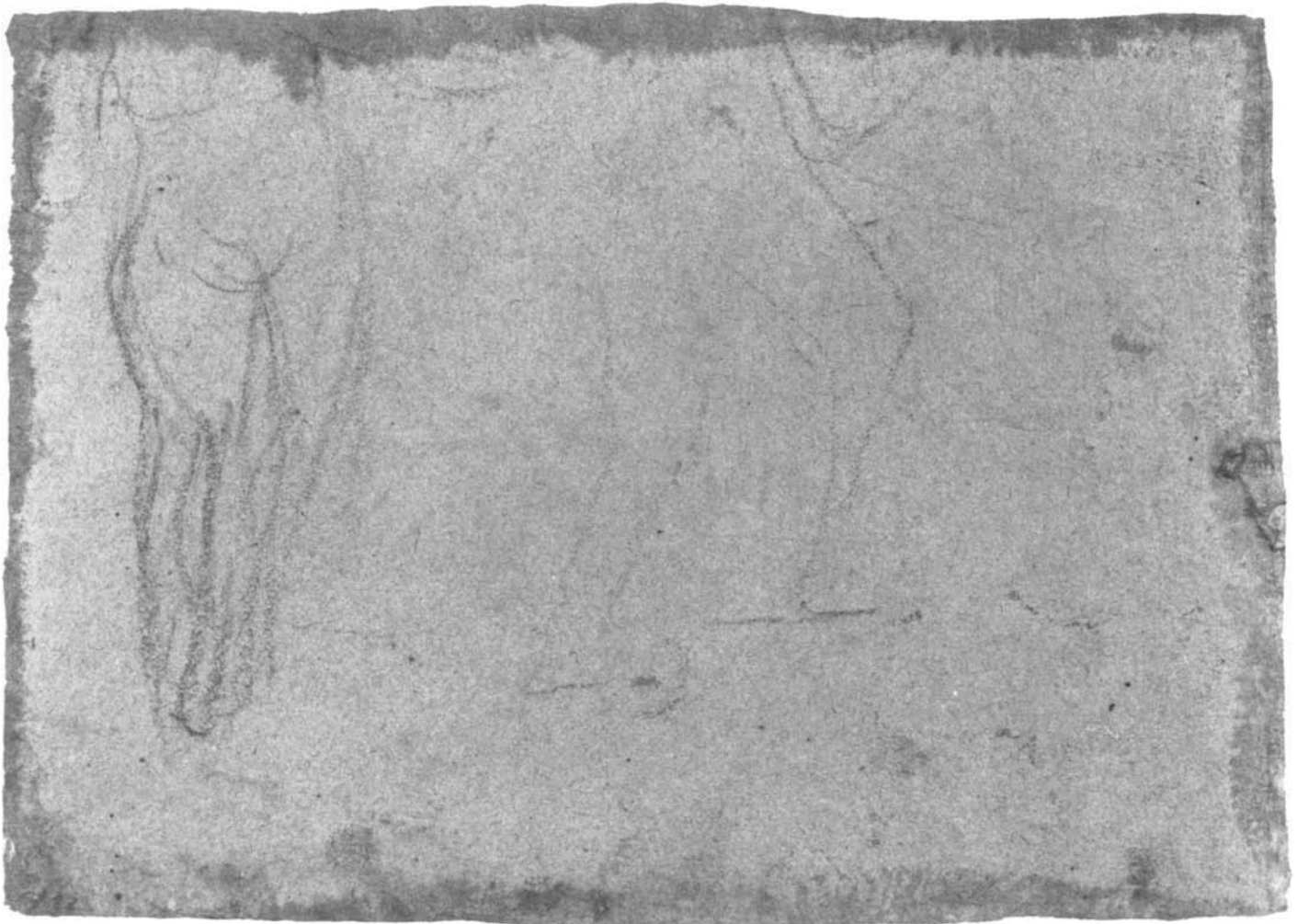
Lightly drawn on the reverse of the sheet (with the paper turned ninety degrees counterclockwise) are what appear to be studies for the figure of Ascanius, both cut off at the shoulders by the top of the sheet. So far as it goes, the study on the left corresponds quite closely to its painted counterpart, except for some differences in the position of the legs. In this first study the child advances with his right hand raised to his head and his left extended forward, whereas in the painting he tears at his hair with his right while holding Aeneas's tunic with his left. In a second, more faintly drawn study on the right are what appear to be the legs of this figure, since they seem to be climbing a step, in profile to the right, as in the painting.

Several studies for this picture exist, including a cartoon in the Louvre, Paris (inv. 35774; Paris 1974, no. 14; Emiliani 1985, vol. 2, p. 231, fig. 477). A finished study for the head and right forearm of the child is in the Art Museum, Princeton (inv. 47-119; Cleveland and New Haven 1978, no. 55), but should probably be classified as a copy, although we have not seen the original. Two sheets of studies in the Kupferstichkabinett, Berlin (inv. KdZ 20293, 20353), which at first sight seem to relate to the figure of Ascanius, appear to be connected with a third sheet from the same collection (inv. KdZ 20220) and to be for a figure resting his head on his left hand and holding a book with his right.

The Getty drawing is one of a large number of studies of heads drawn from life in colored chalks which Barocci made throughout his career. In its sensitivity and tenderness of expression the sheet is most similar to a *Head of a Boy* in the Musée Bonnat, Bayonne (inv. 662; Bean 1960, no. 5), also comparable in the diagonal orientation of the head on the sheet, although it is not certain that the latter drawing is related to *Aeneas's Flight*.

The present drawing was formerly contained in a leather-bound album assembled by an unknown collector in the seven-





3 VERSO

teenth century. Some of the drawings from this volume were removed at an early date, while the remainder were extracted and sold at auction at Christie's, London, on April 15, 1980 (lots 18–97). The number *II*, inscribed in the left corner, belongs to the sequence applied after a good part of the original series of drawings had been removed and is possibly early eighteenth century. Included in the volume as submitted for sale at Christie's were two other drawings catalogued as by Barocci (lots 18, 19), as well as a drawing by Jusepe de Ribera (q.v.) and a substantial

group of studies of heads attributed to the Cavaliere d'Arpino (1568?–1640) and his school.

The reproduction of the recto of the present sheet in the Christie's sale catalogue shows it laid down on a page from the seventeenth-century album, with a thick, black-ink border ruled just outside its edge. This old backing is no longer with the drawing and was presumably removed by the previous owner in order to reveal the verso study. The sheet is now supported by a modern inlay.

Attributed to Lazzaro Bastiani

Venice, active 1449–1512

Lazzaro Bastiani was first documented in 1449 as a painter in a workshop in Venice. His paintings show the influence of Marco Zoppo (1432?–1478?) and Andrea Mantegna (q.v.), both artists from Padua, where Bastiani may have received his initial training. The extent of Bastiani's oeuvre remains much disputed, and some of the paintings from the 1450s formerly attributed to him, such as *The Birth of the Virgin* (Rome, Grassi collection), are now thought to be by the young Giovanni Bellini (q.v.). In the 1460s Bastiani may

have collaborated with Bellini on three triptychs made for the church of Santa Maria della Carità in Venice (Venice, Accademia), as well as on the altarpiece *Saint Vincent Ferrer* (Venice, Museo Correr) of c. 1464–68. Bastiani's later style shows the impact of Bartolomeo Vivarini (c. 1440–after 1500). His oeuvre of drawings is very small and has not been definitively separated from those of other contemporary Venetian hands, such as Bellini and Vittore Carpaccio (q.v.).

4 *The Virgin Annunciate*

Pen and brown ink and brown wash; H: 10.2 cm (4 in.); W: 8.4 cm (3⅓ in.); cut irregularly at the top in the form of an arch

91.GG.35

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Rearick 1985, pp. 48–50; Scarpa 1987, p. 385; *Journal* 20 (1992), p. 159, no. 50.

Inscribed at the bottom of the sheet, slightly to the right of center, in brown ink, *Luca d'Olanda*. On the reverse of the old Sagredo(?) mat, inscribed in the bottom center, in brown ink, *O. n.º 8*. (i.e., the eighth item in the section “[Scuola] Ultramontano”), and on the bottom right tab, also in brown ink, *nonese* (i.e., a person from the Val di Non, a valley situated north of Trento).

THE TRADITIONAL ATTRIBUTION to the Netherlandish painter of portraits and religious subjects Lucas van Leyden (1494–1533) can be safely discounted, though it may be taken as an indication of the esteem in which the drawing was held by an early collector. Apparently other drawings from the recently discovered group believed to be from the Sagredo collection, to which this drawing belonged (and which, for a few years, was in a private collection in Munich), similarly bore attributions to “Luca d'Olanda,” though these too are by fifteenth-century Venetian masters (Rearick 1985, p. 49).

The old Sagredo(?) mat is still attached to the drawing, although it has been trimmed to the edges. On the reverse the characteristic paper tabs associated with mounts from this collection are placed on the diagonal at the corners, their protruding lappets now cut away. The symmetrical placement of these tabs shows that, at some time before it was laid down, the sheet was cut at the left edge in order to center the figure on the recto within the rectangular field, as well as at the top, in an irregular arch.

The Virgin kneels at an antique half-column decorated with bucrania and swags, a symbol of the pre-Christian world vanquished by the advent of Christ. Since she looks up from her reading in astonishment at Gabriel's announcement, the angel must have been shown on a now-lost pendant drawing or on the same sheet before it was cut down. While the figure type, the elegant simplicity of the drapery, and the subtle effects of light reflect the influence of Venetian Renaissance masters Giovanni Bellini and Vittore Carpaccio, the tightly executed washes, modeled with the point of the brush and rendered as hatching in the areas of halftone, reveal a special debt to Carpaccio's method of drawing.

Bastiani, to whom the present sheet has been attributed by Roger Rearick, seems to have trained in Padua. Although he is not recorded among the group of studio assistants associated with the workshop of Francesco Squarcione (1394–c. 1468) in the middle of the century, there are echoes in Bastiani's later work of the style of other Paduan artists, such as Marco Zoppo, who left Padua in 1455 to work in Venice and Bologna, and Andrea Mantegna. Rearick has gone so far as to suggest that Bastiani was a pupil of Nicolò Pizolo, yet another Paduan master active at about that time. According to Rearick, Bastiani would have completed his training in Pizolo's studio in 1448 and then moved to Venice, where he is recorded in the following year. Once there, he seems to have gravitated into the circle of artists working around Jacopo Bellini (c. 1400–1470/71) and his son Giovanni.



No single drawing can be connected with certainty to any of Bastiani's securely documented work, and as a result he is destined to remain a shadowy figure as a draftsman for the foreseeable future. Nevertheless, Rearick has argued for the attribution to the artist of the present drawing, comparing it with some painted works attributed to Bastiani, such as *The Virgin Annunciate*, formerly in a private collection, Bergamo (Volpe 1978, fig. 2b, as Giovanni Bellini); *The Nativity* and *The Adoration* (Contini Bonacossi collection, Florence); and, above all, with the figure of the nun donor in *The Crucifixion* (Milan, Museo Poldi-Pezzoli; Pirovano 1982, no. 101, fig. 228, as Venetian School). Another close comparison may be made with three small (signed)

panels by Bastiani, *Scenes from the Life of a Saint* (Paris, Musée Jacquemart-André), particularly the left-hand scene, *Funeral Procession*, which includes several kneeling figures that are directly comparable to the Virgin in the present drawing.

There are some analogies in handling with another drawing attributed to Bastiani, the *Madonna della Misericordia* in the British Museum (inv. 1895-9-15-804; Popham and Pouncey 1950, no. 6). A drawing in the Ashmolean Museum, Oxford (inv. p. II, 2 verso), variously attributed to the schools of both Bellini (Robertson 1981, pl. XXXIVa) and Carpaccio (Muraro 1977, fig. 131), is surely from the same hand as the present drawing.

Rearick dates the Getty drawing c. 1464–68.

Giovanni Bellini

Venice c. 1431/36–1516

Giovanni Bellini was trained in Venice by his father, Jacopo Bellini (c. 1400–1470/71), and became part of the family workshop. His early work, however, was greatly influenced by his brother-in-law, Andrea Mantegna (q.v.). Bellini's direct contact with Netherlandish panels imported into Venice and with Antonello da Messina (c. 1430–1479), who visited Venice in 1475–76, led to his celebrated mastery of the northern technique of oil painting. The luminous color made possible by this technique is seen to great effect in Bellini's major altarpieces, such as the *Sacra Conversazione*, or San Giobbe Altarpiece (Venice, Accademia),

of c. 1480–1500. Known primarily for his devotional depictions of the Madonna and Child, Bellini also painted portraits and mythological subjects. In 1479 he was made the chief painter of the Venetian state, a position held until his death. Unfortunately the history paintings he made to decorate the Palazzo Ducale were destroyed by a fire in 1577. As the leading Venetian artist of the fifteenth and early sixteenth centuries, he had a formative influence on the next generation of Venetian artists, most notably Giorgione (1477/78?–1510), Titian (1485/90?–1576), and Sebastiano del Piombo (c. 1485–1547).

5 *Fortitude*

Pen and brown ink; H: 8.7 cm (3⁷/₁₆ in.); W: 9 cm (3¹/₂ in.)

91.GA.36 (see page i)

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

New York 1993, no. 10; London 1993–94, no. 6.

BIBLIOGRAPHY

Scarpa 1987, p. 386; *Journal* 20 (1992), p. 159, no. 51.

On the reverse of the old Sagredo(?) backing, inscribed at bottom center, in brown ink, *S.V. n.º 4* (i.e., the fourth item in the section "Scuola Veneta").

FORTITUDE, ONE OF THE four Cardinal Virtues and a symbol of endurance and strength, is sometimes represented as a woman forcing open the jaws of a lion, as in this example, though she more commonly appears as a warrior wearing a helmet and holding a shield, spear, or sword or accompanied by a pillar. The present configuration overlaps with iconography associated with Samson, another personification of courage, who is often shown grabbing a lion from behind and pulling its jaws apart, as well as with Hercules. As a woman struggling with a lion, Fortitude occurs in the mosaics of San Marco, Venice (Car-

vaggi et al. 1990, vol. 2, p. 53, no. 2e [repr.]), as well as in the carved reliefs of the basilica's central portal, although she is standing rather than kneeling in both cases.

This recently discovered drawing is a good example of Bellini's assured yet spontaneous draftsmanship. The confident touch is remarkable given the smallness of scale and is especially noteworthy in the woman's delicate curls, which are subtly differentiated from the lion's mane; in the play of light and shadow across her garment; and in the precise description of the central action, namely the forcing open of the lion's roaring mouth. The purpose of the drawing is not known. It could have been made for a painting, but its size suggests that it was intended for either a miniature or a manuscript illumination. The figure type reveals the influence of Bellini's brother-in-law Andrea Mantegna (q.v.) and thus implies a date of around 1470.

The drawing belongs in style to a small group of pen-and-ink studies now generally accepted as by Bellini, among them two, each of a standing Apostle, in the Musée Bonnat, Bayonne (inv. 1274, 689; Bean 1960, nos. 10–11). The Bayonne drawings are identical in handling, employing the same hatching and cross-hatching juxtaposed with areas of untouched paper to suggest chiaroscuro, and the same "nobbly" delineation of the feet of the figures. A further comparison may be made with the *Pietà* drawing in the Louvre, Paris (inv. RF 436; Tietze and Tietze-Conrat 1944, no. 319).

The sheet is awkwardly cut into a square shape and was in this form at least as early as the late seventeenth century, when it was mounted and placed in the albums apparently belonging to Zaccaria Sagredo. On the reverse are fragments of a typical so-called Sagredo backing (see also cat. no. 4).



School of Giovanni Bellini

c. 1431/36–Venice 1516

6 *Standing Man Wearing a Turban*

Pen and brown ink and brown wash; H: 11.6 cm (4⁹/₁₆ in.);
W: 5.2 cm (2¹/₁₆ in.)

91.GA.37

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Scarpa 1987, p. 387; *Journal* 20 (1992), p. 160, no. 52.

Attached to the verso are remnants of three of the four tabs characteristic of the so-called Sagredo collection mounts (see also cat. nos. 4–5).

REPRESENTATIONS OF TURKS in late fifteenth-century Venetian art have a special resonance, for this was the time when the Ottoman Empire was continuing to encroach westward from its center in ancient Anatolia, now modern Turkey, posing a threat to the independence of Venice. After significant Ottoman conquests in southeastern Europe, including the annexation of Serbia (1454–55) and the conquest of the Morea (1458–60), Sul-

tan Mehmed II inaugurated the second Venetian-Ottoman war (1463–79) following Venice's refusal to cede its forts on the Aegean coast of the Morea. In 1479 Gentile Bellini was summoned to the court of Constantinople as official artist, and on his return in 1481 he introduced a distinct orientalist flavor into his pictures, which influenced the work of his entourage.

The present drawing shows a bearded man wearing a turban and a cloak and holding a book. Turbaned figures of this sort appear in a number of paintings by Gentile and/or Giovanni Bellini, for example, *The Preaching of Saint Mark in Alexandria*—formerly in the Scuola Grande di San Marco in Venice and now in the Pinacoteca di Brera, Milan (Goffen 1989, fig. 184)—commissioned from Gentile in 1504 and finished by Giovanni and his workshop after Gentile's death in 1507. As Roger Rearick has pointed out (cited in Scarpa 1987, p. 387), there are certain more striking analogies between the present drawing and figures in *The Martyrdom of Saint Mark*, a mural depicting another of the scenes from the saint's life on the entrance wall of what was formerly the Albergo of the Scuola Grande, now the Ospedale Civile, Venice (Goffen 1989, fig. 185). Commissioned from Giovanni Bellini in 1515, this work was taken over after his death the next year by his follower Lorenzo Belliniano, who finished the painting in 1526 (cf. Pignatti 1981, p. 146). A noteworthy parallel exists between the subject of the Getty drawing and the turbaned figure to the left of the door in the painting, who displays the same jutting chin with spadelike beard. His right hand is also comparable in both its position and its somewhat schematic, ball-like shape.



Agnolo Bronzino

Monticelli, near Florence, 1503–Florence 1572

Born in Monticelli, on the outskirts of Florence, Agnolo Bronzino was trained by Raffaellino del Garbo (1466?–1524). In the 1520s he collaborated with Pontormo (q.v.), assisting him in a number of commissions, including the decoration of the cloister of the Certosa del Galluzzo (1523–24), near Florence (see cat. no. 37), and the Cappella Capponi in Santa Felicita, Florence (1526–28). Bronzino became a favorite artist of the Medici court, commissions for which included the decorations of the chapel of Eleonora of Toledo (1539–64) in the Palazzo Vecchio. He also painted alle-

gorical and mythological pictures, for instance, the celebrated *Allegory of Venus and Cupid* of c. 1545 (London, National Gallery), which epitomizes the grace of his mannerist style. Some of his best-known paintings portray members of the Florentine aristocracy, such as the *Portrait of Ludovico Capponi* of c. 1550–55 (New York, Frick Collection), in which he combined an acute sense of observation with coolness and detachment. One of his last paintings is the fresco *The Martyrdom of Saint Lawrence*, in San Lorenzo, Florence, which he completed three years before his death.

7 *Head of a Young Man*

Black chalk; H: 13.8 cm (5⁵/₁₆ in.); W: 10.4 cm (4¹/₁₆ in.)

90.GB.29

PROVENANCE

Private collection (sale, Sotheby's, London, 3 July 1989, lot 64); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 19 (1991), p. 156, no. 44; Rowlands 1996, pp. 184, 187, fig. 22b.

THIS HEAD, PERHAPS DRAWN from life, is a study for Bronzino's *Portrait of a Young Man* in the Nelson-Atkins Museum, Kansas City, usually dated c. 1550 (fig. 7a; Emiliani 1960, pl. 78; McCorquodale 1981, fig. 86; Rowlands 1996, no. 22). In the painting the sitter, also with a short beard and slight mustache, wears a black cap with a white ostrich feather, a black cloak over his shoulders, and a violet doublet (now darkened), from beneath which emerges the white collar of a chemise. In the drawing, however, he is bare-headed, with no sign of clothing about his neck.

Technical analysis has revealed that Bronzino made numerous changes in the course of developing his composition, as he did in so many of his immaculately wrought portraits. The Getty drawing corresponds to the earliest stages of this process and was probably made before the artist embarked on the painting itself. X-radiograph photography indicates that the figure in the paint-



FIGURE 7A. Agnolo Bronzino (1503–1572). *Portrait of a Young Man*, c. 1550. Oil on panel. H: 85.7 cm (33³/₄ in.); W: 68.6 cm (27 in.). Kansas City, Missouri, The Nelson-Atkins Museum of Art, Purchase Nelson Trust, inv. 49-28.

ing was originally depicted bare-headed (very much as in the drawing), wearing *all'antica* armor and holding a shield (Rowlands 1996, p. 182). This earliest configuration recalls the pose of a classical warrior. More of the sitter's long, elegant neck would have been visible, since he originally wore a steel coverlet to protect his collarbone, without any undergarment. Detailed analysis of the face in the x-radiograph also reveals that the sitter's features were originally considerably closer to those in the drawing, the face once having been broader, mainly on account of a sparser beard, and the irises of the eyes larger, again as in the study. The lighting of the face and the highlights in the eyes in



this early stage of the painting may also be compared with those in the drawing.

Herbert Keutner (1957–59, p. 152 n. 8) tentatively identified the Kansas City picture with a portrait of Cosimo I (1519–1574) listed in the 1612 inventory of the Riccardi collection, Florence, as by Pontormo, but this suggestion has not been generally accepted. More recently, Eliot Rowlands (1996, p. 187) has hinted at an alternative hypothesis based on what may be deduced from the picture's nineteenth-century provenance, the Palazzo Mozzi in Florence. If the picture came into the Mozzi family by inheritance from the mother of the last male heir, Count Adolfo Mozzi Del Garbo, a member of the Guadagni family, then a possible thread connecting the Mozzi with Bronzino may be made, since the Guadagni were the patrons of one of the artist's best-known altarpieces, the *Resurrection* in Santissima Annunziata in Florence.

Among Bronzino's few surviving portrait drawings, the present example is unique in focusing on the head alone. In others he drew his sitters at half length or more and included summary indications of props and setting, as in *Seated Youth* at Chatsworth (Devonshire Collection inv. 714; Smyth 1971, pp. 3–4, fig. 4; Jaffé 1994, *Tuscan and Umbrian Schools*, p. 84, no. 51, as by Pontormo) and *Three-Quarter-Length Study of a Standing Man* in the British Museum, London (inv. 1958-12-13-1; London 1986, no. 119).

The small scale is unusual for a study from life. Slight penitimenti in the right ear and eye may, however, imply adjustments in front of the model. It is interesting to note that prior to the drawing's appearance at the 1989 Sotheby's auction the sheet bore an attribution to the Pre-Raphaelite painter William Holman Hunt (1827–1910).

Attributed to Agnolo Bronzino

Monticelli, near Florence, 1503–Florence 1572

8 *Study of a Man's Right Hand (recto); Studies of Four Heads and of a Nude Figure Seen from the Rear (verso)*

Black chalk (recto); pen and brown ink (verso); H: 7.5 cm (3 in.); W: 15.3 cm (6 in.)

92.GB.40

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; Maurice de Marignane (his mark, bottom right); Hubert de Marignane; private collection, Munich; art market, London.

EXHIBITIONS

Monte Carlo 1966, no. 4 (as anonymous Florentine, early sixteenth century); *Drawing in Florence, 1500–1650*, Katrin Bellinger Kunsthandel, at Harari and Johns, London, 25 June–12 July 1991, no. 5; New York 1993, no. 17; London 1993–94, no. 17.

BIBLIOGRAPHY

Goldner 1990, pp. 262–64; Nichols 1992, p. 45 n. 25; *Journal* 21 (1993), p. 133, no. 51.

On the verso, inscribed along the bottom of the sheet, right of center, in brown ink, *S.F. n.º 2* (i.e., the second item in the section “Scuola Fiorentina”).

THE DRAWING IS BASED on the right hand of the *capitano* Giuliano de' Medici, one of the sculptures made by Michelangelo for the Medici mausoleum in the New Sacristy of San Lorenzo, Florence (see fig. 8a). Michelangelo was involved in the project from 1520 to 1534. Evidence for the dating of the individual statues is not entirely clear, but we know that one of the *capitani* was well advanced by 1526, when Michelangelo reported that he was about to embark on the other, and that both were installed in their niches prior to his departure for Rome in September 1534 (see Pope-Hennessy 1985, pp. 327–35, for a summary of the chronology). The accentuated veins on the back of the hand in the drawing correspond exactly to the crisscross pattern of those in the sculpture, as does the square thumbnail, set deeply into the flesh. The draftsman also included the cuff of the figure's sleeve, copying the distinctive thick, squared edge of its carved form. There is no trace in the drawing of the baton on which Giuliano's hand rests in the sculpture.

In order to make this copy, the draftsman must somehow have placed himself on a level with the hand, since it is drawn in close-up and not as if from a low viewpoint. It is well known that the sculptures in the chapel were much copied by artists, and it is likely that steps were used to gain a better view. Alternatively, the study could have been made from a cast of the hand. The draftsman has in fact combined more than one view of the three-dimensional hand, including both the upper surface of the thumb and the bulging muscle along the lower contour of the hand, which in reality cannot be seen simultaneously. This ambiguity of viewpoint apparently led to problems when it came to the difficult foreshortening of the crooked forefinger.



FIGURE 8A. Detail of a plaster cast of Michelangelo's sculpture of Giuliano de' Medici.



8 RECTO



8 VERSO

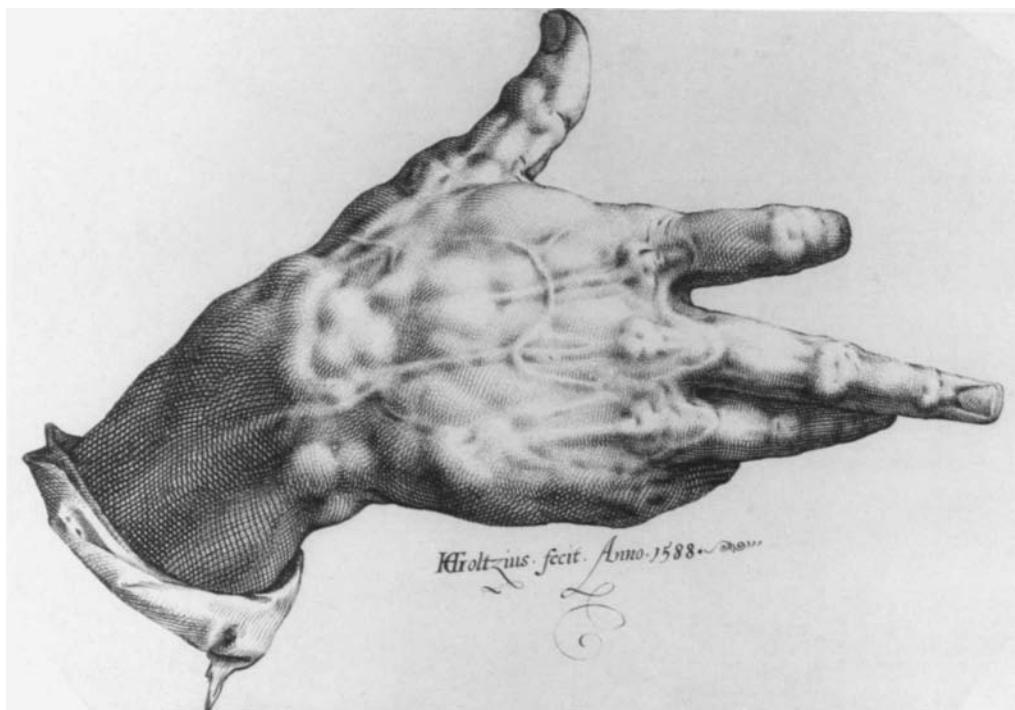


FIGURE 8B. Hendrick Goltzius (1558–1617). *Study of a Right Hand*.
Pen and brown ink. H: 23 cm (9 $\frac{1}{16}$ in.); W: 32.2 cm (12 $\frac{1}{16}$ in.). Haarlem, Teylers Museum inv. N 58.

The *capitani* in the Medici Chapel were instantly famous, prompting quantities of eulogistic responses, which praised not just the whole figures but also their constituent parts. In a letter to Michelangelo of 1543, for example, the Italian writer Anton Francesco Doni enthusiastically conjured up the statues by listing their parts, beginning not, as one might expect, with the heads but with the monumental hands: “Che dirò io di quei Capitani, *manoni di Dio* [italics added], teste, busti, braccia, gambe, stinchi, piedi, cose e sguardi che cavano i core” (What shall I say of those captains, great, godlike hands, heads, busts, arms, legs, shins, feet—things and glances that strike the heart; Vasari/Barocchi 1962, vol. 3, p. 993).

Similarities between the present drawing and *Study of a Right Hand* by Hendrick Goltzius (q.v.) were first noted by Lawrence Nichols (1992, p. 45 n. 25). Goltzius’s study is known in two autograph versions: one, dated 1588, in the Teylers Museum, Haarlem (fig. 8b; Reznicek 1961, no. 165; Ackley 1989, no. 58), and the other in the collection of the heirs of I. Q. van Regteren Altena, Amsterdam (Reznicek 1961, no. 166; Amsterdam 1993–94, pp. 353–54, no. 18). The drawings have often been interpreted as studies of Goltzius’s own injured right hand on account of the tortuous pose. Since the pose is clearly Michelangelesque in origin, however, this hypothesis should probably be discounted. A connection with Michelangelo’s prototype seems undeniable, yet Goltzius’s formulation differs significantly in that the thumb is thrust upward, the wrist is at a different angle, and the detail of the sleeve is more naturalistic. It would seem that the drawings represent Goltzius’s reinterpretation of the famous hand (see also a sheet of studies of hands in red and

black chalk in the Städelsches Kunstinstitut, Frankfurt [inv. N. 805; Reznicek 1961, no. 432]). Karel van Mander reported that Goltzius traveled to Italy, passing through Venice, Florence, and Bologna on his way to Rome, where, on his arrival in 1591, he made sketches after famous antiquities (van Mander/Miedema 1994, vol. 1, p. 390, fol. 283r). The earlier date of 1588 on the Haarlem drawing may imply that he studied the hand from a cast or some other reproduction.

The Getty drawing has also been related to the hand of the standing man in the background to the right of Bronzino’s *Deposition of Christ*, c. 1542–45, in the Musée des Beaux-Arts, Besançon (Goldner 1990, pp. 262–64). Although there is a distinct resemblance, the man’s thumb is not visible, and his fingers are positioned slightly differently, as he holds against his chest the three nails with which Christ was crucified. One of the points in George Goldner’s argument in favor of a relationship to this painting was his observation that the three heads drawn in pen on the verso may be for the group of figures in the background on the right of the same picture. Not only are we unable to see this similarity, but we can find no instances of comparable pen work in Bronzino’s other known drawings. Nevertheless, the old Sagredo attribution on the verso of the drawing to the “Scuola Fiorentina” is entirely plausible. The Michelangelesque forms and the highly finished black-chalk technique of the recto study are characteristic of mid-sixteenth-century Florentine drawing, and Bronzino is clearly a candidate for its authorship, although another Florentine contemporary might equally well be considered.

Giulio Campi

Cremona c. 1508–1573

Giulio Campi was the most prominent member of the Campi family, which dominated painting in Cremona for much of the sixteenth century. According to Giorgio Vasari (q.v.), he learned painting from his father, Galeazzo (c. 1477–1536), though his early paintings are also much indebted to the work of Giovanni Antonio da Portenone (1483?–1539) and Girolamo Romanino (1484/87–1560?). Giulio signed and dated his early painting *The Virgin and Child with Saints Nazarius and Celsus* (Cremona, Sant'Abbondio) in 1527. By 1530 his work began to show the influence of Giulio Romano (q.v.), as seen in his decorations for the church at Son-

cino. Around 1539 Campi began his decoration of the church of San Sigismondo in Cremona, where he returned to work in the later 1550s and 1560s. The frescoes and altarpiece above the church's high altar are typical of his eclectic style, which combines monumental classicism with elegant, sensual illusionism strongly reminiscent of Parmigianino (1503–1540). His most important project of the 1540s was the reconstruction and decoration of the church of Santa Margherita, Cremona. His many surviving drawings include several preparatory studies for altarpieces and frescoes.

9 Neptune

Black chalk, the principal outlines gone over with a hard chalk in the manner of a stylus so as to indent them; most of the surface of the back of the sheet was rubbed with black chalk to allow the drawing of the figure on the recto to be transferred; H: 42.7 cm (16⁵/₁₆ in.); W: 27.6 cm (10⁷/₁₆ in.)

WATERMARK

Bull's head with a letter *T* above it (somewhat similar to Briquet 1966, vol. 4, no. 14481).

90.GB.66

PROVENANCE

Private collection, Geneva; art market, London.

EXHIBITIONS

Cremona 1985, p. 285, no. 2.6.II.

BIBLIOGRAPHY

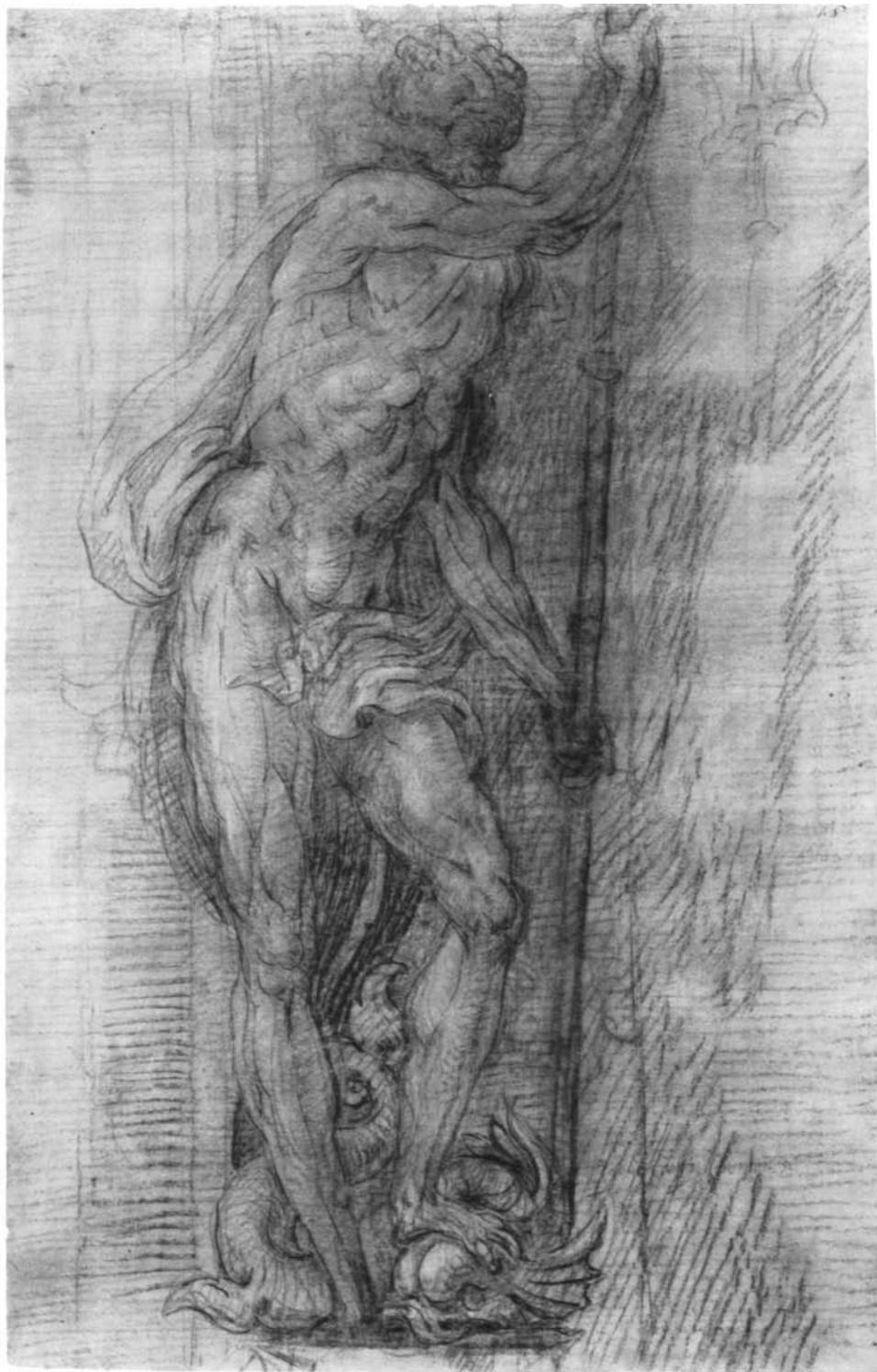
Bober 1988, pp. 230 n. 3, 231 n. 17; *Journal* 19 (1991), p. 156, no. 43.

Inscribed in the lower right, in an early seventeenth-century(?) hand, in brown ink, *Julio Campi Cremonese*; numbered in the upper right corner, in the same hand(?), also in brown ink, 26.

AS GIULIO BORA WAS the first to suggest, this impressive sheet is a preparatory study for the decoration of one of the triumphal arches erected in Cremona on the occasion of the glorious entry into the city of the Emperor Charles V on August 18, 1541. His route from the Porta San Michele to the Palazzo Trec-

chi, where he was lodged, was marked by triumphal arches decorated with statues and representations of his illustrious deeds and insignia. According to the account by Campi's younger brother Antonio in his *Cremona fedelissima* of 1585, in which the whole spectacle is summarized (see pp. xxvii–xxviii), Giulio Campi and Camillo Boccaccino (1504/5–1546) were responsible for constructing these temporary decorations (*apparati*) to their own designs (“furono tutti questi apparati fatti con disegno, & architettura di Giulio Campo mio fratello, & di Camillo Boccaccio” [p. xxviii]). Some of the motifs may have been inspired by Giulio Romano's temporary decorations made only a few months earlier for the emperor's triumphal entry into the city of Milan (see Mantua 1989–90, pp. 500–501).

The awkward movement of the elongated figure—combined with the rapid, at times even crude, execution—seems to indicate some degree of haste on the part of the draftsman, a state of mind consistent with the suggested purpose of the study, for which there was evidently a deadline. Neptune stands on a pedestal against a pilaster, the base of which is largely defined by the fish on whose head he rests his left foot. Hastily indicated to each side of him are the lines of the vertical architectural member, while beyond, on the “blank wall” to the right, are the cast shadows of his arms and the staff of his trident. There are a number of pentimenti, the most important of which are two further alternatives for the position of the head, both in profile and tilted farther back, so that the figure looks over his right shoulder; neither of these solutions is reinforced in darker chalk. A separate study for the top of the trident, which, in the main study, would project beyond the figure's right hand, off the sheet, appears in the upper right. Rather than selecting a taller sheet, the artist used a simple inset to show this detail. The reinforce-



9

ment of the main outlines, together with the blackening of the reverse of the sheet, suggests that the design was transferred to another surface, possibly another piece of paper.

Several other drawings by Campi for the same project exist, and these are summarized by Bora (in Cremona 1985, p. 285) and Jonathan Bober. Of particular interest is a series of studies for the four Cardinal Virtues, which have similar backgrounds and the same cast shadows to the right. These are in the Uffizi,

Florence (inv. 13231 recto and verso; Bober 1988, pls. 2, 3); the Bibliothèque Nationale, Paris (inv. B 5 rés, vol. 2, fols. 20, 21; Bober 1988, pls. 4, 5); and the Staatsgalerie, Stuttgart (inv. C 78/2892). Another study for *Fortitude*(?), recently on the art market (sale, Christie's, Monte Carlo, 20 June 1994, lot 15), may be added to this group. In all of these drawings the monumental classicism of Giulio Romano's graphic style is combined with the elegance and sensual illusionism of Parmigianino's.

Vittore Carpaccio

Venice c. 1460/65–1525/26

Little is known about the life and artistic training of Vittore Carpaccio. He was probably born in Venice in the 1460s, and his earliest paintings date from the early 1480s. By 1490 Carpaccio was certainly an established master, as 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 (Venice, Accademia) was completed around 1495. Soon thereafter he painted another cycle for a different Venetian confraternity, the Scuola di San Giorgio degli Schiavoni (c. 1502–8; in

situ). Carpaccio worked for other confraternities as well as completing many independent paintings, altarpieces, and portraits during his prolific career. Among the latter are *The Meditation on Christ's Passion* of c. 1502–8 (New York, Metropolitan Museum of Art) and *Saint Thomas in Glory between Saints Mark and Louis of Toulouse* of 1507 (Stuttgart, Staatsgalerie). The influence of Giovanni Bellini is apparent in works such as *The Presentation in the Temple* of 1510 (Venice, Accademia), painted for the church of San Giobbe.

10 *God the Father* (recto); *Standing Christ* (verso)

Black chalk and gray wash, heightened with white body color, on paper washed greenish blue; the preparation of the surface of the verso is more opaque in finish and of a lighter, purer blue; H: 21 cm (8¼ in.); W: 17.2 cm (6¾ in.)

91.GG.38

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Scarpa 1984, pp. 134–35; Scarpa 1987, p. 391; Scarpa 1989, pp. 110–24; *Journal* 20 (1992), pp. 162–63, no. 56.

Inscribed in the lower left corner, in brown ink, [*Gi*]rolamo da Trevigi (i.e., with an attribution to the Ferrarese painter Girolamo da Treviso [1497–1544]).

A FIGURE CLOSELY CORRESPONDING to that of the God the Father on the recto appears in the lunette-shaped compartment of a polyptych painted by Carpaccio and his assistants in 1496–1505 for the parish church at Grumello de' Zanchi, Zogno,

near Bergamo, and still in situ (Venice 1963, no. 20), though there the figure of God is surrounded by a more triangular radiance, connoting the Trinity, and gazes ahead, rather than down, as in the present example. Another painted version of the *God the Father*, dated 1491, is in the Fondazione Cagnola, Gazzada. In addition, the same motif appears on a building in the background of *Saint Jerome and the Lion*, painted by Carpaccio for the Scuola di San Giorgio degli Schiavoni in Venice (see Scarpa 1989, pp. 110–21).

Beneath the greenish blue preparation, with the sheet turned upside down, is a study in red chalk for the upper part of the torso of a standing man wearing a togalike costume, who raises his left forearm; his head is cut off by the edge of the sheet. This abandoned sketch may have been drawn in the same connection as the study on the verso of a standing man holding a staff, nude but for a loincloth and a shawl draped over his left forearm, and cut off at the shoulders by the top edge of the sheet. The youth on the verso, who appears to be on a pedestal and may therefore be copied from an antique sculpture, also relates in type to the figure of Christ in the painting *Christ with the Instruments of the Passion* (Udine, Museo Civico), signed and dated 1496, in which the figure stands in an analogous pose on a low plinth but is lit from the opposite direction.

The style of both the recto and verso studies is characteristic of Carpaccio's drawings of the last decade of the fifteenth century, such as *Torso of a Nude Male* in the Hermitage, Saint Petersburg (inv. 34846; Muraro 1977, ill. p. 48), and *Portrait of a Youth* at Christ Church, Oxford (inv. 0282; Byam Shaw 1976, no. 710).





Valerio Castello

Genoa 1624–1659

Valerio Castello was a member of a large family of painters in Genoa, which included Bernardo (1557?–1629) and Giovanni Battista Castello (1547–1637), his father and uncle, respectively. In addition to copying drawings in his father's studio, Valerio studied with Domenico Fiasella (1589–1669) before leaving for Milan and Parma sometime between 1640 and 1645. During his travels he assimilated influences from the paintings of Giulio Cesare Procaccini (1574–1625), Correggio (q.v.), and Parmigianino (1503–

1540). Upon his return to Genoa around 1645–47 he made paintings that synthesize these influences with aspects of Genoese painting. He is best known for the decorative frescoes he painted in the 1650s for the Palazzo Balbi-Senarega (c. 1657–59) and several other Genoese palaces. Valerio also made easel paintings of religious subjects and landscapes. Although he died from the plague at a young age, he was extremely prolific and shaped the styles of his pupils Bartolomeo Biscaino (1629–1657) and Stefano Magnasco (c. 1635–1670/73).

II *The Agony in the Garden*

Pen and blackish brown ink and light brown wash, heightened with white body color; H: 13 cm (5 1/8 in.); W: 15.8 cm (6 1/4 in.)

92.GB.78

PROVENANCE

Thomas Coke, first earl of Leicester, Holkham Hall; by descent to the present viscount, Edward Coke (sale, Christie's, London, 2 July 1991, lot 53); art market, London.

EXHIBITIONS

Old Master Drawings from Holkham, Thos. Agnew & Sons Ltd., London, 1977, no. 10.

BIBLIOGRAPHY

Newcome 1978, p. 326 n. 19; Newcome 1981, pp. 187–88, fig. 3; Popham and Lloyd 1986, no. 84; *Journal* 21 (1993), p. 135, no. 55.

Inscribed near the bottom left corner in brown ink, *Parmigiano*. The reverse of the old mount carries a large cursive inscription, upper center, in the hand previously believed to be that of William Kent, also in brown ink, *Parmigiano*. This is now thought to be the hand of the first earl of Leicester's mounter and framer, the Huguenot gilder and framer Thomas Pelletier. Numbered in the center, in black chalk, 8.

THE SHEET IS LAID DOWN onto a mat or backing characteristic of those made for the first earl of Leicester by his framer, Thomas Pelletier, the son and partner of the gilder and framer John Pelletier. The mount has a narrow gilt band at the edges of the drawing and a surrounding light reddish brown washed border.

The inscription on the back of the mat gives the drawing to Parmigianino, and this may well reflect a still earlier attribution to the master. In his typescript catalogue of the drawings at Holkham Hall, Norfolk, England, compiled around 1940, A. E. Popham was skeptical of this claim: "I am not convinced that this is by Parmigianino, near as it comes to him" (Popham and Lloyd 1986, p. 45, no. 84). Philip Pouncey was the first to propose the attribution to Castello (cited in London 1977, p. 17, no. 10). Pouncey pointed out the clear stylistic parallels with the drawing *The Adoration of the Shepherds* at Christ Church, Oxford (inv. 0403; Byam Shaw 1976, no. 1102), which Byam Shaw attributed to the little-known Emilian Vincenzo Caccianemici. Vasari describes Caccianemici as a Bolognese nobleman and a great friend of Parmigianino's who imitated as well as he was able the manner of that master (Vasari/Milanesi 1878–85, vol. 5, p. 238). The reversed initials VC inscribed on a contemporary etching after the Christ Church drawing (Passavant 1860–64, vol. 6, p. 177, no. 2; Popham 1968, fig. 2, as Caccianemici), however, could well refer to Castello, as Pouncey maintained.

The attribution to Castello of the ex-Holkham/Getty drawing found the support of Camillo Manzitti (cited by Clovis



Whitfield in London 1977, no. 10), who dated it c. 1645 and pointed out a similarity between the sleeping figure of an apostle on the right and the sleeping Joseph in Castello's painting *The Dream of Joseph* of 1649–50 in a private collection, Genoa (Manzitti 1972, no. 46, repr. p. 123). The pose of the middle apostle is also extremely similar to that of the Christ Child in the *Madonna delle Ciliege*, also in a private collection, Genoa, dated by Manzitti a few years earlier, to 1645–46 (1972, no. 10), and indeed the style of the Getty drawing accords better with Castello's earlier work. No painting corresponding in design to the present drawing has so far been identified. To judge from its high

degree of finish and small scale, it seems more likely that the drawing was made as a design for an etching or engraving, like the one at Christ Church, though no such print is known.

Besides the Christ Church drawing, other compositional studies by Castello from this early phase of his career—drawn in pen and the same blackish brown ink and also executed in a meticulously exact, decorative style—include *The Finding of Moses* in the Louvre, Paris (inv. 9199; Newcome 1978, p. 325, fig. 7), and a drawing of an equestrian subject in a private collection, Milan.

Circle of Giovanni Battista Cima da Conegliano

Conegliano, near Treviso, c. 1459/60(?)–Conegliano or Venice 1517/18

Born in Conegliano, Cima spent his entire career in Venice, probably arriving there sometime in the early to mid-1480s. His training is still debated, although Giorgio Vasari (q.v.) thought that he had probably studied with Giovanni Bellini (q.v.), whose influence is evident in Cima's early paintings, such as *The Virgin and Child with Saints James and Jerome* of 1489 (Vicenza, Museo Civico). Cima was principally a painter of devotional works and altarpieces, including *The Virgin and Child with Saints Catherine(?), George,*

Nicholas, Anthony Abbot, Sebastian, and Lucy(?) of c. 1499–1501 (Venice, Accademia), painted for Santa Maria della Carità. His pictures have a refined sense of surface detail, a statuesque figure style, and a mood of calm meditation within crisply defined landscapes and architectural settings. Later in life he produced some mythological paintings, such as the pair of tondi *Endymion Asleep* and *The Judgment of Midas* (both Parma, Galleria Nazionale) of c. 1505–10, which were inspired in part by the younger painter Giorgione (1477/78?–1510).

12 *A Saint on Horseback*

Red chalk over stylus underdrawing, the subsidiary study and the background landscape in a more orange shade of chalk; black chalk lines connecting the four hooves of the horse; H: 21.7 cm (8½ in.); W: 17.8 cm (7 in.)

92.GB.113

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Geneva; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 130, no. 46 (as North Italian, active second half of the fifteenth century).

Along the bottom edge to the right, remnants of a trimmed-off inscription in brown ink; on the verso, concealed by the original Sagredo(?) album page, inscribed in brown ink, *S.V. n.º 5* (i.e., the fifth item in the section "Scuola Veneta"); the album page has been trimmed down, but the drawing is still attached to it by means of the rounded corner tabs characteristic of the so-called Sagredo mounts (see also cat. nos. 4–6).

IN THE UNSIGNED ENTRY on this drawing in the Getty *Journal* a certain resemblance between the rider and Francesco Gonzaga, fourth marquis of Mantua, is mentioned, and the style of the drawing is compared with the work of artists from the circle of Mantegna, such as Francesco Bonsignori (c. 1460–1519). As David Ekserdjian has pointed out, however, a very similar equestrian figure appears in a painting from the circle of Cima da Conegliano, *The Death of Marcus Curtius* (fig. 12a; present

location unknown; Humfrey 1983, fig. 198a). The horseman in the painting wears a plumed helmet, whereas his counterpart in the Getty drawing is bare-headed but with a halo, indicating that he is a saint.

The connection between the two representations is indisputable, but the precise nature and direction of influence is harder to determine. The drawing contains certain anomalies that make its status difficult to assess. Despite the presence of passages of fluent, spirited stylus underdrawing (particularly in the hindquarters of the horse), the overall appearance of the red chalk drawing is labored at best, and the concentration on tonal considerations and lack of pentimenti give it the appearance of a copy. The presence of the subsidiary study—in which the idiosyncratic features of the horse's head, with its curious cleft muzzle, are repeated with even less understanding than in the main drawing—supports this hypothesis.

Another odd feature is the diagrammatic arcs that join the horse's hooves, which a copyist might have drawn in as a guide. The figure of Marcus Curtius in the painting is, if anything, more wooden in appearance than the saint in the drawing, however, and the horse and rider, curiously isolated from their surroundings, seem also to have been inserted from another source. It appears likely that both images depend upon some lost original, the iconography of which was then independently adapted (interestingly enough, the Marcus Curtius picture was subsequently overpainted, and a dragon was inserted, transforming the subject into Saint George [see Ragghianti 1961, fig. 4, for its appearance before the original subject was restored]).

In conversation with Nicholas Turner (May 1996), Ekserdjian was inclined to accept Cima's authorship of the drawing. The strongest argument in favor of an attribution to the artist, however, rests upon its connection with *Marcus Curtius*, the authorship of which is "not particularly close [to Cima]" in Peter Humfrey's view (letter to the department, 10 July 1996). For this reason and because of the lack of red chalk drawings in Cima's





FIGURE 12A. Circle of Cima da Conegliano (c. 1459/60?–1517/18). *The Death of Marcus Curtius*. Oil or tempera on panel. H: 38 cm (15 in.); W: 86 cm (33 $\frac{3}{8}$ in.). Location unknown.

generally accepted graphic oeuvre, we have preferred to attribute the drawing to the “circle of Cima.”

More recently, however, Mauro Lucco (letter to the department, August 1996) has speculated on the possibility that the Getty drawing could be a first idea for the figure of Saint George in the bottom right of a stained-glass window in the church of Santi Giovanni e Paolo, Venice, by the Venetian engraver, painter, and designer of stained glass Girolamo Mocetto (c. 1470–after 21 August 1531). The lower band of stained-glass panels, carried out around 1515, is among the artist’s most successful works and shows the figures of Saint Theodore, Saints John and Paul, and Saint George and the Princess in a continuous landscape setting that runs behind the stone divisions of the

Gothic window. Within the contours of the forms delineated by the leading, Mocetto modeled the figures and created subtle chiaroscuro effects by using a technique of fine cross-hatching similar to that employed in his engravings and drawings. A strong similarity between the figure in the Getty drawing and that in the window undoubtedly exists, and Lucco’s suggestion is worth further consideration. The occurrence of similar riders in Mocetto’s painting *Battle of Horsemen* (Pavia, Museo Civico) and in his engraving *Israel and Amalekites: Moses between Aaron and Hur* (London, British Museum inv. 1862-7-12-121; Hind 1948, vol. 5, no. 1), in which the head of the horse in the center of the composition is practically identical to that in the drawing, provides further support for this hypothesis.

Correggio (Antonio Allegri)

Correggio 1489(?)–1534

As a young man, Antonio Allegri, known as Correggio, after the provincial town of his birth, worked in Mantua, where he may well have known Andrea Mantegna (q.v.), who died when he was about sixteen. This would account for the influence of Mantegna's work on his early development, as can be seen in the younger artist's *Virgin and Child with Saints Francis, Anthony of Padua, Catherine of Alexandria, and John the Baptist* of 1514–15 (Dresden, Gemäldegalerie Alte Meister). Around 1518 Correggio's style assumed a monumental, classical feeling that presupposes a visit to Rome sometime before 1520, where he would have seen

the work of Raphael (1483–1520) and Michelangelo (q.v.). Correggio's greatest decorations are in Parma: the cupola frescoes *The Vision of Saint John the Evangelist on Patmos* of 1520–22, in San Giovanni Evangelista, and *The Assumption of the Virgin* of 1526–30, in the cathedral. These works are crowded with figures in heavenly ecstasy, the illusionistic treatment of the compositions anticipating Baroque decorations of a century later. Returning to Correggio in 1530, the artist made a series of paintings for Federico Gonzaga representing the Loves of Jupiter, including the sensuous *Jupiter and Io* of c. 1532 (Vienna, Kunsthistorisches Museum).

13 *Study for Saint Matthew*

Red chalk; H: 12 cm (4 $\frac{3}{4}$ in.); W: 11 cm (4 $\frac{1}{16}$ in.); the upper corners cut

WATERMARK

Fragment of a large circle.

91.GB.4

PROVENANCE

Sir Peter Lely, London (Lugt 2092); William Gibson, London (Lugt Suppl., under no. 2885); S. Schwarz, New York (sale, Sotheby's, New York, 16 January 1986, lot 41); John Gaines, Lexington, Kentucky; Sabatino Abate, Boston; art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

DeGrazia 1990, pp. 83–84 n. 6; *Journal* 20 (1992), p. 164, no. 58.

On the verso, inscribed just above the center in black chalk, *No 5*; above the bottom edge, in an old Italian hand, in brown ink, *Ant:io da Correggio*; and, in the bottom right corner, also in brown ink, with Gibson's characteristic pricing code, 2.3.

THIS DRAWING WAS CONNECTED by Diane DeGrazia with the figure of Saint Matthew, accompanied by his attribute of an angel, in the southeast pendentive of the cupola of San Giovanni Evangelista in Parma (Gould 1976, pl. 73). Correggio received an initial payment for the decoration of both the cupola and the tribune of the church in July 1520, and the final installment was paid in January 1524. It is generally agreed that the pendentives

were painted after the interior of the dome, and therefore toward the end of this period, around 1523.

In each of the four pendentives Correggio painted an Evangelist paired with a Doctor of the Church. No fewer than six working drawings (on five sheets) survive for the group representing Saint Matthew and the angel with Saint Jerome, in the southeast pendentive. These are formerly in the Armand Hammer collection, Los Angeles, and now in the National Gallery of Art, Washington, D.C. (inv. 199.217.6 verso); in the Staatliche Graphische Sammlung, Munich (inv. 8570 recto and verso); in the British Museum, London (inv. 1953-12-12-1); in the Uffizi, Florence (inv. 1953F); and in a private collection, Germany (formerly Conte Rasini, Milan; for color reproductions of all the aforementioned drawings, see Di Giampaolo and Muzzi 1990, nos. 22–25, 85 verso). DeGrazia, who outlined a possible sequence for these studies (Washington, D.C., 1984, p. 86, under no. 11), pointed out that Correggio seems to have established a solution for the group early in the design process (the ex-Hammer/Washington drawing), refining, rather than significantly altering, his chosen composition in the subsequent drawings.

The Getty drawing rests somewhat uneasily within this scheme in that it shows Saint Matthew and the angel alone. It also differs from the other sketches in showing both Matthew and the angel resting on blocks rather than clouds. Both points imply that this is an early idea, made either before Correggio had decided to include the Doctors of the Church or, more likely, as a concerted attempt to clinch the pose of Saint Matthew (who, after all, is the principal figure in the foreground) before going on to incorporate that of Saint Jerome (on account of the way the sheet has been cut, one cannot tell whether Correggio originally allowed space for the inclusion of another figure, as in the Munich studies).



13

Although the connection with the fresco cannot be definitively proved, the drawing fits both stylistically and formally with the preparatory studies for this commission. The discontinuous and sometimes angular contours, and the way they have been reinforced, recall, for example, passages in the British Museum study, as does the looping notation for the saint's hair (compared with that of Saint Jerome in the London sheet).

Mention should be made of one further study for the south-east pendentive, for the angel holding Saint Jerome's hat in the left-hand corner, which is in the Museum Boijmans Van Beu-

ningen, Rotterdam (inv. 1.289 verso; Di Giampaolo and Muzzi 1990, no. 43). On the recto of this sheet is a study for a prophet holding a tablet for one of the friezes in the nave of the same church. Despite the slightly different technique (this drawing is in both red and black chalk, gone over in pen and brown ink and wash), the smudged facial features, the schematic form of the leg nearest the picture plane, the system of shading, and even elements of the pose accord with the present example and suggest a close date of execution.

Domenichino (Domenico Zampieri)

Bologna 1581–Naples 1641

Domenichino studied humanities in his native Bologna before briefly joining the studio of the Flemish painter Denys Calvaert (c. 1540–1619), then active in the city. Around 1595 Domenichino entered the Carracci's Accademia degli Incamminati, and in 1602 he followed Guido Reni (q.v.) and Francesco Albani (1578–1660) to Rome to work with Annibale Carracci (1560–1609). From 1603 to 1610 Domenichino worked for the Farnese family under Annibale's supervision on various projects, such as three ceiling frescoes in the Loggia del Giardino of the Palazzo Farnese, the wall frescoes of the main gallery of the Palazzo Farnese, and the decorations of the Cappella dei Santi Fondatori at the abbey of Grottaferrata. After the death of Annibale in 1609, Domeni-

chino received his most important independent commissions, the altarpiece *The Last Communion of Saint Jerome* of 1614 (Rome, Musei Vaticani) and the cycle of frescoes in the Polet Chapel of San Luigi dei Francesi, Rome (1612–15). Between 1617 and early 1621 he worked in Bologna, Fano, and elsewhere in Emilia and Romagna, before moving back to Rome in 1621 to assume the position of papal architect under Gregory XV. His major work from the 1620s includes frescoes for the church of Sant'Andrea della Valle as well as numerous altarpieces, portraits, and landscapes. In 1631 he left for Naples, where he stayed for the remainder of his life, painting frescoes and altarpieces for the most important chapel in the city, the Cappella del Tesoro di San Gennaro.

14 *Head of Saint Cecilia*

Black chalk with some white chalk on gray paper, some pricking for transfer, as well as pounce marks; the sheet is made up of four irregular pieces of paper, joined vertically at the right and horizontally just above the saint's mouth; H: 46.7 cm (18 3/8 in.); W: 34.2 cm (13 1/2 in.)

92.GB.26 (see page ii)

PROVENANCE

Richard Houlditch, London (Lugt 2214, followed by the number 2 in brown ink; probably his mount); John Gere, London; art market, London.

EXHIBITIONS

Edinburgh 1972, no. 43; New York 1993, no. 38; London 1993–94, no. 16.

BIBLIOGRAPHY

Spear 1968, pp. 114–15, pl. 4; Spear 1982, vol. 1, under no. 42v (drawing b); Bologna 1989, under no. 28; *Journal* 21 (1993), pp. 134–35, no. 54.

On the reverse of the mount, inscribed in the center, cut off by the left edge, in an early eighteenth-century hand, in brown ink, . . . *head of S.^t Cecilia in the Cieling [sic] of a Chapel, dedicated to her in the Church of S.^t Luigi in Rome* (Houlditch's[?] identification of the drawing), and below, in a different hand—and presumably added after the mount had been cut down, since it is in the center—also in brown ink, 1736. (which happens to be the year of Houlditch's death).

THE DRAWING WAS ONCE PART of a much larger cartoon made in preparation for the fresco *Saint Cecilia in Glory* (Spear 1982, vol. 1, pp. 182–84, no. 42 verso; vol. 2, pl. 153), one of five scenes from the life of Saint Cecilia, painted by Domenichino in the Polet Chapel, in the church of San Luigi dei Francesi in Rome, between 1612 and 1615. The fresco is the central one of three that decorate the vault, and since it is likely that Domenichino would have embarked on the ceiling before proceeding to the walls, the cartoon was probably made toward the beginning of this period. Saint Cecilia was a virgin martyr of the second or third century A.D., whose popularity was at its height during this time, following the discovery of her miraculously preserved body, with the neck partially severed, beneath the altar in Santa Cecilia in Trastevere in 1599.

A cartoon for the entire fresco, consistent with the painted design, is in the Louvre, Paris (inv. 9082; Paris 1974, no. 16; Spear 1982, vol. 2, pl. 154). Scholars agree that it was made at the end of the preparatory process for this particular scene and was used to transfer the final design to the surface of the ceiling. This cartoon was formerly owned by Charles Lebrun (q.v.) and the eminent print dealer, publisher, collector, and writer Pierre-Jean Mariette (1694–1774), who considered it a prized possession. In a letter of September 5, 1756, to a fellow connoisseur, the Italian Giovanni Gaetano Bottari (1689–1775), Mariette wrote: “Croyez Monsieur, dans tout ce que j'ai, rien ne me cause autant de satisfaction qu'un grand carton fait par cet habile artiste pour son tableau de l'église Saint-Louis-des-Françaises représentant l'*Apothéose de Sainte Cécile*” (Believe me, sir, of everything that I own, nothing gives me so much satisfaction as a large cartoon made by this gifted artist for his painting in the church of San Luigi



dei Francesi representing the *Apotheosis of Saint Cecilia*; Müntz 1884, p. 346).

The Getty drawing differs from the same passage in the Louvre cartoon and the finished work in a number of ways: the saint's head is tilted farther back, her neckline is higher, and an additional fold of drapery falls from her right shoulder over her right breast. It too is pricked along its main contours, however, and was clearly once part of a much larger cartoon, since the sheet is made up of four irregular pieces of paper, with a horizontal join passing through the center of the face. Other fragments of a cartoon relating to this composition exist in the Szépművészeti Múzeum, Budapest (inv. 2098; Bologna 1989, no. 28, for the head of the angel carrying aloft the portable organ on the right of the fresco), and in the Pierpont Morgan Library, New York (inv. 1973.18; New York 1981, no. 40; Spear 1982, vol. 2, pl. 155, for the head of the angel to the left).

Richard Spear proposed that all three sheets once formed part of another full-scale cartoon, which Domenichino made first but subsequently rejected as his final design. This theory begs the question why the earlier cartoon should have been pricked if it was not ultimately used to transfer the design to the wall. Spear very plausibly suggested that it was used to transfer the main outlines of the composition to the second cartoon, which Domenichino then worked up, replacing damaged or unsatisfactory passages of his initial design. A marked change in pose is apparent between the angel in the Budapest fragment and the painted equivalent. The rejected cartoon would then have been cut up and preserved in fragments (the Budapest drawing, which is exactly the same height as the Getty sheet, is also on four pieces of paper, and the joins of both sheets are close to the positions of those in the Louvre cartoon; the joins on the Morgan fragment, however, which is on only two pieces of paper, do not correspond).

Paolo Farinati

Verona 1524–1606

Paolo Farinati spent almost his entire life in his native Verona, where he was trained by Nicolò Giolfino (1476–1555), though his emulation of the work of Paolo Veronese (q.v.) played an equally important role in his artistic formation. In 1552 Farinati visited Mantua to study the fresco decorations of Giulio Romano (q.v.) in the Palazzo del Te, and his subsequent work in Verona shows his absorption of

elements of Giulio's style in decorations that similarly feature animated figures and elaborate fictive architecture. His numerous frescoes in Verona, including those in the Palazzo Giuliari of c. 1573, bear witness to his success. He is particularly noted for his chiaroscuro drawings on tinted paper, which were often used as *modelli* for his painted work.

15 *Charity and Studies of Entablatures (recto); Frieze of Putti (verso)*

Pen and brown ink and brown wash over black chalk, heightened with white oxidized body color, on blue paper (recto); black chalk (verso); H: 38.9 cm (15⁵/₁₆ in.); W: 25.8 cm (10¹/₈ in.)

90.GA.67

PROVENANCE

Sir Peter Lely, London (Lugt 2092); William Gibson, London (Lugt Suppl., under no. 2885); John Barnard, London (Lugt 1419); unidentified collector (dry stamp in the bottom right corner, A [and another initial?]); private collection, Geneva; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 19 (1991), p. 157, no. 47.

On the verso, inscribed in Gibson's hand, in brown ink, in the bottom right corner, 8.2., and to the left of this, *P. Farinato*.

ON THE RECTO is a study for the figure of Charity. There are pentimenti for the suckling putto's leg, and his right arm was drawn in as an afterthought. Below are studies for exotic entablatures. On the verso are sketches for a decorative frieze in two layers, showing putti frolicking with lions and a ram, amid trophies and swags of fruit and foliage.

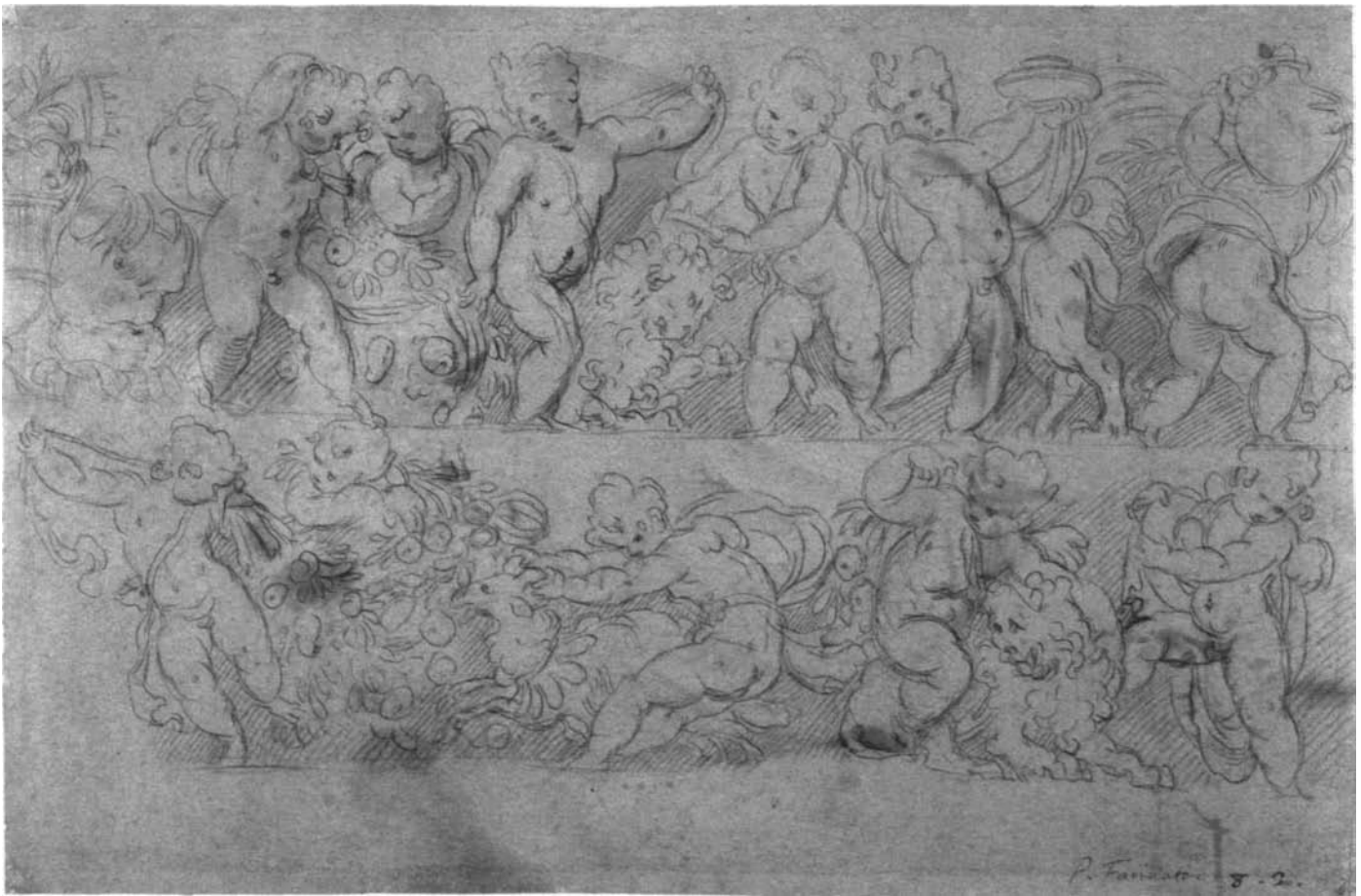
Farinati made numerous drawings, characteristically on blue paper with white heightening, more than five hundred of which survive. These attractive sheets became collector's items, even quite shortly after the artist's death, as reported by Carlo Ridolfi

(1648, pp. 125, 129; 2d ed., 1837, vol. 2, pp. 321, 327), who met the artist's son in 1628. Sir Peter Lely owned a great number, and many of these were bought at his posthumous sale by the minor artist and miniaturist William Gibson (d. 1703), whose familiar price annotations frequently appear on the verso of ex-Lely sheets, as in the present example.

The motif of a woman either suckling or holding a child on her lap was one that Farinati frequently employed. Good comparisons are the mother and child in a drawing in the collection of Terence Mullaly, London (Edinburgh 1969, no. 35), for the painting *Christ Shown to the People*, dated 1562, now in the Museo di Castelvecchio, Verona; and a drawing of the Virgin and Child in the National Gallery of Scotland, Edinburgh (inv. D. 1577; Andrews 1968, vol. 1, p. 49, vol. 2, figs. 352–53). The latter drawing, which also includes architectural elements (in the background and bottom left of the recto study) and is closer to the present sheet in terms of style, was dated by Mullaly to the 1580s, and the Getty drawing is probably from the same period.

It has also proved difficult to find a precise connection for the friezes of putti on the verso. Farinati was widely employed to paint decorative frescoes with allegorical, mythological, and decorative imagery in villas in the area around Verona, such as the Palazzo Giuliari. He kept a detailed journal from 1573 until his death in 1606, which outlines the wide range of work he undertook: painting frames; making costume designs; and decorating bedheads, doors, horse trappings, and missal covers, as well as more prestigious commissions for altarpieces and frescoes. The journal is more of a list than a descriptive work, however, and iconography is rarely discussed, making it hard to identify individual items. Only one entry in the journal, for December 18, 1592, mentions a design for a frieze: "Fato de più un disegno in carta cavreta di un color, con putini e animaliti e foiami e zigoni alti" (I also made a drawing on paper tinted in one color with little putti, small animals, foliage, and large lions; Puppi 1968, p. 123), but many designs by Farinati for friezes survive, such as three in the Louvre, Paris (inv. 4884–86; Paris 1993, nos. 39–41).





Attributed to Lattanzio Gambara

Brescia 1530–1573/74

Lattanzio Gambara was born in Brescia, though he seems to have received his early training in Cremona with Giulio Campi (q.v.), from whom he absorbed the then fashionable Lombard and Emilian mannerist style practiced by the Campi brothers. In 1549 Gambara returned to Brescia, where he was a pupil of Girolamo Romanino (1484/87–1560?), whose daughter Margherita he married in 1556. He worked mainly in Brescia but also in Mantua, Cremona, and

Parma. His style combines the elegance of Parmigianino (1503–1540) and Camillo Boccaccino (1504/5–1546) with the monumental Michelangelism of Pordenone (1483?–1539). Among his more important frescoes are those in the cathedral at Parma: the scenes from the life of Christ (1567–71), in the nave, and *The Ascension* (1571–73), on the interior of the west wall. He died in Brescia in 1573 or 1574 as a result of a fall from scaffolding.

16 *Christ and the Canaanite Woman(?)*

Pen and light brown ink with light brown and gray wash, heightened with white body color, over black chalk; H: 45.1 cm (17¾ in.); W: 31.7 cm (12½ in.)

91.GA.78

PROVENANCE

Francesco Maria Niccolò Gabburri(?) (his mat[?] with ornamental border and his numbering on the verso); anonymous nobleman (sale, Christie's, London, 1 July 1986, lot 55); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 20 (1992), p. 164, no. 59.

On the reverse of the old backing, inscribed lower center, in graphite, *No. 62*.

AS RELATED IN THE Gospel of Saint Matthew (15:21–28), Christ and his disciples on their way to Cana met a woman who asked him to heal her sick daughter, a miracle he performed in spite of the protests of the disciples that she was not an Israelite. It is by no means certain, however, that this is indeed the subject of this drawing, since the figure on the right, somewhat resembling Saint John the Baptist, seems also to be involved in the proceedings.

The attribution of this powerful sheet also remains a puzzle, though the style seems to point to an Emilian artist of the mid to late sixteenth century. There are, for example, reminiscences of Amico Aspertini's highly individual draftsmanship, especially in the liberal use of white body color applied with the brush in the landscape, while the monumental treatment of the figures in monochrome foreshadows the grisaille technique so much favored by the Carracci toward the end of the century. When sold at Christie's, London, in 1986, the drawing was given to the Bolognese painter Biagio Pupini delle Lame (1511–1575), with the rider that it "reflects the influence of Girolamo da Carpi, Garofalo and Battista Dossi," all Ferrarese painters of the sixteenth century. In the Getty *Journal* it was given to the Bolognese painter Bartolomeo Ramenghi, called Bagnacavallo Senior (1484–1542), following the attribution of Philip Pouncey, but the style seems too developed to be from the first half of the sixteenth century (though it is worth noting in passing a certain resemblance to the work of his son, Giovanni Battista Ramenghi, called Bagnacavallo Junior [1521–1601]).

Another possibility is that the drawing could be by the Brescian painter Lattanzio Gambara. There is a marked resemblance in style and handling to his drawing in this museum, *Study for a Ceiling Decoration* (inv. 85.GG.292; Goldner 1988, no. 13). Moreover, there are convincing parallels in type between the figures in the present drawing and those in several of the artist's painted works, especially the frescoes in Parma cathedral representing scenes from the life of Christ (repr. Begni Redona and Vezzoli 1978, pp. 186–87), while a similar upright composition with arched top and landscape background is found in *The Foundation of Carthage* in the Palazzo Calini (now Maggi), Calino (repr. *ibid.*, p. 158).



Attributed to Girolamo Genga

Urbino or surroundings 1476–La Valle, near Urbino, 1551

Girolamo Genga, who was born in Urbino or its surroundings, received his training at the age of fifteen from Luca Signorelli (c. 1450–1523) and subsequently worked as his assistant in Cortona, Loreto, Siena, and Orvieto. Genga moved to Perugia around 1498 to work in the studio of Pietro Perugino (c. 1450–1523), where he was strongly influenced by his fellow student Raphael (1483–1520), as seen in *The Martyrdom of Saint Sebastian* of c. 1503 (Florence, Uffizi). Genga was active as a painter and architect mostly in

Urbino, though he also worked in Rome as well as in centers in Tuscany and Lombardy. In 1522 he was appointed court artist and architect to the duke of Urbino, for whom he later restored and decorated the Villa Imperiale at Pesaro. He was summoned to Mantua by Cardinal Ercole Gonzaga around 1547 to design the façade for the cathedral there after Giulio Romano's death in 1546. His mature style assimilates influences from many of the great masters of the late fifteenth and early sixteenth centuries, most notably Raphael.

17 *Battle Scene*

Pen and two shades of brown ink; H: 14 cm (5½ in.);
W: 20.1 cm (7⅞ in.)

90.GA.131

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; sale, Hôtel Drouot, Paris, 23 May 1986, lot 201; art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 19 (1991), p. 156, no. 42.

On the reverse of the old backing, inscribed in brown ink, *S.R. n° 9* (i.e., the ninth item in the section "Scuola Romana").

SEVERAL DRAWINGS BY GENGA are of battle scenes involving both cavalry and infantry. Two particularly good comparisons are a drawing in the British Museum, London (inv. 1897-4-10-2; Pouncey and Gere 1962, no. 271), and one in the Louvre, Paris (inv. 10664; Paris 1992, no. 8), though both of these show diminutive muscular figures and horses set in a clearly defined space of

a landscape with hills and buildings. Dominique Cordellier (in *ibid.*, under no. 8) placed the aforementioned drawings, among others, within the period 1523–32, when Genga was working for Francesco Maria I delle Rovere on the Villa Imperiale at Pesaro. Although footsoldiers and horsemen also throng the ceiling fresco *The Oath at Sermede* (or Sermete, located near the Po), in the Sala del Giuramento of the same villa, their scale in relation to the overall picture space is much larger.

The Getty drawing, too, shows a variety of soldiers on foot and horseback engaged in combat. The artist seems to have gone over some passages in a darker ink (see especially the right-hand half of the sheet and the border below). He shaded the background, giving an impression of pictorial unity, reminiscent of a frescoed mural or tapestry, but with little sense of actual depth. The varying scale of the different groups making up the whole, with the vignettes superimposed over one another, perhaps implies a composition from an earlier period. The armored rider wearing a helmet with the visor lowered, seen in profile near the bottom left, and the horseman holding a shield, seen from the rear in the top right corner, are particularly reminiscent of fifteenth-century types (e.g., in an anonymous Veronese drawing of the first half of the fifteenth century in the British Museum, inv. 5226–57; Paris and Verona 1996, no. 3). Along the bottom edge of the sheet, in parallel with the human conflict depicted in the main field, is a frieze of sea gods riding an assortment of sea monsters.



Felice Giani

San Sebastiano Curone 1758–Rome 1823

Born in San Sebastiano Curone, Felice Giani first studied art in Pavia with Carlo Antonio Bianchi (1737–1778) and Antonio Bibiena (1700–1774). After a brief period at the Accademia Clementina in Bologna, from 1778 to 1779, Giani left for Rome in 1780 and continued his studies at the Accademia di San Luca under Pompeo Batoni (1708–1787), Christopher Unterberger (1732–1798), and the architect Giovanni Antonio Antolini (1756–1841). While in Rome Giani absorbed a variety of influences, ranging from ancient Greek and Roman art to the Renaissance classicism of Michelangelo (q.v.) and Raphael (1483–1520) as well as the

romantic classicism of contemporary painters such as Anton Raphael Mengs (1728–1779) and Henry Fuseli (1741–1825). Giani is best known as a painter of Neoclassical decorative schemes in public and private buildings throughout Italy, including palazzi in Faenza, Venice, Bologna, Ferrara, and Rome. He became a member of the Roman Accademia di San Luca in 1811 and was elected to the Congregation of the Virtuosi of the Pantheon in 1819. In 1812–13 he went to France at Napoleon's request and decorated rooms in the Tuileries, Paris; the Château Malmaison, outside Paris; and the Villa Aldini at Montmorency.

18 *Allegory of the Life of Canova*

Pen and brown ink and watercolor over black chalk;
H: 35.9 cm (14 1/8 in.); W: 62.5 cm (24 1/16 in.)

92.GG.17

PROVENANCE

Antonio Certani, Bologna; private collection, Lugano; art market, Boston.

EXHIBITIONS

Bologna 1979, no. 65; Faenza 1979, pp. 69–70, no. 154.

BIBLIOGRAPHY

Mauceri 1939, pp. 42–43; Matteucci 1978, p. 474 n. 7; *Journal* 21 (1993), p. 138, no. 61.

Inscribed by the artist, in dark brown ink, on the circular pier, *ALLA IMORTALITA' FIDIA PRASITALI CANOVA*, in the book supported by the lion's paw, *VEN[.] . . JMARCO*, and along the lower edge, *Il Tempo scopre la Verita, a Minerva, nel tempio della immortalita'*; inscribed in the bottom left corner, in another hand, in graphite, *Giani*, over the same, erased.

WITHIN A PANTHEON-LIKE structure, the sculptor Antonio Canova (1757–1822) is shown being escorted toward a circular monument by Minerva, goddess of wisdom, while simultaneously being crowned with a laurel wreath by the winged figure of Fame, holding a trumpet. In the center, Victory inscribes Canova's name on the monument after those of the classical sculptors Phidias and Praxiteles. At the base of the monument Time unveils Canova's sculpture *Theseus and the Minotaur* (London, Victoria and Albert Museum inv. A.5-1962; see Praz 1976,

no. 21), upon which leans the figure of Truth, sporting the light of knowledge on her breast. Further details include the sculptor's tools in the left foreground and, at the far right, Evil overcome by the lion of San Marco, probably a symbol of Venice.

This drawing is a preparatory study for a monument, planned but never executed, in honor of Canova. The architectural structure was designed by Giovanni Antonio Antolini, and the figurative elements by Giani. Anna Maria Matteucci suggested that this was a commemorative monument designed following the death of Canova in 1822, although Giani himself died in January of the following year. Anna Ottani Cavina (Faenza 1979, under nos. 156–58) argued that the designs may well constitute an earlier academic exercise, a result of the cult of Canova that was in full swing during the sculptor's own lifetime, proposing, on the basis of comparison with other material, a date in the previous decade, around 1814.

Antolini and Giani's collaboration is recorded in three carefully finished architectural drawings in the Biblioteca Comunale dell'Archiginnasio, Bologna (cartella Gozzadini 6, nos. 1146, 1148, 1140; *ibid.*, nos. 156–58, figs. 130–32), two of which (one in elevation and the other in section) depict the peripteric pantheon as a whole, while the third illustrates the central monument in isolation. Antolini's ground plan is also preserved (cartella Gozzadini 6, no. 1147; Matteucci 1978, fig. 3). The Getty drawing is one of two preparatory studies by Giani alone for the central monument. Although it is similar to the final design for the structure in terms of iconography, Giani at this early stage allowed his imagination free rein: his figures do not have the appearance of sculptures, but are more animated, escaping the bounds of any formal monumental arrangement; they inhabit a fictive realm, indicated by the inclusion of clouds, and are colored, much more in the manner of a painting. The other draw-



18

ing for the project by Giani is in the Museo Civico, Turin (Dubini collection no. 37; Faenza 1979, no. 155, fig. 129). This is a more formal affair, with the figure of Immortality seated on the raised central dais and the group of Canova escorted by Minerva, Fame, and Victory to the left of the monument, as in the finished design. The right side is left largely empty, but for a winged genius supporting a tablet inscribed *Canova*, although in

the final design the motif of History prevailing over Time was included to balance the composition.

Antolini and Giani's sectional drawing shows that within the temple the central monument was to have been surrounded by replicas of Canova's greatest sculptures, including *Theseus and the Minotaur*, explaining this motif's absence in the later designs of the monument itself.

Giovanni Agostino da Lodi

Active in Lombardy and the Veneto, c. 1467–1524/25

The signature of Giovanni Agostino da Lodi has been found on one of a group of works formerly attributed to an anonymous artist called Pseudo-Boccaccino, which had previously been given to Boccaccio Boccaccino of Cremona (before 1466–1525). Giovanni Agostino was active in Lombardy and the Veneto at the end of the fifteenth century and the beginning of the sixteenth. His style reflects his assimilation of the Milanese work of Leonardo da

Vinci (1452–1519) and that of northern artists as well as Venetian masters such as Giorgione (1477/78–1510?) and the Vivarini family. Giovanni Agostino's only securely dated painting is *Christ Washing the Feet of the Apostles* of 1500 (Venice, Accademia). He was an outstanding draftsman, with Leonardesque red chalk studies of heads, such as the Getty sheet, constituting most of his surviving drawn oeuvre.

19 *Head of a Man (Saint John the Baptist?)*

Red chalk; H: 14.5 cm (5¹¹/₁₆ in.); W: 10.8 cm (4¹/₄ in.)

90.GB.116 (see plate 1)

PROVENANCE

Cardinale Vincenzo Monti, Milan; Contessa Anna Luisa Monti, Milan (until 1770); Don Venanzio de' Pagave, Milan; Gaudenzio de' Pagave, Milan (until 1807); Giuseppe Bossi, Milan (until 1818); Abate Luigi Celorti, Milan (until 1822); Sir J. C. Robinson, London; sale, Christie's, London, 22 May 1914, lot 139 (as Leonardo); private collection; sale, Christie's, London, 19 April 1988, lot 28; art market, London.

EXHIBITIONS

European Drawings: Recent Acquisitions, Hazlitt, Gooden & Fox, London, 1988, no. 7.

BIBLIOGRAPHY

Gerli 1784, pp. 9, 15, pl. VI*; Vallardi 1830, pp. 9, 16 (no. VI*), pl. 4*; Milan 1987, p. 85, under nos. 30–31; Moro 1989, p. 39, fig. 40; Brescia and Frankfurt 1990, p. 276, under no. IV.19a; *Journal* 19 (1991), p. 154, no. 39; Bora 1991, p. 212 n. 27, fig. 14; Venice 1992, under no. 79.

Inscribed in the upper right corner, in brown ink, 19, and in the lower right corner, also in brown ink, now partly erased, *Leonardo*.

THIS VIGOROUS STUDY of a male head is animated not only by the intensity of the subject's expression but also by the energetic rendering of his hair, beard, and pelt. Such interest in physiognomy, combined with the organic curls and fur (which almost take on a life of their own) and the red-chalk technique, all indicate a close knowledge of the drawings of Leonardo, for whose work Giovanni Agostino's has repeatedly been mistaken. Indeed,

the drawing was engraved as the work of Leonardo by C. G. Gerli for inclusion in his handsome volume of reproductions *Disegni di Leonardo da Vinci* of 1784. To the main series of forty-five prints after Leonardesque drawings in the Biblioteca Ambrosiana, Milan, Gerli appended a further sixteen after drawings then in the collection of Don Venanzio de' Pagave, Milan, all of which, with the exception of the present example (pl. VI* of the appendix) and two others, are now in the Accademia, Venice (see Venice 1980a, p. 124). One of these, *Head of a Man in Profile* (inv. 264; Gerli pl. V*; Venice 1980a, no. 19), is numbered 18 in the top right corner, in the same hand as the number 19 in a similar position on the Getty sheet.

Almost all of Giovanni Agostino's known drawings are red-chalk studies of heads, several of which make very good comparisons with the present work. Strikingly similar in treatment is the drawing of a man's head, also in three-quarter profile to the right, in the Staatliche Kunstsammlungen, Kupferstichkabinett, Dresden (fig. 19a; Venice 1992, no. 79). The figure is characterized by the same frowning expression, focused gaze, prominent cheekbone, pronounced lines about the mouth, parted lips, and free-flowing hair; the ear is drawn in an exceedingly similar manner, and also comparable is the somewhat tumescent neck, revealed in both cases by a scooped neckline. The insistent diagonal hatching underpinning the forms is another hallmark of this artist, displayed in both drawings.

Also bearing many of these hallmarks are two red-chalk profile heads with similar scowling expressions, again engraved by Gerli as the work of Leonardo, in the Biblioteca Ambrosiana (inv. Cod. F 274, inf. 6, and Cod. F 263, inf. 52; Gerli 1784, pls. III, VIIIa; Milan 1987, nos. 30, 31). The strong characterization of both the second of these and the Getty drawing led Gerli to suggest that they may have been *abbozzi* (sketches) for the figure of Judas in Leonardo's *Last Supper* in the refectory of Santa Maria delle Grazie, Milan. Other comparisons worthy of mention are *Head of a Bearded Man* in the Musei Civici, Milan (inv. sc.B.36; Venice 1992, ill. p. 122), unusually in black chalk;





FIGURE 19A. Giovanni Agostino da Lodi (c. 1467–1524/25). *Study of a Man's Head*. Red chalk. H: 16.2 cm (6 $\frac{3}{8}$ in.); W: 10.8 cm (4 $\frac{1}{4}$ in.). Dresden, Kupferstichkabinett der Staatlichen Kunstsammlungen inv. c. 1923-14.

the red-chalk *Head of a Beardless Man* in the Devonshire Collection, Chatsworth (inv. 706; Jaffé 1994, *Venetian and North Italian Schools*, no. 879); and a red-chalk *Head of a Man* (in profile to the right) in the British Museum, London (inv. 1895-8-6-76). This drawing also bears an old attribution to Leonardo and was until recently catalogued as “attributed to Cesare da Sesto,” but with a note on the mount in the hand of Philip Pouncey, “but cf. Agostino da Lodi.”

It is not known for what purpose the Getty drawing was made, but it seems to us that it was not necessarily a preparatory study for a painting; it may have been one of a series of physiognomic studies, or “[teste] di carattere,” to use Gerli’s phrase (1784, p. 9, under no. III), which the Lombard artist made in response

to Leonardo’s drawings of a similar type. Leonardo was in Venice in the early months of 1500, and it seems reasonable to assume the drawing was made at some time after this visit. Giulio Bora (in Milan 1987) suggests a date in the second decade of the sixteenth century, as a result of Giovanni Agostino’s return to Lombardy from the Veneto and his “renewed direct contact with Leonardo.” Several paintings by Giovanni Agostino, however, such as *The Washing of the Feet*, dated 1500, in the Accademia, Venice (Venice 1992, no. 77), and *Christ and the Adulteress*, in a private collection (Moro 1989, pl. 42), contain male figures with characteristics similar to those of the head in the present drawing, suggesting that studies such as this one might have informed the artist’s painting style at an even earlier period.

Giulio Romano (Giulio Pippi)

Rome 1499(?)—Mantua 1546

Born in Rome, Giulio was the chief pupil of Raphael (1483–1520). He collaborated with the master on a number of projects, including the fresco decorations in the Stanza dell'Incendio in the Vatican, completed in 1517, and those in the Loggia di Psyche, of 1518–19, in the Villa Farnesina, Rome. From 1524 he was in Mantua in the service of Duke Federico II Gonzaga, for whom he created his most celebrated work: the construction and decoration of the

Palazzo del Te, the “pleasure palace” of the Mantuan court (1524–36). The fresco decorations of this building, such as those in the Sala dei Giganti, are prime examples of Italian mannerist painting. In 1536 Giulio began the renovation and decoration of portions of the Palazzo Ducale, including the Sala di Troia and the Sala dei Cavalli. The construction of his own palace, the Casa Pippi in Mantua, of 1540–44, was one of the last projects he completed.

20 *Janus, Chronos, Gaea, and a Victory*

Pen and brown ink and brown wash over black chalk, with some traces of squaring in black chalk; H: 37.4 cm (14¾ in.); W: 31.7 cm (12½ in.)

94.GA.32 (see page viii)

PROVENANCE

Sir Peter Lely (Lugt 2092, partly cut away); Pierre Crozat(?); Dr. Richard Mead, London(?); John Barnard, London (Lugt 1420); Sir Joshua Reynolds, London (Lugt 2364); grand-ducal collection, Weimar (until 1918); Continental collector (sale, Christie's, London, 7 April 1981, lot 48); Roberto Ferretti, Ontario, Canada.

EXHIBITIONS

Toronto and New York 1985–86, no. 3; Mantua 1989, p. 377.

BIBLIOGRAPHY

Hartt 1958, vol. 1, p. 299, no. 210, p. 159; vol. 2, fig. 349; Verheyen 1977, p. 128; *Journal* 23 (1995), p. 72, no. 15.

On the reverse of the old backing, inscribed in brown ink at the top, *f.º 34. N.º 30.*, and below this (with the beginning of the inscription scratched out), *di Giulio Romano-lbuon disegno-*, and below this, to the right, *J.B. N.º 570. /14¼ by 12½*, and along the bottom edge, *from D.º. Meads Coll.º*; inscribed in the bottom right quarter, in faint black chalk, *P Lely/ Mead/ Reynolds . . . Crozat/ Barnard/ (?)TL . . . g.*

THIS DRAWING IS A *modello* for part of the frescoed vault of the Sala dei Giganti in the Palazzo del Te (Hartt 1958, fig. 347), the summer residence of the court of Federico Gonzaga in Mantua. The frescoes in the Sala were carried out by Rinaldo Mantovano with assistance from Fermo da Caravaggio according to Giulio's designs, and records of payments to them exist for the

period March 1532 to July 1534. The vault, depicting the Olympian divinities, was probably completed first. The preparatory drawings for the Sala would therefore have been made sometime before March 1532.

The group in the present drawing—consisting of Janus, Chronos, and Gaea, with a Victory above—is substantially the same as in the finished fresco, except that the winged figure was eventually raised and moved farther to the right. Giulio's uncertainty about the final pose of this figure is also reflected in the pentimento for the crown she holds in her left hand.

Considering the broad range of figures and *invenzioni* in the Sala dei Giganti, it is surprising how few drawings by Giulio for this project are known. David McTavish (Toronto and New York 1985–86, p. 22, under no. 3) lists only three: a large *modello* of Minerva, Neptune, Diana, and other gods, for the section of the vault immediately to the left of that studied in the present drawing, in the Louvre, Paris (inv. 3476; Hartt 1958, no. 209); a study for Jupiter, formerly in the Ellesmere collection and now in that of Yvonne Tan Bunzl, London; and a study of a giant being crushed, also included in the Ellesmere sale and now in the collection of Alain Delon, Geneva (what is most probably a copy of the same is in the Royal Library, Windsor Castle [inv. 0503; Popham and Wilde 1949, no. 363]). Sylvie Béguin pointed out another, more general, compositional drawing for *The Fall of the Giants*, in the Musée des Beaux-Arts, Besançon (inv. 3093, as Maturino; Béguin 1989, p. 71, fig. 30). All of these studies are squared, as one would expect of drawings made by a master for his assistants to follow.

To this number can be added another drawing, also squared, in pen and wash, in the Fogg Art Museum, Cambridge, Massachusetts (fig. 20a; Mongan and Sachs 1940, no. 167, as Prudence). This is a preliminary study for the figure of Janus as finalized in the present drawing. Similar in pose, but with the position of the arms reversed, the figure is nude but for a simple drapery and is clearly based on an antique *Venus pudica* (such as the Capitoline or Medici Venuses). The inclusion of a bearded



male face at the back of the Venus's head indicates that Giulio already had the Janus figure in the fresco in mind and was drawing on antique prototypes to inform the classical iconography of the Sala dei Giganti, which is based on a passage from Ovid's *Metamorphoses* (bk. 1). This typical integration of antique material has its roots in Raphael, whose classicizing design for a figure of a two-faced Prudence, engraved by Raimondi (Bartsch 1803–21, vol. 14, p. 295, no. 392), Giulio surely knew. The winged Victory is also clearly inspired by classical examples, and the figure of Gaea bears close resemblance to figures from antique sarcophagi, such as the famous *Weeping Dacia*, in the Musei Capitolini, Rome (inv. 776; Haskell and Penny 1981, no. 28, fig. 100).

The present drawing must have been made after the Louvre sheet mentioned above, since the left hand of one of the three Graces, gathering up her drapery, is here evident above the Victory figure, as in the fresco. In the more compressed design of the Louvre study (the friezelike appearance of which scarcely takes into account the curvature of the vault), the Graces appear farther to the left, above the horses pulling Diana's chariot.



FIGURE 20A. Giulio Romano (1499?–1546). *Study for Janus*. Pen and brown ink, brown wash, squared in black chalk. H: 27 cm (7 $\frac{7}{8}$ in.); W: 15 cm (5 $\frac{7}{8}$ in.). Cambridge, Massachusetts, Fogg Art Museum, gift of Dr. James Loeb, inv. 1928.161. Photo courtesy Fogg Art Museum, Harvard University Art Museums.

Giulio Romano (or Raphael?)

Rome 1499(?)–Mantua 1546

21 *The Sacrifice of Isaac*

Red chalk over preliminary underdrawing with a stylus;
H: 28.3 cm (11 $\frac{1}{8}$ in.); W: 19.1 cm (7 $\frac{1}{2}$ in.)

92.GB.37

PROVENANCE

Richard Houlditch, London (Lugt 2214; his mount); Lord John Spencer, Althorp (Lugt 1531); private collection, England (sale, Sotheby's, London, 4 July 1988, lot 11); art market, London.

EXHIBITIONS

Mantua 1989–90, p. 250.

BIBLIOGRAPHY

Journal 21 (1993), p. 131, no. 49; Rome 1993, under no. 8; Jaffé 1994, *Roman and Neapolitan Schools*, under no. 204.

On the reverse of the mount, turned upside down, inscribed at the top, in brown ink, *L / N° 6*.

THIS IS THE MODEL, corresponding in size and detail, for an engraving in the same direction (Bartsch 1803–21, vol. 14, pt. 1, no. 5; reproduced in *The Illustrated Bartsch*, vol. 26) by Agostino dei Musi, called Agostino Veneziano (c. 1490–c. 1540), a follower of Marcantonio Raimondi (c. 1480–c. 1534). The drawing was apparently made specifically for the purpose, rather than in preparation for a painting and then later adapted to a print. The stylus was used freely for the underdrawing before the composition was fleshed out more fully in red chalk, rather than to transfer the finished design to the plate, a process that would have been achieved by tracing the design onto a piece of semitransparent paper, turning the sheet over, and then pressing the design through from the back of this second sheet.

The drawing is consistent in style and technique and is undoubtedly from the same hand as the series *The Twelve Apostles* in the Devonshire Collection, Chatsworth (inv. 70–81; Jaffé 1994, *Roman and Neapolitan Schools*, no. 204). The series was engraved in reverse by Marco Dente (d. 1527), and early writers attributed the drawings to Raphael (1483–1520). More recently the series has been given to Raphael's foremost pupil, Giulio Romano, on the grounds of style. It is worth noting that in both the *Sacrifice*

and the *Apostles* series the free stylus underdrawing is the same, as are the squat proportions of the figures.

Also consistent in style is the large group of red-chalk studies made for the decoration of the vault of the loggia of the Villa Farnesina, Rome, painted in 1518 by Raphael, with the help of assistants (examples are reproduced in Joannides 1983, nos. 399–405, 407–12, 414–15). He is recorded as having designed the whole, drawn the cartoons, and painted many of the figures. He was therefore responsible for the scheme's conception, apparently delegating much of the execution, such as the transfer of the design from the cartoons and probably a considerable amount of the painting, to his studio—in this case to Giulio Romano, Giovanni Francesco Penni (1496?–c. 1536), and Giovanni da Udine (1487–1561/64), the last of whom would have painted the festoons of vegetation. It seems improbable that Raphael would have conceded the design to his helpers, but in his 1958 monograph on Giulio Romano, Frederick Hartt gave all of these red-chalk loggia studies to Giulio. Although many are now once again accepted as by Raphael, to whom they were traditionally given, opinions among specialists remain divided. There are unquestionable variations in quality among the studies, but the distinctions seem insufficient to warrant the claim that some are by different hands. Indeed, it is hard to resist the logical conclusion that they are by Raphael, absorbing the powerful influence of Michelangelo's red-chalk studies for the decoration of the Sistine Chapel and moving away from the classicism of his earlier Stanza della Segnatura frescoes in the direction of a more mannerist style.

The Getty drawing and the Chatsworth drawings fit extremely well in style with Raphael's *Vision of Ezekiel* of 1518 in the Pitti, Florence (Dussler 1971, pp. 44–45, pl. 98). The figures in all these compositions are characterized by somewhat squat, stocky proportions; enlarged facial features; and hair and beards composed of solid, hornlike locks and curls. It is therefore not inconceivable that the drawings may have been made toward the end of his life by Raphael himself, in preparation for an engraving.

A freer black chalk drawing in the Ashmolean Museum, Oxford (inv. P II 583; London 1983, no. 146), the attribution of which has also oscillated between Raphael and Giulio, corresponds closely to the present composition, but in reverse.



Bernardino Lanino

Vercelli 1509/13–1581/83(?)

Born in the city of Vercelli, Bernardino Lanino trained there with the little-known Baldassare Cadighis and with the Lombard painter Gaudenzio Ferrari (1475/80–1546). His earliest recorded work, the altarpiece *The Virgin and Child with Saints* of 1534 (Turin, Pinacoteca Sabauda), exhibits the figure style of Gaudenzio, who was himself influenced by Pietro Perugino (c. 1450–1523). Lanino's most important early painting was the altarpiece *The Virgin and Child with Saints* of 1539 (Borgosesia, Santi Pietro e Paolo). Between 1540 and 1560 he made several visits to Milan, where

he came under the strong influence of Leonardo da Vinci (1452–1519), as seen in his *Baptism of Christ* (Milan, Pinacoteca di Brera) of 1554. From this period date many of Lanino's finest drawings, which create startling chiaroscuro effects through the use of black chalk and white body color heightening on brown prepared paper (e.g., cat. no. 22). From 1560 to 1564 Lanino worked on fresco decorations in the church of San Magno in Legnano. He was one of the leading painters active in Lombardy and Piedmont in the second half of the sixteenth century.

22 *The Flagellation*

Brush drawing in brown wash and brownish white body color, heightened with white body color, on a prepared ground; H: 39.3 cm (15½ in.); W: 32.1 cm (12¾ in.)

90.GG.118

PROVENANCE

Private collection, Geneva; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 19 (1991), pp. 156–57, no. 45.

THIS HIGHLY FINISHED DRAWING in grisaille was probably made as a *modello* for a painting, though no such work is known. It is characteristic of Lanino's work in terms of style and technique and may be compared with drawings such as *The Baptism of Christ* in the Biblioteca Reale, Turin (inv. I6150 D.C.; Vercelli 1985, no. 22), or *Christ Displaying His Wounds*, formerly in

the Abrate collection, Turin (repr. Romano 1986, p. 162), which are both on prepared paper and concentrate primarily on chiaroscuro effects. In the present work the modeling is achieved largely by the system of white highlights, applied to the forms with a very fine brush in a delicate network of hatching and cross-hatching.

Two examples of Flagellation scenes painted by Lanino are known, both rather small-scale works with the same emphasis on chiaroscuro. The first is the right-hand panel of the predella of an altarpiece, dated 1545, from the church of San Sebastiano in Biella, now in the Museo Civico of the same town (Romano 1986, p. 244). The two flagellants adopt poses similar to those of the figures in the Getty drawing, but the figure of Christ is doubled over in a more contorted position. The other—not dissimilar to the present drawing, but in reverse and with Christ looking forward—is one of a series of four small scenes depicting the Passion from the Casa Gattinara, Vercelli, which were on the Milanese art market in 1963 (*ibid.*, p. 281). Both examples are horizontal compositions, however, while in the present drawing a vertical format was adopted.

The drawing appears to date from around 1550.



Jacopo Ligozzi

Verona 1547–Florence 1627

A native of Verona, Jacopo Ligozzi was born into a family of painters and designers of armor, tapestries, and silk embroideries. In 1576 he arrived in Florence to work for the Medici family, first for Grand Duke Francesco I and later for Grand Duke Ferdinando I, as a designer of decorative art objects, including glass, furniture, jewelry, and tapestries. Impressed by his detailed draftsmanship and abilities as a miniaturist, Francesco employed him to record his encyclopedic collection of biological and botanical specimens;

between 1577 and 1591 Ligozzi executed many natural history illustrations in both watercolor and tempera. He also received official large-scale commissions, such as the fresco decoration of the cloisters of the Ognissanti in Florence (1599–1600), and painted altarpieces for churches in Florence, San Gimignano, Lucca, Ravenna, and elsewhere. Responsive to the needs of his patrons, he was one of the most versatile and productive artists of the late sixteenth and early seventeenth centuries.

23 *An Azappo Archer with a Cheetah*

Pen and brown ink, watercolor, and body color, heightened with gold paint and gum arabic, the background formerly with blue body color (this background is shown in the color reproduction in the Christie's sale catalogue, where it is said to have been applied later); H: 28.1 cm (11 $\frac{1}{16}$ in.); W: 22.3 cm (8 $\frac{3}{4}$ in.)

91.GG.53 (see page vi)

PROVENANCE

Mrs. S. K. Legare, Washington, D.C. (sale, Christie's, London, 18 April 1989, lot 10); art market, London.

EXHIBITIONS

New York 1993, no. 67; London 1993–94, no. 22.

BIBLIOGRAPHY

Journal 20 (1992), p. 167, no. 64.

Inscribed by the artist in brown ink, in the upper left, *AZAPPI/Sonno gli Soldati di Galera*, and above the animal (which is in fact a cheetah), *Leopardo*.

THIS IS ONE OF A SERIES of colored drawings of figures in Turkish costume by Ligozzi, many accompanied by animals, of which twenty-six are known, twenty-one being in the Uffizi, Florence (inv. 2947–67F, minus 2955F, missing when the drawings were returned from Germany after World War II); four (including the present work), formerly in the collection of Mrs. S. K. Legare, were sold at Christie's, London (18 April 1989, lots 9–12), and one was sold at Sotheby's, New York (16 January 1986, lot 52). Anna Forlani (1982, p. 77) suggested that the Uffizi drawings may originally have been bound into a *taccuino* (notebook). Undoubtedly from the same series, the other five became separated from the Uffizi group relatively early, since they lack

the graphite numbering in the upper right corner, which was already in place when Niccolò Bazzanti presented his drawings to the Uffizi in 1867.

Anna Omodeo (in Florence 1965, p. 49, under no. 43) was the first to point out parallels between the Uffizi group and the engraved illustrations in Nicolas de Nicolay's *Le navigationi et viaggi fatti nella Turchia*, published in Italian in Antwerp and Venice in 1576 and 1580, respectively, from the French first edition of 1568 (Lyon). Versions with tinted plates exist which bear some resemblance to Ligozzi's in terms of color (see the pages bound into a volume of heterogeneous costume prints in the British Library, London, shelfmark 146.i.10). Parallels can also be observed between Ligozzi's pictures and the illustrations of other contemporary costume manuals such as Hans Weigel's *Habitus praecipuorum . . . Trachtenbuch* (Nuremberg, 1577) and Abraham de Bruyn's *Omnium poene gentium imagines* (Cologne, 1577). Ligozzi therefore appears to have drawn his material from a variety of sources, bringing his subjects to life in a highly imaginative fashion. Cesare Vecelli's slightly later *De gli habiti antichi et moderni di diverse parti del mondo* (Venice, 1590) is more derivative and almost certainly postdates Ligozzi's series, but an illustration and an interesting description of an "azappo" archer appear on folio 397.

There is no consistent precedent for the conjunction of the animals alongside the figures in costume (although there is one interesting example in Nicolay's *Navigazioni*, the *Religioso Turco* with a stag; Antwerp 1576, fol. 210; Venice 1580, p. 114), and the conceit appears to be Ligozzi's own. The exact significance of the pairings remains open to interpretation, but it has been pointed out that the animals in Ligozzi's series often act as commentaries on the figures or reflect physiognomic similarities (see the rather finely drawn whiskers of both the archer and the so-called leopard—in fact, a cheetah [*ghepardo*])—in the present drawing). It seems that Ligozzi was combining two different pattern book traditions, a zoological one (for interesting comparisons of

AZAPPI
Sonno gli Soldati de Galera



Leopardo

leopards and cheetahs, transmitted through north Italian early Renaissance pattern books, see Ames-Lewis 1981, figs. 32, 36–38, 50) and an ethnographic one (accounts of pilgrims to Jerusalem, travelogues, costume manuals, and prints based on the work of famous Venetian artists, who in turn appear to have possessed model books of costumes and exotica from which to work), to create collector's pieces of extreme refinement. The term *azappo* comes from the historical Turkish word *azap*, meaning "marine," which helps to clarify the phrase *soldati di galera*: these archers were seafaring soldiers employed on Turkish galleys or longboats.

It seems likely to us that the series would have been the result of a commission, rather than a project carried out on the artist's own initiative. It was precisely for his skill as a minute observer of nature that Ligozzi was employed by Francesco I de' Medici. His manifold activities for the grand dukes of Tuscany included the making of miniatures and copies of works of art, as well as his well-known botanical and zoological studies, also in the Uffizi (see Florence 1961; Tomasi 1993). Ligozzi may therefore have made the drawings at Francesco's request, at a time when printed reproductions of oriental costume manuals were not yet widely available. This could have been either while the artist was still in Venice, where there was an established tradition of interest in oriental subjects, or shortly after his arrival at the Medici court, where he is documented as working from 1577.

Filippino Lippi

Prato c. 1457–Florence 1504

Born in Prato, Filippino Lippi received his early training from his father, the distinguished Florentine painter Fra Filippo Lippi (c. 1406–1469). According to the artist-biographer Giorgio Vasari (q.v.), Filippino was apprenticed around 1472 to Sandro Botticelli (1444/45–1510), whose influence is evident in his early work. Documents show that he was also a member of the Compagnia di San Luca, the Florentine painters' guild, at the same time. Around 1485 Filippino was commissioned to complete the fresco cycle for the Brancacci Chapel in Santa Maria del Carmine, Florence, a decorative scheme that had been begun by Masaccio (1401–1428 or before) and Masolino (1383–after 1435). Other important

works from about this time include *The Virgin and Child Enthroned with Saints* of 1486 (Florence, Uffizi) and the fresco decorations for the Strozzi Chapel in Santa Maria Novella, Florence, for which he signed the contract in 1487. From 1488 to 1493 he lived mostly in Rome. Among his major projects from this period are the frescoes in the Carafa Chapel in Santa Maria sopra Minerva. Filippino's style during this period is characterized by expressive, elongated figures and an interest in still-life detail, indicating a knowledge of Netherlandish painting. He was an accomplished draftsman, working in both metalpoint and pen and ink.

24 *Standing Saint (recto); Two Studies of a Standing Youth (verso)*

Metalpoint, heightened with white body color, on light gray prepared paper (recto and verso); H: 27.1 cm (10¹¹/₁₆ in.); W: 17.4 cm (6⁷/₈ in.)

91.GG.33 (see plate 2)

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

New York 1993, no. 68; London 1993–94, no. 23.

BIBLIOGRAPHY

Journal 20 (1992), pp. 160–61, no. 53.

Inscribed in the bottom right corner in brown ink, *S.V. n.º 44* (i.e., the forty-fourth item in the section "Scuola Veneta").

ON THE RECTO IS THE standing figure of a male saint holding a staff, or possibly a stemmed cross, in his right hand, while on the verso are two figure studies of a youth, drawn from life, and other subsidiary studies.

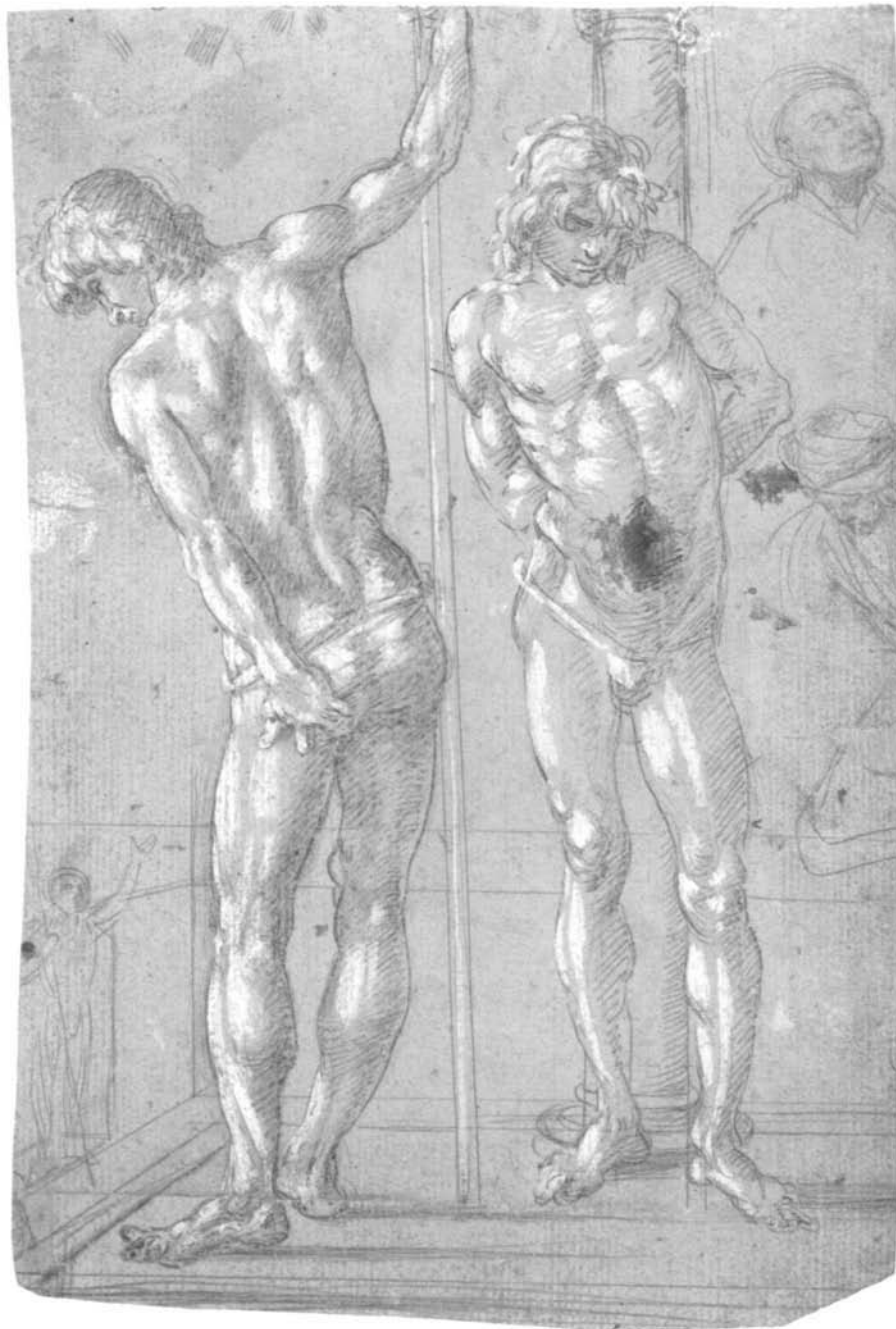
The purpose and date of this sheet have not hitherto been known. The verso appears, however, to relate to the altarpiece, signed by Filippino and dated 1503 (an inscription on the verso records that it was sent from Florence on February 1, 1503 [i.e.,

1504 modern style]; see Genoa 1992, p. 21, no. 6): *Saint Sebastian with Saints John the Baptist and Francis* (fig. 24a), with *The Madonna and Child with Two Angels* in a lunette above, formerly in the chapel of San Sebastiano in the church of San Teodoro, Genoa, and now in the Galleria di Palazzo Bianco in the same city (Scharf 1950, no. 134). A predella depicting the Pietà is now lost. As Clario di Fabio kindly pointed out in a letter to the department (22 July 1996), the painting was commissioned by Francesco di Antonio Lomellini for the altar of the family chapel, built and furnished at his behest by Antonio della Porta (called il Tamagnino) and Pace Gagini in 1501 and dedicated to Saint Sebastian. Di Fabio has also confirmed that the inscription on the molding at the base of the plinth, *NAPOLEONIS LOMELLINI PROPRIETAS*, was added in 1858; it refers to the branch of the family from which the patron of the altarpiece was descended, namely, a medieval forebear called Napoleone Lomellini.

The saints in the painting correspond to the titular saint of the chapel, Saint Sebastian; Francesco's personal name saint, Saint Francis; and to the patron saint of Genoa, John the Baptist. Although this work is not specifically mentioned by Vasari, he does record that Filippino sent works to Genoa (Vasari/Milanesi 1878–85, vol. 3, p. 467), one of many instances of the artist's widespread reputation during his own lifetime.

As Innis Shoemaker has remarked (1975, pp. 17, 26), there are surprisingly few drawings by Filippino that can be connected with his paintings, and this is particularly the case for the last years of the artist's life (she lists only eight drawings that relate to extant paintings from the period 1498 to 1504, the date of his premature death, including three for the Strozzi Chapel frescoes). Drawings for altarpieces by Filippino are rare, and the present example may therefore provide an unusual and interesting record of his working method in the early years of the six-





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teenth century and of his continuing use of the traditional medium of metalpoint.

The principal studies on the verso appear to relate to the figure in the altarpiece of Saint Sebastian, who is tied to a column. Filippino studied his model from both the back and the front, in line with the practice of the Pollaiuolo brothers (their own *Saint Sebastian* of 1475, for the Pucci Oratory in Santissima Annunziata, now in the National Gallery, London, being a tour de force in this vein). The left-hand study shows the figure from behind, in an attitude similar to that in the Genoa picture (see particularly the bowed head in near profile, with the hair falling forward), except that the weight-bearing leg is the right one,

instead of the left. Filippino's model is shown not so much holding as propping his raised right arm on a staff. That this could be an alternative idea for the pose of a Saint Sebastian finds support in the Genoa picture, where the saint's arm is tied to the column above his head, a pose that would be difficult to sustain in life, hence the staff in the drawing.

In the study to the right, the model is drawn from the front, in a pose that, from the neck downward, is extremely close (though in reverse) to that of the saint in the Genoa picture. The exception to this is the left arm, which is here drawn behind the model's back, as if his hands were bound. In 1501 Filippino painted an altarpiece containing a Saint Sebastian in this more



FIGURE 24A. Filippino Lippi (c. 1457–1504). *Saint Sebastian with Saints John the Baptist and Francis*, 1503. Oil on panel. H: 301 cm (118½ in.); W: 182 cm (71¾ in.). Genoa, Galleria di Palazzo Bianco inv. 12.

conventional pose (*The Mystic Marriage of Saint Catherine with Saints John the Baptist, Peter, Paul, and Sebastian*, still in situ in the Isolani Chapel, San Domenico, Bologna; Scharf 1950, no. 132). The white lead highlights that Filippino applied to both these studies show that the model was illuminated by a light source at the left, and this is consistent with the direction of light in the altarpiece. He also drew in cast shadows at the figures' feet.

Although there are common elements between the Saint Sebastian in the Lomellini altarpiece and the life studies on the Getty sheet, one hesitates to attribute the association to more than the echo of earlier ideas. But there are other features of the drawing that suggest a more direct connection. After he had finished the study on the right, Filippino drew in the column from his imagination, executing the base of the shaft with the help of a ruler, to distinguish it from the contours of the figure's legs. With his ruler still in hand, he added further structural

notations, which seem to represent the seeds of the architectural elements in the Genoa picture. Ruled lines—both at ground level and at the height of the model's knees—which meet at a right angle to the left, may reflect an idea *in nuce* for the architectural base and moldings of the structure on which Saint Sebastian stands in the painting, part of a ruined classical edifice that is similar in ground plan. These lines pass behind the model's legs, suggesting that they were drawn in after the life studies. As a further afterthought, Filippino seems to have partly drawn a recess in the side wall of this structure and, in an imaginative leap, switched scale completely to depict a lilliputian figure, less than one-third the height of the main studies, gesturing up at his giant counterparts. This figure has a halo and holds a long staff and is perhaps a preliminary idea for the figure of Saint John the Baptist, who steps forward from an arched opening in the ruined structure of the Genoa picture.

Of the sketches made in the space to the right of the figure at the column, the uppermost one is a study of the head and shoulders of a man looking up. This may be a straightforward study of a *garzone* (a youthful assistant or apprentice) wearing a hat or turban, but the arcs at the back of the head could also be read as a halo surrounding a bald pate, reminiscent of the figure of Saint Francis in the Genoa painting, but in reverse. Below is another figure wearing a hat or turban, perhaps kneeling, and leaning forward. This appears to be a quick sketch of a *garzone* in the act of drawing, probably at the same time as Filippino, from the live model.

The sheet seems to have been prepared with the same gray ground on both sides, presumably at the same time. In contrast to the verso, the recto is primarily a drapery study, also drawn from life, since the figure seems to be the same model who appears in the two studies for Saint Sebastian on the verso. The figure in the drawing is probably a *garzone*, to judge from his cap (hard to see in reproduction, though the seam and shading at the front are clearly visible in the original) and the undershirt and doublet visible beneath his togalike drapery. Since the artist has drawn in a halo and the figure holds a staff with what looks like a crosspiece at the top, the idea inevitably comes to mind that this too could relate to another figure in the altarpiece, namely Saint John the Baptist, but there are so many differences between the study and the painted figure that this cannot be proved. Despite the associations with the Lomellini commission, the fact remains that the style of the studies on the recto and verso, as well as the features of the tousle-haired model, bear similarities to drawings by Filippino of the late 1480s and early 1490s, raising questions of whether they were made specifically with the Genoa picture in mind. When preparing the design of the altarpiece, the artist may instead have referred to sketches preserved from an earlier period, perhaps refreshing them with architectural notations.

Pietro Longhi

Venice 1700/02–1785

A native of Venice, Pietro Longhi studied first with Antonio Balestra (1666–1740) and later with Giuseppe Maria Crespi (1665–1747) in Bologna. Until about 1740 Longhi painted mainly historical and religious subjects, such as *The Adoration of the Magi* of 1733 (Venice, Scuola di San Giovanni Evangelista). He then began painting small genre scenes, which provide a vivid record of the daily life of the different social classes in Venice, especially the

aristocracy. These compositions are often set in domestic interiors, as in *A Lady Receiving Visitors* of 1746 (New York, Metropolitan Museum of Art). Charming and slightly satirical, his paintings were widely popular, becoming even more so through engraved reproductions. After 1765 Longhi increasingly repeated his most successful compositions, in association with his son Alessandro (1733–1813).

25 *Standing Woman Holding a Muff, Turned Slightly to the Right (recto); Studies of Heads (verso)*

Black chalk with occasional touches of white chalk (recto); black chalk (verso); H: 27.9 cm (11 in.); W: 17.6 cm (6¹⁵/₁₆ in.)

WATERMARK

Fragment of an unidentifiable symbol within a circle.

90.GB.30

26 *Standing Woman Holding a Muff, Turned Slightly to the Left (recto); Studies of Heads (verso)*

Black chalk and white chalk (recto); black chalk (verso); H: 28.5 cm (11¹/₄ in.); W: 18.1 cm (7¹/₈ in.)

90.GB.31

PROVENANCE

Private collection, Paris; sale, Hôtel Drouot, Paris, 30 March 1989, lots 169–70; art market, London.

EXHIBITIONS

New York 1993, no. 69; London 1993–94, no. 24. (90.GB.30 only).

BIBLIOGRAPHY

Journal 19 (1991), p. 159, nos. 52–53.

On 90.GB.30, inscribed by the artist in black chalk to the right of the woman's head, *e*; in the drapery beneath the muff, *B[o?]* (for *Bianco?*); in the skirt to the right, at right angles, *rosa*; and in the apron, also at right angles, *traversa*. On the verso, inscribed in black chalk in the top left corner, *N° 11/longhi*, and with the sheet turned upside down, *longhi*, and in brown ink, cut off at the right edge, *mie . . . /p La[?]* . . . On the verso of 90.GB.31, inscribed in the top left corner in black chalk, *N°-10-longhi*, and with the sheet turned upside down, cut off at the left edge, in brown ink, . . . *de Pomo/ . . . a beverlo[?]*.

THESE TWO DRAWINGS originally formed a single sheet and have remained together since being divided, probably in the last century. The studies are for the two female figures who stand adjacent to each other in the center of the same picture, the *Cosmorama*, formerly in the Salom collection, Segromigno Monte, and subsequently in the Banco Ambrosiano Veneto, Vicenza (Pignatti 1969, no. 163). The title refers to the optical device visible in the background of the painting, through which, for a small fee, visitors could view three-dimensional scenes, usually of some exotic location such as the New World.

The first drawing (cat. no. 25) is for the woman on the left in the painting. Longhi appears to have had the whole composition already in mind, since he drew this figure slightly smaller than the other, anticipating the woman's position a little farther behind her counterpart in the finished work. The color notes and the inclusion of the shadows cast by either figure also anticipate the painting. This is entirely typical of Longhi, whose drawings may be characterized as notes gathered piecemeal for paintings, as opposed to working drawings made as part of the evolutionary process in the working out of a composition. The small sketch at the right margin of the drawing is a detail study for the hand of the woman in its pendant, a fraction of which is still evident at the left of that sheet. On the verso are various studies of heads, apparently unrelated to the painting in question.





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The figure on the recto of this drawing was used unaltered in another version of the *Cosmorama* in the Museo Querini Stampalia, Venice (ibid., no. 165). Both paintings probably date to the late 1750s. An inscription on the column at the right of the latter work mentions Doge Loredan (r. 1752–62), providing a broad date bracket for the painting. Pignatti placed the version in Vicenza toward the end of the 1750s by comparison with other dated works.

The woman with the muff covering her left hand and with her right holding the ends of her shawl together at her breast, on the recto of the second drawing (cat. no. 26), is a study for the figure on the right in the *Cosmorama*. Of the two sketches of heads on the verso of this drawing, the more highly finished seems to be for a youthful cleric, such as those that appear in *The Confirmation*, c. 1740s, or *Monks, Canons, and Friars in Venice*, dated 1761, both in the Museo Querini Stampalia, Venice (Pignatti 1969, pls. 149, 221).





Attributed to Andrea Mantegna

Isola di Carturo, near Padua, 1430/31–Mantua 1506

Presumed to have been born at Isola di Carturo, Andrea Mantegna had by 1442 moved to nearby Padua, where he was apprenticed to the painter Francesco Squarcione (c. 1394–1468 or after). Mantegna developed an intense interest in classical antiquity and a precise, sculptural style of painting, both of which were shaped by the intellectual culture of Padua and by its great sculptural masterpieces by Donatello (1386/87–1466). These influences appear in Mantegna's early works, such as the San Zeno Altarpiece of 1456–59 (Verona, San Zeno) and *The Agony in the Garden* of c. 1460 (London, National Gallery). He moved to Mantua in 1460 to become court painter to the Gonzaga family. One of his principal commissions from the Mantuan period is the fanciful, illusionistic decoration of the Camera degli Sposi in the Palazzo

Ducale, carried out between 1465 and 1474. In 1466 and 1467 he made two trips to Florence, where he evidently looked at the work of the Florentine painter Andrea del Castagno (before 1419–1457), as reflected in his boldly foreshortened painting *The Dead Christ*, c. 1490 (Milan, Pinacoteca di Brera). In 1488 Mantegna traveled to Rome to pursue his study of classical antiquities, returning two years later to Mantua, where he spent the rest of his life. Later paintings—such as the *Parnassus* of 1495/96–97 and *The Triumph of Virtue* of 1499–1502 (both Paris, Louvre), for the *studiolo* (private domestic chamber) of Isabella d'Este—depart from the geometric severity of his early style, exhibiting a more natural form of classicism. Mantegna was also the most important Italian printmaker of the fifteenth century.

27 *Two Male Figures Standing (recto); A Man Reclining and Other Studies (verso)*

Pen and brown ink, with some traces of another drawing in black chalk (recto); pen and brown ink, with some black chalk underdrawing (verso); H: 20.5 cm (8¹/₁₆ in.); W: 12.9 cm (5¹/₁₆ in.)

92.GA.14

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Geneva; art market, New York; art market, Lugano.

EXHIBITIONS

None.

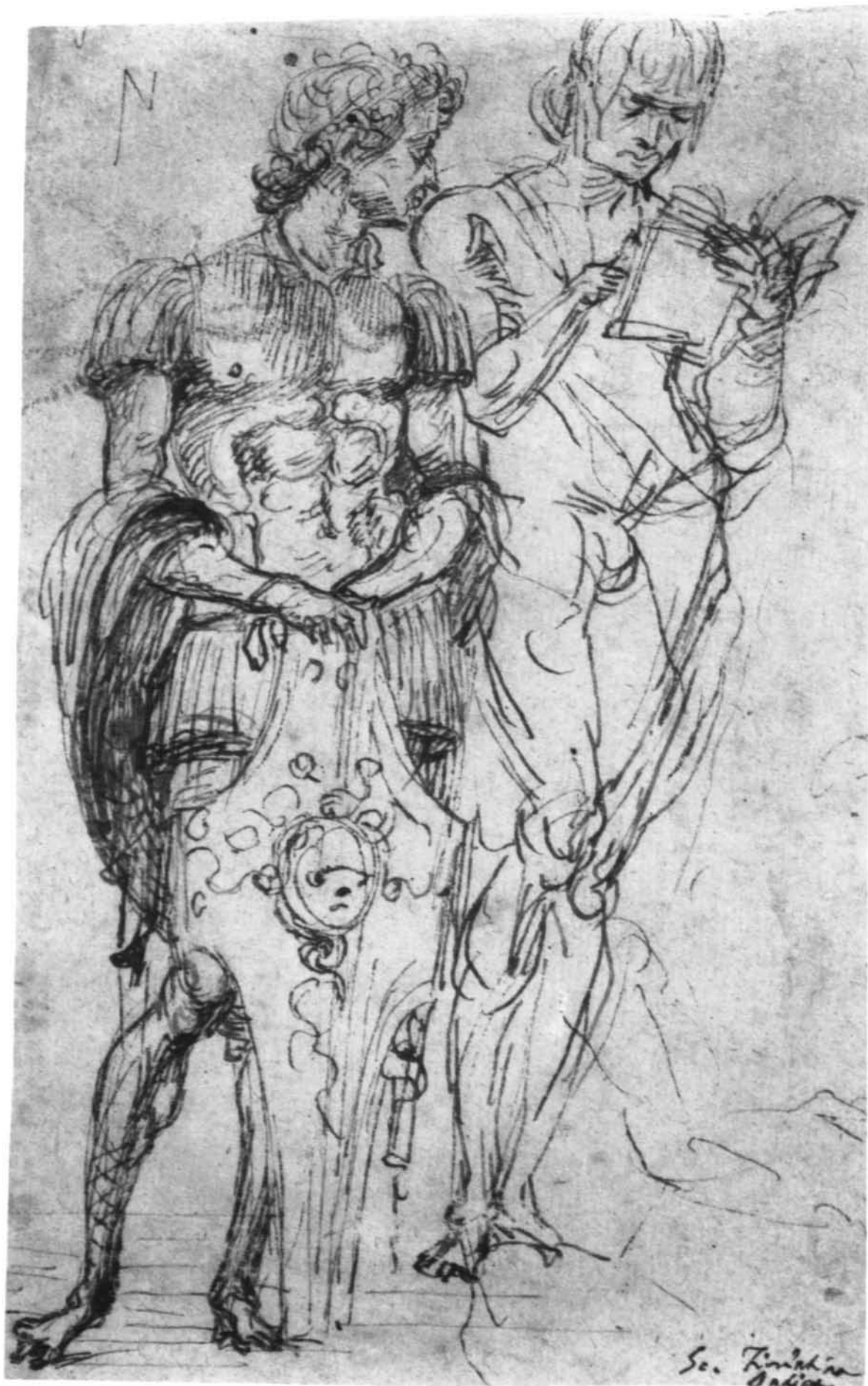
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Heinemann 1991, p. 32, no. 344, fig. 33 (as Bellini); *Journal* 21 (1993), p. 129, no. 44; Goldner 1993, p. 176 n. 1; Goldner 1994, pp. 371–79.

Inscribed in brown ink, in the bottom right corner, in a seventeenth-century hand, *Sc. Fiorentina Antica*, and beneath the drawing, in the center, on the original Sagredo(?) album page (on which survive the characteristic rounded corner tabs; see also cat. nos. 4–6, 12), in a different hand, *S.F. 107*. On the verso, with the sheet turned on its side, are various inscriptions in brown ink, perhaps in the artist's hand, including *amor, ualoxa predia emera, domenego, sixgismodus, Illmo princepi & Ex^{mo}*, and *antonio*.

THE DRAWING WAS FIRST published by George Goldner (1994) as a preparatory study for Mantegna's altarpiece *The Madonna and Child Enthroned with Saints* in San Zeno, Verona, of 1456–59 (Lightbown 1986, pp. 406–7, no. 9, figs. 36–42). He pointed out an undoubted relationship between the right-hand figure in the drawing and that of Saint John the Baptist at the right of the altarpiece, as well as a parallel between the reclining pose of a figure on the verso and the foremost soldier in the *Resurrection* predella panel of this same work. He did, however, introduce a note of caution in observing that “the two saints on the recto do not appear in the painting with similar identities” (p. 372). In pursuing his discussion of the drawing, Goldner mentioned similarities to other figures in works by Mantegna, including some in the now partly destroyed fresco cycle in the Ovetari Chapel in the church of the Eremitani, Padua (contract issued 1448; Mantegna's first recorded payment 1449; *terminus ante* for his involvement January 1457). These include the figure of a Roman soldier in the middle ground of *The Execution of Saint James* (Lightbown 1986, pls. 15, 20), who holds a shield decorated with a head with bat wings, a motif that recalls the Medusa-like head on the shield in the drawing (*ibid.*, fig. 15).

In further support of the drawing's connection with the work of Mantegna is another figure from the Ovetari cycle, again a soldier holding a shield, who stands in a similar pose, but in reverse, to the right of center, in *Saint James Led to Execution* (*ibid.*, fig. 14), and, moreover, turns his head in the direction of a man standing slightly behind him (compare particularly the way one hand is held over the other at the top of the shield, the arrangement of the drapery over the forearm, the lighting and structure of the musculature of the torso, the epaulets, and





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what appears to be a two-tiered kilt but is in fact the border of the *lorica*, or breastplate, partly overhanging the long tunic beneath—standard dress for a lightly armored Roman soldier).

The strong parallels with the Eremitani fresco bring into question a straightforward relationship with the San Zeno altarpiece. As mentioned above, there is nothing to indicate that either of the figures on the recto is in fact a saint, and though the pose of the figure on the right of the drawing is unquestionably dependent on that of Saint John the Baptist in the altarpiece, his position behind the soldier does not correspond to the painted solution. Furthermore, it would be difficult to justify the presence of the other figure, a soldier or military saint, in the carefully worked out iconography of the composition. In the only other pen-and-ink study definitely connected with this project, a drawing also in the Getty Museum (inv. 84.GG.91; Goldner 1988, no. 22; London and New York 1992, no. 14), which is incidentally rather different in style, the identity of the figures and their relative positions are clearly established (from left to right, Saint Peter has a short, curly beard; Saint Paul, a long, bifurcated one; Saint John the Evangelist is clean-shaven; and Saint Zeno wears a miter).

As Goldner has suggested, the stylistic parallels with Mantegna's drawing style are best seen in a comparison with the *Studies for a Christ at the Column* on a double-sided sheet in the Courtauld Institute Galleries, London (inv. 345; London and New York 1992, no. 35), and a *Seated Man* in the Museum Boijmans Van Beuningen, Rotterdam (inv. no. 1.367; Robertson 1968, p. 27, pl. XIb; Goldner 1994, fig. 8; Degenhart and Schmitt 1968, vol. 1, pt. 2, no. 266). While this comparison holds good for the right-hand figure of the recto study and the sketches on the verso, the more finished passages of drawing seen in the soldier on the left of the recto seem less consistent with his hand. Ironically it is this part of the sheet that suggests the work of Mantegna's brother-in-law Giovanni Bellini (q.v.), especially in the working and reworking of the shadow of the drapery hanging over the soldier's right arm and in the repetition of the contours in the figure's legs and feet (see cat. no. 5). Although the style comes close to that of Mantegna himself, there are certain traits that we are unable to reconcile with his hand, and for this reason we have preferred to describe the drawing as "attributed to Mantegna."

Michelangelo Buonarroti

Caprese 1475–Rome 1564

Born in Caprese, Michelangelo began his training as a painter in 1488 in the workshop of Domenico Ghirlandaio (1448/49–1494) in Florence. The following year he joined the “academy” established by Lorenzo de’ Medici, where, apparently under the tutelage of Bertoldo di Giovanni (c. 1430/40–1491), he studied sculpture, copying both ancient and contemporary examples. Michelangelo left for Venice before 1494, when the Medici were expelled from Florence (two years after Lorenzo’s death), and from there he continued on to Bologna, staying in the city for about a year. In 1496 he was summoned to Rome, where he carved the marble statues *Bacchus* of c. 1496–97 (Florence, Museo Nazionale del Bargello) and the *Pietà* of 1498–99 (Rome, Saint Peter’s). Returning to Florence in 1501, he received a number of important commissions, including the marble *David*, completed in 1504 (Florence, Galleria dell’Accademia), and the painting of the Holy Family known as the *Doni Tondo* (Florence, Uffizi), of 1503/7. As the leading sculptor of his time and one of the foremost painters, he was called back to Rome in 1505 by Pope Julius II. He was employed first to erect Julius’s tomb, a protracted commission that the artist finished only in 1545 (and even then only a small part of his original design was completed). Another great scheme for Julius II was the fresco decoration of the ceiling of the Sistine Chapel in the Vatican, which Michelangelo carried out from 1508 to 1512. Following the election of the next pope, Leo X (a mem-

ber of the Medici family), Michelangelo returned to Florence to work on projects for the Medici church of San Lorenzo. He began with designs for the church façade, but the commission was canceled by the patrons in 1519. The following year he was ordered to build a new funerary chapel at San Lorenzo (the new sacristy), in which he was to construct tombs of two deceased Medici dukes, Lorenzo and Giuliano. In 1524 he was diverted yet again, this time by the newly elected Medici pope, Clement VII, to build the Biblioteca Laurenziana over the cloisters of San Lorenzo. Because of the political instability in Florence, Michelangelo was not able to complete any of these projects as planned, and after the death of Pope Clement VII, in 1534, he departed for Rome, where he spent most of the remaining thirty years of his life. Major works from this late period include the fresco *The Last Judgment* on the altar wall of the Sistine Chapel (1534–41) and the frescoes in the Pauline Chapel (1542–50). Beginning in 1546, he worked extensively on architectural projects, including the rebuilding of Saint Peter’s and the Capitoline Hill. In 1563, a year before his death, the Florentine Accademia del Disegno was founded with Michelangelo as its symbolic head. Upon his death, Giorgio Vasari (q.v.) and other members of the academy organized elaborate exequies, at which he was celebrated as the greatest practitioner of the three main visual arts: sculpture, painting, and architecture.

28 *The Holy Family with the Infant Saint John the Baptist* (recto); *Amorous Putti at Play; Head of a Bird* (verso)

Pen and brown ink, red chalk, and black chalk over stylus underdrawing (recto); pen and brown ink (verso); H: 27.9 cm (11 in.); W: 39.1 cm (15½ in.)

93.GB.51 (see plate 3)

PROVENANCE

Leonardo Buonarroti (Michelangelo’s nephew), Florence; by descent to Filippo Buonarroti, Florence; Jean-Baptiste-Joseph Wicar; Samuel Woodburn, London; Thomas Dimsdale, London; Sir Thomas Lawrence, London; Samuel Woodburn; Eustace Robb, Oxfordshire, England; by descent (sale, Christie’s, London, 6 July 1993, lot 120).

EXHIBITIONS

The Lawrence Gallery . . . Tenth Exhibition: A Catalogue of One Hundred Original Drawings by Michael Angelo, Messrs Woodburn Gallery, London, 1836, no. II: “The Repose—a noble composition of the Virgin, Infant Christ, St. John, and other figures. This superb study has some analogy with the splendid basso rilievo by Michael Angelo, which was left to the Royal Academy by the late Sir George Beaumont. It is executed in black and red chalk, and touched with the pen; it has several pentimentos, and on the reverse are many fine studies of sporting boys, admirably drawn with the pen. *Superb.* [. . .] *From the Collections of M. Buonarroti, and the Chevalier Vicar*” (a copy of the Lawrence Gallery catalogue in the Department of Prints and Drawings of the British Museum, shelf mark L.8.31, is annotated with the price of 250 guineas); London 1993–94, no. 28.



28 RECTO

BIBLIOGRAPHY

Athenaeum, 16 July 1836, p. 507 (unsigned review): "The Repose; greatness of idea and style, approaching to grotesque, in the Virgin and Children; Joseph is likewise the magnifico of contemplation, in rather too resolute a posture of repose"; Hirst 1983, p. 556; Hirst 1984, p. 91; Joannides 1995, p. 7.

On the verso, inscribed near the center, in brown ink, *Tempo verra ancor.*

THE DRAWING ON THE RECTO represents the legendary meeting of the Holy Family with the Infant Saint John the Baptist on their journey back from Egypt, where they had fled to escape the wrath of Herod. The Virgin, kneeling, looks down at Saint John, blessing him with her right hand. He in turn gazes at the Christ Child, who is shown twisting back to suckle at the Virgin's left breast. Behind this group Saint Joseph looks on, leaning one elbow on what at first appears to be a pack saddle (though this is unlikely since the mule is already saddled) but

is more probably an object covered by a drapery. In the background to the left stand two angels, holding an open book, while to the right the mule drinks from a shallow bowl, its reins held loosely in Joseph's right hand. The lines forming an inverted U-shape visible between Joseph and the mule, which could be read as another saddle or some baggage, are in fact revisions to the arrangement of the drapery covering Joseph's posterior, which the artist brought progressively inward.

The degree of technical complexity achieved in this study is uncommon in Michelangelo's drawn oeuvre. Rarely did the artist combine so many different materials in a single sheet (cf. Tolnay 1976–80, vol. 2, nos. 237 verso, 239, 283). In scale and elaboration the study conveys the impression of a work for presentation, but it is nevertheless very much a working drawing, with varying degrees of focus, layer upon layer of painstaking work in different media, and numerous pentimenti.

Although the central group and part of the figure of Saint Joseph were first drawn in blind with the stylus, slightly to the left of their present position, the lateral figures (i.e., the angels

to the left and the mule to the right), which are in gray chalk, appear to have no indentations beneath. What seems to have followed the stylus work was the drawing in red chalk, which also situates the central group slightly to the left of its present position. There is a red-chalk pentimento for the backside of the Baptist farther to the left, as well as indications of the raised right hand of the Virgin. Red-chalk pentimenti for different placements of the Virgin's head are also evident. Probably the first attempt, again farther to the left, directly above the figure's right hand, is an arc, with very faint indications of the Virgin's facial features, looking downward. The head is apparently also drawn with the face looking directly outward, as well as down toward the Baptist.

Even after this summary red chalk work, the drawing was still at a very early stage, and Michelangelo proceeded to block in the entire composition with a gray-black chalk, drawing the angels, the figure of Saint Joseph, and the mule. Passages such as the Virgin's left hand and the shadow behind the backside of the Baptist show how the gray chalk lines cover those in red. This seems to have been the moment at which Michelangelo used the pen to strengthen the forms of the central group. The pen drawing, mostly done with a particularly finely cut nib, is perhaps the hardest of all to interpret because it was not necessarily carried out consecutively. Michelangelo used the medium to experiment

with different alternatives for key passages in the central group. Most conspicuous is the pentimento for the Virgin's head, originally drawn looking straight ahead, with centrally parted, curly hair (see fig. 28a). Her right arm was first drawn lower, and the pen work of the foreshortened fingers of this hand and the shading of the underside of the forearm, together with the drapery hanging down from the arm, are still visible overlapping the head and chest of the Baptist. Another pen-and-ink pentimento is evident for the left arm, which was also drawn lowered, resting on the draped object at the center. Michelangelo was apparently satisfied with the drawing of the arms and head of Christ, however, and the Virgin's knees and surrounding drapery, the pen lines of which seem to have been left more or less intact.

One's understanding of the drawing is complicated by the fact that the artist deliberately scratched out many of the pen lines as his idea evolved, and it is obvious why he would do so, since repetition of such lines would have darkened areas that he needed in highlight (see, for example, the right contour of the body of the Christ Child and the Virgin's left shoulder). These erasures had almost the effect of white heightening since they brought back the lightness of the color of the paper. The traces of light brown ink remaining in the scratched-out passages harmonize in hue with the red chalk, enhancing the effect of an orange-red blush in the figures in the central group.



FIGURE 28A. Detail of cat. no. 28.



FIGURE 28B. Michelangelo Buonarroti (1475–1564). *Holy Family*. Red chalk. H: 29 cm (11 $\frac{1}{4}$ in.); W: 20.3 cm (8 in.). Paris, Louvre, Département des Arts Graphiques inv. 629 verso.

It seems fair to say that the final stage of the drawing was the application of oiled black chalk, with which Michelangelo picked out crucial areas of dark to complement the highlights and bring the whole into focus. These marks are distinctive under the chin and in the neck of the Virgin, in the folds of drapery around her midriff, and in the legs and groin of the Christ Child.

Although no finished work of this particular subject is known, the drawing fits well, in both style and iconography, with a series of drawings of the Madonna and Child made by Michelangelo around 1530–32 (see Tolnay 1976–80, vol. 2, nos. 239–48), and he may have been contemplating a painted composition of this theme at around this time. Of the many comparisons it would be possible to make with this group of works, two sheets are particularly worthy of discussion. The first is a double-sided drawing in the Louvre, Paris (inv. 629; *ibid.*, no. 246), the verso of which again shows the Holy Family with Saint John the Baptist (see fig. 28b). Although the Virgin is seated with the Christ Child on her lap and he is not suckling but instead blesses the Infant Saint John, certain details suggest that the drawing must have been made close in time to the Getty drawing and may even have been a preliminary idea for the scene more fully elaborated there. The Virgin's left forearm in the Getty drawing was, as discussed above, originally drawn lowered, in a pose exceedingly similar to that of the Virgin in the

Louvre drawing. Joseph's crossed arms and enlarged hands in the latter work also find echoes in the equivalent passage in the Getty drawing. Although the recto of the Louvre sheet, which does not include Saint Joseph, is less immediately reminiscent of the Getty drawing, the notion of a suckling child (the Virgin's breast is bare), the Virgin's twisting posture, and, above all, the sharply modeled drapery, again suggest that the two sheets were made at about the same time.

Closely related stylistically to both the Getty and the Louvre sheets is the drawing *The Virgin and Child with Three Angels* in the Accademia, Venice (inv. 199 recto; *ibid.*, no. 244 recto; Proserpi 1989, no. 2). The singing angels, indicated in lower relief in the background, are close cousins of the two in the background of the Getty drawing (who are themselves reminiscent of the attendant angels in a much earlier work, the *Manchester Madonna*, in the National Gallery, London). Common to all three works (Accademia and Getty rectos; Louvre verso) is the Virgin's left hand, with its elongated, crooked forefinger, reminiscent of the pose of Night in the Medici Chapel (and in a related drawing in the Ashmolean Museum, Oxford, inv. P II 309 verso; Tolnay 1976–80, vol. 2, no. 213 verso).

In addition to sharing many points in common with contemporary works, the Getty drawing also reveals Michelangelo's nostalgia for themes and ideas dating from his earlier years in Florence. Both the Virgin herself and the Christ Child in the Getty sheet contain echoes of the serpentine contrapposto of the Virgin's pose in the artist's precocious *Doni Tondo* of 1503/7 (particularly the Virgin's kneeling attitude and the twist of the Christ Child's head and his raised arms). One is also reminded of Leonardo's *Virgin and Child with Saint Anne*, the cartoon for which (London, National Gallery NG 6337) Michelangelo certainly would have seen when it was displayed in Florence in the first decade of the cinquecento. The bold foreshortening of the Virgin's right hand also has a Leonardesque flavor (compare the *Madonna of the Rocks*, versions of which are in the Louvre, Paris, and the National Gallery, London), as does the thrusting pose of the young Baptist, which, as Michael Hirst (1983) has pointed out, was also used for one of the children in the red-chalk *Bacchanal* in the Royal Library, Windsor Castle, of c. 1533 (inv. 12777; *ibid.*, no. 338).

The inscription *Tempo verra ancor* (time will come again) on the verso is from the third stanza of a canzone by Petrarch (*Canzoniere*, no. 126), in which the poet dreams of being laid to rest in the place where he first met his beloved Laura. As Michelangelo's pupil and biographer Ascanio Condivi informs us (1553, fol. 45v), the artist knew most of Dante's *Divine Comedy* by heart and was almost as familiar with Petrarch. Many sheets in the recognized corpus of drawings contain such fragments of poetry, including a drawing in the Louvre of as early as 1501–2, with a rendering of the opening words of Petrarch's famous late sonnet 269, "Rotta è l'alta colonna" (inv. 714 recto; Tolnay 1976–80, vol. 1, no. 19 recto). Although the attribution of the Getty inscription has in the past been questioned, it nevertheless seems likely to us that the artist himself penned the quote,



almost as a verbal doodle, in a neater, more regularized version of his normal script.

The drawings on the verso have also raised doubts in terms of their attribution to Michelangelo, but the simplified, geometric style finds many parallels with his undoubtedly authentic drawings from the third Florentine period. The contrast between the erudite quotation, with its Neoplatonic overtones, and the erotic revelry of the putti on the same sheet (the head and beak of the bird, furthermore, seeming to make punning reference to the erect penis of the putto below), is an irony entirely typical of Michelangelo's complex character.

Originally from the group of drawings bequeathed by Michelangelo to his nephew Leonardo Buonarroti, the Getty drawing was among those sold by their descendant Filippo Buonarroti (1761–1839) to Jean-Baptiste-Joseph Wicar, the notorious French painter-collector and Napoleon's official agent in charge of requisitioning works of art from Italy. Wicar sold the Michelangelo drawings in Rome in 1823 to Samuel Woodburn, from whom they were purchased by the collector Thomas Dimsdale, for the sum of 3,000 English pounds. His immediate death then permitted his rival, the English painter-collector Sir Thomas Lawrence, to acquire the group, but he himself died shortly afterward, in 1830. Lawrence's creditor, Woodburn, then arranged all the Lawrence material into a series of exhibitions, in the hope that the legendary collection would be bought *en bloc* by the British government or some other national institution, at the greatly reduced price stipulated in Lawrence's will, an opportunity tragically not seized by any appropriate national body. Woodburn reluctantly abandoned his aim of preserving the Raphael and Michelangelo series intact and in 1838 resorted to the sale of 111 drawings by these artists to King William II of Holland. The present drawing may also have been sold at this time. A number of Michelangelo drawings from the 1836 exhibition (including some bought back by Woodburn at King William of Holland's sale in 1850) were included in Woodburn's posthumous sale of drawings from Lawrence's collection, held at Christie's in June 1860, but the present example was not among them.

Morazzone (Pier Francesco Mazzucchelli)

Morazzone 1573–1625/26

Born in Morazzone in Lombardy, Pier Francesco Mazzucchelli moved to Rome as a young man. Thereafter he probably studied with the Siense painter Ventura Salimbeni (1568–1613) and perhaps also with the Cavaliere d'Arpino (1568–1640). By 1598 he had returned to Lombardy, where he spent the remainder of his career painting frescoes and altarpieces for churches and other religious organizations throughout the region. His work was strongly affected by the piety and mysticism of the teaching of Saint Carlo Bor-

romeo. Morazzone is perhaps best known for his illusionistic frescoes that served as backdrops for terra-cotta figure sculptures in the *sacri monti* (sacred mountain sites) at Varese, Varallo, and Orta. Around 1612 Morazzone completed four paintings devoted to the Life of the Virgin for the Cappella della Cintura, Sant'Agostino, Como. His illusionistic skills are perhaps most evident in the daring foreshortening of *The Pentecost* of c. 1615 (Milan, Castello Sforzesco), originally painted for the vault of the Sala delle Congregazioni, Milan.

29 *A Banquet (Esther before Ahasuerus?)*

Gray and brown wash over black chalk, heightened with white body color, lightly squared in black chalk, on two sheets of paper; H: 35.6 cm (14 in.); W: 84.5 cm (33¼ in.)

90.GG.117

PROVENANCE

Private collection; sale, Christie's, London, 8 December 1987, lot 100; art market, London.

EXHIBITIONS

European Drawings: Recent Acquisitions, Hazlitt, Gooden & Fox, London, 1988, no. 21; New York 1993, no. 76; London 1993–94, no. 29.

BIBLIOGRAPHY

Journal 19 (1991), p. 158, no. 49.

THE SUBJECT OF THIS DRAWING has been identified as the Marriage at Cana, but this cannot be correct since the key figure of Christ is absent and the main focus is on the woman declaiming in the foreground, whose presence cannot be explained in terms of the New Testament story (she is surely not the Virgin). Morazzone did paint the Marriage at Cana (the picture is in the Cappella della Cintura, Sant'Agostino, Como, with two related *modelli* in British private collections; Young 1976, figs. 80, 81), but as one would expect, Christ and the Virgin are not only present but are also the pivotal figures in the composition. The scene represented in the present drawing is more likely an Old Testament story such as that of Esther, who interceded for the Jews at the banquet she prepared for King Ahasuerus and his chief minister, Haman.

The drawing is closely related to an oil *modello* attributed to Morazzone in a private collection in Rome (Varese 1962, no. 81, pl. 219). In view of the fact that it is among the most finished of Morazzone's drawings and is squared for transfer, it is not surprising that the oil sketch adheres to this design almost exactly, departing only in the inclusion, above and behind the figures, of a grandiose architectural structure, which provides an appropriate setting for the narrative. It is not impossible that this picture is after a lost original.

Mina Gregori (in *ibid.*, p. 102, under no. 81) dated the work late in Morazzone's career, to the early 1620s.



Attributed to Francesco Morone

Verona 1471–1529

Francesco Morone was born in Verona, where he spent his entire career. He was taught by his father, Domenico Morone (c. 1442–c. 1518), though from the very outset his work displayed two fundamental characteristics that originated elsewhere: a robust feeling for form, from Mantegna (q.v.), and a fine sense of color, deriving predominantly from the work of two Vicentine painters: Bartolommeo

Montagna (c. 1450–1523) and Giovanni Buonconsiglio (1465/70?–1535/38?). His style did not develop much during the three decades of his activity. His two dated altarpieces, of 1502 (Milan, Brera) and 1503 (Verona, Santa Maria in Organo), both representing the Virgin and Child Enthroned with Saints, show the woodenness of his figures and his liking for geometrically arranged compositions. His work as a draftsman is little known.

30 *Standing Saint*

Red chalk; H: 18.8 cm (7 $\frac{3}{8}$ in.); W: 9.8 cm (3 $\frac{7}{8}$ in.)

91.GB.39

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 20 (1992), p. 162, no. 55 (as attributed to Cima da Conegliano).

THE SAINT, HOLDING A leather-bound volume and a quill pen, is standing on what appears to be a stone pedestal, somewhat abstractly drawn. While this may give the impression of a sculptural project, the figure itself does not seem to have the necessary physical substance, and the drawing is more likely connected with a painting, perhaps a *sacra conversazione*. Such architectural elements were frequently introduced into altarpieces of the period, precisely to enhance the impression of monumentality or to elevate the central devotional subject above subsidiary figures. The low perspective in the bottom half of the drawing, which suggests that the eventual painting was

intended to occupy a relatively high position, has not been carried through in the upper reaches, which in fact are flimsily drawn, with particularly poor articulation at the elbows and at the junction between the head and shoulders. When acquired, the drawing was thought to date from the late fifteenth century and to echo the style of the Venetian Giovanni Bellini (q.v.), although only a handful of red-chalk drawings were produced in Venice at this date.

Mauro Lucco (letter to the department, August 1996) has pointed out the unquestionable similarity of the drawing to the work of the Veronese painter Francesco Morone, whose paintings combine the influences of the Vicentine painters Bartolommeo Montagna and Giovanni Buonconsiglio with those of Mantegna, Carpaccio (q.v.), and Antonello da Messina (c. 1430–1479). The same delicate figures with large heads, small hands, and flimsy, even flattened, articulation of the anatomy are found in several pictures by Morone. *Virgin and Child with Two Female Saints*, formerly with the Schaeffer Gallery, New York, offers particularly compelling parallels not just in the type of figure but also in the finely wrought folds of the drapery, especially of the left-hand saint, and the protruding semicircular construction of the steps of the Virgin's throne. The haughty facial expression of the saint in the Getty drawing, with downcast eyes and slight expressive tilt to the head, is echoed in that of the Virgin in *The Virgin and Child with a Goldfinch* in the Bodemuseum, Berlin. A drawing assumed to be by Morone in the Albertina, Vienna (inv. 17019; Venice 1971, no. 2), makes further interesting comparison.



Girolamo Muziano

Acquafredda, near Brescia, 1532–Rome 1592

Born in Acquafredda, near Brescia, Girolamo Muziano was trained in Padua from 1544 to 1546 and came into contact with the work of Lambert Sustris (c. 1510/15–after 1560) and Domenico Campagnola (1500–1564); until 1549 he was in Venice, where he was influenced by Titian (1485/90?–1576). From 1549 he worked in Rome as a landscape painter. Responding to the growing market for popular devotional images, he also supplied compositional drawings for engravings to Cornelis Cort (1533–1578). As a painter, he is

best known for his altarpieces and other religious compositions, such as *The Raising of Lazarus* of 1555 (Rome, Pinacoteca Vaticana), which show the influence of Michelangelo (q.v.). Muziano worked not only in Rome but also in Orvieto, Foligno, and Ferrara in the late 1550s and 1560s. Among his last paintings is *The Donation of the Keys to Saint Peter* of c. 1584 (Rome, Santa Maria degli Angeli). Muziano's landscape style, which owes much to Titian and Campagnola, was disseminated by Cort's engravings and was widely imitated by northern artists.

31 *Rocky Landscape with a Waterfall*

Pen and brown ink; H: 48 cm (18¹⁵/₁₆ in.); W: 38.3 cm (15¹/₁₆ in.); a crease bisects the sheet horizontally.

92.GA.38

PROVENANCE

Jonathan Richardson Sr., London (Lugt 2184; his mount[?], cut down); E. Parsons & Sons(?) (five-pointed star mark like Lugt 2881 and Suppl., but in pink); Kurt Meissner, Zurich; British Rail Pension Fund, London (sale, Sotheby's, London, 2 July 1990, lot 20); art market, London.

EXHIBITIONS

Bremen and Zurich 1967, no. 63; Stanford, Detroit, and New York 1969–70, no. 23.

BIBLIOGRAPHY

Haverkamp-Begemann 1972, pp. 165–66; Byam Shaw 1983, vol. 1, under no. 133; *Journal* 21 (1993), p. 134, no. 53; Bremen 1994, p. 143, under no. 66.

On the old mount, inscribed along the bottom, just left of center, and repeated lower and to the right, in graphite, *Steph. Della Bella*.

THE DRAWING SHOWS a stream descending between rocky banks in a mountain landscape, with a small waterfall in the center, spanned by a bridge. A protruding ridge on the far bank leads the eye to a craggy peak in the distance. The foreground of the drawing has not been worked up to the same degree as the rest, particularly in the left corner. A copy of the present drawing, inscribed *Del Tempesta*, was sold at Sotheby's, London (9 April 1970, lot 265; this catalogue cites another copy, formerly in the collection of Mrs. Peter Somervell, also said to have been

sold at Sotheby's, London [28 March 1968, lot 20], but this information is incorrect).

Three further variations of this composition exist. The most complete, in that it includes a saint standing near a cross in the bottom left corner, is in the Frits Lugt Collection, Fondation Custodia, Institut Néerlandais, Paris (fig. 31a; Byam Shaw 1983, vol. 1, no. 133); the landscape on the right, however, seems less resolved than it appears in the present sheet. James Byam Shaw suggested that the saint in the Paris drawing, whom he tentatively identified as Saint Hilary (on account of the inscription, *S. Larion*, in the lower left corner), may have been added later, in a space left blank for this purpose, since the color of the ink used for the figure differs from that used in the rest of the drawing. A drawing in the Fogg Art Museum, Cambridge, Massachusetts (inv. 1918.15; Mongan and Sachs 1940, vol. 1, no. 130; Cleveland 1981, no. 56, repr.), is an almost exact replica of the Fondation Custodia study but with a blank space where the saint should be. This is most likely a copy of the Lugt sheet, omitting the figure of the saint (the outline of the saint's raised left hand and the protruding fold of his drapery below are already anticipated by the shape of the blank space). A third variant, in which the composition is curtailed on all four sides and which may therefore have been trimmed at the edges, is in the Uffizi, Florence (inv. 521P; Da Como 1930, repr. p. 33). It appears, from fragmentary marks at the left edge, that in this drawing too a space may have been left for the saint.

The Getty and Fondation Custodia drawings may have been made as preparatory studies for a print similar in type to the series of seven penitent saints in large-format landscapes made by Cornelis Cort after designs by Muziano, traditionally assigned to the period 1573–75 (Bierens de Haan 1948, nos. 113–19; Florence and Amsterdam 1995–96, p. 156 n. 6). The present drawing is almost precisely the same size as the preparatory studies for two of these prints, also in the Fondation Custodia





FIGURE 31A. Girolamo Muziano (1532–1592). *Saint in a Rocky Landscape*. Pen and brown ink, with gray wash. H: 51.1 cm (19¾ in.); W: 37.4 cm (14¾ in.). Paris, Frits Lugt Collection, Institut Néerlandais inv. 3875.

(inv. 4482A–B; Byam Shaw 1983, nos. 131–32), and given the engraving-like style, it is likely that it was conceived in the same connection. The amount of work required to prepare a large-scale copperplate engraving is easily forgotten today. It should come as no surprise, therefore, that an artist who furnished designs for a whole series of such compositions would explore each one carefully before passing on his finished designs and that he would render the drawing in a technique readily translatable to the engraved line, as in the present study.

The differences between the Fondation Custodia and Getty drawings can be explained in terms of an attempt by Muziano to clarify the various elements of his landscape. In the present study, which concentrates more on the effects of light than on descriptive detail, Muziano smoothed and enlarged the planes of the rocks, abandoned the elongated triangular form (a segment of rock or flowing water?) between the main cliff to the left and the protruding rock, and omitted the stones that make up the arch of the bridge. There would have been no need for him to work up the left foreground because that passage had already been resolved elsewhere.

The reason the composition was not ultimately engraved remains unknown. As Sonja Brink has pointed out, there are several finished pen-and-ink drawings by Muziano of large-format landscapes with saints from this same series for which no corresponding print exists (Bremen 1994, p. 143, under no. 66). Besides the *Saint Jerome* in the Kunsthalle at Bremen (inv. 37/118; *ibid.*, no. 66), which she published for the first time, these include *Saint Benedict* in the Rijksmuseum, Amsterdam (inv. RP-T-1954-144; Amsterdam 1981, no. 92; Florence and Amsterdam 1995–96, p. 156 n. 8); *Saint Jerome* at Chatsworth (inv. 228; Jaffé 1994, *Venetian and North Italian Schools*, no. 895); and *Saint Jerome with Two Angels* in the Musée de la Ville, Rennes (inv. 19/3; Modena and Rennes 1990, no. 41).

Another landscape drawing by Muziano, in the Rijksmuseum, is close in style to that in the Getty, showing a similar composition but in horizontal format, including the motifs of a waterfall to the left, this time emerging from beneath an arched rock, and a serpentine ridge to the right (inv. RP-T-1981-33; Florence and Amsterdam 1995–96, no. 69). Whether it represents the germ of the idea pursued in the Getty and Lugt drawings is perhaps worth further consideration.

Finally, it is interesting to note that both the Lugt and the Getty drawings passed through the hands of the London dealers E. Parsons & Sons (they both bear the Parsons stamp), though presumably not at the same time, since they bore different old attributions, one to Titian and the other to Stefano della Bella.

Circle of Pietro Novelli, called il Monrealese

Monreale 1603–Palermo 1647

Pietro Novelli was born in Palermo, where he trained with his father, Pietro Antonio Novelli (1568–1625). In his youth he may have participated, with Domenico Fiasella (1589–1669) and Nicolas Tournier (1590–1638/39), in the cycle of paintings in the oratory of San Stefano, Palermo. Of crucial importance to Novelli's artistic development was the visit to Sicily in 1624 of the Flemish painter Anthony van Dyck (1599–1641), whose altarpiece *The Madonna of the Rosary* (Palermo, Oratory of Santa Maria del Rosario) is still in situ. Novelli's first journey to Rome seems to

have occurred between 1622 and 1625, and he was again in Rome and in Naples around 1630–33. Of lasting impact were the works he saw in Rome, the paintings of Raphael (1483–1520), Caravaggio (1573–1610), and the Emilians Giovanni Lanfranco (1582–1647) and Domenichino (q.v.). On his return to Sicily in 1637 Novelli soon established himself as the most important painter on the island, practicing a style strongly redolent of Caravaggio and Jusepe de Ribera (q.v.), but with reminiscences of the sweetness and elegance of van Dyck's manner.

32 *The Agony in the Garden*

Pen and brown ink and brown wash over traces of black chalk; remnants of old ruled framing lines in dark brown ink along all four edges; H: 28.8 cm (11 $\frac{3}{8}$ in.); W: 21.3 cm (8 $\frac{3}{8}$ in.)

94.GA.96

PROVENANCE

Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 80, no. 33 (as attributed to Valdés Leal).

Inscribed by the artist on the banderole held by the two winged angels in the upper center of the sheet, in brown ink, *ambulabis in fortitudinis usque ad mortem*; in the bottom left corner, traces of an inscription, scratched out. On the reverse of the old backing, top left, in black chalk, now largely illegible, inscribed *Caisse a 2 G* (underlined twice), followed by a symbol like a raised plus (also underlined twice), *net*, and three quarters down, to the left of center, also in black chalk, *211*; below this, in an old hand, in brown ink, *Gesù nell'orto / di Correggio* (presumably a reference to the composition of Correggio's well-known picture, today in Apsley House, London).

THE SUBJECT IS TAKEN from the Gospel of Saint Luke (22:41–44): “He himself [i.e., Christ] withdrew from them [the sleeping Apostles] about a stone's throw, knelt down, and began to pray: ‘Father, if it be thy will, take this cup away from me. Yet not my will but thine be done.’ And now there appeared to him an angel from heaven bringing him strength, and in anguish of

spirit he prayed the more urgently; and his sweat was like clots of blood falling to the ground.”

When acquired, the drawing was given to a Spanish painter active in Córdoba and Seville, Juan Valdés Leal (1622–1690), and was tentatively published as such in the *Getty Journal*. This attribution was advanced largely by comparison with his painted works, since he is little known as a draftsman. Two pictures in particular were cited as showing some compositional and stylistic parallels—*The Liberation of Saint Peter* of c. 1656 in the cathedral at Seville (Brown 1991, pp. 267–68, fig. 253) and *The Annunciation* of c. 1661 in the University of Michigan Museum of Art, Ann Arbor (Mallory 1990, p. 263, fig. 203)—both of which share the same visionary subject matter and dynamic treatment of the figures.

In its lightness of touch and in the gracefulness of the figures, there is unquestionably a “Spanish” feel to the drawing, but these stylistic traits are perhaps better placed within the ambit of the Palermitan Pietro Novelli, called il Monrealese, the leading painter of the seventeenth century in Sicily, which, together with Naples, was then under the suzerainty of Spain. The Parmese artist Giovanni Lanfranco (1582–1647), long active in Naples during his later career, as well as the Neapolitan Massimo Stanzione (1585?–1656?), seem to have had a strong impact on Novelli's style as a draftsman. Some of the characteristics of Novelli's economical, somewhat abstract use of line, with its graceful curves and shorthand abbreviations for various forms (including, for example, the features of the face rendered as little circles, particularly distinctive in the head of Christ), seem echoed in this drawing. These stylistic features compare well with Novelli's *Saint Francis and the Wolf of Gubbio*, the composition in the upper section of the verso of a double-sided sheet in the Palazzo Abatellis, Palermo (inv. 5254; Palermo 1995–96, no. 76), the other side of which is connected with his fresco *Daniel*



32

in the *Lion's Den*, painted in 1629 on the ceiling of the refectory of San Martino delle Scale, Palermo; other parallels may be found in the pen drawing *Scene of Sacrifice*, formerly on the London art market (sale, Sotheby's, 13 March 1975, lot 39).

There are perhaps even stronger links with the style of Novelli's older contemporary and fellow Sicilian Pietro d'Asaro,

called il Monocolo di Racalmuto (1579–1647), whose pen-and-wash study *The Rest on the Flight into Egypt*—also in the Palazzo Abatellis (inv. S.L.M. "D'Anna," n. 26; Palermo 1995–96, no. 75)—has the same erratic shading with the pen in some of the areas of wash, the same angular draperies, and the same delicate but impossibly positioned fingers.

Lelio Orsi

Novellara c. 1511–1587

Born in Novellara, Lelio Orsi is recorded in 1536 as having decorated the triumphal arches erected for the entry into Reggio Emilia of Ercole d'Este. The fresco decoration of the Castello della Querciola (Reggio Emilia) of c. 1535 is also attributed to the young Lelio. In 1546 he was banished from Reggio for his alleged complicity in the murder of Count Gian Paolo Boiardo and took refuge in Novellara, where he was protected and employed by Francesco II Gonzaga. Accompanying Alfonso and Camillo Gonzaga, he traveled to

Venice in 1553 and to Rome the following year. He returned to Novellara in 1555 and worked there on several architectural and decorative programs, including the fresco decorations for the Casino di Sotto of 1563–67, a villa near Novellara commissioned by Alfonso Gonzaga, who was count of Novellara. Orsi's rather personal, if not eccentric, style was formed under the influence of Correggio (q.v.), Michelangelo (q.v.), and Giulio Romano (q.v.).

33 *Design for a Frieze with Worshippers Bringing Sacrificial Offerings*

Pen and brown ink and brown wash, heightened with white body color, partially squared in black chalk, on ocher paper; H: 22.8 cm (9 in.); W: 40.9 cm (16 1/8 in.)

WATERMARK

Unidentifiable symbol (a stag or unicorn?).

90.GG.132

PROVENANCE

Nathaniel Hone, London (Lugt 2793); private collection, Lugano; art market, Boston.

EXHIBITIONS

Reggio Emilia 1987–88, no. 27.

BIBLIOGRAPHY

Journal 19 (1991), p. 157, no. 46.

On the verso, inscribed above the center in brown ink, *lelio da Nuvolara 1/2* (followed by an inverted triangle, the symbol for scudo, i.e., the old price of the drawing). Also on the verso, in the top right corner, an unidentified collector's mark, *F, L*, or *Z(?)*, stamped in purple ink.

A NUMBER OF WORSHIPERS approach a statue of Jupiter at the right, bearing various gifts, including a sheep and a ram, as sacrificial offerings. The design imitates an antique carved bas-relief, and the exaggerated chiaroscuro contributes to this effect, although the rather robust, squat figure types, combined with a certain linear delicacy, mitigate the classical feel. This eccentricity is very much a feature of the later phase of Orsi's career. The large-headed, gross-featured youth at right, who holds out the point of his knife for a woman to touch, is one of his characteristic types, similar to the satyr in the drawing *A Youth and a Girl on Horseback* in the National Gallery of Scotland, Edinburgh (inv. D.1622; Reggio Emilia 1987–88, no. 51).

The fictive relief is set into an architectural structure and is flanked by telamones supporting an entablature. Telamones particularly similar to that on the right occur in two drawings in the Louvre, Paris (inv. 11116, 11116B; *ibid.*, nos. 56, 57), and one in the Staatliche Graphische Sammlung, Munich (inv. 12739; *ibid.*, no. 58), although these figures are on ornamental strapwork. Many designs by Orsi for friezes, similarly squared, exist (see, for example, *ibid.*, nos. 2a–b, 7, 21–26; the drawings are two formerly in the collection of C. R. Rudolf and three in the Louvre [inv. nos. 10405–6, 10446, and 10502–5]).

The drawing may date from the period following Orsi's visit to Rome, in 1554–55. On his return, and through the 1560s, he completed several architectural and decorative projects in Novellara, the majority of which no longer survive. The influence of Correggio's friezes in the nave of San Giovanni Evangelista in Parma, also depicting scenes of sacrifice, may be detected. The technique of pen and brown wash heightened with white on ocher-colored paper suggests a knowledge of the drawings of Giulio Romano (q.v.) and perhaps of those in the same medium by the Cremonese painter Giulio Campi (q.v.) as well.



Francesco Panini

Rome 1738—?

Born in Rome, Francesco Panini received his artistic training from his father, the painter of views and ruins Giovanni Paolo Panini (1691–1765). Although Francesco's painted oeuvre has not been fully explored, he seems to have worked in the style of his father, as in *The Interior of Saint Peter's* of after 1754 (Cambridge, Fitzwilliam Museum). Insofar as it is possible to ascertain, his independent

drawings and paintings show elegant figures in elaborate architectural or landscape settings. He supplied drawings to many of the successful engravers of the day, including Giuseppe Vasi (1710–1782) and Giovanni Volpato (1735–1803). Among them are various views of Rome, which provide an important record of the city in the eighteenth century.

34 *View of the Farnese Gallery, Rome*

Pen and black ink and gray wash over black chalk, with occasional touches of white body color; some pinholes; H: 42.5 cm (16¾ in.); W: 27.7 cm (10⅞ in.)

92.GG.16

PROVENANCE

Unidentified collector (his mark, bottom left corner); Hippolyte Destailleur (sale, Hôtel Drouot, Paris, 19 May 1896, lot 476); Dr. Walter Hugelshofer, Zurich; private collection, Munich; private collection, New York (sale, Christie's, London, 3 July 1990, lot 94); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

"Notable Works of Art Now on the Market," *Burlington Magazine* 110 (suppl.) (December 1968), pl. LXII; Stillman 1970, p. 77, fig. 5; Vitzthum 1971, p. 61 (actually unpaginated), fig. 33; Bassano del Grappa and Rome 1988, p. 133, under no. 207; Weston-Lewis 1992, p. 307 n. 14, fig. 4; *Journal* 21 (1993), p. 138, no. 60.

Inscribed in the lower right corner, in black chalk, *No. 529*, and, in a different hand, *160(?)*; along the bottom, to the left of center, traces of an erased black chalk inscription. On the verso, along the bottom, is another inscription, covered by modern tape and therefore indecipherable.

THIS IS A PREPARATORY drawing for the first of Giovanni Volpato's series of six etchings, published in 1777, depicting views of the interior of the famous gallery in the Palazzo Farnese, Rome (Bassano del Grappa and Rome 1988, nos. 207–12). The etchings were executed by Volpato after drawings made by his apprentices Francesco Panini and Ludovico Teseo, as the first states of the prints attest. The general view, which opens the series, is taken from the north end of the gallery, looking south

toward the fresco *Perseus and Andromeda*, painted by Domenico (q.v.) in collaboration with Annibale Carracci (1560–1609), on the end wall. The remaining five etchings in the series each illustrate one of the four walls and the ceiling of the gallery. The prints were intended to be hand-colored in body color (or gouache), as in the set in the Museo di Bassano, their bright blues, pinks, and oranges (for the gilding) approximating the brilliant colors of Annibale's well-known ceiling fresco (see *ibid.*, p. 47, for a color plate of the print corresponding to the Getty drawing).

The beautiful rendering of sunlight streaming through the tall windows in the present drawing, and indeed almost all indications of shadow (as in the door recesses and the far room), are lost in the first state of the print (*ibid.*, fig. 207), since Volpato originally intended these effects to be conveyed by the coloring. The task of tinting the prints from this first state by hand was assigned to Panini, who is also documented as the colorist of Volpato's previous series of prints, *Pilastri delle Logge di Raffaello*, published between 1772 and 1776 (*ibid.*, p. 23; Hamilton 1879, pp. 34, 41). The plate was eventually worked up by Pietro Bettelini (Martin 1965, fig. 34), whose name replaces those of Panini and Teseo on all subsequent impressions.

In a letter from Gavin Hamilton (1723–1798) to Lord Edmond Fitzmaurice, written from Rome on July 13, 1776, the set of prints is cited in some detail (Hamilton 1879, p. 41, letter 28):

This is to acquaint you that I have secured one of the first and choicest copies of the Caracci Gallery coloured. This I think is the finest work that has yet appeared of this kind. It is engraved by Volpato and coloured by Panini. I have advanced them the price of the work, 25 Zechinis, upon this condition that your Lordship's copy be all finished with his own hand and retouched from the original with my inspection. The work is now far advanced and will be finished in the month of October. I have taken this liberty that your Lordship may be first and best served.



Throughout the drawing Panini provided rudimentary indications of decorative detail, particularly moldings (such as the ribs of the ceiling or the frame of *Andromeda*), to give the printmaker some idea of how to proceed, but he did not bother to complete them. Even in passages where he did not supply any indication of decorative detail, as in the surrounds of the panels of the *basamento*, Volpato went on to elaborate these in the print itself. Panini's master also altered the somewhat ambiguous pose of the visitor in the right foreground of the drawing, reversing the orientation of his legs and giving him a much more stable stance.

The decorations of the Farnese Gallery, commissioned by Cardinal Odoardo Farnese to house his collection of antiquities, were designed and executed by Annibale, who began work in 1597 or 1598 and—with the assistance of his brother Agostino, Domenichino, and other members of their circle—concluded the project by 1603–4 (Posner 1971, vol. 2, nos. III, 140, repr.). Famous in its own day, the gallery attracted large numbers of visitors, artists, and connoisseurs, such as those admiring the work in the drawing. Volpato's series of engravings was the third devoted to this prestigious subject, following on the heels of Giovanni Pietro Bellori's *Argomento della Galleria Farnese dipinta da Annibale Carracci*, with engravings by Carlo Cesi (1622?–1682?), published in 1657; and Pietro Aquila's illustrated *Galeriae Farnesianae icones*, with a frontispiece by Carlo Maratti (1625–1713), published in 1674.

Pietro da Cortona (Pietro Berrettini)

Cortona 1596–Rome 1669

Born the son of a stonemason in the Tuscan town of Cortona, Pietro Berrettini entered the workshop of the Florentine painter Andrea Comodi (1560–1638) around 1611. About two years later he followed Comodi to Rome, where he worked for the Barberini pope Urban VIII and his family. Cortona's most important commission for them was the vast illusionistic fresco *Allegory of Divine Providence* on the vaulted ceiling of the Gran Salone of the Palazzo Barberini (1632–39). While working on this commission, Cortona returned to Florence in 1637 to begin the decoration of the Camera della Stufa in the Palazzo Pitti, with frescoes of the Four Ages of Man, for Grand Duke Ferdinand II de' Medici. He

settled in Florence from 1640 to 1647 to work on the extensive painted ceiling decorations of a suite of rooms on the first floor of the Palazzo Pitti, commissioned by the grand duke. From 1647 until his death he was again in Rome, and works of this period include the frescoes in the ceiling of the apse, cupola, and nave of the Chiesa Nuova (1647–65), as well as various altarpieces, portraits, landscapes, and mythological scenes. Cortona also practiced as an architect and was second only to Gian Lorenzo Bernini (1598–1680) in terms of his artistic versatility and importance in Baroque Rome. Among his principal architectural projects is the church of Santi Luca e Martina, Rome, which occupied him intermittently from 1634 to 1650.

35 *Christ on the Cross with the Virgin Mary, Mary Magdalen, and Saint John*

Pen and brown ink and gray wash over black chalk, heightened with white body color, on light brown paper, squared in black chalk; the oval only reinforced in red chalk; H: 40.3 cm (15 $\frac{7}{16}$ in.); W: 26.5 cm (10 $\frac{5}{16}$ in.)

92.GB.79 (see plate 4)

PROVENANCE

Thomas Coke, first earl of Leicester, Holkham Hall (his mount); by descent to the present viscount, Edward Coke (sale, Christie's, London, 2 July 1991, lot 30); art market, London.

EXHIBITIONS

London 1938, no. 423; London 1948, no. 2; *Old Master Drawings from Holkham Collected by the First Earl of Leicester (1697–1759)*, Thomas Agnew & Sons, London, 1977, no. 44; New York 1993, no. 83; London 1993–94, no. 35.

BIBLIOGRAPHY

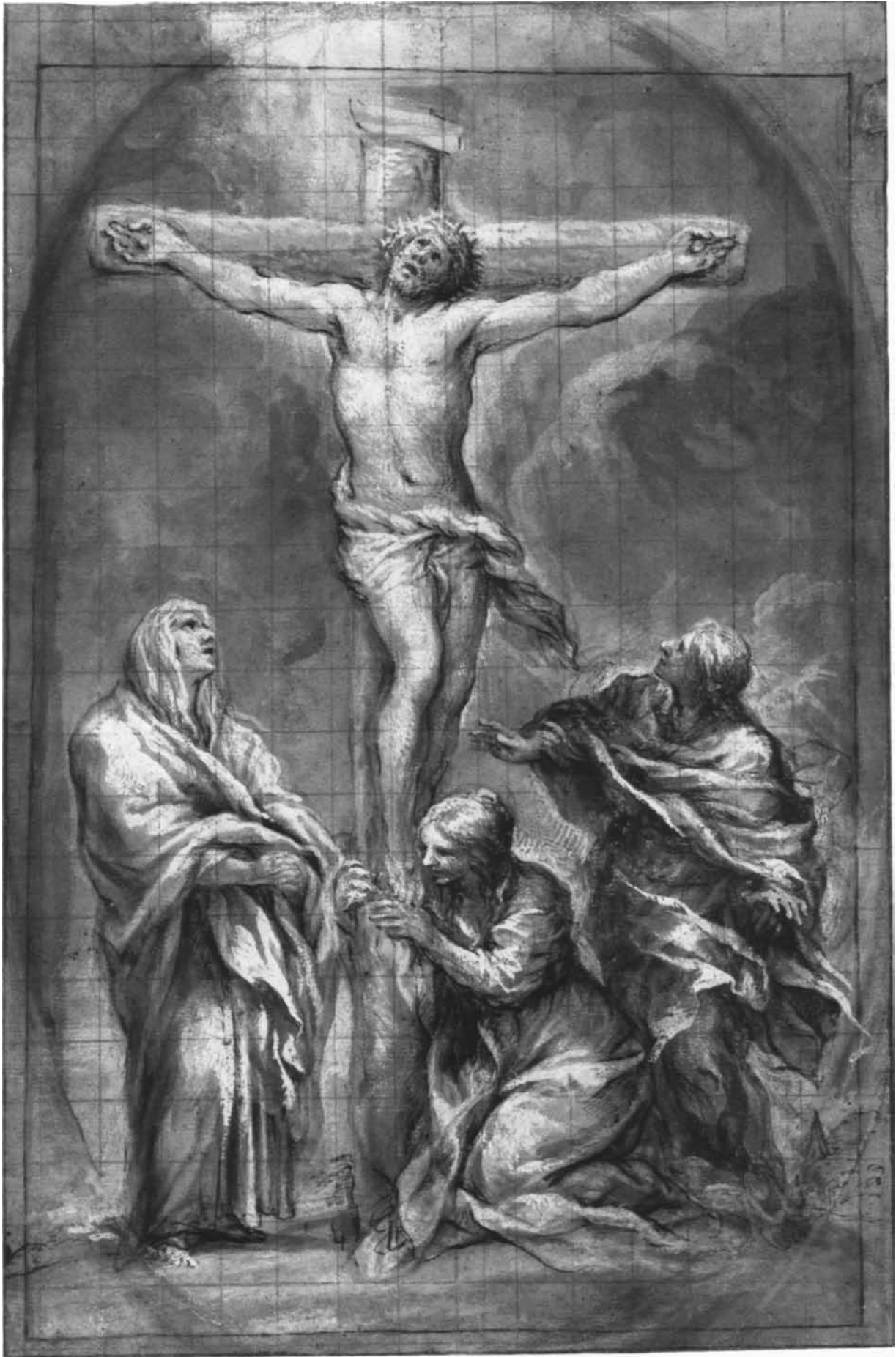
Popham 1938, p. 19, pl. I, c; Briganti 1962, p. 264, under no. 137, p. 304; Briganti 1982, p. 264, under no. 137, p. 290; Davis 1982, p. 105 n. 62; Popham and Lloyd 1986, no. 107; Lo Bianco 1990, vol. 2, pp. 126, 144 n. 49; *Journal* 21 (1993), p. 137, no. 58.

On the old Holkham mount, numbered in the bottom right corner, in brown ink, 30.; on the reverse of the mount, inscribed upper center, in brown ink, *P: Cortona* (for the mount and inscription, see also cat. no. 11).

THE DRAWING IS A preparatory study for the picture above the high altar in the church of San Tommaso da Villanova at Castelgandolfo, the summer residence of the popes near Rome (Briganti 1962 and 1982, no. 20, fig. 286). Commissioned by Pope Alexander VII, the church was built between 1658 and 1661 according to designs by Gian Lorenzo Bernini. The principal altarpiece would probably have been in place in time for the consecration in May 1661, or shortly thereafter. Still in situ, it is set into Bernini's high altar, mounted in an oval frame supported by angels, with God the Father above. These figures were executed in stucco by Bernini's pupil Antonio Raggi (1624–1686).

The oval shape of Bernini's frame is clearly anticipated in the red chalk outline of the present drawing, indicating that the sculptor and the painter, notorious for their rivalry, were in this instance coordinating their efforts. Subsequently Cortona adapted the contours of the composition by inserting oblong frame lines in ink (two slightly different-sized alternatives are evident). These accretions can be explained by the existence of a second rectangular version of the composition, which the artist painted for the church of Santa Maria in Via Lata, Rome, built in 1660 to Cortona's own design. Covering the entire sheet, the squaring on the drawing could be applied to either format and was almost certainly used to transfer the design to canvas in both cases.

A drawing based on the present composition, but in reverse, is in the British Museum, London (inv. 1895-9-15-665; Turner 1980, no. 25). Identified by Nicholas Turner as the work of one of Cortona's pupils, Ciro Ferri (c. 1634–c. 1692), it is a finished design for an engraving by Cornelis Bloemaert (1603–c. 1692) (Hollstein 1949–, vol. 2, p. 72, no. 33), which was included among the illustrations in the *Missale Romanum*, published in



Rome, again under the aegis of Alexander VII, in 1662. In the figure of the Magdalen, Ferri makes reference to the additional female figure in Cortona's fresco *The Crucifixion*, painted thirty years earlier, in 1631–32, in the chapel of the Palazzo Barberini in Rome (Briganti 1962 and 1982, no. 44, fig. 121). Cortona himself clearly had this work in mind when designing the present composition, since the figures of the Virgin and the Magdalen are virtually unchanged.

The main difference between the drawing and the finished work is that in the former Christ looks upward, in the direction of the heavenly light emanating from above, as in the earlier Barberini fresco. This would have made sense in terms of the high altar ensemble, connecting the figure of Christ in the painting with the sculpted God the Father in the summit of the structure. For some reason Cortona decided to change this detail, and in the painted version Christ's head hangs down on his chest, presumably indicating that he is already dead.

Pontormo (Jacopo Carucci)

Pontormo 1494–Florence 1557

Jacopo Carucci, called Pontormo after his native village, near Empoli in Tuscany, was orphaned as a youth and moved to Florence around 1506. According to the artist-biographer Giorgio Vasari (q.v.), he trained in the studios of Leonardo da Vinci (1452–1519), Piero di Cosimo (1461/62–1521?), Mariotto Albertinelli (1474–1515), and Andrea del Sarto (q.v.). His youthful works, including *The Visitation* of 1514–16 (Florence, Santissima Annunziata), reflect the classicizing influence of Sarto and Fra Bartolommeo (1472–1517). His admiration for Michelangelo (q.v.) and the prints of Albrecht Dürer (1471–1528) further influenced his development. *The Deposition* of 1526–28, in Santa Felicità, Florence—with its

elongated, simplified forms and bright, unnaturalistic colors—exemplifies the complexity of his compositions. Among the most important of Pontormo's patrons were the Medici, who commissioned him to carry out the fresco decoration of the family's country villa at Poggio a Caiano (see cat. no. 36). Between 1546 and 1556 he painted biblical scenes in the choir of the Medici church of San Lorenzo in Florence (now destroyed), which were completed after his death by his pupil and lifelong friend Bronzino (q.v.). Many of his elegant, fluent drawings survive, constituting one of the most impressive graphic oeuvres of any Renaissance artist.

36 *Seated Figure (recto); Reclining Figure (verso)*

Red chalk with some stumping; H: 29.4 cm (11 $\frac{5}{16}$ in.);
W: 20 cm (7 $\frac{7}{8}$ in.)

90.GB.34

PROVENANCE

Private collection, Geneva; art market, New York.

EXHIBITIONS

Oberlin, Brunswick, and Hanover 1991–92, no. 36.

BIBLIOGRAPHY

Journal 19 (1991), pp. 154–55, no. 40; Costamagna 1994, pp. 11, 159, under no. 34.

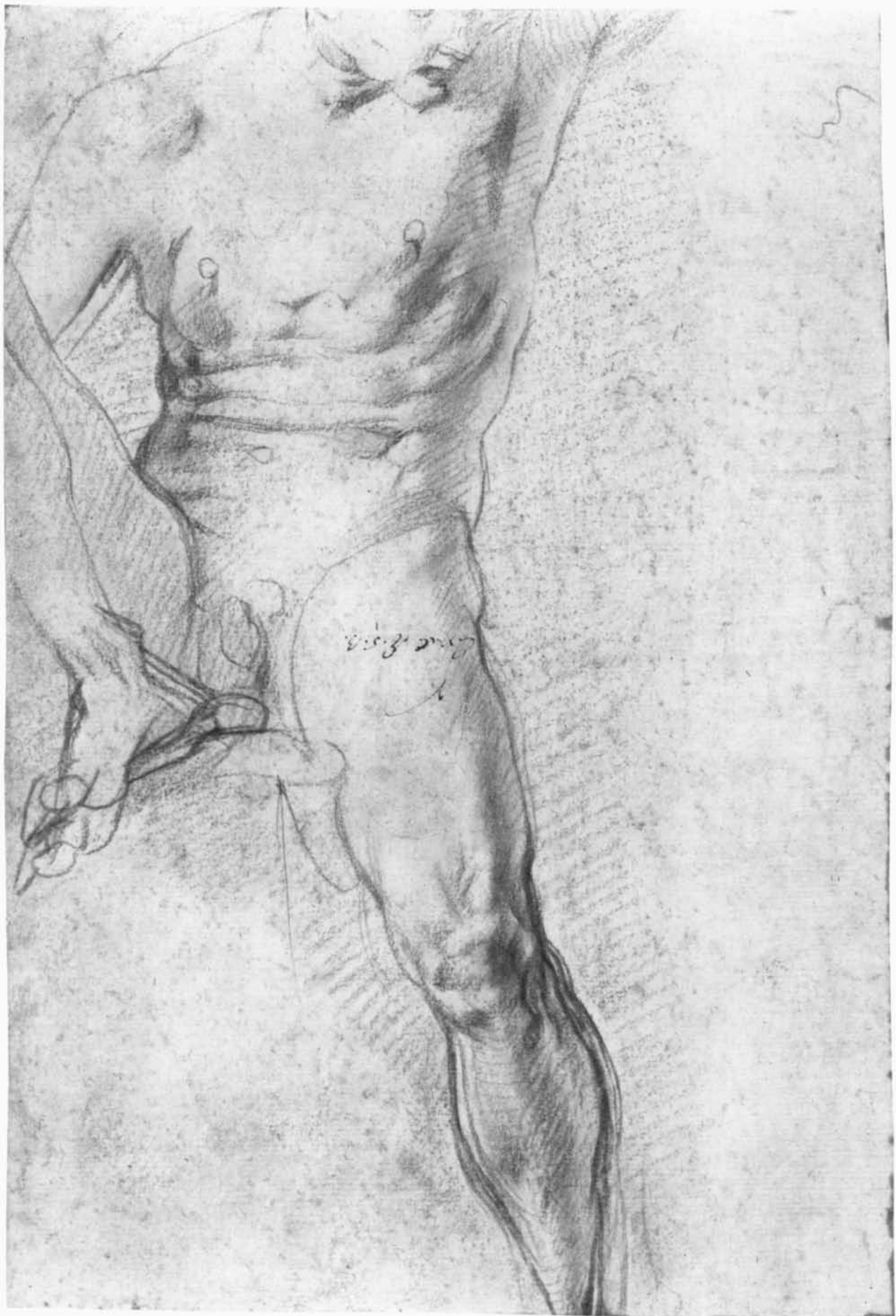
Inscribed in the center, with sheet turned upside down, in black ink, *Ex [?] a] [?.G.]5.3.(?)*, below a check mark or capital V. Above this a large circular stamp has been scratched out and touched in to match the color of the paper. The lower left corner of the sheet was clearly torn away and later invisibly repaired, though this is clear only from the verso.

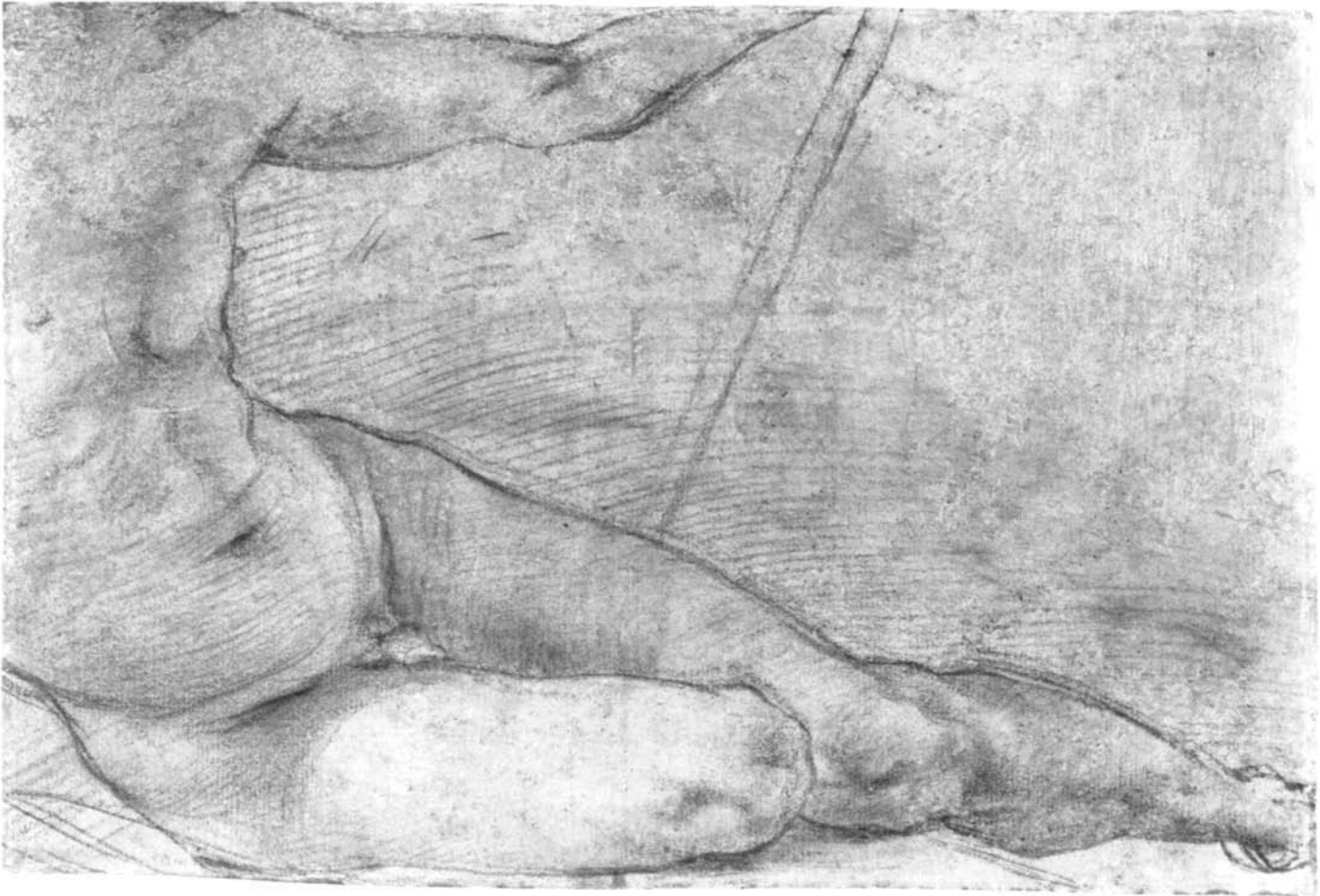
THE DRAWINGS ON BOTH RECTO and verso are nude studies from life for the lunette fresco *Vertumnus and Pomona* painted by Pontormo in the Medici villa at Poggio a Caiano in 1520–21 (repr. Costamagna 1994, pp. 156, 160). Many drawings survive for this project, illustrating the almost obsessive process of revision to which Pontormo submitted his ideas for the fresco, as recorded by Giorgio Vasari (Vasari/Milanesi 1878–85, vol. 4, pp. 264–65).

The figure on the verso may have been drawn at a relatively early stage of the design process, when Pontormo was thinking of including a reclining male figure with one arm raised on either side of the oculus (Florence, Uffizi inv. 454F; Cox-Rearick 1981, no. 131). He retained part of this initial idea in the torso and legs (particularly the left leg) of the youth on the left side of the fresco who looks up to the left, his hand resting on the handle of a basket.

The idea of the reclining figure propping up one arm on a staff recurs elsewhere in the preparatory drawings that survive for this project as well as in the finished work. Another red-chalk life study in the Uffizi (inv. 6514F recto; *ibid.*, no. 146) shows how Pontormo experimented with the same pose but in reverse. The configuration of the figure reclining to the right—resting on the left elbow and with the lower leg folded under the upper, outstretched one—was then worked up by Pontormo into the female attendant of Pomona in the bottom right of the finished composition. Two other drawings in the Uffizi, this time in black chalk, show how he developed the figure further (inv. 6515F verso, 6673F verso; *ibid.*, nos. 147, 148).

The relationship of the life study on the recto to the other studies for the project at Poggio a Caiano is similarly complex. Pontormo seems to have used and reused aspects of this pose for several different figures in the fresco. The configuration is





36 VERSO

most like the studies for the two putti at the top of the fresco in a double-sided sheet in the Louvre, Paris (inv. 2903 recto and verso; *ibid.*, nos. 155, 154). The drawing shares significant features with several studies for other figures in the fresco, however, particularly another in the Uffizi for the putto below the window to the right (inv. 6512F; *ibid.*, no. 158). Finally, the motif of the leg drawn up onto the ledge was one that Pontormo explored at an early stage in his preparations for the fresco, in studies for

the figure of Vertumnus, a good example of which is also in the Uffizi (inv. 6599F recto; *ibid.*, no. 137).

To conclude, it appears that these two red-chalk life studies may have been made relatively early in the preparatory process, after Pontormo had established the general idea for the composition as a whole. Having made studies from life, he then experimented with many different permutations in the course of reaching the final stages of his design.

Ascribed to Pontormo (Bronzino?)

Pontormo 1494–Florence 1557

37 *Reclining Youth*

Black chalk; H: 15.8 cm (6 $\frac{3}{16}$ in.); W: 27.5 cm (10 $\frac{15}{16}$ in.)

WATERMARK

Pear and two leaves on stem.

90.GA.22

PROVENANCE

Pierre Crozat (his number[?] 31; a remnant of a border ruled around the edge of the drawing in brown ink [from his mount?]); Sir Max Michaelis, Cape Town; sale, Christie's, London, 4 July 1989, lot 6; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 19 (1991), p. 155, no. 41; Pilliod 1992, pp. 77–88, fig. 1.

Inscribed at the bottom edge in the center, in red ink, *Jacopo da Pontormo*; in the bottom right corner, in Crozat's hand(?), in black ink, 31; and in the upper left corner, in a third hand, in brown ink, *ala*. On the verso, various trials in black and red chalk.

NICHOLAS TURNER WAS the first to point out the connection between this drawing and the *Saint Lawrence* painted by Bronzino in a lunette above a doorway in the Certosa di Galluzzo, near Florence (Pilliod 1992, figs. 2, 8). He suggested that it was made by Pontormo to help his young pupil Bronzino (q.v.) in the preparation of one of his earliest works, datable to 1525–26. Bronzino had accompanied Pontormo to the Carthusian monastery during an outbreak of plague in 1523, and in the course of their stay Pontormo painted five scenes from the Passion in lunettes in the monastery cloisters.

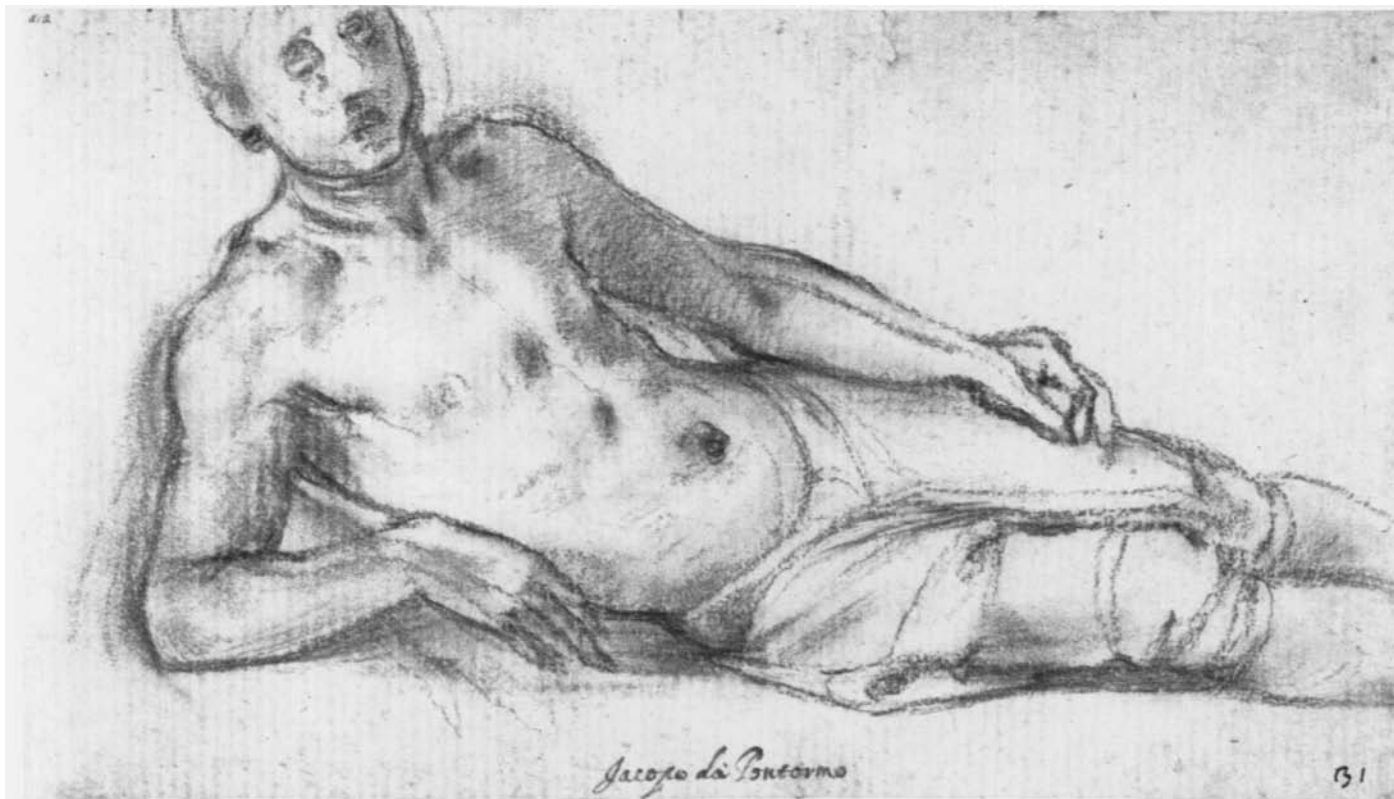
Although the painting, carried out in oil and gesso, is much damaged and underwent extensive repainting in the mid-nineteenth century (and more recently; see *ibid.*, p. 81 and nn. 18–19), the overall resemblance between it and the present drawing is convincing. The pose of the model in the drawing is similar to that of the saint, except that his head faces outward (his painted counterpart is turned to the right, in the direction of a putto bestowing his martyr's crown and palm). Interesting pentimenti appear to indicate, however, that the draftsman tried



FIGURE 37A. Agnolo Bronzino (1503–1572). *Study for a Figure of Saint Sebastian*. Black chalk on gray paper. H: 34.6 cm (13 $\frac{3}{8}$ in.); W: 16.5 cm (6 $\frac{1}{2}$ in.). Florence, Gabinetto disegni e stampe degli Uffizi inv. 6674F.

out an alternative position for the head farther to the right and more in profile (another attempt at the outline of the left cheek is clearly evident to the right of the head, together with a suggestion of the lips; what appears to be an alternative in a lower position for the right eye is instead probably the outline of the right ear of this abandoned version, especially since no comparable alternative for the left eye is present). There are also pentimenti for both arms and hands. The draftsman had already anticipated that the figure would be holding a palm in his left hand, and the model's thumb and fingers are arranged accordingly. He studied his youthful model stripped to the waist in order to establish the details of the saint's torso. A small fold of drapery arranged over the youth's breeches is most likely a preliminary idea for the loincloth worn by the saint in the painting.

A double-sided sheet with two red-chalk drawings by Pontormo (one on either side) of a figure in a very similar pose is in the Uffizi, Florence (inv. 6529F; Cox-Rearick 1981, nos. 198, 202). Elizabeth Pilliod (1992, pp. 82–84) plausibly suggested that these represent Pontormo's early ideas for Bronzino's com-



37

position. Although in some ways closer to the pose of the finished fresco, particularly in the orientation farther to the right and above the heads in both these studies, there is a wiriness and spontaneity about the sketches that put them at some remove from the Getty drawing. The latter, however, seems more compatible in feel with the painting itself. In addition, the position of the arms, and particularly the right hand, of the model and his overall posture, stretched out on his right side, are closer to the attitude of the figure in the fresco than to Pontormo's sketches in the Uffizi.

In view of the undoubted relationship between the drawing and the painted lunette, and the uneasy comparison with other

contemporary drawings by Pontormo, it should not be completely discounted that this may be a very early drawing by Bronzino. In support of this is the resemblance to Bronzino's half-length study of Saint Sebastian (fig. 37a), which relates to a painting in the Thyssen Bornemisza Museum, Palacio de Villahermosa, Madrid. Although this drawing has been dated to the early 1530s, a little later than the present work (*ibid.*, p. 159), both the pose and the facial features of the figure and the smudgy modeling and somewhat deliberate outlines (quite different from Pontormo's characteristically rapid and sure style) are so similar as to make the conclusion that both works are by the same hand compelling.

Attributed to Andrea Previtali

Berbenno, near Bergamo, c. 1480–Bergamo 1528

Probably born in Berbenno, near Bergamo, in the Val Imagna, Andrea Previtali moved to Venice in the late fifteenth century. Between 1490 and 1500 he joined the workshop of Giovanni Bellini (q.v.), whose influence appears in his early works, such as *Virgin and Child with Donor* of 1502 (Padua, Museo Civico). In 1512 Previtali was in Bergamo, where he became the most important local painter together with Lorenzo Lotto (c. 1480–1557), who joined him there in 1513. Previtali provided altarpieces for many churches in

Bergamo, including *Saint Benedict Enthroned with Two Saints* (1524), in the cathedral, and *The Crucifixion* (1523), in the sacristy of the church of Sant' Alessandro della Croce. He also painted several portraits, including *Portrait of a Man* of c. 1508–10 (Vienna, Kunsthistorisches Museum). His distinctive style combines Bergamesque and Venetian elements, the latter including landscape settings in the manner of Giorgione (1477/78?–1510). He died in Bergamo of the plague.

38 *Portrait of a Young Woman*

Black chalk, heightened with some white chalk; H: 34.7 cm (13¹¹/₁₆ in.); W: 25.9 cm (10³/₁₆ in.)

94.GB.36

PROVENANCE

Jonathan Richardson Sr., London (Lugt 2184; his mount[?], though far from characteristic); John, duke of Argyll (sale, T. Philipe, London, 21–23 May 1798, lot 164); the second viscount Palmerston, thence by descent to the Hon. Evelyn Ashley (sale, Christie's, London, 24 April 1891, lot 179); Sir J. C. Robinson, London (Lugt 1433) (sale, Christie's, London, 12 May 1902, lot 194); John Postle Heseltine, London (Lugt 1507); Henry Oppenheimer, London (sale, Christie's, London, 13 July 1936, lot 154); purchased from Matthiesen, 1943; Baron Paul Hatvany (sale, Christie's, London, 24 June 1980, lot 10); Roberto Ferretti, Ontario, Canada; art market, London.

EXHIBITIONS

London 1895, no. 14 (as Lorenzo Lotto); London 1930, no. 861 (as attributed to Lotto); Toronto and New York 1985–86, no. 9 (as Andrea Previtali).

BIBLIOGRAPHY

Heseltine 1906, no. 15, repr. (as Lorenzo Lotto); von Hadeln 1925, p. 65, pl. 85 (as Andrea Previtali); Venturi 1926, pp. 10–13, fig. 12 (as Lotto); Holmes 1927, p. 113 (as Lotto); Venturi 1927, p. 268, fig. 168 (as Lotto); Venturi 1929, p. 87, fig. 78 (as Lotto); Öttinger 1930, p. 12, pl. 10/1 (as Lotto); Popham 1931, no. 259, pl. CCXVIa (as attributed to Lotto); Tietze and Tietze-Conrat 1944, pp. 241–42, no. A 1373; Banti and Boschetto 1953, p. 83, under no. 87 (reject attribution to Lotto); Heinemann 1962, vol. 1, p. 146, no. s.381, vol. 2, fig. 525 (as Previtali[?]); Meyer zur Capellen 1972, pp. 90–91, 193, no. 23; *Journal* 23 (1995), p. 70, no. 13 (as Andrea Previtali).

On the mount, inscribed in the bottom left corner, in graphite, *Sebas:° del Piombo*; on the reverse of the mount, inscribed by Robinson, in brown ink, "S del Piombo" (underlined) / J. Richardson / "from the Duke of Argyll's collⁿ" / Lord Palmerston / formed 1770–1801 / Sold at Christies apl 24 1891 / JCRobinson, and toward the bottom left, in a later hand, in graphite, *Lorenzo Lotto / 23 x 18*.

THE IDENTITY OF THE SITTER is unknown. The format is typical of north Italian portraits of the early sixteenth century, with the woman wearing a *schuffa*, or headdress made of hair. The drawing was probably made as a study for a painted portrait, though no such picture is known to survive.

There is some agreement that the drawing was executed around Bergamo in the 1520s, although the precise attribution remains a matter of debate. The one to Previtali, first proposed by Baron Detlev von Hadeln, is based on analogies with the artist's painted portraits and has achieved general acceptance in the last few decades. Von Hadeln compared the drawing with the portrait of Agnes Casotti in the *Madonna Casotti* in the Accademia Carrara, Bergamo (Berenson 1957, vol. 2, pl. 753). More recently, David McTavish (in Toronto and New York 1985–86, no. 9, n. 5) has suggested that it compares well with Previtali's *Family Group* in the collection of the Conte Moroni, Bergamo (Berenson 1957, vol. 2, pl. 754). Earlier it had been attributed to Lotto, whose influence is manifest.

We are uncertain as to how to interpret the chalk lines in the bottom left corner, though it is possible that they are an abandoned attempt at drawing one of the sitter's hands or the upper sleeve of her drapery.



Circle of Guido Reni

Bologna 1575–1642

Guido Reni first trained in his native Bologna under the Flemish painter Denys Calvaert (c. 1540–1619) and then at the academy of the Carracci family, the Accademia degli Incamminati, where drawing from nature and the nude model were taught and where he inherited their tradition of clear, firm draftsmanship. In 1601 he moved to Rome, coming into contact with Raphael (1483–1520) and the antique as well as with the work of contemporaries such as his Bolognese compatriot Annibale Carracci (1560–1609) and Caravaggio (1573–1610), whose influence is especially apparent

in Reni's *Crucifixion of Saint Peter*, in the Vatican. Many of Reni's Roman altarpieces and frescoes, especially his fresco *Aurora* (1613–14) in the Casino Rospigliosi-Pallavicini, Rome, show his revival of Raphael's classicism in the light of the more recent developments in painting of around 1600. Following the death of Ludovico Carracci in 1619, Reni became the leading painter in Bologna, where he remained for the rest of his career, except for a few brief interruptions. The influence of his polished classical style upon his contemporaries was considerable and attracted numerous pupils and followers.

39 *The Assumption of the Virgin*

Pen and brown ink and brown wash over black chalk;
H: 30.6 cm (12 $\frac{1}{16}$ in.); W: 21.8 cm (8 $\frac{7}{16}$ in.)

94.GA.83

PROVENANCE

Antoine-Joseph Dezallier d'Argenville, Paris (his inscription at the bottom of the sheet [see below]); François Renaud (Lugt Suppl. 1042); private collection, Munich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 79, no. 31 (as Francisco de Herrera the Younger).

Inscribed in the bottom left corner, in the hand associated with inscriptions on drawings from the Dezallier d'Argenville collection, in black chalk, partly cut away, [*Guido?*] *Reni*; at the bottom edge, to the left, also partly cut away, Dezallier d'Argenville's inventory number, followed by his paraph, 1103. On the reverse of the old backing, near the bottom, to the left, inscribed in brown ink, [5?] 12 d° / [b?] 8 1/2 d°; in the bottom left corner, in the same hand, in brown ink, *Lo*; and to the right of this, in graphite, *Guido Reni. 1574. Ecole de Bologne.*

THE RECENT ATTRIBUTION of this drawing to the Spanish painter Francisco de Herrera the Younger, called El Mozo (1627–1685), was the result of a misreading of the Dezallier d'Argenville number in the lower center as *Mozo*, the artist's nickname, meaning "young man." The old Dezallier d'Argenville attribu-

tion to Guido Reni is in fact closer to the mark. The composition is loosely based on that of Guido's painting *The Assumption of the Virgin* of 1607 in the National Gallery, London (Pepper 1988, p. 226, no. 26, fig. 25), while the fluid, pen-and-wash style is similarly a reflection of this Bolognese master's work, bringing to mind his drawings of the 1620s and 1630s. The as-yet-unidentified hand is found in a number of other sheets, also once in Dezallier d'Argenville's collection, where they too were given to Guido. Among them are *Death Seizing Beauty from the Arms of Time* in the Hermitage, Saint Petersburg (inv. 14267; Labbé and Bicart-Sée 1996, p. 194, under d'Argenville's no. 1104), and *The Flight into Egypt* in the Albertina, Vienna (inv. 2212; *ibid.*, p. 195, under d'Argenville's no. 1106; Birke and Kertész 1992–95, vol. 2, p. 1162, as circle of Guido Reni). There are two further drawings in the Albertina, both studies for a composition of *Sleeping Woman with Two Infants (Allegory of Sleep)*, which, judging from the inscriptions just discernible in reproduction, may also once have come from this same Dezallier d'Argenville series (inv. 2231–32; Birke and Kertész 1992–95, vol. 2, pp. 1170–71, as anonymous). A fifth drawing, also a *Sleeping Woman with Two Infants (Allegory of Sleep)*, and a variant of the first of the two Albertina drawings just mentioned, was recently on the London art market (sale, Sotheby's, 18 April 1996, lot 135, as Bolognese School, seventeenth century).

Which of Reni's many pupils and followers was responsible for this group of drawings remains a matter of conjecture. Some resemblance in handling and conception may be found in the drawings of Simone Cantarini (1612–1648), Giovanni Andrea Sirani (1610–1670), Giovanni Giacomo Sementi (1580–1636), and Francesco Gessi. Gessi's study *The Martyrdom of Saint Bartholomew*, in the British Museum, London (inv. 1946-7-13-1468), seems especially close in style to the present sheet.



Born in Belluno, Sebastiano Ricci reportedly traveled to Venice at the age of twelve, becoming a pupil of Federico Cervelli (c. 1625–1700). In 1681, after being briefly imprisoned for attempting to poison his pregnant mistress, he left Venice for Bologna. From 1684 to 1695 he lived a peripatetic life, working variously in Piacenza, Parma, Turin, Rome, Venice, Florence, Modena, Milan, and Bologna. In 1701/2 he worked at Schönbrunn Palace, outside Vienna; from 1706 to 1707 he decorated the Palazzo Marucelli in Florence and then the Palazzo Pitti (1707–8); and in 1708 he probably also painted the altarpiece *The Virgin and Child with Saints* for San Giorgio Maggiore, Venice. In 1712 he followed his nephew Marco Ricci (1676–1730) to England, where he worked

for Lord Burlington and Lord Portland. Among the major paintings of his English period is *The Resurrection* (c. 1715–16) in the chapel of the Royal Hospital, Chelsea. Returning to Venice in 1716, Ricci stopped in Paris, where he was made a member of the Académie de France. Between 1724 and 1733 he completed a series of important paintings for the House of Savoy, including *The Expulsion of Hagar* and *Solomon Worshipping the Idols*, both of 1724 (Turin, Galleria Sabauda). In 1733–34 he completed his last great commission, *The Assumption of the Virgin*, for the Karlskirche in Vienna. With his bravura handling, brilliant sense of light and color, and mastery of illusionism, Ricci was one of the leading decorative painters of his era.

40 *The Death of Seneca* (recto); *Study of a Man* (verso)

Pen and brown ink, brown wash, and black chalk (recto); pen and brown ink (verso); H: 17.9 cm (7 in.); W: 17.5 cm (6 $\frac{7}{8}$ in.)

92.GA.32

PROVENANCE

Private collection, Geneva; art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 137, no. 59.

Inscribed in brown ink, in the upper right corner, *Baⁿ. \ E*, and along the bottom edge to the right, *n° 61*, and, in another hand, *B. Rizzi*. On the verso, with the sheet turned upside down, inscribed in the top left corner, in brown ink, *Rizzi*, and along the bottom edge, in graphite, *Der sterbende Seneca* and *Sebastian Rizzi 1659 + 1734 / von Belluno*. In black ink(?), to the right of the figure, is an unknown collector's mark, *Fralous(?)*.

AS DESCRIBED IN THE *Annals* of Tacitus (15:64), the Stoic philosopher Seneca, upon being charged with conspiracy, committed suicide rather than face the humiliation of execution. He is shown being helped into a bath of warm water after slitting his

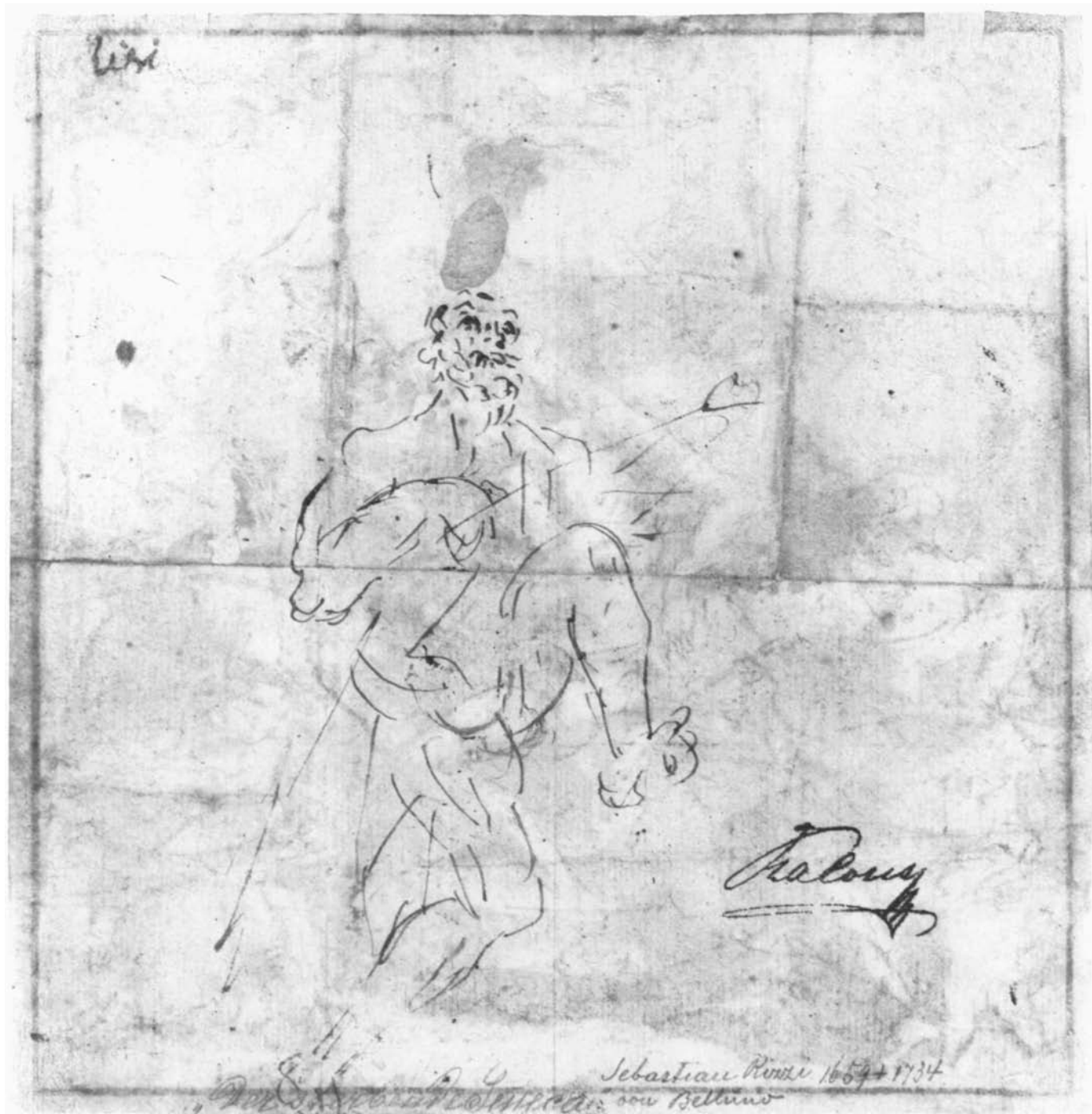
wrists, while two scribes record his last thoughts. The subject was popular in the seventeenth century, reflecting the revival of interest in Stoic philosophy.

A single painting of this subject by Ricci is known, one of a pair of oval pendants, first published by Pietro Zampetti (Trieste, *Raccolta Tamara*; Zampetti 1973, p. 37) and dated to the first decade of the eighteenth century, c. 1705, by Jeffery Daniels (1976, p. 119, nos. 430 a–b). Although the philosopher is similarly posed in both the painting and the drawing, the rectangular format of the latter and its different cast of characters (in the painting only one scribe is present, while two figures assist Seneca and another looks on through the grille of a small arched window) suggest that it is unrelated to this project. The subject of the painting's pair, *Alexander and Diogenes*, was one that the artist treated on several other occasions in conventional rectangular format, and it is likely that the same holds true for the *Seneca*.

The sketch on the verso shows a bearded figure of similar type to the protagonist on the recto, but the pose suggests that this is not an alternative study for the philosopher. Rather, the straddling limbs and the low viewpoint recall figures frequently recurring in Ricci's ceiling decorations.

In style, the Getty sheet compares well with drawings of a slightly later period, such as *Christ and the Samaritan Woman* of 1718—connected by Francesco Valcanover with fresco decorations in the Villa Belvedere, Belluno—which is in the *Accademia*, Venice (Sebastiano Ricci album, p. 24, below; Udine 1975, no. 48), though a sound chronology for Ricci's drawings has yet to be established.





Niccolò Ricciolini

Rome 1687–1772

Niccolò Ricciolini was a pupil of his father, the Roman painter Michelangelo Ricciolini, and by the age of nineteen was already a competent draftsman. His early work as a painter was done in collaboration with his father, for example, the nudes in monochrome at the sides of the ceiling of the gallery of the Palazzo Orsini a Monterotondo, Rome (c. 1712). In 1718 Niccolò's long period of employment by the Fabbrica of Saint Peter's began, and, among other works, he furnished cartoons for the mosaic decoration

of some of the chapels and antechapels of the nave. He was especially influenced by the Roman painter Francesco Trevisani (1656–1746), whose niece he married. Niccolò's paintings are characteristic of the elegant late Roman Baroque style and are to be found in several Roman churches—including Santa Maria degli Angeli, Santa Maria delle Grazie alle Fornaci, San Giuseppe alla Lungara, and Santo Nome di Maria—and in the convent of Santa Maria in Traspontina.

41 *The Entombment*

Brush drawing in light brown wash over black chalk, heightened with white and some pink body color, with occasional touches of pen and brown ink; some framing lines ruled in brown ink at the edges of the sheet; H: 38.4 cm (15 1/8 in.); W: 25.4 cm (10 in.)

87.GG.14

PROVENANCE

Sir Thomas Lawrence (Lugt 2446); Samuel Woodburn (sale[?], Christie's, London, 6 June 1860, lot 456: "the rape of Europa, &c., C. Schut"); private collection, London (sale, Sotheby's, Amsterdam, 18 November 1985, lot 30); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 16 (1988), p. 165, no. 41 (as Cornelis Schut).

On the verso, inscribed in the center of the sheet, in brown ink, *By Cornelis Schut / From Woodburn's collection*; at the bottom, in graphite, are later inscriptions: *Thomas Lawrence* and, in another hand, *The Entombment / Bistre heightened with white and . . . from Woodburn Coll[ection]*.

ALTHOUGH ACQUIRED AS by the Flemish painter and follower of Rubens Cornelis Schut (1597–1655), to whom it had traditionally been attributed, this drawing is surely by the early eighteenth-century Italian painter Niccolò Ricciolini, whose work as a draftsman has only recently been rediscovered and assessed (Casale 1992, p. 171ff.). The drawing exactly fits the style of those that can be attributed to Ricciolini with certainty—for example, *The Supper at Emmaus* and *Moses Striking the Rock* in the Accademia di San Luca, Rome (inv. 1702, 1° Premio II classe, dis. 132; inv. 1703, 1° Premio II classe, dis. 141; Borsoi 1988, p. 161, figs. 1–2)—as well as a group of drawings in the British Museum, London, including *Design for an Altarpiece* (inv. 1946-7-13-1516) and *Female Saint Performing a Miracle* (inv. 1946-7-13-1513).

Although the drawing is evidently a *modello*, no painted composition corresponding to it has so far been found (though up until now our research in this connection has been limited). Obvious analogies in design and treatment are found in *The Deposition from the Cross* in the church of San Giuseppe alla Lungara, Rome (ibid., p. 174, fig. 23; Sestieri 1994, vol. 3, fig. 978). The chiaroscuro effect, with the disciple on the left carrying a flaming torch to light the way for the corpse-bearing figures, finds several parallels with the radiance surrounding the infant Christ in *The Adoration of the Shepherds* in the church of Santa Maria delle Grazie alle Fornaci, Rome (Borsoi 1988, p. 174, fig. 22), for which there is a preparatory study in the Crocker Museum and Art Gallery, Sacramento (inv. 1871.273).

Niccolò's milieu included such artists as Francesco Trevisani, Agostino Masucci (1691–1758), and Sebastiano Conca (1680–1764), whose compositions and figure types are distantly echoed in this drawing.



Giuseppe Salviati (Giuseppe Porta)

Castelnuovo di Garfagnana c. 1520–Venice c. 1575

Born in Castelnuovo di Garfagnana, Giuseppe Porta traveled to Rome in 1535 to study with the Florentine painter Francesco Salviati (1510–1563), whose surname he later took. In 1539 Giuseppe followed his master to Venice via Florence and Bologna. Except for a short visit to Padua around 1541 and a period in Rome in 1563, when he painted the fresco *The Reconciliation of Pope Alexander III with Barbarosa* in the Sala Regia in the Vatican, he spent the rest of his life in

Venice. Among the more important of his Venetian commissions are his paintings for the Libreria Marciana (1556–57) and Santa Maria Gloriosa dei Frari (c. 1548). His work combines Venetian colorism with a figure style shaped by the Florentine mannerism of his master. He also made designs for woodcuts for the publisher Francesco Marcolini (c. 1500–after 1559) and designed cartoons for the mosaics of San Marco, Venice.

42 *Christ the Savior above Saints John the Baptist, Jerome, Catherine, and Thomas*

Pen and brown ink and brown wash over traces of black chalk, heightened with white body color, on blue paper; H: 20.8 cm (8 $\frac{1}{16}$ in.); W: 10.9 cm (4 $\frac{1}{4}$ in.)

94.GA.34

PROVENANCE

John Brophy; sale, Sotheby's, London, 25 November 1971, lot 158; sale, Christie's, London, 15 April 1980, lot 2; Roberto Ferretti, Ontario, Canada.

EXHIBITIONS

Toronto and New York 1985–86, no. 15.

BIBLIOGRAPHY

Journal 23 (1995), p. 73, no. 17.

THE DRAWING IS A STUDY for the altarpiece in the Bragadin family chapel in San Francesco della Vigna, Venice. A slab in the chapel floor identifies the tomb of Girolamo Bragadin, procurator of San Marco, who died in 1545, and also mentions his wife, Caterina, and son Tommaso. Another son, Giovanni, is known

from Girolamo's will. David McTavish (1981, pp. 289–93) was the first to point out that the names of three of the saints represented in the altarpiece correspond to the Christian names of the Bragadin family members, and he surmised that the fourth, the only one not immediately identifiable by an obvious attribute, must be Saint Thomas, standing for Girolamo's other son. McTavish is probably correct in suspecting that the saints in the altarpiece are portraits of the family. The elderly parents are depicted in the foreground, while the sons stand behind, one indicating and the other contemplating the crucified Christ.

The drawing represents an early phase in the design process. Although the shape of the altarpiece had been selected, the relative positions and gestures of the four protagonists had yet to be fully determined. At this early stage the representatives of the younger generation are depicted in the foreground, with Saint John the Baptist, the name saint of the elder son, seated prominently on the left (he holds a lamb and a reed cross), apparently in dialogue with Saint Thomas, who kneels to the right. If, as McTavish suggested on the basis of style, the altarpiece dates from the 1550s, sometime after the death of the paterfamilias, Girolamo, this could explain the indecision about the relative prominence of the two generations. It is worth noting that Saint Jerome was transformed from the disheveled penitent with a rock in the drawing to the more statesmanlike figure holding a book in the altarpiece.



Andrea del Sarto (Andrea d'Agnolo di Francesco)

Florence 1486–1530

The nickname “del sarto” (“of the tailor”) derives from the profession of the painter’s father, Agnolo di Francesco. Andrea was born in Florence and served as an apprentice to the painter Piero di Cosimo (1461/62–1521?) from about 1498 to 1508. He entered the artists’ guild of the “Medici e Speciali” in 1508 and shared a workshop with Franciabigio (1482–1525). Although he was strongly influenced by older Florentine contemporaries—especially Leonardo da Vinci (1452–1519), Fra Bartolommeo (1472–1517), and Michelangelo (q.v.)—he developed a distinctive style character-

ized by rich effects of tone and color and a strong poetic feeling. Sarto was responsible for numerous prestigious paintings and frescoes in Florence, including the cycle *The Life of Saint John the Baptist* of 1512–26 in the Chiostro degli Scalzi, the *Birth of the Virgin* of 1513–14 (Florence, Santissima Annunziata), and the *Madonna of the Harpies* of 1517 (Florence, Uffizi). In 1518–19 he resided in France at the invitation of King Francis I, but he soon returned to Florence, where his wife had remained. He influenced the next generation of Florentine painters, especially his pupil Pontormo (q.v.) and Rosso Fiorentino (1494–1540).

43 *Studies of Figures behind a Balustrade* (recto and verso)

Red chalk; H: 17.5 cm (6 $\frac{7}{8}$ in.); W: 20 cm (7 $\frac{7}{8}$ in.)

92.GB.74 (see plate 5)

PROVENANCE

Private collection, Lugano; art market, Munich.

EXHIBITIONS

Drawing in Florence, 1500–1650, Katrin Bellinger
Kunsthandel, Harari and Johns, London, 25 June–12 July
1991, no. 2; New York 1993, no. 3; London 1993–94, no. 1.

BIBLIOGRAPHY

Journal 21 (1993), p. 132, no. 50.

BOTH THE RECTO AND the verso of the sheet have been divided into two compartments, each containing a male figure behind a balustrade. On the recto the architectural construction of the balustrade is more precisely delineated, the horizontal rail resting on square balusters with capitals and bases clearly indicated. A vertical element, possibly a column or pilaster, rises behind the back of either figure. Only the figure on the right of the verso is shown seated upon, instead of standing behind, the balustrade. Sarto seems to have been laboring at establishing the poses of the four figures within a restricted format, experimenting with a variety of checks and balances, leverage and contraposto. The numerous pentimenti show the fecundity of his ideas. The process of making the drawing seems to have revealed to him the problem of showing the figures full-length, as he failed to vary sufficiently the legs of each (see especially the figure on the right of the recto), a difficulty aggravated by the horizontal

division, which accentuates the contrast between the lower and upper halves.

We agree with the suggestion made by the compilers of the London exhibition catalogue, cited above, that the studies could be for the Evangelists in the border of the Paramento Passerini, the embroidered altar frontal of c. 1522, now in the Museo Diocesano, Cortona (Freedberg 1963, vol. 1, figs. 158–62; Florence 1986–87, no. XIV). This and a vestment were commissioned for the Duomo by Cardinal Silvio Passerini, probably for the occasion of his investiture there on April 2, 1522, as bishop of Cortona (though he had been appointed to this office on November 21 of the previous year; *ibid.*, vol. 2, pp. 136, 139). The five tondi are spaced out at intervals along the border: Saints Mark and John are to the left, with Saints Matthew and Luke to the right, each pair facing toward the Madonna and Child in the center. Although the figures in the altar frontal are half-length and are placed within circular frames, there are a number of similarities that justify a relationship between the drawing and the frontal.

The pair of figures on the recto can be loosely associated, in reverse, with those of Saint Mark and Saint John in the tondi of the embroidery. The only other surviving red-chalk study for the tondi, the study for the drapery of Saint Matthew in the Uffizi (inv. 6447F; Florence 1986–87, p. 247, no. 41), is also in reverse. The bent arm and bowed head of Saint John in the altar hanging (or antependium) find a parallel in the left-hand study of the Getty drawing, while the more upright pose of the figure on the right holding the book propped up in front of him reflects Saint Mark; a pentimento for the head in profile underscores the connection. A further analogy may be drawn between the more finished of the two verso studies and the Saint Matthew, shown seated on the parapet in both works. Toward the end of the preparatory process the designs must have been switched, since the two surviving cartoons of Saint Luke and Saint Mark—in



43 RECTO

the Gabinetto dei Disegni, Rome (inv. FC 130467; Shearman 1965, vol. 2, pp. 152, 358, 383, fig. 95b; Rome 1979, no. 43), and in the Musée des Beaux-Arts, Lille (inv. Pl. 253; Shearman 1965, vol. 2, pp. 349, 359, 383, fig. 95a; Lille 1989–90, no. 34), respectively—now generally given to Sarto, are in the same direction as the embroidered figures. En suite with the Rome and Lille drawings, except for the absence of pricking, are the cartoons of Saint Matthew and Saint John the Evangelist in the Uffizi (inv. I442IF, I4422F; Florence 1986–87, nos. 39–40); the authorship of these drawings is harder to determine on account of their poor condition, and they have been judged both as copies (Freedberg 1963, vol. 2, p. 139) and as original works by Sarto himself (Shearman 1965, pp. 358–59; Petrioli Tofani, in Florence 1986–87, nos. 39–40).

In support of a connection between the present drawing and the Passerini embroideries are the stylistic parallels with other red-chalk drawings for this commission, including the drapery study on the verso of a double-sided sheet for the figure of Moses in *The Transfiguration*, the *scudo* of the embroidered

pluvial, part of this same parament, which is also in the Getty Museum (inv. 89.GB.53; Goldner and Hendrix 1992, no. 1).

An alternative suggestion in the London exhibition catalogue is that the drawing may have been made in connection with a project celebrating the triumphal entry into Florence of Leo X in 1515. The list of expenses of the Otto di Pratica on this occasion records that Sarto collaborated with Sansovino in decorating the façade of the Duomo, and another early source adds that these decorations included “tavole dipinti tra li spatii con figure grandi in certe tribune” (painted panels in between the open spaces, with large figures on certain platforms [or in niches]; P. Parenti, “Istorie,” ms. cited in Shearman 1965, vol. 2, p. 317, A v). The description is at least evocative of the shallow space occupied by the figures in the Getty sheet, but in view of the complete lack of visual evidence of the appearance of the ephemeral façade decorations and the strong links between the present drawing and the *paramento*, it seems to us a far less persuasive hypothesis.



Sassoferrato (Giovanni Battista Salvi)

Sassoferrato 1609–Rome 1685

Giovanni Battista Salvi was born in Sassoferrato, in the Marches, hence his name, and was taught painting by his father, Tarquinio Salvi, and subsequently by Domenichino (q.v.) in Naples. By 1641 Sassoferrato was in Rome, where he painted the ceiling of the sacristy of San Francesco di Paolo (1641) and the *Madonna del Rosario* (from 1643). In 1642 he was commissioned to paint the portrait of the princess of Rossano, and the painting of portraits became an important part of his activity in Rome throughout the 1640s and 1650s. He was particularly successful with ecclesiastical commissions, examples of which include *Cardinal*

Rapacciolo (1643–44; Sarasota, Florida, Ringling Museum), *Monsignor Ottaviano Prati* (c. 1650; Rome, Palazzo Barberini), and *Cardinal Ottoboni* (c. 1652; Padua, Museo Civica). Another of his specialties was the production of religious pictures, among them numerous images of the Virgin. Of popular devotional appeal, these Madonnas have a tranquil grace and somewhat gelid classicism that owe much to Bolognese prototypes by Guido Reni (q.v.) and Domenichino. Most of his oeuvre of religious pictures consists of stock designs that he repeated several times over.

44 *Saint Joseph Leaning on a Table*

Black chalk, heightened with white chalk, on beige paper, squared in black chalk; H: 25.1 cm (9 $\frac{7}{8}$ in.); W: 18.4 cm (7 $\frac{1}{4}$ in.)

90.GB.68

PROVENANCE

Edward Clive, first earl of Powis; by descent to Robert Windsor-Clive, third earl of Plymouth (sale, Christie's, London, 1 July 1986, lot 130); art market, London.

EXHIBITIONS

Edinburgh 1972, no. 102; *European Drawings: Recent Acquisitions*, Hazlitt, Gooden & Fox, London, 1988, no. 30.

BIBLIOGRAPHY

Journal 19 (1991), pp. 158–59, no. 51.

THE FIGURE WAS PROBABLY intended to represent Saint Joseph in a composition of the Holy Family. The saint would have appeared leaning against a balustrade at one side of the space, a little detached from the main group of the Virgin and Child but tenderly engaged with them by his glance and the general posture of his body, which bends gently forward. Sassoferrato is well known both for copying from old masters and for mass-producing devotional images. This emphasis on reproduction is reflected in his drawn oeuvre by the fact that most of his studies are squared. The present example may have been preparatory to a picture, though no such work is known. Saint Joseph is represented in a similar pose, but half-length and in reverse, in another drawing by Sassoferrato, *The Rest on the Flight into Egypt*, in the Ashmolean Museum, Oxford (inv. P II 945).

A date of around 1650 has been suggested for the Getty drawing (*Journal* 19 [1991], p. 158, under no. 51). The dating of Sassoferrato's drawings is, however, somewhat difficult, since they all roughly conform in type, invariably being in black and white chalk on tinted paper, like this example, and show little stylistic development.



Andrea Schiavone (Andrea Meldolla)

Zara (now Zadar) 1510(?)–Venice 1563

Born Andrea Meldolla in Zara on the Dalmatian coast, to a family originally from Meldolla, Romagna, the artist had, by the late 1530s, probably moved to Venice, where he was given the nickname “Schiavone” (the Slav). Largely self-taught, he formed his style through the study of prints by Parmigianino (1503–1540) and the paintings of Titian (1485/90?–1576). Schiavone was a well-established painter in Venice by 1540, when Giorgio Vasari (q.v.) commissioned him to paint a large battle scene between Charles V and Sultan Barbarossa (now lost). Schiavone was active both as a printmaker and as a painter. His only signed and dated print is an etching of 1547, *The Abduction of Helen*, the free line work of

which evokes the handling of his paintings of this period, such as *The Adoration of the Magi* (Milan, Pinacoteca Ambrosiana). In a letter of 1548 Pietro Aretino praised Schiavone for his invention but complained about his swiftness of execution and lack of finish. This freedom of touch, so appealing to the modern viewer, is readily seen in such works as the three allegorical tondi painted in 1556 for the ceiling of the Libreria Marciana, Venice. Among the principal commissions of his late career is the painted decoration of the choir loft of the church of the Carmine in Venice, of 1560, only three panels of which survive: *The Annunciation*, *The Nativity*, and *The Adoration of the Magi*.

45 *The Mystic Marriage of Saint Catherine with Saints and a Doge*

Pen and brown ink and gray wash, heightened with white body color; H: 27.4 cm (10¾ in.); W: 31.8 cm (12½ in.)

91.GG.77

PROVENANCE

Sir J. C. Robinson, London (Lugt Suppl. 2141b); John Malcolm, Poltalloch; given by Malcolm to the Hon. Alfred E. Gathorne-Hardy between 1869 and 1876; by descent to the Hon. Robert Gathorne-Hardy, Donnington Priory (sale, Sotheby's, London, 28 April 1976, lot 18); British Rail Pension Fund (sale, Sotheby's, London, 2 July 1990, lot 14); art market, London.

EXHIBITIONS

Venice 1980, no. 29.

BIBLIOGRAPHY

Robinson 1869, no. 408; Gathorne-Hardy 1902, no. 53; von Hadeln 1925, pp. 135–38; von Hadeln 1926, p. 23, pl. 10; Frölich-Bum 1930, p. 358; Tietze and Tietze-Conrat 1944, no. 1426, p. 250; Richardson 1980, no. 165, fig. 159, p. 38; *Journal* 20 (1992), p. 165, no. 60.

On the border of the old mount, inscribed in the bottom left corner, in brown ink, *Meldolla*. On the reverse of the mount, inscribed in the center, in Robinson's hand, in brown ink, *JCRobinson / 11 dec 1858*. and, below to the left (underlined), *Meldolla*; numbered in the right center, in graphite, 48; in the lower right corner, also in graphite, *no 355*.

The eighteenth-century English mount on which the drawing is laid down is, as Alan Donnithorne has pointed out (in conversation, February 1996), similar in type to those in the Royal Library, Windsor Castle, which were made during the reign of George III on the instructions of the royal librarian, Richard Dalton (1715?–1791).

SAINT CATHERINE KNEELS on a ramp of steps, at the top of which are seated the Madonna and Child. The Child reaches forward to place a ring on Saint Catherine's finger, symbolizing her spiritual betrothal to God. In the bottom right corner, an angel holds her attributes of a wheel and a martyr's crown. To the left is the kneeling figure of a doge, identifiable by the presence of his onomastic saint, Francis, as Francesco Donato (r. 1545–53). They are accompanied by Saint Mark, patron saint of Venice, together with his identifying attribute, the lion, also a symbol of the city.

Detlev von Hadeln published the drawing as a design for a votive painting commissioned by Donato, which was recorded in 1563 in the Sala del Collegio of the ducal palace, though the painting's author is not mentioned. Following the fire in 1574, this painting was replaced by one of the same subject, *The Mystic Marriage of Saint Catherine*, by Tintoretto (Pallucchini 1982, no. 419, as attributed to Jacopo and Domenico Tintoretto, and dated 1581–82). Tintoretto's picture certainly does seem to contain echoes of the composition recorded in Schiavone's drawing, but in reverse, and it was the visual parallels that originally prompted von Hadeln to suggest such a connection. Hans Tietze and Erika Tietze-Conrat were characteristically cautious about endorsing this relationship in the absence of documentary evidence. They denied any compositional similarity between Schia-



vone's drawing and the Tintoretto picture and consequently questioned whether a painting by Schiavone was ever actually executed. Instead, they surmised that the drawing represents a project for the commission presented to the authorities during Titian's absence from Venice but never executed. In view of the parallels between the drawing and the Tintoretto picture, and given the fact that such an image exists, it seems reasonable to follow von Hadeln and Francis Richardson in supposing that Schiavone did paint the picture destroyed in the fire.

The drawing is very similar in a number of ways to another carried out by Schiavone in connection with a papal commission, now in the British Museum (inv. 1938-12-10-2; Richardson 1980, pp. 125–26, fig. 140), a design for a *paliotto*, or embroidered antependium, for the high altar of San Marco. This analogy was pointed out by the Tietzes (1944, p. 250), notwithstanding their somewhat reluctant attribution of the British Museum sheet to Giuseppe Salviati (q.v.), based on an old inscription. Although the thrust of the composition is reversed, one might compare the respective lions (being crowned by the figure of Fortitude in the British Museum drawing and by an angel in the Getty drawing) and the views of Venice and the lagoon in the background of each drawing, which include boats with the same distinctive, swooping sails and similar schematic circling notations

for the clouds above. The style of the two drawings also points to a similar moment of execution, demonstrating the same use of gray wash to flesh out the initial idea, subsequently gone over with rather fluid, disconnected pen strokes for greater definition. Although the composition of the Getty drawing is worked out in its entirety, it nevertheless does not have the overall finish of a presentation drawing, the upper right corner being somewhat loosely executed.

The Getty drawing may also be compared with another drawing in the British Museum, in which the Mystic Marriage of Saint Catherine is again represented, although the composition is in reverse and the doge and attendant saints are not shown (inv. 1853-10-8-6; Richardson 1980, p. 127, no. 78). The figures of the Madonna and Child are especially close in pose, and there is an interesting variation of the figure of the angel restraining a curtain.

As Richardson has pointed out, the present drawing cannot definitively be said to have been executed before Doge Donato's death in 1553, since many such votive pictures were executed posthumously (the *paliotto* design depicting Doge Grimani being a case in point). A date in the early 1550s seems plausible, however, for both the Getty and the two British Museum drawings.

Francesco Solimena

Canale di Serino 1657–Barra 1747

Francesco Solimena was taught by his father, Angelo Solimena (1629–1716), a painter of altarpieces and fresco decorations active in the region immediately to the south of Naples. In 1674, with the encouragement of Cardinal Pierfrancesco Orsini, Francesco moved to Naples, where he continued to collaborate with his father while at the same time furthering his artistic training. Among his early independent works are the frescoes in the chapel of Santa Anna al Gesù Nuovo (1677). The height of his mature period is marked by the fresco *The Fall of Simon Magus* (1689–90) in the sacristy of San

Paolo Maggiore, Naples, a composition of numerous figures which spreads across the entire area of the picture space, a tumult of bright colors and elaborately posed figures. He was one of the most active and successful of the painters working in Naples during the first half of the eighteenth century and one of the great figures of Neapolitan Baroque painting. The work of Luca Giordano (1634–1705) and Mattia Preti (1613–1699) influenced the formation of his style, which, following the prevailing taste of his times, became more classical as it progressed.

46 *Venus Receiving from Vulcan the Arms of Aeneas*

Pen and brown ink and brown wash over black chalk;
H: 21 cm (8¼ in.); W: 14.2 cm (5½ in.)

91.GG.72

PROVENANCE

Private collection, France; art market, Paris.

EXHIBITIONS

Dessins anciens des écoles du Nord, françaises et italiennes,
Haboldt and Co., Paris and New York, 1990–91, no. 32.

BIBLIOGRAPHY

Journal 20 (1992), p. 171, no. 70.

THIS IS A PREPARATORY study for the painting of the same subject, dated 1704, also in the Getty Museum, together with its pendant, *Titon Dazzled by the Splendor of Aurora*. The paintings are part of a series of pictures on the theme of love and marriage by Solimena, thought to have been painted for Gerolamo Canale, who was elected procurator of San Marco in Venice in 1702 (Hersey 1994, pp. 129–42). The subject is inspired by a passage in Virgil's *Aeneid* (8:370–85), in which Venus visits her husband Vulcan in his workshop on Mount Etna and asks him to forge a set of arms for her son Aeneas. Solimena's composition shows Vulcan, having already carried out her request, presenting to Venus the arms fashioned in the forge, which is visible, worked by cyclopes, in the background of the picture.

Although the painting follows the drawing in the pose of Vulcan and in terms of the general composition, Solimena made several adjustments, most notably in the position of Cupid and in the scale of the three main figures, which are more monumental in the painting, being arranged in closer proximity both to one another and to the picture plane.

The drawing is typical of Solimena's preparatory studies, such as *Study for the Allegory of Louis XIV*, c. 1700, in the British Museum, London (inv. 1946-7-13-910, recto and verso).



Bernardo Strozzi

Genoa 1581–Venice 1644

Bernardo Strozzi was born in Genoa, where he trained with the Sienese painter Pietro Sorri (1556–1621), active there in 1595–97. In 1598 he became a Capuchin monk, hence the later nicknames “il Prete Genovese” (the Genoese priest) and “il Cappuccino” (the Capuchin), entering the monastery of San Barnaba, where he continued his work as a painter. His individual style—characterized by rich, luminous colors and broad, parallel brushstrokes—drew inspiration from Sorri as well as from various Tuscan and

Lombard influences then present in Genoa, most notably that of the Milanese painter Giulio Cesare Procaccini (1574–1625), though around 1620 his style changed increasingly in the direction of Caravaggio and his followers. One of Strozzi’s best-known works is *The Cook* (c. 1625), in the Palazzo Rosso, Genoa. In 1631 he was forced to flee Genoa, settling in Venice, where he pursued the idiom of the great sixteenth-century Venetians, especially Veronese (q.v.).

47 *Head of Saint Francis (recto); Studies of the Head of Saint Francis, Head of an Old Man, and Two Right Hands (verso)*

Black chalk heightened with white chalk; H: 38.9 cm (15³/₁₆ in.); W: 25.9 cm (10³/₁₆ in.)

WATERMARK

Fleur de lis(?) within a circle.

91.GB.40

PROVENANCE

Zaccaria Sagredo(?) and thence by descent in the Sagredo family, Venice; Jean-Jacques de Boissieu(?), Lyon; private collection, Lugano; art market, Zurich.

EXHIBITIONS

New York 1993, no. 106; London 1993–94, no. 45.

BIBLIOGRAPHY

Scarpa 1987, p. 398; *Journal* 20 (1992), p. 170, no. 68; Genoa 1995, under nos. 47, 79, 107, p. 324; Townsend 1996, pp. 459–62.

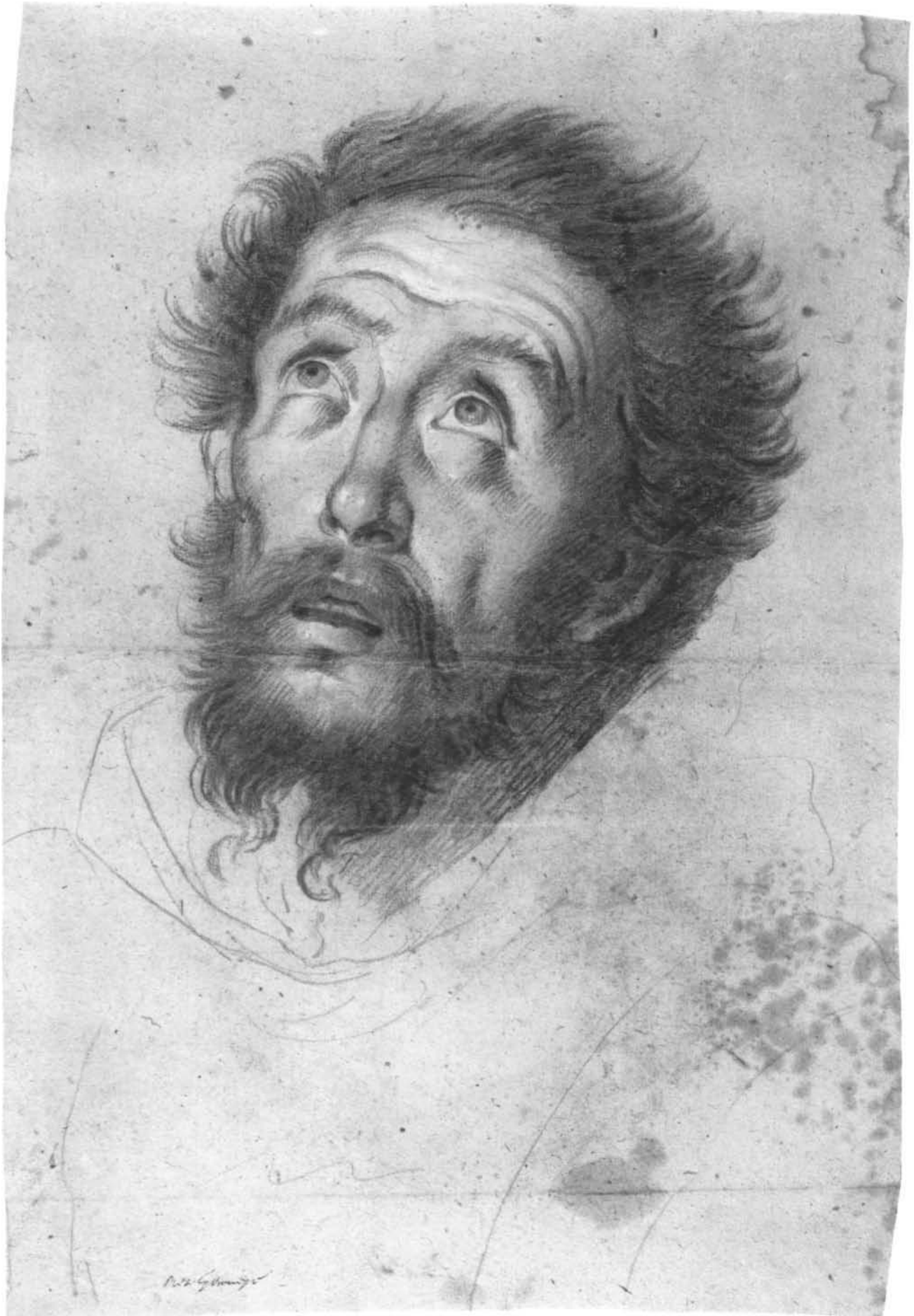
Inscribed near the bottom left edge, in brown ink, *Prete Genovese*. On the verso, inscribed along the same edge, also in brown ink, *P.G. n.º 41* (i.e., the forty-first item from the album of drawings by the “Prete Genovese”; for a reconstruction of this album, see Genoa 1995, app., p. 324).

THE DRAWING ON THE RECTO is related to two different compositions, both of which show Saint Francis gazing upward to the left. These are *Saint Francis Adoring the Cross* (primary version in the Palazzo Rosso, Genoa [Genoa 1995, no. 47], with

four known variants), and *Saint Francis in Ecstasy* (primary version in the Philbrook Museum of Art, Tulsa [Mortari 1995, no. 1.160], with one known variant). It should be said at once that the drawing has none of the spontaneity or exploratory qualities of a preparatory study. Its precise style and somewhat rigid, two-dimensional appearance (see, for example, the odd intervals, particularly between the eyes and the bridge of the nose, and the unforeshortened row of teeth) indicate that it must be a copy or *ricordo* made by Strozzi himself after one of his own paintings. Elements of both painted compositions are present in the study. Details such as the ear lost in shadow and the tuft of hair beneath the saint’s lip seem to refer to the Tulsa picture. In terms of overall structure, however, the proportions of the face, the orientation of the shoulders, and angle of the nose all seem more reminiscent of the Palazzo Rosso work. The precise relationship between the drawing and the two painted compositions must remain an open question.

Of the studies on the verso, the tonsured head of Saint Francis on the right, although more freely drawn than the recto study, is almost certainly copied from a painted composition, again as an aide-mémoire. The figure derives from *Saint Francis Leaning on a Crucifix*, in the Palazzo Rosso, Genoa (Mortari 1966, fig. 16, with two known painted variants and one drawing, for which see Genoa 1995, repr. p. 312), a fact confirmed by the study of the hand holding a rosary bead in the bottom left, from the same painting. The two diagonally oriented heads on the verso must have been made after the sheet had been folded in half, in the manner of a notebook. The drawing was evidently kept folded for some length of time, since the upper part of the head on the recto has been offset on the lower half of the sheet, and it may therefore once have formed part of a sketchbook or portfolio belonging to the artist.

The figure on the left has been related to a much later painting of Saint Jerome in the Accademia, Venice (Scarpa 1987, p. 398; Genoa 1995, no. 79), as has the hand, with the sheet





47 VERSO

turned upside down (Townsend 1996, p. 460 n. 12). Since there can be no doubt that the studies on the verso were all done around the same time, however, it is therefore probable that in this instance the drawing, or another like it, acted as the starting point for the later painting. In any case, the angle of the head and other details in the painting are slightly different, and in fact this generic type of old man crops up repeatedly in Strozzi's oeuvre.

On the verso of a drawing in the Museum Boijmans Van Beuningen, Rotterdam (inv. 1.66; Genoa 1995, no. 107), are three studies of hands similar to those on the Getty sheet, including both hands of the saint from *Saint Francis Leaning on a Crucifix*, usually dated to the second decade of the seventeenth century. The hand holding the rosary bead on both the Rotterdam and Getty sheets is isolated (literally disembodied) by the surrounding hatching, an indication that it may be copied from another work (and by the same token easily inserted elsewhere), in contrast to a study from life.

The annotations on the drawing indicate that it was once in an album formerly in the Sagredo collection, and this Venetian provenance has led some scholars to suppose that the studies on it were made after Strozzi's transfer to Venice in 1633 (most

recently, Townsend 1996, p. 460). In view of the fact that the various Franciscan pictures on which the studies seem to depend were made considerably earlier, during Strozzi's Genoese period (their precise dates are still very much open to debate), it seems more likely that the *ricordi* were also made at this earlier stage, while Strozzi still had access to the original paintings and was involved in the production of replicas and variants of this popular theme (the same would apply to the aforementioned Rotterdam studies of hands, item no. 68 in the former Sagredo album). It seems likely that Strozzi, whose livelihood depended upon the diffusion of his popular compositions, would have taken with him or had sent on to Venice at least a selection from his stock of drawings (conveniently transportable, after all), as models or patterns for future works.

Another, fresher drawing, from the same Sagredo album (no. 20), *Saint Francis Holding a Crucifix*—connected with a composition whose primary version, dated 1625–30 by Luisa Mortari, is in the National Museum and Gallery, Cardiff (with one known variant)—was recently on the New York and London art markets (*Old Master Drawings*, Thos Williams [Fine Art] Ltd. and W. M. Brady & Co., Inc., New York, October–November 1995, and London, November–December 1995, no. 15).

Tanzio da Varallo (Antonio d'Enrico Tanzio)

Riale d'Alagna 1575/80–1632/33

Tanzio da Varallo was born Antonio d'Enrico at Riale d'Alagna, in Valsesia, Lombardy. His rural Lombard style was transformed by a visit to Rome, where he came into contact with the work of Caravaggio and his followers at some date before 1615. In 1616 and 1618 Tanzio painted two of the chapels at the Sacro Monte at Varallo, where his brother Giovanni d'Enrico (active 1610–44) did the sculptures. His paintings in oil of this time are remarkable for

their dramatic power and tight, somewhat obsessive handling—for example, *Saint John the Baptist in the Desert* (Tulsa, Philbrook Museum of Art). One of the most emotional of Tanzio's later works is *The Battle of Sennacherib*, painted in the Chapel of the Guardian Angel in San Gaudenzio at Novara in 1627–29, with its foreground crowded with contorted figures, illuminated by an unnatural light.

48 Study for the Virgin Kneeling

Red chalk on pink prepared paper; H: 31.9 cm (12 $\frac{5}{16}$ in.);
W: 24.1 cm (9 $\frac{1}{2}$ in.)

WATERMARK

Circle with a cross above it.

90.GB.II5

PROVENANCE

Perocino family, Valsesia(?); private collection, Geneva; art market, London.

EXHIBITIONS

European Drawings: Recent Acquisitions, Hazlitt, Gooden & Fox, London, 1988, no. 23; New York 1993, no. 107; London 1993–94, no. 46.

BIBLIOGRAPHY

Journal 19 (1991), p. 158, no. 50; Testori 1995, pp. 119–20, 123 n. 2, fig. 9.

THE DRAWING IS A STUDY for the Virgin in the *Annunciation* commissioned by Bishop Bascapé for the Cappella della Concezione in San Bartolomeo, Villadossola, last seen by Laura Tioli in a storeroom in the church in 1939 and presumed lost in the Second World War (Testori 1995, p. 119 and n. 19). A nineteenth-century copy is in a Milanese private collection. On

the basis of the remarkably similar treatment of Tanzio's *Visitation* in San Brizio, Vagna, of c. 1627 (or in any case after 1620), Tioli plausibly suggested that the *Annunciation* was from the same later period of the artist's career.

The drawing compares well with one of a friar kneeling, formerly in the collection of Janos Scholz, New York, and now in the Pierpont Morgan Library, New York (inv. 1978.2; Turin 1959–60, no. 44), not just in terms of the pose (although in reverse) but also in the contrast between the detailed modeling of the drapery and the lightly summarized head and hands. In other drawings the focus is switched the other way, so that only heads, hands, and feet are studied in depth and the drapery is left almost blank (three, for instance, are in the Pinacoteca, Varallo: inv. 1027, 1033, 1174; *ibid.*, figs. 131, 134, 135).

As Testori has pointed out, the plasticity of drapery studies such as the present drawing bears witness to Tanzio's training in his father's sculpture workshop and his collaboration with his brother Giovanni d'Enrico, also a sculptor, in the creation of some of the extraordinary tableaux-vivants, a combination of frescoes and terra-cotta statues, representing the Passion of Christ, in the Sacro Monte, Varallo (*ibid.*, figs. 7–21, 30–48, 68–82, pls. II–IV, VIII).

Testori (p. 120) also cites an *Annunciation* (Viale 1968, pl. VIII), one of the cycle of frescoes painted by Gaudenzio Ferrari in 1513 for Santa Maria delle Grazie in Varallo, as the prototype for Tanzio's composition, but there seems no substantial correspondence between the two works.



Francesco Vanni

Siena 1563–1610

Born in Siena, Francesco Vanni was the stepson and stepbrother, respectively, of the Siennese painters Arcangelo Salimbeni (d. 1590) and Ventura Salimbeni (1568–1613). Around 1575 Vanni was in Bologna, where he is thought to have studied with Bartolomeo Passarotti (1529–1592). Moving to Rome in 1579, he joined the studio of Giovanni de' Vecchi (1536/37–1615). While in Rome he was greatly influenced by the work of Federico Barocci (q.v.), as seen in his

Annunciation of 1589 (Siena, Santa Maria dei Servi). During the 1590s he became the leading figure in the artistic life of Siena. Around 1600 he worked for several Roman patrons and in 1603 secured a highly prized commission for one of the altarpieces in Saint Peter's. Shortly thereafter, however, he returned to Siena to devote himself to local commissions. He was widely praised during his lifetime for his tender devotional images, such as *The Madonna and Child with Saints* (Rome, Galleria Borghese).

49 *The Nativity*

Red wash over black chalk, heightened with white body color, on an ocher prepared ground, squared in black chalk; H: 28.9 cm (11³/₈ in.); W: 19.5 cm (7¹¹/₁₆ in.)

91.GG.52

PROVENANCE

Pascalis, Marseilles (Lugt Suppl. 2707, numbered in black ink, [I?]/76) (sale, Marseilles, 20 December 1869, lot 5); private collection, Paris (sale, Hôtel Drouot, Paris, 10 November 1988, lot 209); art market, London.

EXHIBITIONS

New York 1993, no. 114; London 1993–94, no. 51.

BIBLIOGRAPHY

Journal 20 (1992), p. 169, no. 67.

On the verso, inscribed in the bottom right corner, in faded gray ink, *Vannios*.

THE DRAWING IS SQUARED and was most likely made as a *modello* for a painting, although there is no known work that corresponds precisely to it. Two more schematic preparatory studies for the lower half of the same composition, however, one in black chalk and the other in pen and ink, are in the Uffizi, Florence (inv. 4761s, 4833s; Florence 1976, nos. 67, 68). The prominence of the hay manger (a feature reminiscent of Barocci's *Nativity* of 1597, now in the Prado, Madrid), as well as the poses of the Virgin and Joseph, with the ox and the ass in the left background, clearly link all three drawings to the same project.

The figures of Saint Joseph and the central angel holding a scroll in the Getty drawing recur in Vanni's painting *The Adoration of the Shepherds* in the Franciscan Church in Salzburg (Kurz 1944, p. 89). Despite these shared elements, the composition of the painting is different enough, both in subject and content, to rule out any connection with the group of drawings already discussed.

The present drawing is among the most highly wrought of Vanni's known oeuvre and is especially notable for its rendering of the supernatural light that emanates from the Christ Child and from the celestial regions behind the angels (again the influence of Barocci, as well as that of Correggio's *La Notte* [Dresden, Gemäldegalerie], can be detected). Anecdotal details, such as the putto standing in the manger above the Christ Child and the ass feeding from it, further enliven the composition.



Giorgio Vasari

Arezzo 1511–Florence 1574

Giorgio Vasari came from a family of potters in Arezzo, where he received his early training from the French fresco painter and designer of stained glass Guillaume de Marcillat (1475–1529/37). In 1524 Vasari moved to Florence, working first under Andrea del Sarto (q.v.) and then under Baccio Bandinelli (1493–1560). He returned to Arezzo in 1527 to escape the political troubles in Florence that resulted from the expulsion of the ruling Medici family; he left the city again in 1529, traveling to Pisa, Bologna, and Arezzo. In early 1532 he was in the service of Cardinal Ippolito de' Medici in Rome, where he studied the works of Michelangelo (q.v.), Raphael (1483–1520), Perino del Vaga (1501–1547), and Polidoro da Caravaggio (c. 1499–c. 1543). Returning to Florence in the summer of 1532, Vasari worked for Ippolito's brother Alessandro de' Medici. Vasari's first important commission was the altarpiece *The Crucifixion* of 1537 for the monks at Camaldoli, north of Arezzo. For the next fifteen years he traveled throughout Italy, during which time he decorated his house in Arezzo, the refectory of the monastery of Monteoliveto, Naples (see cat. nos. 50–51), and the Gran Salone of the Palazzo Can-

celleria, Rome. In 1554 he was back in Florence working for the Medici, who continued to employ him for the rest of his life. For Cosimo I he carried out the remodeling and decoration of the Palazzo Vecchio, including the Quartiere degli Elementi (1555–59), the Quartiere di Leone X (1556–62), the Quartiere di Eleonora (1559–62), and the Salone del Cinquecento (1563–72). In 1570–71 he decorated three chapels for Pope Pius V in the Vatican, Rome. As soon as he had completed the chapels, he began the preparations for the fresco decoration of the cupola of the cathedral in Florence (see cat. no. 53), though he returned to Rome late in 1571 to help finish the frescoes in the Sala Regia in the Vatican. The decoration of the cupola remained unfinished at Vasari's death and was later completed by Federico Zuccaro (1540/42–1609). Vasari is perhaps best known for his *Vite de' più eccellenti pittori, scultori et architetti* (Florence, 1550; 2d ed. 1568), a fundamental source for the history of Italian Renaissance painting. He was also one of the first collectors of drawings, assembling his *Libro dei disegni* while engaged in writing the biographies.

50 *Bearded Man Filling a Glass*

51 *Youth Running*

Pen and brown ink and brown wash over traces of black chalk, heightened with white body color, on blue paper; H: 44.9 cm (17¹¹/₁₆ in.); W: 19.7 cm (7³/₄ in.) each

94.GA.33.1 and 94.GA.33.2

PROVENANCE

Paul Sandby, London (Lugt 2112, on 94.GA.33.2 only); sale, Sotheby's, London, 9 July 1981, lot 7; Roberto Ferretti, Ontario, Canada; art market, London.

EXHIBITIONS

Toronto and New York 1985–86, nos. 12, 13.

BIBLIOGRAPHY

Amsterdam 1981, p. 72, under no. 155; De Castris 1981, p. 84 n. 16, fig. 5; Monbeig-Goguel 1982, p. 70, fig. 8; Corti 1989, p. 51, under no. 32; Florence and Amsterdam 1995–96, p. 103 n. 7, under no. 12.

On the reverse of the old backing of 94.GA.33.1, inscribed bottom center, in graphite, *G. Vasari*.

THE DRAWINGS ARE HIGHLY finished studies for the lateral sections of a tripartite composition painted on panel, one of two executed by Vasari in 1544–45, to hang at either end of the refectory in the monastery of Monteoliveto in Naples. He described the corresponding work as follows: “La storia è partita in tre quadri: nel mezzo è la cena, a man ritta una bottiglieria con una credenza piena di vasi in varie forme e stravaganti, ed a man sinistra uno scalco che conduce le vivande” (The story is divided into three pictures: in the center, the supper; on the right, a buttery with a credence full of vases in various fantastic forms; and on the left, a steward, who is bringing up the viands; Vasari/Milanesi 1878–85, vol. 7, p. 675). The paintings were originally situated at the top end of the long room, opposite the entrance. The central panel, *The Feast in the House of Simon*, is now lost, but its appearance is recorded in another polished compositional study in the Rijksmuseum, Amsterdam (inv. 1951.1; Amsterdam 1981, no. 155). The side panels, for which the Getty drawings are preparatory, are now in the Museo di Capodimonte, Naples (De Castris 1981, pp. 60–61, figs. 3, 4); they deviate very little from the compositions established in the drawings.

Vasari was initially reluctant to take on the commission for the Olivetan refectory on account of its archaic construction, Gothic vaulting, and poor natural light (“tutta quella vecchiaia e



goffezza di sestì” [all the old-fashioned and clumsy appearance of those arches]; Vasari/Milanesi 1878–85, vol. 7, p. 674). The artist felt that only a complete transformation of the refectory, according to the principles of the “maniera moderna” (of which his *Vite* is a manifesto), would do his reputation justice. His aim was literally to dazzle the spectator, not just with a revisionist framework of brilliant white stucco but also with his own skill: “con gran copia d’ornamenti, gli occhi abbagliando di chi avea a vedere quell’opera con la varietà di molte figure” (with a great abundance of ornaments, dazzling the eyes of all who might see the work with a variety and multitude of figures; *ibid.*, p. 674); elsewhere he speaks of embellishing the *istorie* with “diversità d’attitudini e vestiti” (a variety of attitudes and vestments) as well as emotional content (“affetto”) (*ibid.*, p. 675).

The Getty drawings not only reflect Vasari’s clever adaptation of his designs to the awkward shape of the refectory but also epitomize his quest for skill and variety, in such virtuoso passages as that of the wine, poured from a boldly foreshortened flask, splashing into a glass goblet, in the left section, or in the 180-degree contrapposto of the main figure on the right, an eye-

catching trick in the manner of an antique relief, aptly dramatizing the stewards’ haste as they rush the hot food to the table.

The panel paintings for the opposite end of the refectory, above the entrance, depicted the Gathering of Manna, but again only the lateral sections of this composition survive, in the Museo Diocesano, Palazzo Arcivescovile, Palermo (De Castris 1981, pp. 62–63, figs. 6, 7). The elaborate decorations for the vault, with allegorical figures painted in fresco, framed by gilded stuccowork and grotesques, are still in situ, and related drawings include the studies *Abundance*, in the British Museum, London (inv. 1900-5-15-3; London 1986, no. 135), and *Prudence*, in the Fondation Custodia, Paris (inv. 7777; Byam Shaw 1983, no. 30).

Vasari reused the figures in the left-hand drawing, with only slight modifications, at the left of *The Marriage of Esther and Abasuerus*, painted for the Badia at Arezzo in 1549 and now in the Museo Civico (De Castris 1981, p. 65, fig. 9). The running youth at the right is a variation, in reverse, of a figure from an earlier composition by Vasari, his *Christ in the House of Mary and Martha* of 1539, for San Michele in Bosco, Bologna (Barocchi 1964, pl. IV).

52 *Studies of a Male Nude, a Drapery, and a Hand*

Red chalk; H: 36 cm (14³/₁₆ in.); W: 24.3 cm (9⁷/₁₆ in.)

92.GB.36

PROVENANCE

Sale, Sotheby's, New York, 12 January 1990, lot 33; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 133, no. 52.

Inscribed near the bottom right corner, in brown ink, *Michel Angelo*; numbered farther to the left, in brown ink, 143, and in the bottom right corner, in purple ink, 51. The drawing is laid down onto a piece of card; fragments of paper that once formed an engraved ornamental border are visible in places along the two lateral edges. Inscribed just above the center of the cardboard support, in graphite, *N. 96 B*. Attached to this side of the card is a late nineteenth-century backing that was once laid down onto blue paper, fragments of which are still attached at the four corners. On the paper backing are the following inscriptions: near the bottom left corner, in brown ink, *Hyllan II.*; below, in graphite, 9 [a long line] *page 35*; and along the bottom edge, *Michel Angel-bona* (the rest covered by tape).

THE DRAWING IS A STUDY from life for the “caporione armato” (armed ringleader) representing the *quartiere* (district) of San Giovanni, in the roundel depicting the *quartieri* of Santa Maria Novella and San Giovanni at the west end of the great coffered ceiling of the Salone del Cinquecento in the Palazzo Vecchio, Florence (Muccini 1990, repr. p. 98).

In the painting the figure's head is turned in profile to the left. With his right hand he tugs on his beard, while his left rests on the hilt of his sword. The figure wears a transparent *all'antica* cuirass, revealing the musculature of his torso, which is why Vasari studied this figure from the nude model. In the drawing details of the figure's head and right knee have been left sketchy; the position of the head had yet to be established, but Vasari was already anticipating that the knee would be masked from view in the painting by a shield on which San Giovanni is represented by the Florentine baptistery. The position of the hands was followed closely in the painting, even though neither the beard nor the hilt of the sword is explored in the drawing. The drapery studied at the top right of the sheet appears to relate to that covering the figure's upper arm in the painting.

The program for the ceiling was established by Vincenzo Borghini, with interventions from Duke Cosimo himself, assisted by his secretary, Giambattista Adriani. Work on the thirty-nine paintings for the ceiling compartments of the Salone began in August 1563, and the whole was unveiled in December 1565, in time for the nuptials of Ferdinando de' Medici. Three diagrams by Vasari for the arrangement of the ceiling survive, only the first of which is dated(?), March 3, 1563; the roundel containing the *quartieri* of Santa Maria Novella and San Giovanni was planned to occupy its present location, above the Udienza, from the start. In the second of the three diagrams the positions of the two *quartieri* are reversed, with that of San Giovanni appearing on the left instead of the right. The life drawing for this allegorical figure was therefore probably made after Vasari had submitted, and Cosimo had approved, the third and final scheme.

In type the drawing recalls Michelangelo's red chalk studies for the *ignudi* on the ceiling of the Sistine Chapel, such as that in the Albertina, Vienna (inv. 120 recto; Tolnay 1976–80, vol. 1, no. 144 recto), in which the male model is likewise studied in varying degrees of detail.



53 *Compositional Study for the Southeast Section of the Cupola of Florence Cathedral*

Pen and brown ink and brown wash over some traces of black chalk; H: 41.2 cm (16¼ in.); W (bottom edge): 21.8 cm (8⅞ in.); W (top edge): 10 cm (4 in.)

91.GA.80

PROVENANCE

Private collection, France(?); private collection, Lugano; art market, London.

EXHIBITIONS

London 1990, no. 14.

BIBLIOGRAPHY

Journal 20 (1992), p. 167, no. 63.

In the bottom right corner, unidentified collector's mark (LF?) blind-stamped. On the verso, numbered above the center, in graphite, 187; inscribed below, also in graphite, *Wl Guigo[u or n] - Maurel . . . a Marb[a or e]th / 12 g^b.77(?)*; inscribed in the bottom left, in a late sixteenth-century hand, in brown ink(?), *e di - giorgio x [vasari+ inserted above] de arezo*; in the bottom right, in graphite, an unidentifiable price; and below and to the right, in blue crayon, 337-.

THIS IS A COMPOSITIONAL study for one of Vasari's last great projects, the fresco decoration of the interior of the cupola of the cathedral in Florence (see Monbeig-Goguel 1972, pp. 17–21, for reproductions of the entire cupola and the individual faces). The fresco depicts the Last Judgment and is organized according to a complex program devised by the Florentine humanist and antiquary Vincenzo Borghini (for the text, addressed to Vasari, see Guasti 1857, pp. 132–40). The overall scheme consists of five concentric zones surrounding Filippo Brunelleschi's famous lantern. On account of the octagonal shape of the dome, the decoration is further divided vertically into eight *spichi*, or compartments, which, though iconographically distinct, harmonize with the general system of ascending realms.

The drawing would have been executed between August 1570, when the idea for the commission was first broached in a letter from Borghini to Vasari, and March 6, 1573, when Vasari himself asserted in a letter to Borghini that, with the exception of those for the eastern face, “tutti e disegni, con la gratia del

signor Dio, della cupola, da' primi ochi in su, son fatti et finiti benissimo, talche ogni persona pratica gli potrebbe condurre” (With God's grace all the drawings of the cupola, from the first oculi up, are done and well finished, to such an extent that any experienced person could execute them; Gaye 1840, vol. 3, p. 368). Following Vasari's death in 1574, the commission was taken over by Federico Zuccaro, who began work in 1576 and brought the frescoes to completion by 1579, when the decoration was finally unveiled (Lapini 1900, pp. 193, 201).

The Museum's drawing is for the southeast face of the cupola (above the entrance to the Old Sacristy), immediately to the right of *Christ in Judgment* in the east. It corresponds closely to Borghini's project for this section (the third, according to his description) and to Vasari's own schematization after it, which also survives (his “angolo ottavo”; Vasari/Milanesi 1878–85, vol. 8, pp. 224–25). In the alcove at the top of the sheet is an Elder of the Apocalypse (with two others in the background). Below two angels carry aloft the lance and the chalice, symbols of the Passion and the Redemption, respectively. Beneath them is a semicircle of angels, “ornate con celate in testa, et croci rosse in su l'arme” (adorned with sallets [light helmets] on their heads and red crosses on their armor; Borghini, in Guasti 1857, p. 139), representing the Virtues. In the third zone is a company of martyred saints, among whom can be distinguished Saint Lawrence, Saint Stephen(?), and Saint Sebastian. Below again is Fortitude, one of the seven Gifts of the Holy Spirit, flanked on the left by Patience, holding a yoke, and, on the right, by a figure representing the second of the Eight Beatitudes, *Beati qui lugent* (“Blessed are they that mourn”; Matthew 5:4). The lowest realm shows the damned being thrust into the jaws of hell to the right while the elect are resurrected and raised heavenward to the left. According to Borghini's program and to all subsequent descriptions of the cupola decorations, the sin for which the condemned souls in this section are being punished is that of Wrath.

In his program Borghini made the following suggestion for the depiction of the realms of hell: “Et in qualche di quegli anguli farei bocche infernali, in forma di animali corrispondenti a' vitii” (And in some of these corners I would do mouths of hell in the form of animals corresponding to the vices; p. 133), meaning literally the jaws of the animal most appropriate to each particular sin. In the Getty drawing Vasari apparently followed Borghini's more detailed recommendation for the southeast facet: “ove si figurerà la bocca infernale con quella d'un orso o cane” (where one will depict hell's mouth as that of a bear or dog; p. 137). Many drawings exist by Vasari showing souls being thrust into a variety of such *bocche* (cf. Paris, Louvre inv. 2118 *ter*, 2140, 2146, for Avarice in the southwest; 2113, for Gluttony in



the south; 2185 *bis*, for Lust in the northwest; 2185, for Wrath in the southeast; 2109, for Pride in the west; Dijon, Musée des Beaux-Arts inv. 299, for Envy in the northeast). Apart from the jaws for Gluttony, however, which are tusked, denoting a pig or boar, they are largely indistinguishable and would have made for a somewhat repetitive design. When Zuccaro took over the project, he departed from the iconography established by Borghini and Vasari most particularly in this point, replacing the somewhat retrogressive solution of the *bocche* with more naturalistic rocks and boulders, thus permitting a greater variety of poses among the devils and sinners in hell. Zuccaro paid lip service to Borghini's original program by including an animal in each hell scene symbolizing the relevant Deadly Sin. Drawings for Zuccaro's revised vision of hell are in the British Museum, London (Gere and Pouncey 1983, nos. 302–6), and the Albertina, Vienna (inv. 14331–33, 14335, 14338). Two (British Museum inv. 1862-10-11-186 [ibid., no. 302] and Albertina inv. 14338) are for the same southeast face for which the Getty drawing is preparatory, although both differ from the finished fresco in mistakenly representing an ass, symbolic of the sin of Sloth, rather than the bear appropriate to Wrath.

A large number of drawings by Vasari survive for this project, including no fewer than fifty-eight in the Louvre. Seven of these (inv. 2115–19, 2183 *bis*, 2185) also relate to the southeast face, and their relationship to the Getty drawing is pertinent. Four of them are small drawings, minutely squared, which replicate with remarkable fidelity the four corresponding zones in the Getty composition drawing, excluding that of the Elders of the Apocalypse at the top (in descending order, inv. 2119, 2183 *bis*, 2118, and, for the hell realm, 2185 [fig. 53a; also repr. in Acidini Luchinat 1989, fig. 22b]). The drawings appear to be autograph but are less organic and fluent in style than the present example, the wash barely touched in. In addition, three larger, more detailed drawings, also squared, record with more precision the poses of the figures in the central three zones (in descending order, inv. 2117, 2115, 2116, the latter with the principal figures clearly marked *PATIENTIA*, *DONO DI FORTEZZA*, and *B QUI LUGENT*). These drawings obviously represent the transition between the initial scheme, sketched out in the composition drawing, and the solutions of the finished fresco, which on the whole they resemble more closely.

The Getty drawing was made on a piece of paper cut to the exact shape of the facet of the dome, tapering more sharply at the top. Only two other compositional drawings for the greater part of a *spichio* are known: one is in the Musée des Beaux-Arts, Dijon (inv. T 171; Vitzthum 1965, pl. 48; for the northeast face), though this lacks the uppermost zone, containing the Elder of the Apocalypse; the other, omitting both the uppermost and the lowest zone, is in the Louvre (inv. 2148; Paris 1965, no. 62; for the east face). There are composition drawings by Zuccaro on similarly shaped sheets in the Metropolitan Museum of Art, New York (Rogers Fund 1961.53; Acidini Luchinat 1989, fig. 23;



FIGURE 53A. Giorgio Vasari (1511–1574). *Study for the Hell Realms in the Cupola of the Florence Cathedral*. Pen and brown ink, brown wash, over black chalk. H: 19 cm (7½ in.); W: 19.5 cm (7⅞ in.). Paris, Louvre, Département des Arts Graphiques inv. 2185.

for the southwest face); the Louvre (inv. 2144; Vitzthum 1965, pl. 48b; for the north face); the Albertina, Vienna (inv. 14328; Stix and Frölich-Bum 1932, vol. 3, no. 266; for the east face); and the Devonshire Collection, Chatsworth (inv. 200; Jaffé 1994, *Roman and Neapolitan Schools*, no. 388; also for the east face). His designs for the upper zones appear much more hieratic than Vasari's, with greater emphasis placed on the horizontal bands, giving priority to clarity over aesthetic design. The present sheet is much more attractive and compositionally satisfying as a drawing, but some of Borghini's recommendations adopted by Vasari, such as diminishing the size of the figures as the zones ascend, turned out to be impractical and were adapted when the fresco came to be painted.

At the time of Vasari's death in 1574, only the lantern is recorded as having been completed (Lapini 1900, p. 193), but as John Gere and Philip Pouncey have pointed out, evidence suggests that Vasari's designs were in fact followed in four of the eight faces (the north, northeast, southeast, and south). The present drawing supports this theory, corresponding remarkably closely to the central three zones of the finished fresco on the southeast face. Exceptions are the Elder holding a cithara (cf. Borghini's recommendation, in Guasti 1857, p. 140, that the Elders should be represented with "le cetera accanto" [citharas beside them]) in the uppermost zone—transferred in the fresco, presumably by Vasari himself, to the east face, above *Christ in Judgment*—and the left side of the second zone, which in the fresco is rolled back to reveal the elect in Paradise. The lowest zone was completely redesigned by Federico, as described above.

Paolo Veronese (Paolo Caliari)

Verona 1528–Venice 1588

Born in Verona, Paolo Caliari received his artistic training there from Antonio Badile IV (1518–1560) and Giovanni Caroto (1488–1563/66). Veronese's early fresco decorations of 1551 for the Villa Soranza near Castelfranco suggest a knowledge of the work of Correggio (q.v.), Parmigianino (1503–1540), and Giulio Romano (q.v.). In 1553 he transferred to Venice, where he worked in the Sala del Consiglio dei Dieci in the Palazzo Ducale and began a series of decorations for the church of San Sebastiano, including *The Triumph of Mordecai* (1556). His early work culminated around 1561 with the mythologies and allegories painted in Palladio's Villa Bar-

baro (now Volpe), a program of decoration noted for its brilliant illusionistic effects. Veronese was also a successful portraitist, who typically imparted a serene, imposing air to his richly costumed subjects and enriched his portraits with fine details of color and texture, as can be seen in *Portrait of a Woman with a Dog* of 1563–65 (Paris, Louvre). Among his best-known works are the large banquet scenes in sumptuous architectural settings painted for Venetian refectories, such as *The Marriage at Cana* of 1562–63 for San Giorgio Maggiore (Venice, Accademia) and the *Feast in the House of Levi* of 1573 for Santi Giovanni e Paolo (Paris, Louvre).

54 *Costume Studies for Sophocles' "Oedipus Tyrannus"*

Pen and brown ink, with brown wash in the upper-right study only (recto); pen and brown ink (verso); H: 21.3 cm (8 $\frac{3}{8}$ in.); W: 30.3 cm (11 $\frac{1}{16}$ in.)

WATERMARK

Angel with a circle with a star above it (somewhat similar to Briquet 1966, vol. 1, nos. 660–63).

91.GG.3

PROVENANCE

Alcide Donnadieu, London; private collection, Buckinghamshire; sale, Christie's, London, 1 July 1986, lot 30; art market, Boston.

EXHIBITIONS

Venice 1980, no. 31; Washington, D.C., 1988–89, no. 84.

BIBLIOGRAPHY

Rinaldi 1981, pp. 75–81; Cocke 1984, pp. 267–69, nos. 114, 114v; Byam Shaw 1985, p. 309 and n. 7; Courtts 1986, p. 402; Puppi 1987, pp. 199–200, nn. 53, 58, fig. 6; Venice 1988 and Paris 1990, under nos. 18, 19; *Journal* 20 (1992), pp. 168–69, no. 66.

Inscribed above each of the costume studies, in a sixteenth-century hand, in brown ink, *Citadino di riputation; fatta/ Donzela servente; Una fi[gli]a dela Regⁱna fanciulina; Un no[n]cio dela Citta/ Fatto; Un no[n]cio; forestiero; Un no[n]cio dila Citta giovane; Un Patro[ne] vechio/ Fatto; Un uomo nobile/ Fato*; between the two studies in the bottom right, *Ellipo vechio/ Chreonte*; with the sheet turned vertically, beside the heads of the third study in the top row, *d 65 L 405/ 403 and L 45*. On the verso, inscribed above the main figure study, also in the artist's hand, in brown ink, *Chreo[n]te di meza/ Etta*;

and, with the sheet turned vertically, in another contemporary hand, in black ink, *Al Cl.^{mo} Sig.^{or} il Sig.^{or} Vettor Sora[n]zo mio. S. e patro[ne]/ Oss.^{mo}/ Venetial in frezzaria in Cale d[e]l Caro*; in the bottom left corner, in a more modern hand, in dark brown ink, 995., preceded by a notation like *c=*, and, farther to the right, in graphite, *B*.

THE SHEET CONTAINS a number of sketches of costumes for the inaugural production of Sophocles' *Oedipus Tyrannus*, staged, in a new translation by Orsatto Giustiniani, to mark the opening on March 3, 1585, of Andrea Palladio's famous Teatro Olimpico in Vicenza. Although Veronese's intervention is not documented, Janos Scholz was the first to notice the connection between drawings by the official designer for the production, the Vicentine artist Giovanni Battista Maganza (c. 1509–1586), and a double-sided sheet of costume studies by Veronese, similar to the present drawing, in the Ecole des Beaux-Arts, Paris (inv. 415; Cocke 1984, nos. 113, 113v; Venice 1988 and Paris 1990, no. 18). In fact, all the designs by Maganza that have so far certainly been identified for this project clearly depend upon one or another of the two sheets of rapid sketches by Veronese, whose assistance may have been sought on an unofficial basis. Contemporary accounts of the lavish production and huge cast of *Oedipus* imply that further studies by both artists must once have existed. As Roger Rearick pointed out (in Washington, D.C., 1988–89, p. 168, under no. 84), the note made after the drawing, at the top of the Beaux-Arts page, referring to 1583 as *pasato* (i.e., last year) and 1584 as *questo anno* (this year), suggests a date early in 1584 for Veronese's sketches.

Each rapid sketch is labeled, either by Veronese or Maganza, with the name of the character for whom the costume was intended. References to Oedipus and Creon between the two sketches in the bottom right of the recto establish with certainty



54 RECTO

the play in question. The note *fatto* (and variants), inscribed next to some of these annotations, appears to indicate that these particular costumes were indeed realized. It seems more logical that these additional notes should be attributed to Maganza, as a system of ticking off the costumes he actually selected and used. The sheet was once folded into eighths, and the inscription on the verso (in another hand?) indicates that at some time it acted as the wrapping or envelope of a letter addressed to a certain Vettor Soranzo in “Cale d[el]l Caro” in Venice.

Several of Maganza’s more detailed sketches, presumably made as working drawings for the costumiers, survive in various collections. Those corresponding to the Getty sheet are in the Yacovleff collection, London, based on the *Citadino di riputazione*, top left (Puppi 1962, fig. 16), and a drawing formerly in the Rudolf collection, London, derived both from the *Patro[n]e vecchio*, bottom row, second from the right, and the *no[n]cio dela Citta*, top right (Cocke 1984, fig. 85). Two more drawings combine figures from both the Getty and the Paris sheets—one for-

merly in the Scholz collection and now in the Pierpont Morgan Library, New York (inv. 1993.156; Cocke 1984, fig. 84; from the *uomo nobile*, lower right of the Getty sheet, and the *fanciulo nobile de la Regina*, on the verso of the Paris sheet); and another in the Ecole des Beaux-Arts, Paris (inv. M.2667; Venice 1988, no. 19; from the *Donzella servente*, top row, second from left, of the Getty sheet, and the *Dona de Governo*, on the recto, bottom right, of that in Paris)—indicating that Maganza had both of Veronese’s designs to work from simultaneously. Another drawing formerly in the Scholz collection (Pierpont Morgan Library inv. 1993.157; Cocke 1984, fig. 83), showing a blind man (presumably Tiresias) being led by a page, relates to the Paris sheet alone. Rinaldi suggested that a drawing by Maganza, *Soldier Holding a Sword and a Spear, Seen from the Rear*, recently on the New York art market (sale, Sotheby’s, New York, 14 January 1992, lot 47), may be a further addition to this group of designs, although it does not correspond to any of Veronese’s surviving sketches.



Taddeo Zuccaro

Sant'Angelo in Vado 1529–Rome 1566

The son of the painter Ottaviano Zuccaro (b. c. 1505), Taddeo was born in Sant'Angelo in Vado in the Marches and at the age of fourteen went by himself to Rome. He was especially influenced by the paintings of Raphael (1483–1520), Perino del Vaga (1501–1547), and Polidoro da Caravaggio (c. 1499–c. 1543). Around 1553 Taddeo collaborated with Prospero Fontana (1512–1597) in painting frescoes for the villa of Pope Julius III outside the Porta del Popolo. He was commissioned in 1557 to paint frescoes of the Life of Saint Paul in the Frangipani Chapel, San Marcello al Corso.

Most were painted by Taddeo in 1560, but the rest were eventually completed by his brother Federico (1540/42–1609). Taddeo's altarpiece *The Conversion of Saint Paul* of 1563, for the same chapel, is a brilliant example of the complexity and ingenuity of his high mannerist style. In 1559 he began working at the Villa Farnese in Caprarola, which occupied him intermittently until his death. His late work includes the intensely spiritual *Dead Christ Supported by Angels* of 1564–65 (Urbino, Galleria Nazionale), originally intended for the chapel of the villa.

55 *Design for a Circular Dish* (recto); *Figure Studies* (verso)

Pen and brown ink and brown wash over stylus underdrawing and black chalk, with traces of red chalk offset (recto); red and black chalk (verso); H: 35.2 cm (13 $\frac{7}{8}$ in.); W: 26.3 cm (10 $\frac{3}{8}$ in.)

WATERMARK
Crossed arrows.

91.GB.58 (see plate 6)

PROVENANCE
William Young Ottley, London (sale, T. Philipe, London, 6 June 1814, lot 1490); Thomas Lawrence, London (Lugt 2445, on verso); Samuel Woodburn, London; Sir Thomas Phillipps, London; T. Fitzroy Fenwick, London; A. S. W. Rosenbach, New York; Rosenbach Foundation, Philadelphia; British Rail Pension Fund, London; sale, Sotheby's, New York, 11 January 1990, lot 21; art market, London.

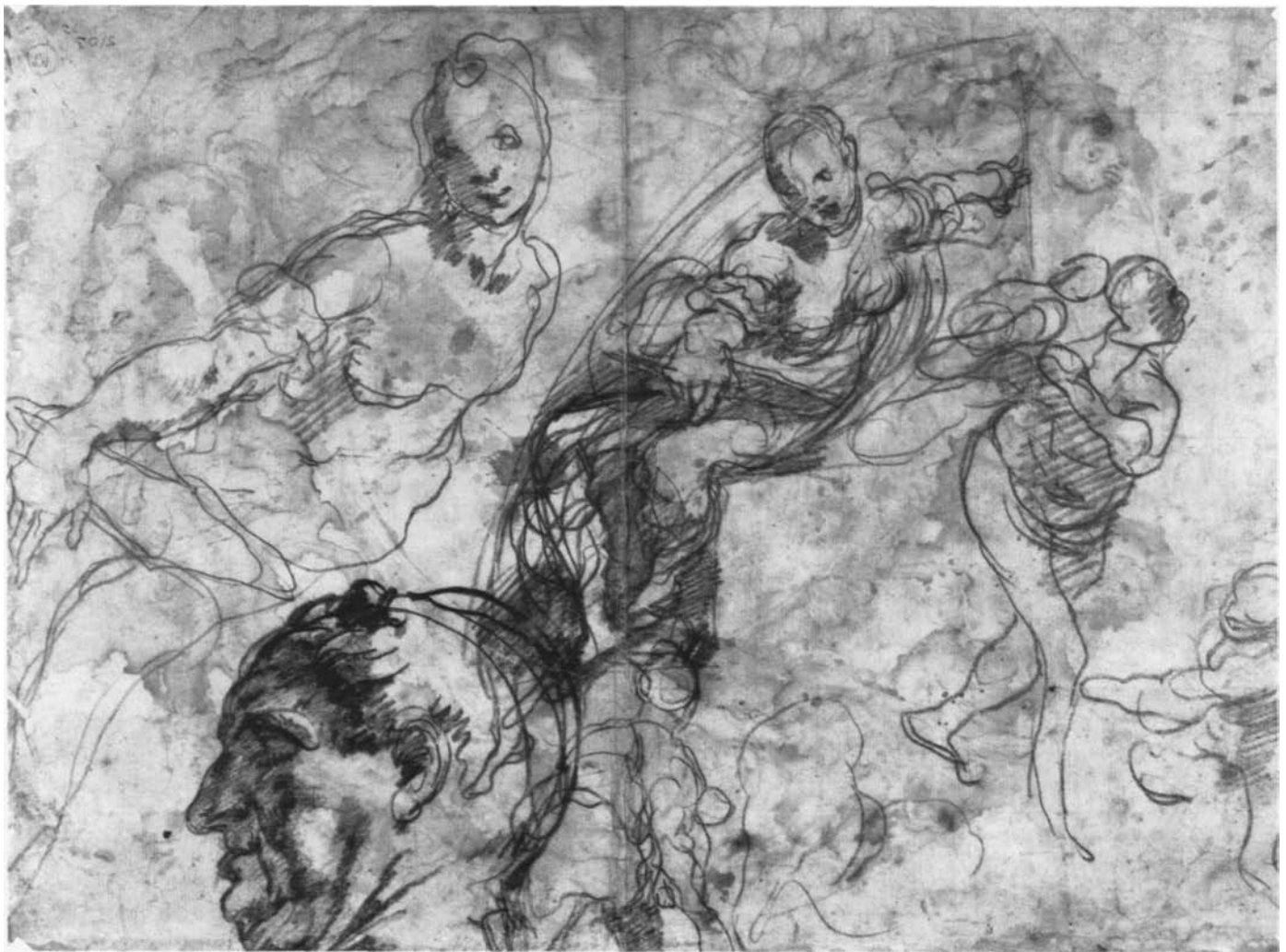
EXHIBITIONS
New York 1993, no. 123; London 1993–94, no. 55.

BIBLIOGRAPHY
Gere 1969, no. 211, pls. 44, 46, pp. 64–65; Gere 1970, pp. 126–27, no. 2; *An Exhibition of Old Master Drawings*, Colnaghi, London, 28 June–21 July 1984, under no. 4; *Journal* 20 (1992), p. 166, no. 61.

THE STUDIES ON THE VERSO of this sheet are all connected with paintings in the Mattei Chapel, in the church of Santa Maria della Consolazione, Rome, the decoration of which was begun by Taddeo in 1553 and finished in 1556. The two seated female figures are studies for the left-hand sibyl in the lunette above the altar (Gere 1969, pl. 65); the large-scale head is a study for the man on the extreme right of *Christ Washing the Disciples' Feet*, on the ceiling (ibid., pl. 70); and the running figure is for one of the soldiers or the fleeing nude young man who throws a cloak about his shoulders in the right foreground of *The Betrayal of Christ*, also on the ceiling (ibid., pl. 57). The three less fully resolved, smaller studies in the bottom right may be related to the decoration as follows: the figure seen from the rear, bending forward, in the bottom center, may be for the man ascending the steps in *The Last Supper* (ibid., pl. 71); the torso of a reclining nude, to the left of the previous study, is probably for the right-hand sibyl in the lunette above the altar; and the figure facing left, with his left arm outstretched, in the bottom right corner, may be for one of the soldiers in the background of *The Betrayal of Christ*.

Numerous preparatory drawings for these decorations exist, including several for the same left-hand sibyl, in the Kunsthalle, Hamburg (inv. 21058, recto and verso; ibid., no. 85); the British Museum, London (inv. Pp.2-127; ibid., no. 98); and one formerly with Colnaghi, London (Gere 1995, no. 264-J, recto and verso). One for the right-hand sibyl, formerly in the collection of Mr. John Carter Jonas, was recently donated to the British Museum (inv. 1993-12-11-11; Gere 1969, no. 125). As Gere (1970) pointed out, the principal studies on the present sheet correspond so closely to the figures in the paintings that it is likely they were made at a relatively late stage in the design process, despite their sketchy appearance. Conversely, the studies for the left-hand sibyl, on the recto of the Hamburg sheet and at the British Museum, are much more carefully executed, with ample





55 VERSO

applications of wash and white highlights, but these were clearly made earlier, while the artist was still exploring different permutations for the figure's pose, as he was also in the more swiftly executed pen sketch formerly with Colnaghi.

On the recto is a circular design for a maiolica dish or metalwork salver. That Taddeo made maiolica designs is confirmed by Vasari (Vasari/Milanesi 1878–85, vol. 6, p. 581), who mentions a set carried out by him for the duke of Urbino, c. 1560–62 (these quite different historical narratives, scenes from the life of Julius Caesar, are discussed in Gere 1963). The reclining female figure at the top of the present drawing has certain features in common with the studies for the sibyl on the verso, and one can see how the artist proceeded naturally from

one to the other as he explored the problem of how to accommodate dynamically posed figures within a curving frame.

A more carefully finished version of the recto, also by Taddeo, is in the Kunstmuseum, Düsseldorf (inv. F.P. 160; Gere 1969, no. 27). The group of the triton embracing the nymph at the top of the sheet may be derived from an antique prototype, a Roman sarcophagus once visible on the Quirinal in Rome and now in Grottaferrata (Bober and Rubinstein 1986, no. 102). The motif of the fighting sea monsters in the bottom left quarter corresponds to a lost drawing by Perino del Vaga, of which more than one copy is known (e.g., Pouncey and Gere 1962, no. 192). A humorous touch is provided by the grotesque face glowering up from the bottom of the dish at the eventual user.

Central Italian School

Early Sixteenth Century

56 *The Hunt of Diana(?)* (recto); *Two Studies of a Pair of Reclining River-Gods(?)*; *a Sarcophagus Front(?)* (verso)

Pen and brown ink with light brown wash; H: 34.5 cm
(13 $\frac{5}{8}$ in.); W: 24.3 cm (9 $\frac{5}{16}$ in.)

WATERMARK

Unidentifiable symbol.

92.GA.3I

PROVENANCE

Unidentified collector (Lugt 2593); art market, London (i.e., Hazlitt Gallery, 1948 [as Titian], according to caption on an old photograph of the drawing in the Witt Library, Courtauld Institute of Art, London); Mr. and Mrs. Hugh N. Squire, London (anonymous sale, Sotheby's, London, 4 July 1975, lot 57); art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Consigli Valente 1988, p. 142 n. 161 (as circle of Marcantonio Raimondi); *Journal* 21 (1993), p. 131, no. 47 (as Aspertini); Faietti and Scaglietti Kelescian 1995, p. 323, no. 34R (reject attribution to Aspertini).

On the verso, inscribed upper center, in graphite, *No. 41*; the same inscription, also in graphite, is repeated just above the center with the sheet turned upside down; also with the sheet turned upside down, inscribed in graphite, *15 cent.*

THE HUNTERS IN THE foreground appear to be female, including the figure who seems to be directing the activities, seen in profile at the left, who wears a wreath on her head and holds a bow. Although she hardly conforms with conventional representations of the goddess, the possibility that she is Diana should not be ruled out. Apart from the presence of women hunters, an identification of the scene as the Hunt of Diana finds additional support in the group of nymphs bathing in a pool in the middle ground to the left, apparently watched by three other figures, one (who may be Actaeon) with horns or antlers.

The composition must originally have extended farther on both sides. A third of the way up the right edge of the sheet is the disembodied head of a nymph carrying the hindquarters of a dead boar, and in the corresponding position on the other side of

the sheet, the nymph on the extreme left turns her head to the left as if in conversation with a companion now no longer present.

The purpose of the study on the recto is not known, though one could imagine a more fully realized treatment of the design as a painting or print. The pose of the central figure carrying a staff with dead game and the treatment of the draperies compare well with a drawing by Amico Aspertini (c. 1474–1552), *Two Women and a Child, Seen from the Rear*, in the Szépművészeti Múzeum, Budapest (inv. 2106; Faietti 1991, p. 148, fig. 3; Faietti and Scaglietti Kelescian 1995, pp. 278–80, no. 65), though the handling seems rather different and less expressive. A better comparison is with the drawing style of another Emilian artist of the period, Marcantonio Raimondi (c. 1480–c. 1534).

The two pairs of reclining male figures faintly drawn on the verso recall the pair of river gods that Michelangelo had intended to place at the base of the tomb of the *Magnifici* in the Medici Chapel, Florence, though this was never carried out: a funerary context for the pair of figures in the drawing is suggested by the third study on the verso, a slight sketch of what appears to be a sarcophagus front, with a circular wreath at the center supported by a kneeling winged angel to the right.



56 VERSO



Florentine School

Late Fifteenth Century

57 *Seated Young Man*

Metalpoint heightened with white body color, on light pinkish gray prepared paper; H: 19.8 cm (7 $\frac{7}{8}$ in.); W: 9.8 cm (3 $\frac{7}{8}$ in.)

91.GG.34

PROVENANCE

Double-Numbering Collector; unidentified collector (overinked collector's stamp: illegible letters in rectangle); private collection, Lugano; art market, Zurich.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 20 (1992), p. 161, no. 54 (as circle of Lorenzo di Credi).

Numbered in the hand of the so-called Double-Numbering Collector, in brown ink, in the upper left corner, 245., and in the lower right corner, *duecento quaranta cinque*; inscribed in the upper right corner, also in brown ink, *L*, and in a different hand, *di Raffaele d'Urbino*; along the bottom of the old mount, in graphite, *Raphael's . . . JOC(?)*. On the reverse of the mount, inscribed in graphite above the center, *1116*, and toward the bottom, *Raphael's own portrait*, followed by a monogram, *JOC(?)*.

THE OLD, SEVENTEENTH-CENTURY(?) attribution to Raphael is understandable given the general similarity to his drawings in metalpoint on pinkish prepared paper, such as *Saint Paul Rending His Garments* in the Getty Museum (inv. 84.GG.919; Goldner 1988, no. 39). A later, English hand, presumably nineteenth century, goes so far as to identify the sheet as "Raphael's own portrait."

Acquired as from the circle of Lorenzo di Credi (1457–1536), the drawing may also be compared with a sizable group of studies now usually given to Francesco Granacci (1469–1543), a younger contemporary and fellow painter of the Florentine School, whose work in metalpoint is sometimes extremely close to Credi's own. A good comparison, particularly in terms of the highlighting, may be made with a silverpoint drapery study of a very similar youth, usually attributed to Granacci, in the Uffizi, Florence (fig. 57a; Berenson 1938, no. 933). Another silverpoint drawing in the Uffizi attributed to Granacci (inv. 293E; *ibid.*, no. 938), which contains several sketches, including one of a youth seated on a stool, also has elements in common with the present drawing, as does one, particularly in the drapery passages, of a standing young man in the Musée des Beaux-Arts,



FIGURE 57A. Francesco Granacci (1469–1543). *Study of a Draped Youth and a Head*. Silverpoint and white body color on pinkish buff ground. H: 29 cm (11 $\frac{1}{16}$ in.); W: 15 cm (5 $\frac{7}{8}$ in.). Florence, Gabinetto disegni e stampe degli Uffizi inv. 257E verso.

Lille (inv. Pluchart 233; Benvignat 1856, no. 248, as Finiguerra), given to Granacci by Popham (on the British Museum's Gernsheim Corpus mount, no. 18085).

Although the youth seems at first sight to be standing, he must be seated on a stool or bench, since the one leg that has been drawn appears at an angle; the vertical lines above his ankle thus define part of the object on which he is seated, perhaps the leg of a stool, with a horizontal possibly indicated under his backside. The study may have been made for a figure in an unidentified painting or simply for its own sake, as an exercise in drawing drapery in metalpoint, since the main focus is the voluminous swathe of fabric arranged over the figure's left shoulder. The drawing is typical of drapery studies in this technique made in the Florentine workshops of Andrea del Verrocchio (1435–1488), Lorenzo di Credi, Domenico Ghirlandaio (1448/49–1494), and their circles, and it may date from the late 1480s or early 1490s, possibly coinciding with the time of Granacci's apprenticeship in the Ghirlandaio workshop, one of the most active in late fifteenth-century Florence.



North or Central Italian School

Fourteenth Century(?)

58 *A Draped Figure Holding a Book*

Point of the brush, heightened with white body color, on greenish blue prepared paper; H: 19.4 cm (7 $\frac{3}{8}$ in.); W: 11.2 cm (4 $\frac{3}{8}$ in.)

94.GA.42

PROVENANCE

Padre Sebastiano Resta, Rome; Jonathan Richardson Sr., London (Lugt 2183, 2992; his mount); Arthur Pond, London (Lugt 2038); John Thane, London (Lugt 1544); John Barnard, London (Lugt 1419, 1420); William Roscoe, Liverpool (sale, Winstanley, Liverpool, 23 September 1816, lot 8); William Esdaile, London (Lugt 2617) (sale, Christie's, London, 18 June 1840, lot 7); private collection (sale, Christie's, New York, 13 January 1993, lot 5); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 69, no. 12.

Inscribed in the bottom right corner, in brown ink, *i.6.* [Padre Resta's inventory no., i.e., Libro J, item 6, as recorded by Richardson in ms. Lansdowne 802, Department of Manuscripts, the British Library, London]. On the old Richardson(?) mount, at bottom center, inscribed in Jonathan Richardson Sr.'s hand, in gray ink, *Giunta Pisano.*; in the bottom left corner of the mount, in Esdaile's hand, in brown ink, *42 x 3 - 1816 Roscoe*; the Esdaile inscription continues to the right of Richardson's attribution to Giunta Pisano, *fl^d 1210 prior to Cimabue.*; at the right edge, also in Esdaile's hand(?), in graphite, *vide the back*, and, beneath the attribution to Giunta Pisano, *St. John.* On the back of the mount, at the top center, in brown ink, Richardson's shelfmarks, *A.59.* (this is the album reference to one of the four "Giunta" drawings in Richardson's collection, recorded in ms. Lansdowne 803) and, below, *I.33.*; below this, in Richardson's hand, copied from a text by Padre Resta, *-Giunta Pisano, nom.- incognito al Vasario. Pittore Antecessore/ a Cimabù. I furono trovati qti Disegni (there were about 6 of them) di Maniera Gre-I canica de tempi Bassi del Principio del Secolo duodecimo in un repostiglio/ d'una casa che fù di Pietro Perugino pervenuta circa l'anno 1683. nelli- P.P. dell'Orio di S. Filippo di Perugia assieme.- d'altri Disegni tra quali/ uno di Pietro della Francesca- P. Resta*; below again, what is probably a further Richardson shelfmark, *k.*; below again, Barnard's monogram followed by his measurements, in brown ink, *7 1/2 by 4 1/4*; below again, an unidentified monogram, in blue ink, *GHP*; in the bottom center, in brown ink, *Pond.*; to the left of this, in Esdaile's hand, in brown ink, *Formerly in the coll^y of Padre Resta, Richardson Pond/ & Barnard. / 1816 WE. Roscoe's coll. P 81-N 42 x* and, to the right, also in Esdaile's hand, *Vide Lanzi 1-8* [i.e., a

reference to Abate Luigi Lanzi's *Storia pittorica della Italia*, (Florence, 1822), vol. 1, p. 8, translated from the Italian by Thomas Roscoe (1791-1871), fifth son of William Roscoe, in 1828] *Lanzi commences his series of the Florentine school/ with this master, who was prior to Cimabue.*; in the bottom left corner, in brown ink, *104.*

A DRAWING COMPARABLE in style, size, and subject matter, clearly by the same hand, is in the Teylers Museum, Haarlem (fig. 58a; Florence and Rome 1983-84, no. 45). It shows a similarly draped male figure, also standing in three-quarters profile to the left, holding a bow in his right hand and an arrow in his left. Like the Getty drawing, it too bears an old attribution to Giunta Pisano on the verso (*Giunta Pisano dipins dal 1208 al 1236*), and the two sheets probably once formed part of a series with other drawings. The inscription on the back of the old



FIGURE 58A. North or Central Italian School. *Standing Figure with Bow and Arrow*. Metalpoint, heightened with white body color, on green prepared paper. H: 18.4 cm (7 $\frac{1}{4}$ in.); W: 10.6 cm (4 $\frac{1}{16}$ in.). Haarlem, Teylers Museum inv. A.1.



mount of the present work, copied from a note by the Italian collector Padre Resta (1635–1714), records that it was discovered among a cache of drawings in Perugia, around 1653, and the Haarlem drawing probably derives from the same source. The figures may be allegorical representations or saints; in the 1840 Esdaile sale catalogue, and in a pencil annotation on the mount, the Getty drawing is identified as a “St John [the Evangelist].”

Resta believed the drawings predated the time of Cimabue (c. 1240–1302?), a view echoed by Richardson’s attribution on the mount of the Getty drawing to Giunta Pisano (Giunta di Capitino; fl. 1236–54), one of the most important and influential figures in Italian painting of the first half of the thirteenth century and among the first to reject the influence of Byzantine painting. In spite of the long tradition connecting the Getty and Haarlem drawings to early Tuscan painting, I. Q. van Regteren Altena (1966, p. 42, fig. 41), basing his opinion on the former sheet, believed the artist to be North Italian, active in the last years of the fourteenth century, perhaps from the circle of Guariento in Padua. From this same Haarlem drawing, Bernhart Degenhart and Annegrit Schmitt were inclined to place the artist in the Bolognese School, around the third quarter of the trecento (their views are cited in London 1970, p. 44, under no. 64, and in Florence and Rome 1983–84, p. 112, under no. 45), and their suggestion was followed by Luciano Bellosi and by Bert Meijer and Carel van Tuyll, who, however, prefer to date the sheet toward the end of the fourteenth century. More recently (1996), Henk van Os returned to the idea that the drawing could be Tuscan, suggesting Antonio Veneziano (fl. 1369–after 13 March 1419?), a painter active in Pisa from 1384 to 1388, as the possible author (his opinion is cited in a letter to the department from Carel van Tuyll, 22 August 1996).

In spite of the enthusiasm of the early collectors and the evident antiquity of the prototypes, the uncertain handling (point of the brush, not metalpoint) and poor grasp of form seem to suggest that the Getty and Haarlem drawings may be copybook exercises rather than original working drawings of the fourteenth century or earlier.

North or Central Italian School

Late Fifteenth or Early Sixteenth Century

59 *A Female Figure Holding a Cithara and a Male Figure*

Pen and brown ink; H: 19.6 cm (7¾ in.); W: 12.7 cm (5 in.)

92.GA.II4

PROVENANCE

J. B. F. G. de Meryan, marquis de Lagoy, Paris (Lugt 1710); Benjamin Filéol(?), Antoine-Michel Filhol, or Benjamin Fillon (Lugt 967); Cavaliere Gian-Carlo Rossi(?) (his sale[?], H. G. Gutekunst, Stuttgart, 17 March and following days, 1886); private collection, Geneva; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 129, no. 43.

Numbered near the lower left, in graphite, 45. On the old backing, where the sheet has been cut away, inscribed at the bottom right edge, in two different shades of brown ink, *Vieux maître italien du XV^e siècle*. (the word *italien* having been written over an erasure, in another hand). On the verso, inscribed in the center, in graphite, *15^e Siècle*, and below, also in graphite, *coll^{on} lagoy/ vente Rossi*.

THE MAIN STUDY of a partially draped female holding a cithara and a scroll or pipe is based upon the figure of Apollo from a carnelian intaglio gem representing Apollo, Marsyas, and Olympus, of the Augustan period, now in the Museo Archeo-

logico Nazionale, Naples (inv. 26051; Bober and Rubinstein 1986, no. 31). The gem was in the collection of Cosimo “il Vecchio” de’ Medici, who had it mounted by Ghiberti around 1428. The scene depicted on the gem was widely known from impressions taken from it, which explains why the many copies that survive, in a variety of media, are always in the reverse sense to the original, the present drawing included.

The smaller-scale male figure in the bottom right of the sheet may also have been inspired by a classical prototype, and Laurie Fusco (conversation with Nicholas Turner, July 1996) has pointed out parallels with a similarly posed youth from a now-lost gem representing Ceres and Triptolemus, listed in the 1457 inventory of the collection of Cardinal Pietro Barbo, later Pope Paul II (Dacos 1972, p. 161, no. 16; Rome 1982, under no. 6).

The female figure in the drawing is androgynous in appearance, combining the masculine chest and taut pectorals of the Apollo figure from the gem with female pudenda, small waist, and curving hips. The hairstyle—with its central parting and long, flowing locks—is, however, borrowed directly from the Apollo. The cinched-in waist, gothicizing drapery, and almost furlike, contoured hatching recall Veronese drawings of the first half of the fifteenth century (compare *A Man Holding a Ball* in Christ Church, Oxford [inv. 0256; Byam Shaw 1976, no. 685]). Although we sympathize with David Ekserdjian’s suggestion (conversation with Nicholas Turner, January 1995) that the style of the drawing is “near Marcantonio” (i.e., close in style to the work of the Bolognese engraver Marcantonio Raimondi [c. 1480–c. 1534], whose early drawings somewhat resemble this sheet), the overall character is surely closer in style to Veronese drawing.



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GERMAN
& SWISS
SCHOOLS



Hans von Aachen

Cologne 1552–Prague 1615

Hans von Aachen was born in Cologne and, according to the biographer Karel van Mander (q.v.), became a pupil of a minor painter named Georg Jerrigh around 1567–73. Von Aachen, whose surname is derived from his father's native town, probably joined the Cologne painters' guild before his departure for Italy around 1574; in that year he was in Venice. By 1575 he was in Rome, where he belonged to a circle of northern artists, including Anthonis Santvoort (d. 1600), whom van Mander says acted as his teacher, and Jan Speeckaert (d. 1577), who influenced his manner of drawing. In the mid-1580s von Aachen worked in Florence as a portrait painter, and by 1587 he had moved to

Munich, where he was employed at the Wittelsbach court. In 1592 Emperor Rudolf II of Prague named him imperial painter, but he continued to reside in Munich until 1596. During the ensuing years, he traveled on diplomatic missions, at the same time acquiring works of art for the imperial collections. After Rudolf's death in 1612 he continued to be employed at the Prague court by Emperor Matthias. Von Aachen was a leading northern exponent of the highly sophisticated, courtly style of mannerist painting popular in the period. He was an artist of great range and inventiveness, producing portraits, mythological scenes, political allegories, and religious paintings as well as some of the earliest genre paintings.

60 *The Crucifixion*

Pen and brown ink and gray wash, heightened with white body color, over black chalk; H: 33.4 cm (13 $\frac{1}{16}$ in.); W: 45.8 cm (18 in.)

92.GA.83

PROVENANCE

Private collection (sale, Gutekunst and Klipstein, Bern, 21–22 June 1949, lot 534); private collection (sale, Galerie Kornfeld, Bern, 21 June 1985, lot 1); art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 124, no. 31.

On the verso, inscribed at the bottom left in an old (seventeenth-century?) hand, in brown ink, *Joane de Aachen*.

VON AACHEN PROBABLY MADE this large and impressive drawing as a preliminary study for a painting. He sketched the composition extensively in black chalk, as is particularly visible in the torso and hand of the thief in the upper left corner and in

the city of Jerusalem in the lower right. Subsequently, he laid in the figure groups in gray wash, making extensive use of the white paper for highlights; finally, he worked over the entire composition with relatively sparing touches of pen and brown ink. The luminosity of the gray wash—in combination with the areas of blank, white paper—complements the effect of dramatic spaciousness created by the diagonal leading from the good thief at the upper left, to Christ, to the bad thief at the right, and finally outward from the hill of Golgotha, toward Jerusalem in the distance. The contortions of the thieves and the use of the good thief as a gruesome repoussoir element call to mind German art of the early sixteenth century but are at the same time infused with a mannerist sense of preciousness.

Von Aachen made another, closely related drawing of the Crucifixion, now in Munich (Staatliche Graphische Sammlung inv. 1928:102; Vignau-Wilberg 1988, p. 304, fig. 7, p. 307 n. 26; Gerszi 1958, pp. 24–25; Weigmann 1933, p. 322, fig. 2, p. 325). There are extensive correspondences between the two sheets but also significant differences. In the Los Angeles drawing the head of the Virgin is almost in profile, with downturned eyes and closed mouth; in the Munich sheet the head is turned three-quarters, with upturned eyes and open mouth. The standing soldier with the spear between Christ and Saint John looks toward the bad thief in the Los Angeles sheet and upward at



Christ in the Munich drawing. The sheets also diverge in technique and handling; diagonal, angular patches of luminous gray wash and reserved paper dominate the Los Angeles example, whereas in the Munich drawing softly modulated brown wash takes a backseat to energetic pen work. Although the Munich drawing has evidently been cut down, a copy of it in Vienna is only slightly fuller around the edges, suggesting that the Munich sheet has not been severely trimmed (Albertina inv. 3309; Vignau-Wilberg 1988, pp. 304, 307 n. 27; Tietze et al. 1933, vol. 1, no. 443, vol. 2, no. 443, pl. 149). If this is the case, then the Munich drawing represents a change in the composition insofar as it eliminates the expansive orthogonal of the Los Angeles sheet, thereby tightening and compressing the scene

and focusing more attention on the triad of the Virgin, Christ, and Saint John.

Various painted versions of this Crucifixion scene survive, with the primary one (private collection), signed and dated 1602, essentially reflecting the composition of the Munich drawing (Vignau-Wilberg 1988, pp. 299–308; Gerszi 1958, pp. 22–26). The suggestion that the 1602 painting might repeat a composition that von Aachen originally devised in the late 1580s has been mooted. This is borne out in the Munich and Los Angeles drawings, which seem somewhat earlier stylistically than this painting and might have been preparatory to one or more earlier versions of it (Vignau-Wilberg 1988, p. 305).

Sebald Beham

Nuremberg 1500–Frankfurt am Main 1550

Born in Nuremberg, Sebald Beham was profoundly influenced by the work of Albrecht Dürer (1471–1528), as is apparent in early engravings such as *Head of a Young Maiden* of 1518 (Bartsch 1803–21, vol. 8, no. 204) and in his production of stained-glass designs early in his career. It is unclear, however, whether Sebald was actually a pupil of Dürer's. Together with his younger brother Barthel (1502–1540) and Georg Pencz (c. 1500–1550), 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 the so-called *Prayerbook of Cardinal Albrecht of Brandenburg* (Aschaffenburg, Hofbibliothek ms. 8). 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 noted for his depictions of peasants, as in the woodcut *Large Village Fair* of 1535 (ibid., no. 168), and for his small, finely worked engravings. The diminutive size of the latter prints led to his inclusion in a group of German printmakers known by art historians as the Little Masters.

61 *A Standard Bearer*

Pen and black ink; H: 18.1 cm (7 1/8 in.); W: 9.5 cm (3 3/4 in.)

94.GA.53

PROVENANCE

Fürst von und zu Liechtenstein (sale, Klipstein and Kornfeld, Bern, 16 June 1960, lot 15); private collection (sale, Sotheby's, New York, 13 January 1993, lot 43); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Thöne 1936, pp. 52–53, pl. 48; *Journal* 23 (1995), p. 69, no. 11.

Dated at the top by the artist in black ink, 1519; inscribed in the bottom left corner, in black ink, *Christof amberger*. On the verso, inscribed at the lower center in ligature, in brown ink, *SB*, and at the bottom, in graphite, *Schaufelein*[?] and an illegible inscription.

BECAUSE OF ITS OLD INSCRIPTION, this drawing was formerly thought to be by the Augsburg artist Christoph Amberger (Thöne 1936, pp. 52–53, pl. 48). A number of early German drawings bear inscriptions by the same hand, presumably that of a collector, including two drawings by an artist of the Danube School (formerly called the Historia Master), in Vienna (Albertina inv. 3244, D. 225) and in the Worcester Art Museum (inv. 1991.99), which are both inscribed *Hans Schaufele von Nerlingen* (Berlin and Regensberg 1988, pp. 270–71, no. 173). Fried-

rich Thöne correctly attributed the present drawing to Beham, adducing particularly apt comparisons in the artist's early etchings. Among these *Foot Soldier* of 1520 (Bartsch 1803–21, vol. 8, no. 203) affords numerous parallels: for example, in the overall modeling of the thighs (especially the prominence of short, hooked strokes), the gnarled collarbone, and the general similarity of costume. The drawing also reflects Beham's concern in his prints with exploring dark tonalities and shadowy areas through patches of dense and varied hatching. Another related image is his engraving of 1519 *Standard Bearer* (ibid., no. 201), in which the figure, like the one in the drawing, stands in front of a vertically held flag, his head juxtaposed with the shadowed backside of the partially unfurled standard. In comparison with the engraving the drawing gives greater prominence to the flag as a vehicle for eye-catching penmanship. Beham would have been nineteen when he made this, one of his earliest surviving drawings. Its high degree of finish and its emphasis on delicate and intricate pen work suggest that it might have been made as an independent work of art; alternatively, it may have served as a point of departure for the two above-mentioned prints.

Various aspects of the drawing—such as the silhouetting of the head against the dark mass of the flag; the twin gestures of gripping the flagstaff with one hand and the sword hilt with the other; and the mustachioed, somewhat careworn face of the soldier—find precedents in Albrecht Altdorfer's woodcut *Standard Bearer in a Landscape* of 1515–18 (Winzinger 1963, no. 84). Among the notable features of Beham's *Standard Bearer* is the pronounced balance of the composition, with the massive, vertical flag forming a counterweight to the figure, who strikes a classical contrapposto stance. This treatment contrasts with the



more common tendency to portray the standard bearer as extroverted and in motion, striding with his flag fully unfurled, as in Albrecht Dürer's engraving *A Standard Bearer* of c. 1502 (Bartsch 1803–21, vol. 7, no. 87; Hale 1986, esp. p. 87; Moxey 1989, pp. 67–100). Beham might have taken inspiration from Altdorfer's engraving of 1506 *Landsknecht Unsheathing His Sword* (Winzinger 1963, no. 100), in which the mercenary soldier stands

in a contrapposto pose thought to have been inspired by Dürer's drawing of Saint Roch for the *Ober Saint Veit Altarpiece* of around 1505 (Frankfurt, Städelsches Kunstinstitut und Städtische Galerie inv. 691; Berlin and Regensburg 1988, p. 38, under no. 11). In a wider sense, therefore, the classicizing tendencies in the Museum's drawing point to the pervasive influence of Dürer upon the young Beham.

Hans Brosamer

Fulda c. 1500–Erfurt 1554 or after

From around 1520 to around 1545 Hans Brosamer was active in Fulda, where he painted portraits of distinguished local citizens and designed engravings and woodcuts. He is later documented at Erfurt, where he was a miniature painter, decorator of matriculation books, and designer and cutter of woodblocks. His last certain work is

the large woodcut *Bathsheba at the Bath*, dated 1554 (Hollstein 1954–, vol. 4, no. 71). Brosamer's overall style owes much to the influence of Lucas Cranach the Elder (q.v.), Sebald Beham (q.v.), and Georg Pencz (c. 1500–1550). He is best known for his small-scale prints and is part of the group of sixteenth-century German printmakers known as the Little Masters.

62 Study of a Pleated Skirt

Pen and black ink; H: 19.6 cm (7¾ in.); W: 15 cm (5⅞ in.)

92.GA.2

63 Study of a Hanging Drapery

Pen and black ink; H: 13.2 cm (5⅓ in.); W: 13.8 cm (5⅞ in.)

92.GA.3

PROVENANCE

Karl Eduard von Liphart, Dorpat, Bonn, and Florence (Lugt 1687); Freiherr Reinhold von Liphart, "Rathshof," near Dorpat (Lugt 1758); art market, Switzerland; art market, Hamburg; art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 124, nos. 28–29.

On the verso of 92.GA.2, inscribed at the top in graphite, *App. au Prince No. 45*, and, at the center, *les trois dessins, 3 ensemble*. On the verso of 92.GA.3, inscribed in graphite, at the top, *Au Prin. No. 45*, and at the center, *les trois dessins, ensemble*.

THE TWO EXAMPLES in the Museum and one in the Fogg Art Museum, Cambridge, Massachusetts (inv. 1990.21), are the latest to surface from an extensive series of drapery studies, probably from the same sketchbook (Claude Kuhn: *Handzeichnungen Alter Meister* [Basel, 1987], nos. 25–27; Thomas Le Claire *Kunsthandel*, vol. 4, *Meisterzeichnungen, 1500–1900* [Hamburg, 1989], no. 5). Others include twenty-three in the Städelsches Kunstinstitut, Frankfurt am Main (inv. 687–88, 5437–57; Schilling and Schwarzweller 1973, vol. 1, pp. 23–24, nos. 49–71, vol. 2, pl. 13, vol. 3, pls. 233–34; Frankfurt am Main 1994–95, pp. 114–15, nos. Z42, Z43), and four in the Kupferstichkabinett, Berlin (Bock



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1921, vol. 1, p. 17, nos. 518a–d). Four in the Frankfurt group are monogrammed *HB* in ligature (inv. 687, 5439, 5443, 5451), in a manner matching the monogram on a drawing in Berlin, *The Fall of Man* (Kupferstichkabinett inv. KdZ 508), which served as the model for a woodcut illustration in the German Bible published by Hans Lufft in Wittenberg in 1550 (Hollstein 1954–, vol. 4, nos. 11–67). The above-mentioned drapery studies are among the most widely accepted drawings attributed to Brosamer, whose graphic oeuvre awaits systematic study (Stuttgart 1979–80, vol. 1, p. 12). None of the drapery studies, however, appears to be preparatory to any print or painting associated with Brosamer (for the paintings, cf. Höfler 1996, pp. 863–64; Kunze 1941, pp. 209–38).

Most in the group of drapery studies, including the two in the Museum, are drawn in pen and ink, in a closely hatched style that renders with great specificity not only the intricate pat-



62

terns of the folds but also quotidian sartorial details such as the lengthwise seam recorded in the Museum's *Study of a Hanging Drapery*. As a group they present a fascinating amalgamation of the Düreresque practice of making pen-and-ink studies of broken drapery folds from life (as exemplified by Dürer's sheet of studies of draperies and of the mouth of a cave from the Dresden sketchbook [Dresden, Sächsische Landesbibliothek MS. R-147, fol. 172v]; see Strauss 1972, no. 155; Butts 1988, p. 43) and of costume studies and genre imagery. For the most part Brosamer appears to have rendered contemporary female costumes, and thus the draperies are generally secular in feeling and do not possess the explicit link to religious imagery evidenced, for example, in the previously mentioned drawing by Dürer.

There are several, including *Study of a Pleated Skirt*, that show skirts from the waist down. The surprising, truncated effect of the Museum's sheet, in which the columnar skirt seems to stand on its own, as well as a foot peeking out from the bottom of one of the Frankfurt skirt studies (inv. 5450), indicates that the artist probably drew from a live model and simply omitted the torso. Other draperies, which were more likely hung on the wall or thrown over a constructed support, still curiously possess the effect of clothing being worn. In one study in Frankfurt, for

example (inv. 5452), a conical drapery illogically stands upon the ground and billows forward like a windblown skirt.

The other Getty drawing, *Study of a Hanging Drapery*, appears to depict a woman's skirt, with the cloth bunched at the top and flared at the bottom. Even though it seems to be hanging rather than worn by a model, the manner in which it is supported at two upper lateral points evokes the gesture of a woman gathering her skirts. One surmises that, in lieu of a living model, Brosamer often drew from actual articles of clothing, which at times led him either consciously to arrange them in a way suggestive of their being worn or instinctively to imbue them with a sense of motion. Brosamer's practice of life drawing and his use of contemporary clothing as subject matter mark him as being abreast of the artistic trends of his own period. At the same time his tendency to treat the individual pieces of drapery as self-contained, outlined forms, shown parallel to the picture plane and flattened against it, as well as his evident delight in using the complexly folded cloth as a vehicle for practicing intricate, tension-ridden pen work, show his drapery studies to be the last expressions of a Northern medieval approach to this type of subject, evident, for example, the Museum's drawing by the Master of the Coburg Roundels (cat. no. 70).

Lucas Cranach the Elder

Kronach 1472–Weimar 1553

Son of the painter Hans Moller or Maler (d. 1527/28), with whom he is generally thought to have received his initial training, Lucas Cranach the Elder took his surname from his birthplace. Around 1501 he traveled to Vienna, where he produced his earliest known works, such as *The Crucifixion* of before 1502 (Vienna, Kunsthistorisches Museum). In their expressiveness and emphasis on the richness and profusion of nature, these compositions are early expressions of the style practiced by artists traditionally grouped under the heading Danube School. In 1505 Cranach became court painter to Frederick the Wise of Saxony in Wittenberg, a position he maintained under successive electors. In Wittenberg he specialized in portraits; panel paintings of religious and

mythological themes, trophies, and hunts; and prints and mural designs for palaces and hunting lodges. His large workshop included his sons Hans (c. 1513–1537) and Lucas (1515–1586). From 1519 to 1545 Cranach served on the Wittenberg city council and was burgomaster on three occasions. He and Martin Luther were close friends and godfathers to each other's children. Around 1550 Cranach went to Augsburg to join his patron, Elector Johann Friedrich of Saxony, whom he accompanied in 1552 to Weimar, where he died the following year. Cranach was one of the great German printmakers of the sixteenth century, as exemplified by the woodcut *The Penitence of Saint Jerome* of 1509 (Hollstein 1954–, vol. 6, no. 84).

64 *Portrait of a Man*

Oil on paper; H: 26.2 cm (10 $\frac{3}{16}$ in.); W: 19.9 cm (7 $\frac{7}{8}$ in.)

92.GG.91 (see plate 7)

PROVENANCE

Jan Pietersz. Zoomer, Amsterdam (Lugt 1511); Michael Winch, Boughton, Monchelsea Place; by descent (sale, Sotheby's, London, 11 December 1991, lot 44); art market, New York.

EXHIBITIONS

Manchester 1961, p. 34, no. 78; New York 1993, no. 33; London 1993–94, no. 60; Kronach and Leipzig 1994, p. 343, no. 165.

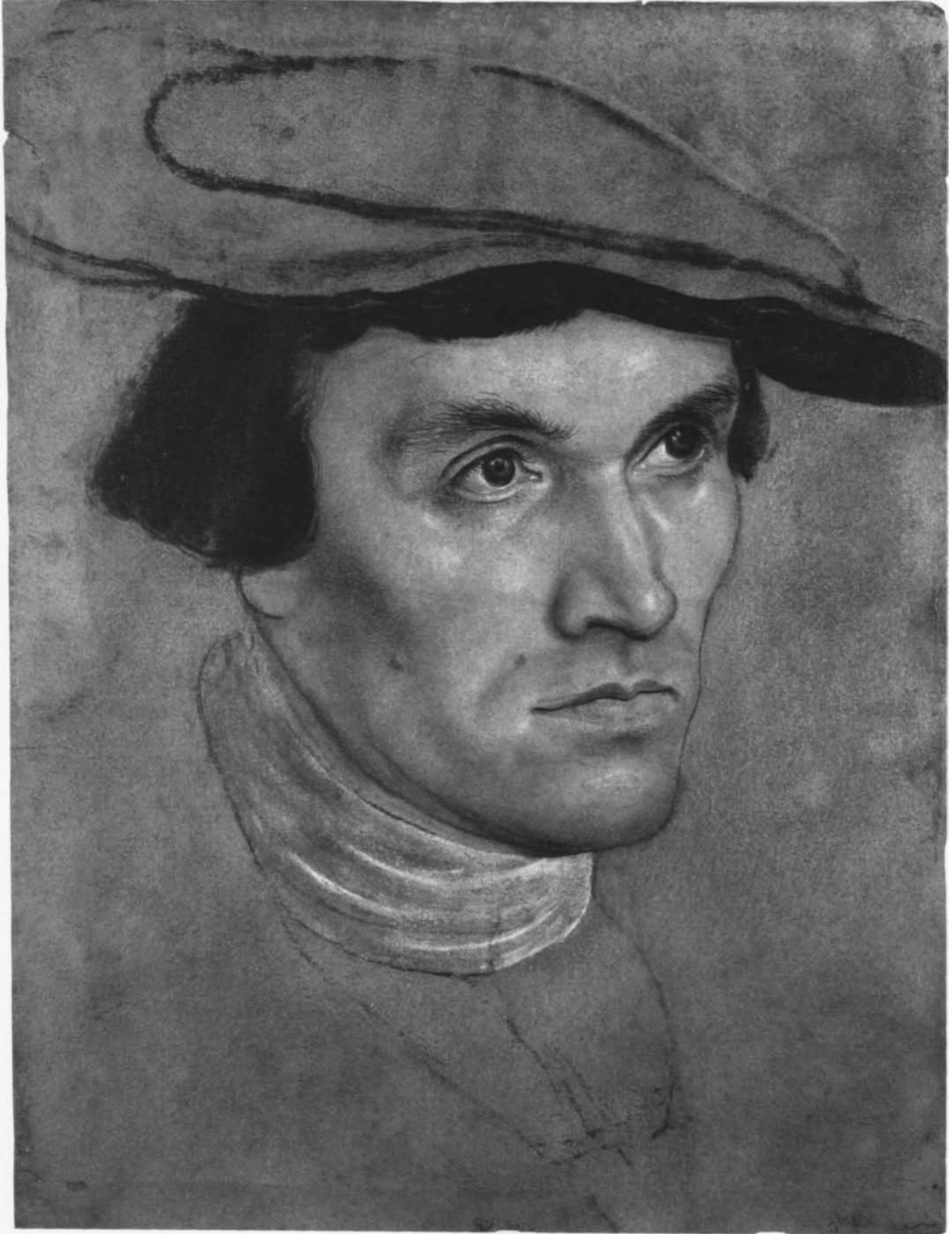
BIBLIOGRAPHY

Rosenberg 1960, no. 90; Zimmermann 1962, pp. 8–9, no. 3; Jahn 1972, p. 156; *Journal* 21 (1993), p. 123, no. 28; New York 1994–95, pp. 27–28, under no. 5.

THIS AND ANOTHER OIL STUDY of a man (New York, collection of Mr. and Mrs. Eugene Victor Thaw; New York 1994–95, pp. 26–28, no. 5), formerly in the same private collection, had been overpainted and made into finished, framed portraits attributed to Hans Holbein the Younger, when they were spotted by Francis Watson, who recognized them as the work of Cranach the Elder. He communicated this to Jakob Rosenberg,

who published them as such (1960, nos. 90, 91), reiterating Watson's observation that they compare closely with the famous series of portraits in oil on paper in the Musée de la Ville, Reims (inv. 795.I.266–78), which Rosenberg believed to be by Cranach the Elder but which are now thought to be partly or, by some, entirely by Cranach the Younger (ibid., nos. 77–79, 81, 83–87, 89; Zimmermann 1962, pp. 8–9; Schade 1974, p. 99; Dreyer, in New York 1994–95, pp. 27–28, under no. 5). Recently the overpainting in the Museum's portrait, which principally filled in the man's beret and his clothing from the neck down, was removed. This revealed free oil sketching underneath the hat and through the collar and restored the original visual emphasis to the face. The contrast between the highly worked, brilliantly lit face and the dark ground makes the face seem to come forward out of depth, thus enhancing the illusion of the sitter's living presence.

The attribution finds support in comparisons to other oil studies by the elder Cranach, such as *Head of a Beardless Man* (Berlin, Kupferstichkabinett KdZ 4478), with its delicate shadowing of the cheek, glinting highlights around the eyes and nose, and nuanced contour outline of the far side of the face, or *Head of a Man Wearing a Hat* (London, British Museum 1896-5-11-1), with its textural delineation of the brows and lashes in pen and black ink. The beauty of the modeling as well as the sitter's expression, with the upturned eyes illuminating his youthful visage, make the Getty sheet one of the freshest and most affecting of Cranach's surviving portrait drawings.



Adam Elsheimer

Frankfurt am Main 1578–Rome 1610

Born in Frankfurt, Adam Elsheimer was a pupil of the local painter Philipp Uffenbach (1566–1636) in the 1590s. He is thought to have arrived in 1598 in Venice, where he is said to have worked with Munich painter Hans Rottenhammer (1564/65–1625). He transferred to Rome in 1600 and remained there for the last decade of his life. He shared a house with the Dutch artist Hendrick Goudt (1583–1648), who was his follower and patron as well as the engraver of some of his paintings. Elsheimer preferred to paint on small copper plates, using a precise, miniature-like technique. Charac-

teristic of his painting style is *Il Contento* of c. 1607 (Edinburgh, National Gallery of Scotland), a lively, multifigured composition with dramatic lighting, considered his masterpiece. According to Elsheimer's biographer Joachim von Sandrart (q.v.), Goudt had the artist thrown into debtors' prison for not delivering enough work. Elsheimer is said to have died soon after his release. Despite his small output, his influence was considerable. His work was admired by Pieter Lastman (1583–1633) and Rembrandt van Rijn (1606–1669), among others.

65 *Saint Agnes (recto); Figure Studies (verso)*

Pen and brown ink; H: 10 cm (3¹⁵/₁₆ in.); W: 7.5 cm (3 in.)

91.GA.2

PROVENANCE

Ann Sutherland Harris, Pittsburgh.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 20 (1992), p. 155, no. 42.

ON THE RECTO the figure of Saint Agnes holding a lamb stands in a landscape stretching from a rough, shadowed hillock on the right to a distant city in the lower left. The drawing, which has only recently surfaced, is of about the same scale as Elsheimer's series of copper panels of saints (eight in Petworth House, West Sussex [National Trust], and one in Montpellier [Musée Fabre]), which were probably once set into a *Kunstschrank* (Andrews 1977, pp. 147–48, nos. 17A–I, pls. 55–63, color pl. IV). The configuration of the landscape, the depiction of the lamb, and the saint's air of innocence and vulnerability in the Museum's drawing are particularly close to *Saint John the Baptist* at Petworth (ibid., no. 17A).

The series, which Andrews dates to around 1605, originally consisted of at least ten images. A set of copies by Cornelis van Poelenburch (c. 1494/95–1667) in the Palazzo Pitti, Florence, consists of ten panels, while a seventeenth-century Dutch cabi-

net (private collection) contains copies of Poelenburch's whole series plus panels showing three additional saints (ibid., p. 148, under no. 17). *Saint Agnes* thus might be a study for a lost or unexecuted panel from Elsheimer's original series. There are no other surviving drawings by Elsheimer connected to the Petworth-Montpellier panels.

There also exists a possible connection between the present example and a rare drawing attributed to David Teniers the Elder (1582–1649), who was reputed to have been Elsheimer's pupil in Rome. This diminutive drawing, whose present location is unknown, depicts Saint Emerentiana of Rome, the foster sister of Saint Agnes (van Tatenhove 1983, pp. 203–4), and appears to have served as the model for an engraving in reverse of the same subject, published by Galle after Teniers, one in a series showing female saints in landscapes (Hollstein 1949–, vol. 7, nos. 213–23, 265–68; Duverger and Vlieghe 1971, p. 42). The direction of Saint Emerentiana in the drawing, her dress and pose (she cradles stones instead of Saint Agnes's lamb), her plaintive expression, and the landscape setting, with the overgrown hillock at the right, are quite similar to features in Elsheimer's study. The rather finished manner of Teniers's drawing is, however, entirely different from that of Elsheimer, suggesting that Teniers might have known a painting after Elsheimer's drawing. At the least, the Elsheimer drawing under discussion affirms his influence upon Teniers.

The verso of the present drawing, containing zigzag and tangled pen flourishes and forcefully drawn studies of a muscular nude and a reclining figure seen in sharp perspective from below, compares closely to *Large Sheet of Studies* by Elsheimer in Berlin (Kupferstichkabinett inv. KdZ 4636; Andrews 1977, p. 158, no. 34). The cropping of the figures indicates that Elsheimer cut down and reused a larger sheet when he drew *Saint Agnes*.



65 RECTO



65 VERSO

Urs Graf

Solothurn c. 1485–Basel(?) 1527/29

Born in Solothurn, Urs Graf received his early training from his father, the goldsmith Hug Graf (d. 1527/30). In 1507 he served as an apprentice in Zurich to the goldsmith Lienhardt Triblin (active 1491–1507). Graf was also in Basel, where he designed book illustrations and in 1511 became the assistant to the stained-glass painter Hans Heinrich Wolleb (active 1490–1527). Working as a mercenary soldier, Graf took part in campaigns in Burgundy and Italy periodically between 1510 and 1522. In 1512 he became a citizen of Basel and entered the guild of goldsmiths. He fled to Solothurn in 1518 to evade punishment for an attempted homicide. He

returned to Basel the following year, when he was appointed die cutter to the mint, an office he held until 1523. His most important work as a goldsmith was a reliquary bust of Saint Bernard with silver plates engraved with scenes from the life of the saint, commissioned in 1519 by the monastery of Saint Urban (canton of Lucerne); eight plates from it are known (London, British Museum [on deposit]; Zurich, Schweizerisches Landesmuseum). Graf is known primarily, however, for his prints and drawings of sometimes violent and unorthodox subjects, drawn in a lively, calligraphic manner.

66 *Dancing Peasant Couple*

Pen and gray and black ink; pricked for transfer; verso rubbed with black chalk; H: 20.6 cm (8 $\frac{1}{8}$ in.); W: 14.7 cm (5 $\frac{13}{16}$ in.)

WATERMARK

Fragment (hindquarters) of a bear (close to Picard 1961–, vol. 15, pt. 2, no. 642 [Solothurn 1516]).

92.GA.72

PROVENANCE

Private collection, Switzerland; art market, London.

EXHIBITIONS

New York 1993, no. 54; London 1993–94, no. 64.

BIBLIOGRAPHY

Journal 21 (1993), p. 123, no. 27.

Signed and dated at the lower center, in black ink, VG [superimposed monogram and dagger]/1525.

THE PRESENT DRAWING came to light only recently. It belongs to a series of at least nine other known drawings of dancing peasant couples: three in the Ecole des Beaux-Arts, Paris (inv. M. 71–73; Paris and Hamburg 1985–86, pp. 28–32, nos. 13–15), and the others in the Biblioteca Reale, Turin (inv. nos. 16239 a–b; Sciolla 1974, pp. 210–11, nos. 240–41; Major and Gradmann 1947, p. 21, no. 40); the Musée de Bergues Saint-Vinnocq (Parker 1921, p. 208, no. 3); the Kupferstichkabinett, Berlin (ibid., no. 7; Bock 1921, p. 44, no. 4243); the Kupferstichkabinett, Öffentliche Kunstsammlung, Basel (inv. 1907.91; Koenigs 1926, no. 118); and one formerly in the Koenigs Collection, once in the Museum Boijmans Van Beuningen,

Rotterdam, and now in the Pushkin Museum, Moscow (kindly brought to my attention by Christianne Andersson; Koenigs inv. no. D.I. 24; Elen 1989, p. 120, no. 187). That the series of dancing peasants originally comprised additional sheets is indicated by a group of ten early sixteenth-century copies in the Kupferstichkabinett, Basel (inv. U.VII.108–17). Also related to Graf's original series is his drawing *Bagpipe Player* (Ecole des Beaux-Arts inv. M. 70; Paris and Hamburg 1985–86, pp. 32–33, no. 16).

All of the drawings in Graf's series, including the present example and that of the bagpipe player, were monogrammed by the artist and dated 1525. They are all drawn in a combination of light gray and black ink and seem to have come from the same sketchbook (evident from the old folds across the center of the sheets and the corresponding stitch holes). Additionally, each drawing is extensively pricked. While it was once thought that this pricking indicated that the drawings had been made as designs for prints, it is now generally thought that they were pricked much later, in order to be copied. At least one of the drawings in the Ecole des Beaux-Arts (inv. M. 71) has later corrections in black chalk, the contours of which were followed when the sheet was pricked, and there are two watercolor copies on vellum, with the monogram DD and datable to the eighteenth century, preserved in the Louvre, Paris (inv. 22270–71; Demonts 1937–38, vol. 1, nos. 203–4; Paris 1991–92, p. 152, under no. 138). It is still possible that Graf's original drawings were made as designs for prints (although no related examples survive), but it is more likely that they were made as a series of independent drawings.

The theme of peasants engaging in vigorous and bawdy dances was common in German and Swiss art of the early sixteenth century. Precedents for Graf's treatment of the theme include Albrecht Dürer's engravings *Peasant Couple Dancing* and *The Bagpipe Player* (Bartsch 1803–21, vol. 7, nos. 90, 91) and Hans



Holbein the Younger's famous frescoes with dancing peasants on the façade of the Haus zum Tanz, formerly in the Eisengasse, Basel (destroyed 1909; Rowlands 1985, p. 219, no. L. 4). Another important parallel is the page of dancing peasants from Niklaus Manuel Deutsch's *Schreibbüchlein* (Basel, Kupferstichkabinett inv. 1162.73), which uses the subject as a vehicle for virtuoso pen work and also contains similarly explicit sexual references.

In contrast to the miniaturization and ornamental character of Manuel's peasants, however, those in Graf's series are monumentalized. The drawing in the Museum depicts an interlocking couple, with the male peasant obscuring his partner's head and

pinching her buttock. They are shown dancing upon a featureless strip of ground signed and dated prominently with Graf's typical dynamic insignia of his initials with the *Dolsch* (the Swiss dagger). The merging of their lascivious forms at the top and the pyramidal widening of the composition—which emphasizes their lower bodies, muscular legs, and large feet—convey a powerful sense of energy. The then commonplace notion of peasants as a reflection of the rhythms and cycles of nature—brutal, fertile, and full of vital energy—is bolstered by Graf's swift and incisive pen work.

Joseph Heintz the Elder

Basel 1564–Prague 1609

The son of Daniel Heintz (c. 1530/35–1596 or before), an architect-mason in Basel, Joseph Heintz probably received his early training from his father and the painter Hans Bock (c. 1550–c. 1623). From 1584 to around 1591 Heintz was in Italy, visiting Venice, Florence, and Rome. While in Rome he copied Renaissance paintings and ancient sculpture and belonged to a circle of German and Netherlandish artists that included Hans von Aachen (q.v.). In 1591 he was summoned to Prague to enter the service of Emperor Rudolf II, who named him court painter on December 28 and ennobled him in 1602. In 1592 the emperor sent Heintz back to Rome to draw and copy works of art and to acquire others for the imperial collection. While in imperial service he made religious images, portraits, and paintings of erotic mythological

subjects that reveal a debt to Correggio (q.v.) and Parmigianino (1503–1540) among others. In 1597 Heintz traveled to Augsburg and Freiburg im Breisgau for the emperor, probably to advise him on the acquisition of works of art. Highly regarded as an architect during his later career, he undertook various architectural commissions, including that of the east façade of the new customs house (Zeughaus) of Augsburg (1602–7). He was in Graz in 1603–4 to paint a series of portraits of the Habsburg archducal family. After his return to Prague he was sent to Innsbruck by the emperor and then went to Augsburg. He returned briefly to Prague in 1605, then settled in Augsburg from 1606 to 1607. In 1607 he was again in Prague, where he probably remained until his death.

67 *The Toilet of Venus*

Red and black chalk; H: 21.5 cm (8½ in.); W: 15.1 cm (5 15/16 in.)

91.GB.66

PROVENANCE

Anton Gasser(?); E. S. Hyde, Cambridge, England (sale, Sotheby's, London, 2 July 1990, lot 64); art market, New York.

EXHIBITIONS

New York 1993, no. 59; London 1993–94, no. 65.

BIBLIOGRAPHY

Zimmer 1988, p. 132, no. A48; *Journal* 20 (1992), p. 154, no. 40.

Signed and dated at the lower center, in black chalk, *Joseph Heintz/1594*. On the verso, at upper left, illegible inscription in brown ink (obscured by former backing); inscribed at lower right center, in graphite, 7.

HEINTZ PRESUMABLY MADE this drawing during his second trip to Italy, on which he embarked in 1592, having been sent there by his employer, the Holy Roman Emperor Rudolf II, to sketch antiquities and acquire works of art for the imperial collection. Heintz's distinctive use of chalk assimilates various Italianate traditions: the refined modeling of the nudes in smoothly modulated chalk recalls precedents such as Michelangelo's pre-

sentation drawings, while the colorful blending of red and black chalks frequently appears in the work of mannerist draftsmen such as the Cavaliere d'Arpino and Taddeo and Federico Zuccaro. Heintz evolved this manner during his first stay in Italy (c. 1584–91), as seen in his copies after putti from Raphael's Villa Farnesina frescoes (Vienna, Albertina inv. 283, 458). By the time he drew the Museum's sheet, which appears to have been made as an independent work of art, he had developed the technique into a mode less sculptural and more exquisite and painterly.

This precious handling of the medium, together with the sensuous subject matter, finds parallels in Heintz's paintings of the period. For instance, the figure of a nymph combing her hair in his *Diana and Actaeon* (Vienna, Kunsthistorisches Museum), a painting on copper which has been dated to the early to mid-1590s by Jürgen Zimmer (1971, p. 94, no. A16) and to c. 1600 by Thomas DaCosta Kaufmann (1988, p. 189, no. 7.20), thematically echoes the figure of Venus in the Museum's drawing. The shallow boudoir scene, with its theatrically parting canopy, continues a type of erotic image popularized at the Rudolfiner court by Bartolomeus Spranger during the mid-1580s, such as his *Hercules and Omphale*, also painted on copper (Kunsthistorisches Museum). Additional erotic elements in Heintz's image include the unusual presence of a female cherub (Zimmer 1988, p. 132). Before its recent reappearance this drawing was known through a copy by Heintz's pupil Anton Gasser, signed and dated 1611 (Nuremberg, Germanisches Nationalmuseum inv. Hz 4058; see Stuttgart 1979–80, vol. 2, p. 108, under no. M15).



Paul Juvenel the Elder

Nuremberg 1579–Pozsony, Hungary (now Bratislava, Slovakia), 1643

Paul Juvenel trained with his father, Nicolas (before 1540–1597), the Flemish portraitist and architectural painter and a Calvinist refugee to Nuremberg. An additional influence on his early style, as seen in paintings such as *The Baptism of Christ* (Frankfurt am Main, Städelsches Kunstinstitut und Städtische Galerie), came from the Netherlander Frederik van Valckenborch, who arrived in Nuremberg in 1602. Early in his career Juvenel began to specialize in paintings on copper of architectural interiors, often with biblical staffage. Sometime before 1613 he traveled to Italy, as evidenced by a drawing of the walls of Mantua (Berlin, Kupferstichkabinett inv. KdZ 8632), and came under the influence of Adam Elsheimer (q.v.), whose paintings he must have seen in Rome. In 1613 Juvenel, Georg Gärtner the Younger (c. 1575/80–

1645), Gabriel Weyer (1576–1632), and Jobst Harrich (fl. 1580–1617) were commissioned by the Nuremberg city council to restore the mural paintings designed by Albrecht Dürer (1471–1528) in the great hall of the Nuremberg city hall. Before undertaking the restoration, Juvenel painted a view of the great hall (Nuremberg, Germanisches Nationalmuseum), which is the oldest depiction of it and also shows how it appeared before the destruction in 1619 of the west end of the room. He is best known for his ceiling and façade paintings for patrician houses in Nuremberg, including the façade paintings for the house of Bartholomäus Viatis, known though a drawing preserved in the Fembohaus, Nuremberg. Juvenel worked in Nuremberg until 1638, when he moved first to Vienna and then to Pozsony (now Bratislava), where he died.

68 *Interior of a Church*

Pen and brown ink, blue and gray wash, and black chalk;
H: 37.9 cm (14⁷/₁₆ in.); W: 27 cm (10⁵/₁₆ in.)

WATERMARK

Crowned shield with a cursive *h* (similar to Briquet 1966, vol. 3, no. 8246 [Magdeburg, 1598]).

92.GG.15

PROVENANCE

Private collection, Europe; Kurt Meissner, Zurich; private collection, Canada (sale, Christie's, London, 3 July 1990, lot 96); art market, London.

EXHIBITIONS

Zurich 1984, p. 29, no. 3.

BIBLIOGRAPHY

Von Prybram-Gladona 1969, no. 4, p. 13; Kopplin 1984, p. 3472; *Journal* 21 (1993), p. 125, no. 32.

JUVENEL, THE ARTIST who, together with Hans Vredeman de Vries (c. 1526–c. 1606) and the elder and younger van Steenwijck (c. 1550–1603; c. 1580–before 1649), translated Netherlandish architectural painting into the German idiom, seems to be the author of this drawing (I am indebted to Tilman Falk and Gode Krämer, who kindly confirmed the attribution to Juvenel and brought to my attention the article by Monika Kopplin of 1984, in which this attribution is also advanced). The present drawing compares well with two examples by Juvenel published

by Heinrich Geissler (Stuttgart 1979–80, vol. 1, pp. 212–13, nos. E25, E26): *The Visitation*, dated 1622 (London, British Museum inv. 1923-1-13-23), and *The Presentation in the Temple*, dated 1642 (Munich, Staatliche Graphische Sammlung inv. 6908). It is particularly close to the example in Munich, in which the figures are subordinated to an architectural space constructed in one-point perspective, which opens upward into a vaulted church interior. Like the present sheet, the one in Munich is drawn in brown ink with blue and gray wash and generous use of blank paper, all of which give the architecture a sense of spaciousness suffused with light. Both sheets are drawn with a thin-nibbed, sparsely inked pen; have many ruled lines in the lower portions; and exhibit an interest in verticality. The abbreviated manner in which the crucifix hanging in the right aisle and the figures in the carved capital in the left aisle are drawn in the Getty example corresponds to that in a relief on the base of the large column in the London drawing and to the figural decorations in another drawing, *Design for the Painted Façade of the Viatishaus*, made between 1615 and 1620 (Nuremberg, Fembohaus, Stadtgeschichtliches Museen; Austin 1983, p. 74). The pedimented altarpiece, the doorway with steps leading into the interior, and the luminous vista into the overhead vaulting find parallels in a painting by the artist in the Muzeum Narodowe, Gdansk: *The Presentation in the Temple*, dated 1611, an important early example of German architectural painting (Drost 1932, pp. 122–23).

The drawing is a preparatory study for a painting (present whereabouts unknown) on copper of nearly identical dimensions (38 x 29 cm [14¹⁵/₁₆ x 11⁷/₁₆ in.]), auctioned in 1967 as by Pieter Neefs the Elder (Cologne, Kunsthaus am Museum Carola van Ham, 18 October 1967, lot 1369), and again in 1981 as unattrib-



uted and bearing the semilegible monogram *P.A.* and dated 1629 (Stuttgart, Auktionshaus Fritz Nagel, 10–12 March 1981, lot 1393). An attribution of the painting to Juvenel has been advanced by Gode Krämer (generously communicated to me in a letter of 30 March 1997). The painting closely follows the drawing, including the wash shading of the “fish-bubble” ribbing. The relatively shallow space in the drawing, however, is transformed in the painting by the addition of staffage, whose dramatic diminishment in size from foreground to background lends the edifice a sense of deep, if not altogether convincing, recession.

The structure is a German hall church, whose fish-bubble ribbing, distinctive painted roundels at the apexes of the vaulting of each bay (visible in the connected painting), somewhat sheer right-hand wall with a crucifix, and double pair of columns framing the view of the nave were features of the Nuremberg Augustinean Church, built in 1479–85 and razed in 1819, but known through ground plans and an etching and a watercolor made near the time of its demolition (thanks again to Drs. Falk and Krämer for information about this structure; see Austin 1983, pp. 39–40; New York and Nuremberg 1986, p. 39, fig. 45; Rosenthal-Metzger 1931, pls. 2–4; cf. Kopplin 1984, p. 3472). The probable influence of a Nuremberg structure on the painting and drawing under discussion further supports the attribution to Juvenel.

The Getty sheet is of importance as an exceptionally rare example of a drawing preparatory to a painting from the circle of northern architectural painters of Juvenel’s generation and the prior one, which includes Juvenel’s father, Nicolas; the elder and younger van Steenwijcks; and Pieter Neefs the Elder (1578–c. 1656–61). There are no indisputably attributed architectural drawings by the first three artists and only one known signed example by Neefs (the drawing attributed to the younger van Steenwijck that is most widely accepted is in the Frits Lugt Collection, Fondation Custodia, Paris, as is the signed example by Neefs [cf. London, Paris, Bern, and Brussels 1972, p. 130, no. 97, pp. 76–77, no. 57]; another purportedly signed architectural drawing by Neefs, formerly in the Sperling collection [ibid., p. 77 n. 6, under no. 57] and now in the Metropolitan Museum of Art, New York, is in fact by a later imitator; I am grateful to Carolyn Logan for communicating the information about the New York drawing). In contrast to the van Steenwijcks, who appear to have drawn directly on the panel without the aid of preparatory drawings (Blade 1970, p. 43), Juvenel, as evidenced by the present example, made use of perspectival “construction” drawings, a practice that later was to become central to the working method of Pieter Saenredam (1597–1665).

Daniel Lindtmayer

Schaffhausen 1552–Lucerne 1602/07

Born into a family of artists active in Schaffhausen, Daniel Lindtmayer probably trained there as a mural painter and designer of stained-glass windows. In 1574 he journeyed to Basel and to Feldkirch, in the Austrian province of Vorarlberg. He became an independent master in Schaffhausen in 1577 and was active there for the next eighteen years. Occasionally he traveled to other towns to carry out commissions, working in Königsfelden in 1580–81 and in Paradis in 1582–83. In 1595 he tried to murder a goldsmith named

Stülz in Konstanz, but he escaped punishment on “grounds of insanity.” Lindtmayer is documented in the Swiss city of Schwyz two years later and in Lucerne around 1598–1601. About this time he probably converted to Protestantism. He was in Wolfenschiessen around 1602. Lindtmayer’s surviving oeuvre consists of approximately 350 drawings, including many designs for stained-glass windows, seven woodcuts, four etchings, and at least one painting.

69 *Design for a Marriage Window with the Seasons Spring and Summer (recto); Study of a Helmet (verso)*

Pen and black and brown ink and gray wash, with color notations in black chalk (recto); pen and black ink and gray wash (verso); H: 39.7 cm (15⁵/₈ in.); W: 29.7 cm (11¹/₁₆ in.)

WATERMARK

Unidentifiable fragment of a symbol.

91.GG.1

PROVENANCE

Hans Jörg Wannevetch II, Basel; private collection (sale, Sotheby’s, Amsterdam, 21 November 1989, lot 34); art market, New York.

EXHIBITIONS

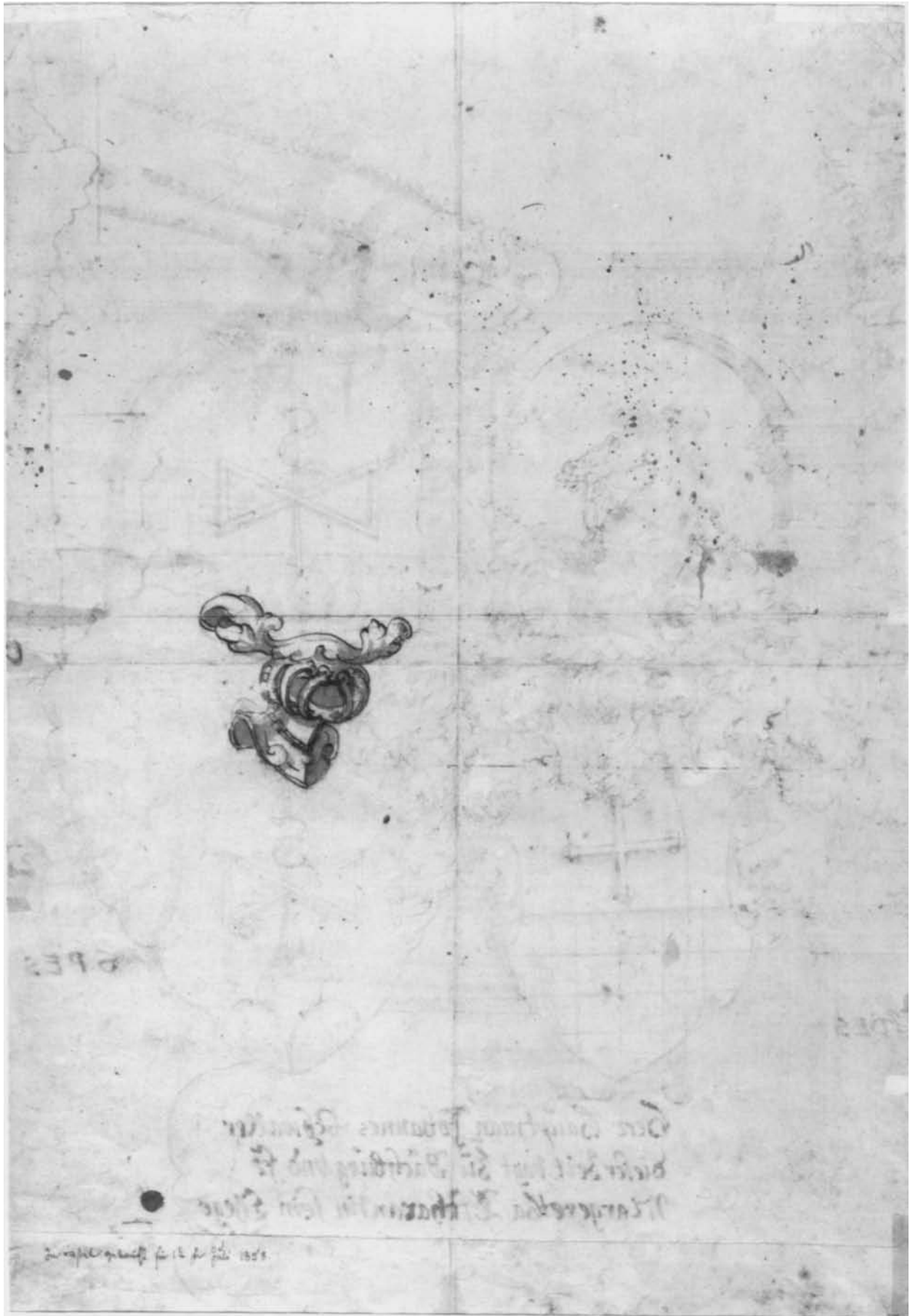
None.

BIBLIOGRAPHY

Journal 20 (1992), p. 155, no. 41.

Inscribed along the arch at top, in black ink, *FRÜLING/VER* and *SOMER/AESTAS*; above the family crests, in brown ink, *Virtuti om nia parent*; in the cartouche at the bottom, also in brown ink, *Hans Conradt von Pfor*[?][crossed out] *Pforburg*[?] *zu Dalsberg*[?]/*Anna von Pforburg*[?] *gebormen Ifflingerin/von Granneck* (for a family history of the barons of Ifflinger-Granegg, see Schön 1896, pp. 84–86); with color notations in black chalk and brown ink throughout; and at the lower center, in brown ink, *HJW* (initials of the Basel glass painter Hans Jörg Wannevetch II [1611–1682]; Ganz 1966, p. 127).

THE FRAME CONTAINS personifications of spring on the left, holding a basket of flowers, and summer on the right, holding a bundle of wheat. In the corners below are a putto holding an anchor (Hope) and one carrying a broken column (Fortitude). The crested helm above the blank left-hand shield features double wings. The shield on the right has two burning stakes lodged in two hearts; it is surmounted by a helm, coronet, and crest of a bust-length bearded man with the same charge on his breast. This charge is similar to that of a coat of arms of the Brand family on a glass panel in the Schweizerisches Landesmuseum, Zurich (Ganz 1966, p. 196, fig. 164). The overall design—with the double coats of arms, scrollwork mantling, female figures at the top, and putti at the bottom—resembles that of a copy after Lindtmayer, *Design for a Window with the Arms of Fulach and von Reischach*, dated 1596 (London, British Museum inv. 1913-9-24-1; Thöne 1975, pp. 221–22, no. 301, p. 430, fig. 355). Other comparable drawings, in terms of both the design and the handling of the ink and wash, are the *Design for a Window with Geometry, Astronomy, and the Arms of an Unknown Architect* (Oxford, Ashmolean Museum inv. 333), which Friedrich Thöne (*ibid.*, p. 218, no. 287a, p. 461, fig. 429c) dates to around 1595, and the *Design for a Window with Faith and Fortitude and with the Arms of Fels, Konstanz*, dated 1595 (Schaffhausen, Museum zu Allerheiligen inv. B26; *ibid.*, pp. 216–17, no. 284, p. 427, fig. 342).



Master of the Coburg Roundels

Active in Strasbourg c. 1470–1500

It is now thought that the Master of the Coburg Roundels may have worked in Strasbourg, possibly in the studio of the glass painter Peter Hemmel of Andlau (active 1447–c. 1501). This master is also known as the Master of the Drapery Studies because of the numerous drapery studies among his more than 150 surviving drawings, the most extensive drawn oeuvre of any northern European artist prior to Albrecht Dürer (1471–1528). The sheets are often copied from

other sources—including paintings, engravings, and stained glass—and show knowledge of the work of Dirk Bouts (c. 1415–1475), Martin Schongauer (q.v.), and Rogier van der Weyden (c. 1399–1464). The Master's work as a draftsman is more important and extensive than his painted oeuvre, which consists of some thirty panel paintings, including ten panels of a Passion cycle from 1488 in the Church of Saint Pierre-le-Vieux, Strasbourg.

70 *Studies of Christ's Loincloth* (recto); *Studies of Bookbindings and of Christ's Loincloth* (verso)

Pen and brown and black ink, brown and gray wash (recto); pen and brown and black ink, brown and gray wash, heightened with white body color (verso); H: 28 cm (11 in.); W: 20.6 cm (8 1/8 in.)

WATERMARK

Gothic P with a flower (close to Piccard 1961–, vol. 4, pt. 3, sec. 9, no. 1142 [Pfalzel (Trier), Rhineland, 1482, 1483]).

93.GA.10

PROVENANCE

Thomas Lawrence, London (Lugt 2445); Ludwig Maximilian, Freiherr von Biegeleben, Vienna (Lugt 385) (sale, C. J. Wawra, Vienna, 15 February 1886, lot 2649); Eugène Rodrigues, Paris (sale, Frederik Muller, Amsterdam, 12 July 1921, lot 92); Hendrikus Egbertus ten Cate, Almelo, the Netherlands (Lugt Suppl. 533b); Anton Schmid, Munich and Vienna; art market, Germany; art market, Boston.

EXHIBITIONS

None.

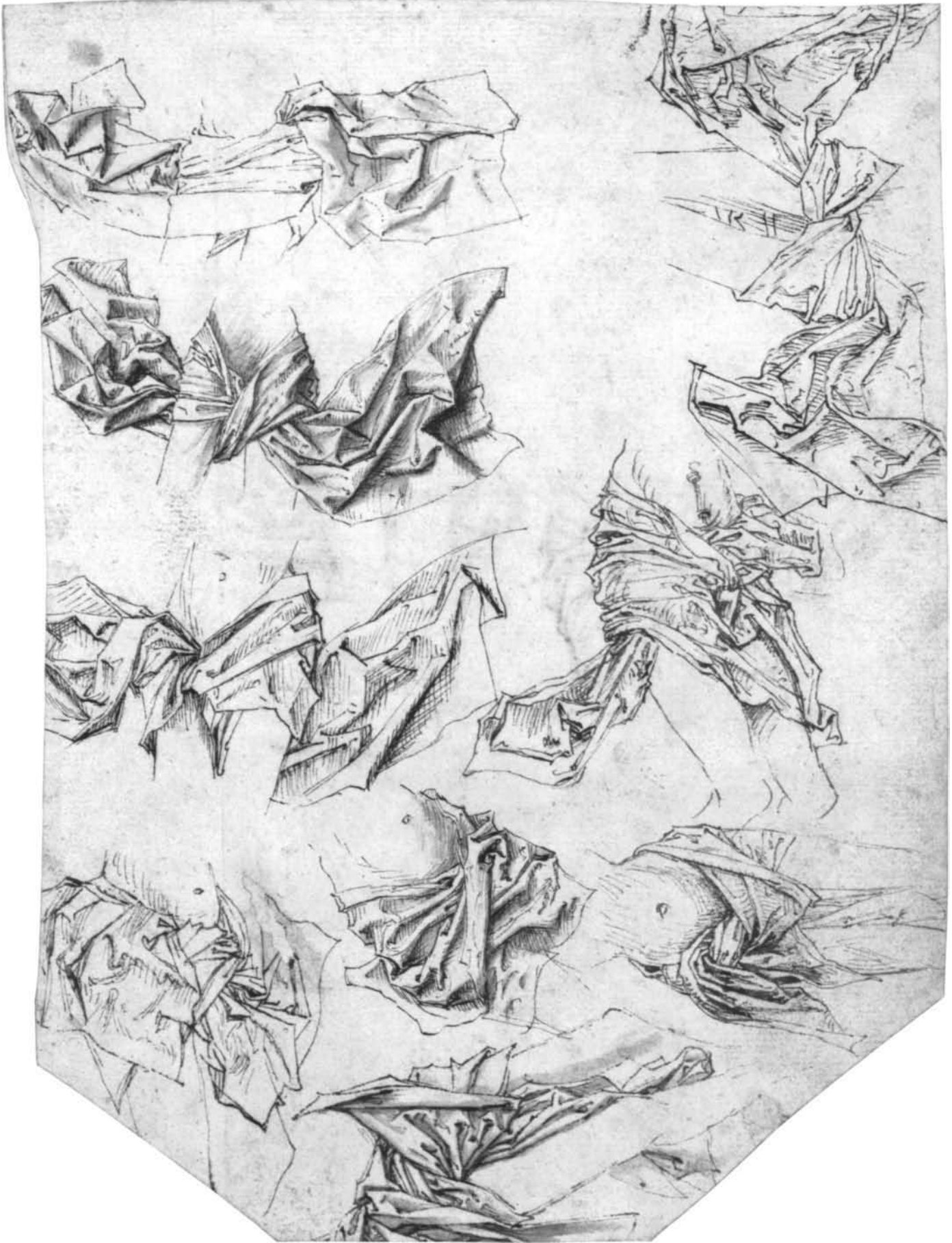
BIBLIOGRAPHY

Thorlacius-Ussing 1924–25, p. 248; Buchner 1927, pp. 293–94, no. 5, fig. 58, p. 296; Winkler 1930, p. 110, under no. 29, pp. 150, 152; Naumann 1935, p. 19; Hannema 1955, no. 290, p. 160; Detroit, Ottawa, and Coburg 1983, p. 110, under no. 29, pp. 392–93, figs. 27–28; Roth 1988, pp. 122–24, no. 44; Roth 1992, pp. 158 n. 22, 159; *Journal* 22 (1994), p. 67, no. 13; Ulm 1995, p. 180, figs. 52.1, 52.2, under no. 52; Hendrix 1996, pp. 43–50.

On the verso, numbered in the lower left corner infill, in graphite, 388 (cropped).

THIS IS ONE of this master's most beautifully composed and delicately executed drawings. On the recto, a tapestry of nine interlocking studies of Christ's loincloth, each folded differently and oriented in a different direction, conveys the effect of restless permutation. The artist has added points of visual interest to what otherwise might have been a too uniformly flat ensemble by modeling four of the draperies in wash. The verso demonstrates a similarly lively visual interplay among its various elements. First, the artist lightly sketched the two studies of book bindings, later adding a pair of more heavily modeled drapery studies as well as a brass corner fitting in the upper right corner, illusionistically modeled in wash and body color.

The present drawing is closest overall to another sheet of studies of Christ's loincloth by the artist, presently in Strasbourg (Cabinet des Estampes et des Dessins inv. XLIX.85), which was also formerly in the Rodrigues and Lawrence collections. Subsequent to discoveries that various drawings by the Master of the Coburg Roundels are copies after stained glass made in the atelier of the Strasbourg glass painter Peter Hemmel of Andlau, Fedja Anzelewsky noted that one of the loincloth studies in the Strasbourg sheet corresponds closely to that of Saint Sebastian in the Volckamer Window in the church of Saint Lawrence, Nuremberg, which is securely attributed to the Hemmel studio (Anzelewsky 1964, p. 43ff.; Detroit, Ottawa, and Coburg 1983, pp. 388–89). Countering the long-held assumption that the Master's drawings generally copy other works of art, Michael Roth recently suggested that the Strasbourg study is not a copy after, but rather is preparatory to, the Volckamer Window. This indicates that the Strasbourg and closely related Getty sheets were probably made shortly before the Volckamer Window, which is generally dated to around 1480–81, and provides additional evidence of the Master's activity in the Hemmel atelier (Ulm 1995, p. 180, under no. 52). Pointing to the vertical trio of loincloths in the top left of the Los Angeles sheet, Roth asserts that these do not document other works of art, but instead are independently invented paraphrases of the Schongaueresque





70 VERSO

motif of Christ's fluttering loincloth, as seen in engravings by Schongauer such as *Christ on the Cross with Four Angels* (Bartsch 1803–21, vol. 4, no. 25; Ulm 1995, p. 180, under no. 52).

The delicate studies of bindings on the verso deserve additional comment. Within the oeuvre of an artist known for the frequency with which he copied and repeated motifs, they stand out for their freshness and immediacy. Indeed, so carefully rendered are they that it is possible to identify them as southern

German, possibly Augsburg, bindings of the late fifteenth century. (Thanks to Nicolas Barker and Nancy Turner for this observation; Barker kindly suggested a comparison with Goldschmidt 1967, p. 18, pl. I.) Codices similar to those in the drawing occur with some frequency in the Master's paintings, as seen, for example, in *Seven Ecclesiastical Worthies* (Strasbourg, Musée de l'Oeuvre Notre-Dame; Ulm 1995, p. 176, no. 50, fig. 50.1).

Hans Jacob Plepp

Biel c. 1557/60–Bern 1597/98

Together with Daniel Lindtmayer (q.v.) and Christoph Murer (1558–1614), Hans Jacob Plepp is thought to be among the finest and most productive designers of stained glass in Switzerland during the late sixteenth century. He may have trained in Bern, since his earliest drawings, which date from 1578, show the influence of both Lindtmayer and Tobias Stimmer (q.v.). Around 1579 he

moved to Basel, obtaining citizenship there in 1581 and joining the guild some years later. He seems to have been active in Zurich in 1592–93, resettling in 1593 in Bern, where he appears to have been particularly successful. Plepp's exant oeuvre of some two hundred drawings is among the largest by any sixteenth-century Swiss designer of stained glass.

71 *Stained Glass Design with Two Coats of Arms (recto); Study of a Helm (verso)*

Pen and black and brown ink and gray wash over black chalk;
H: 42.4 cm (16¹¹/₁₆ in.); W: 29.5 cm (11⁷/₈ in.)

WATERMARK

Unidentifiable fragment of a symbol.

91.GG.69

PROVENANCE

Private collection, United States (sale, Sotheby's, New York, 14 January 1989, lot 288); art market, Boston.

EXHIBITIONS

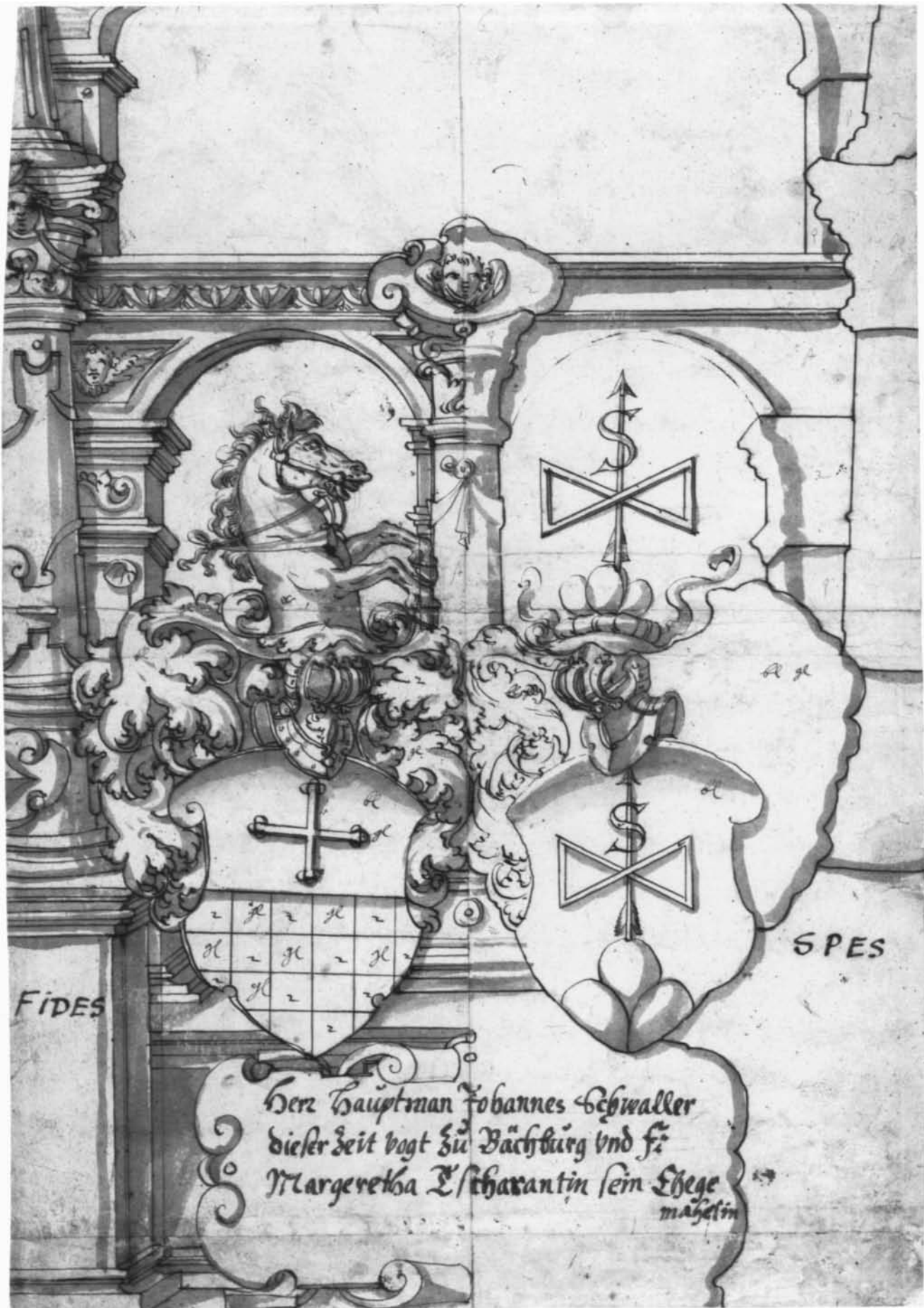
None.

BIBLIOGRAPHY

Journal 20 (1992), p. 153, no. 39.

Inscribed in brown ink at lower left, *FiDES*; at lower center, *herr hauptman Johannes Schwaller[?]/dieser zeit vogt zu Bächburg und fr/Margeretha Ischarantin sein Ehege/mahelin*; and at lower right, *SPES*; inscribed with color notations in black ink throughout. On the verso, inscribed at lower left, in faded red ink, *In Basel gekauft für 1 1/2 fr in Juli 1858*.

A LOCAL GOVERNOR (*Vogt*) commissioned the glass painting for which this is a study, as indicated by the inscription on the drawing. The words *Fides* (faith) and *Spes* (hope), inscribed in blank spaces in the lower left and right corners of the drawing, suggest that personifications of these virtues were perhaps intended to occupy these areas. The scrollwork mantling on either side of the dexter (left) helm and the crest above it with horse salient are bursting with vitality, an impression conveyed by means of supple line work and the bold application of wash. Comparable drawings by Plepp include *Design for a Window with the Coat of Arms of a Man from Commerstadt*, monogrammed and dated 1594 (Karlsruhe, Staatliche Kunsthalle inv. XI 182; Ganz 1966, p. 178, fig. 92), which features a crested helm with unicorn salient, though the animal is drawn in a slightly stiffer manner than the horse in the present example.



Joachim von Sandrart

Frankfurt am Main 1606–Nuremberg 1688

Born in Frankfurt am Main, Joachim von Sandrart was in Nuremberg by 1620, working as an apprentice to the printmaker Peter Isselburg (c. 1568/80?–1630 or after). In 1622 he traveled to Prague to study with the engraver Aegidius Sadeler (c. 1570–1629), who recommended that he switch to painting. From 1623 to 1627 he trained in Utrecht with the Dutch Caravaggesque painter Gerrit van Honthorst (1592–1656), whom he accompanied to the court of Charles I in London in 1628. Sandrart then traveled to Italy (1628–35), working in Venice, Bologna, and Rome. He returned to Frankfurt am Main in 1635 but moved to Amsterdam two years later because of the continuing Thirty Years War. While in Amsterdam he completed his most important paintings, the

series of the Twelve Months and allegories of Day and Night, made for Elector Maximilian I of Bavaria in 1642–43 (see cat. no. 72). During his later years he received commissions from Germany's most illustrious patrons, and in 1655 he was ennobled by Emperor Ferdinand III. From 1670 to 1673 he lived in Augsburg, where he founded a private academy. Settling in Nuremberg late in 1673, he became the director of the newly founded academy there. Sandrart is best known for his *Teutsche Academie der Edlen Bau-, Bild- und Mahlerey-Künste* (Nuremberg, 1675–79). The German counterpart to Vasari's *Vite*, the two-volume treatise includes an introduction to architecture, painting, and sculpture; artists' biographies; and information on collections and iconography.

72 *Personification of September*

Black chalk and brown wash, heightened with gray chalk; incised for transfer; H: 28.7 cm (11 $\frac{1}{16}$ in.); W: 23.8 (9 $\frac{3}{8}$ in.)

92.GB.101

PROVENANCE

Josef Carl Ritter von Klinkosch, Vienna (Lugt 577); Kühn collection, Vienna; Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 125, no. 33.

On the verso, inscribed at lower right in graphite, *Joachim von Sandrart 1606–1688*; numbered at upper left in brown ink, 34.

SANDRART'S GREATEST ACHIEVEMENT as a painter is his series of allegorical personifications of the Twelve Months plus Day and Night, which were commissioned by Elector Maximilian I of Bavaria for the dining hall of Schloss Schleissheim, outside Munich (*Day* in Munich, Bayerische Staatsgemäldesammlungen; *Night* in Vienna, Kunsthistorisches Museum; the Twelve Months in Staatsgalerie Schleissheim, Bayerische Staatsgemäldesammlungen; Klemm 1986, pp. 99–125, nos. 35–48; Hohenzollern et al. 1980, p. 87, nos. 356, 367), and carried out in Amsterdam in 1642–43. Sandrart's series depicting temporal flow and seasonal activities joined Peter Paul Rubens's four hunting

scenes of 1615–16 and Pietro Candido's six scenes of shepherding of 1617, which were also commissioned by the elector for Schloss Schleissheim and which similarly thematically reflect its function as a pastoral retreat.

The reputation of Sandrart's works began to spread with the publication in 1644 of verses in Dutch describing the paintings, written by the poet Joost von den Vondel, a friend of the painter's (Vondel 1927–40, vol. 4, pp. 554–70). Additionally, Sandrart made finished drawings after his paintings, to be used as models for a series of prints. He enlisted a number of engravers to carry out the task, as well as another of Holland's major poets, Caspar Barlaeus, to compose a Latin verse to accompany each image. The Museum's drawing after the painting *September* (fig. 72a) served as a to-scale model in reverse for the corresponding print (fig. 72b), which was engraved by Cornelis van Dalen the Younger (1638–1664) (Hollstein 1949–, vol. 5, no. 22). Newly discovered, it joins *February* and *Night*, the two other known surviving preparatory designs for the prints (Vienna, Albertina inv. 3520, 3519; Klemm 1986, p. 107, under no. 36, p. 124, under no. 48). Sandrart inscribed *Night* with the date 1643, indicating that he was already planning the series of engravings at this point.

In the same direction as the painting (Klemm 1986, no. 43, pp. 115, 117), the drawing corresponds to it in detail. It is executed in a richly handled combination of chalk and wash, which lends it graphic flair and also evokes the range of textures encountered in the oil painting, from the transparent layers of the toile collar to the variegated panoply of fruits and vegetables. The vigorous modeling of the fruit and overall painterly handling seem indicative of Flemish influence upon Sandrart's draftsmanship.



The composition focuses upon a fashionably dressed lady visiting a market. In *September*, as in the other images in the series, the month is personified as a three-quarter-length figure, pushed close to the picture plane, and the figure and other foreground elements create a strongly plastic effect. A scale hangs on the wall behind, while an archway provides a view of a distant landscape in which hunters in a blind shoot at a herd of deer fording a river. Pictorial precedents for Sandrart's choice of a market scene as part of a series illustrating the months include *August* from Crispijn van de Passe's (1564–1637) engravings of the Twelve Months after Maarten de Vos (1532–1603), and Wenzel Hollar's (1607–1677) etchings of the Four Seasons of 1641, showing three-quarter-length views of elegantly clad ladies in interiors, with the figure in *Autumn* depicted with a bowl of fruit (Hollstein 1949–, vol. 44, no. 1449; Parthey 1853, nos. 610–13; Klemm 1986, p. 117, under no. 43). Additionally, Sandrart was certainly influenced by market scenes by Frans Snyders (1579–1657), such as *The Fruit Market* (Saint Petersburg, Hermitage).

This sense of visual abundance is paralleled by a richness in associated verbal meanings set in motion by the texts by Vondel and Barlaeus which glossed the painting and the print, respectively (for translations and commentary, see Porteman 1987, pp. 122–25). The texts indicate that Sandrart intended his images to engage the period taste for emblems and other forms of visual and verbal interplay. That of Vondel identifies as Fall the lady in the huke (the headdress that supports a veil shielding her from wind and rain), who is visiting the market and picking out figs; it also issues a moralizing warning in its reference to the stag hunt in the background, in which the stag runs straight toward its doom. Barlaeus's verses have more of an astrological slant, mentioning, among other elements, the scale (Libra) and, in reference to the ill-fated deer, admonishing human "star gazers" to awaken to the flames of piety.

The different emphases in the texts may well owe something to a subtle change between the painting and the drawing, with its resultant print. The drawing lacks the painting's heavy chiaroscuro and also contains greater graphic definition, a result of which is to render fully visible the scale above the woman's head, which in the painting is shadowed over. It is likely that Sandrart made these changes in order to facilitate the drawing's translation into an engraving. In any event, the scales, not mentioned by Vondel, became part of the astrological symbolism that Barlaeus imputed to the image.



FIGURE 72A. Joachim von Sandrart (1606–1688). *September*. Oil on canvas. H: 149 cm (58 3/8 in.); W: 123.5 cm (48 5/8 in.). Munich, Bayerische Staatsgemäldesammlungen inv. 364.



FIGURE 72B. After Joachim von Sandrart (1606–1688). *September*. Engraving by Cornelis van Dalen the Younger (c. 1638–1664). H: 34.5 cm (13 3/8 in.); W: 25.4 cm (10 in.). Photo courtesy Rijksmuseum-Stichting, Amsterdam.

Martin Schongauer

Probably Colmar c. 1450–Breisach 1491

Martin Schongauer is documented as having matriculated at the University of Leipzig in 1465. From 1466 to 1469 he was probably apprenticed to Caspar Isenmann (active c. 1430–84), the municipal painter of Colmar, who was a neighbor of his father in 1472. Schongauer's earliest work shows the direct influence of Rogier van der Weyden (c. 1399–1464), whose famous *Columba* triptych was on view in Cologne. He broadened his knowledge of Netherlandish art during trips to Burgundy and the Nether-

lands. By 1472 he had resettled in Colmar, and in the following year he executed his most important surviving painting, *The Madonna of the Rose Garden*, for the Dominican Church, Colmar. Schongauer was the greatest German engraver of the fifteenth century, producing around 115 prints. He profoundly influenced German artists of his time as well as the next generation, most notably Albrecht Dürer (1471–1528). Schongauer was called to Breisach in 1488 to decorate the cathedral with an enormous fresco cycle of the Last Judgment and died there in 1491.

73 *Studies of Peonies*

Body color and watercolor; H: 25.7 cm (10 1/8 in.); W: 33 cm (13 in.)

WATERMARK

Gothic *P* with a flower (similar to Piccard 1961–, vol. 4, pt. 3, sec. 9, no. 1019 [Upper Rhine, 1473/74]).

92.GC.80 (see plate 8)

PROVENANCE

Private collection, Geneva (sale, Christie's, London, 5 July 1988, lot 37); private collection, Switzerland; art market, New York.

EXHIBITIONS

Colmar 1991, pp. 107–12; Washington, D.C., 1991, pp. 296–97, no. 202; New York 1993, no. 104; London 1993–94, no. 72.

BIBLIOGRAPHY

Koreny 1991, pp. 588–99; Koreny 1991a, pp. 77–90; *Journal* 21 (1993), p. 122, no. 25; Victoria 1993, pp. 15–16; Strasbourg 1994, pp. 10–14; Koreny 1996, pp. 123, 127, 146 n. 3.

Inscribed at the lower left (by Dürer?), at the join where the corner has been cut off and replaced, in brown ink, with the remains of several letters (*t, n* [or *u*]).

IN THIS DRAWING, life-size studies of peonies (*Paeonia officinalis* L.) unfold across the page. At the upper left is an open blossom studied from its underside; the artist has carefully rendered the transition from foliage to calyx, sepals, and finally petals. Below this is a tightly closed bud and, at the right, a fully opened flower with delicately drawn stamens and pistils. The color has been applied relatively loosely, so that one is conscious

of the liquidity of the paint and can see the individual brush strokes. The free manner of painting and the wind-tossed appearance of the petals and foliage evoke the lushness that is characteristic of the peony plant.

The drawing has recently emerged as the only surviving nature study by the hand of Martin Schongauer. The attribution was made by Fritz Koreny (1991, pp. 588–99), the main points of whose argument for claiming Schongauer's authorship are as follows. Koreny noted that the two right-hand blossoms appear in Schongauer's masterpiece, *The Madonna of the Rose Garden* of 1473 (fig. 73a), and that the one on the left is included in a sixteenth-century copy of the Colmar painting (Boston, Isabella Stewart Gardner Museum), indicating that the latter has been cut down. The attribution gains still more weight from Koreny's comparison of the treatment of the right-hand open blossom with that of the corresponding flower in the Colmar painting, with the disposition of the petals of the one in the drawing exactly following the one in the painting, and with both flowers exhibiting quivering vitality and freshness to an equal degree. Albrecht Dürer's famous watercolor drawing *The Virgin and Child with a Multitude of Animals* (fig. 73b) contains a group of three peonies to the left of the Virgin which corresponds in most details to the drawing, indicating that Dürer copied and perhaps even owned the drawing in question. Finally, this formal evidence is buttressed by the drawing's watermark, a Gothic *P* with a flower, which dates the manufacture of the paper to Schongauer's lifetime.

The newly discovered drawing, as Koreny points out, causes a fundamental reconsideration of the scientific depiction of nature in northern European art. Although accurately observed plants and animals appear in the paintings of fifteenth-century Northern artists such as Jan van Eyck and Rogier van der Weyden, the earliest drawn nature studies to have survived prior to the discovery of that by Schongauer were those of Dürer, dating





FIGURE 73A. Martin Schongauer (c. 1450–1491). *The Madonna of the Rose Garden*, 1473. Oil on panel. H: 200 cm (78¾ in.); W: 115.3 cm (45⅞ in.). Colmar, Dominican Church. Photo courtesy Conseil de Fabrique de la Paroisse Saint-Martin de Colmar.

to around the turn of the century, such as the *Stag Beetle* of 1505 in the Getty Museum (83.GC.214). Koreny postulates that such studies by Dürer evolved from those of Schongauer and that the newly discovered watercolor by Schongauer in turn suggests that his practice of making highly finished studies after nature to be used as models in paintings and prints was employed by artists of the previous generation such as Rogier, whose drawings of this type have all perished. It is worth noting that Schongauer's



FIGURE 73B. Albrecht Dürer (1471–1528). *The Virgin and Child with a Multitude of Animals*. Pen and brown ink with watercolor. H: 32.1 cm (12⅝ in.); W: 24.3 cm (9⅞ in.). Vienna, Graphische Sammlung Albertina inv. 3066.

approach to the natural world may have had an impact on the regional art of his own time, such as the lush, often naturalistic flowers in the stained glass designed by the Strasbourg glass painter Peter Hemmel of Andlau (active 1447–c. 1501). A good comparison is provided by the peony (or rose) in the bottom left of the scene of the Mystic Marriage of Saint Catherine which is part of the monumental Volckamer Window of around 1480–81 in the parish church of Saint Lawrence, Nuremberg.

Tobias Stimmer

Schaffhausen 1539–Strasbourg 1584

Tobias Stimmer was born in Schaffhausen, the son of a schoolmaster and artist. At least five of his brothers were also artists. From 1565 he maintained his own workshop in Schaffhausen, executing his first major work, the frescoes of the façade of the Haus zum Ritter (in situ; reconstructed in 1936–39), between 1567 and 1570. In 1570 he moved to Strasbourg, where he was commissioned to design the paintings and sculptures on the large astronomical clock of the cathedral (1571–74). During this time he produced a number of important woodcut illustrations, including several

series after Paolo Giovio's portrait gallery in Como (1571, 1575) and illustrations for an edition of Flavius Josephus (c. 1575). Around 1578 and again in 1583 Stimmer was called to work in the margrave's palace (Neues Schloss) in Baden-Baden, where he painted cosmological, allegorical, and portrait frescoes. In addition, he made panel paintings, drawings, and designs for stained glass and was considered an authority on architecture and geometry. He widely influenced Swiss artists of the 1570s and 1580s, including Daniel Lindtmayer (q.v.) and Christoph Murer (1558–1614).

74 *Portrait of a Bearded Man*

Pen and black and brown ink over black chalk; H: 29.9 cm (11¾ in.); W: 20.8 (8⅝ in.)

WATERMARK

Eagle with one head (similar to Tschudin 1958, vol. 7, no. 272 [Basel, 1576]).

92.GA.102

PROVENANCE

Sale, Christie's, London, 5 July 1988, lot 151; Ian Woodner, New York (sale, Christie's, London, 7 July 1992, lot 96); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 124, no. 30.

Signed with the monogram and dated at lower right, in black ink, *TS/1576*.

AFTER LIGHTLY OUTLINING the form in black chalk, Stimmer drew in the face and beard in pen and brown ink and, lastly, worked over the entire figure in pen and black ink. His characteristic bold, fractured hatching lends a powerful sculptural

quality to the hands and, in the face, works together with the luminosity of the reserved white of the paper to produce a strong, forthright expression. This middle-aged, as yet unidentified sitter wears the relatively unadorned costume of a burgher. His eyes—with their large, arresting irises—are typical of Stimmer's manner. Curiously, given the number of Stimmer's portrait paintings and his renowned designs for woodcuts after Paolo Giovio's collection of portrait paintings (Basel 1984, pp. 224, 228–29, nos. 108–9), this is one of his few surviving portrait drawings and his only known finished portrait drawing in pen and black ink. It does not appear to have served as the model for any extant print or painting and might have been made as an independent work of art.

The drawing dates from the period in which Stimmer was active in the production of the woodcut designs for the Giovio volumes, which were published in 1575 and 1577. The powerful directness with which the sitter in the drawing has been treated and the simplified, almost geometrical treatment of the facial features and hands find parallels in paintings such as *Portrait of Bernhard von Cham*, of c. 1567 (Zurich, Gesellschaft der Schildner zum Schneggen; Basel 1984, no. 41, pl. 6). A copy of the Getty drawing, formerly in the Kupferstichkabinett, Dresden (inv. C.2276; Dittrich 1987, no. 1220), was attributed to Abel Stimmer (1542–after 1606) by Friedrich Thöne (1936a, no. 236), who did not know the original, which came to light at auction only in 1988.



75 *The Virgin and Child on a Grassy Bench*

Pen and brown ink; strip at the top added later; H: 19.2 cm (7 $\frac{7}{16}$ in.); W: 15.5 cm (6 $\frac{1}{8}$ in.)

92.GA.103

PROVENANCE

Buguslaw Jolles, Dresden and Vienna (Lugt 381); art market, Munich; art market, Boston.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 122, no. 26.

In the lower right corner, an illegible, partly trimmed inscription; on the verso, inscribed at bottom left, in graphite, *H. S. Beham 981 and 136020*, and at bottom right, in black ink, *10/6*.

THE ECLECTICISM AND slight retrospectiveness of this drawing indicate that it might have been made by an artist whose style was not yet fully developed. It displays beautiful pen work in the folds of the Virgin's kerchief, her hair, the grassy bench, and the hem of her gown. At the same time, however, its author has not mastered anatomy, as seen in the Virgin's unconvincingly foreshortened right arm as well as the knee upon which she appears to bounce the infant Christ. Much about the overall treatment indicates that the artist was from the milieu of Albrecht Dürer (1471–1528). The twisting of the kerchief about the head and the densely folded, rolled-back sleeve of the right arm find precedents in Dürer's woodcut of c. 1497–98 *Holy*

Family with the Three Hares (Bartsch 1803–21, vol. 7, no. 102), while the calligraphic line work in the hair and grass, circular face and linear treatment of the features, and the relatively simplified and plastic handling of the drapery are reminiscent of Hans Baldung's woodcut *The Virgin on a Grassy Bench* (Hollstein 1954–, vol. 2, no. 65) of c. 1505. Additionally, the delicate proportions and youthful sweetness of the Virgin in the drawing hark back to Martin Schongauer (q.v.).

The style of the present example accords best with that of Hans Springinklee (c. 1490/96–after 1525), who seems to have been active in Dürer's workshop by before 1510. Crinkled drapery folds, a consistent feature of his work, and rounded faces occur in the woodcut *Saint Anne with the Virgin and Child* (Geisberg 1974, vol. 4, no. 1338), dated 1518. The theme of the Virgin and Child on a grassy bench occurs in one of the two signed drawings by him, *The Rest on the Flight into Egypt*, dated 1514 (London, British Museum inv. 1876-12-9-618; Rowlands 1993, vol. 1, p. 217, no. 468, vol. 2, pl. 291). Even though this drawing is made in his later Danube School style, it is possible to imagine a stylistic development from the present sheet to the one in the British Museum when one notes the downward cascade of the Virgin's headdress, her slender fingers, the lingering anatomical weaknesses in the disposition of her arms, and the calligraphic treatment of the grass sprouting from the bench. The plausibility of this being an early work by Springinklee is upheld by a comparison with other drawings, such as *Saint John the Baptist* (Dresden, Kupferstichkabinett inv. c.1879-11), attributed to him by K. T. Parker (1928, pp. 62–63, fig. 13), which has similar drapery folds and a system of modeling strongly reminiscent of woodcut line work which accords well with the present sheet. The association of the present sheet with Springinklee, however, remains hypothetical in the absence of other juvenilia by him and of a comprehensive study of his drawn oeuvre.

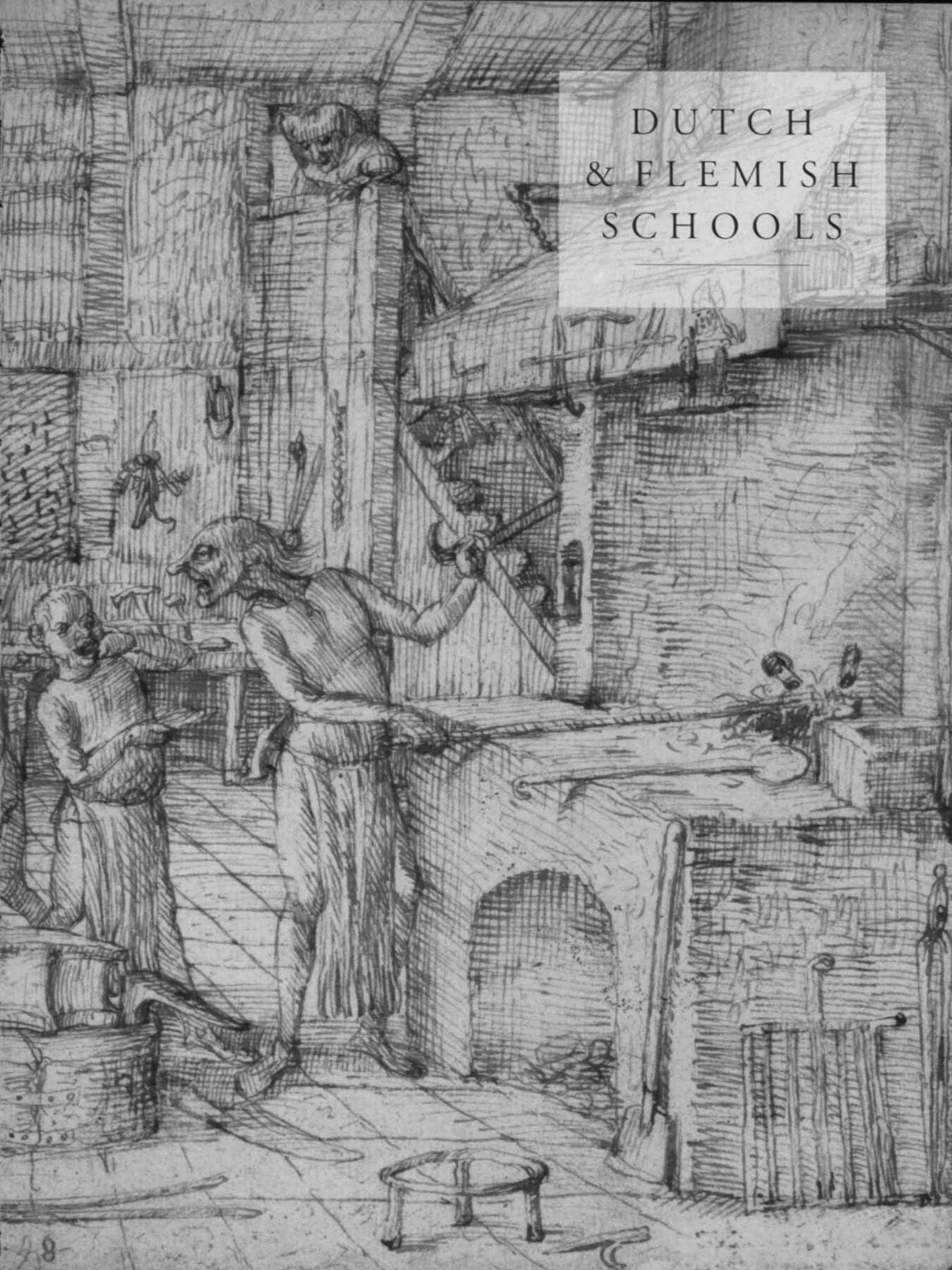


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W. Verbeeck 15

DUTCH
& FLEMISH
SCHOOLS



Joachim Beuckelaer

Antwerp c. 1534–c. 1574

Joachim Beuckelaer apparently came from a little-known family of painters active in Antwerp. He was trained by his uncle Pieter Aertsen (1507/8–1575), who greatly influenced his style and choice of subject matter, in particular his tendency to infuse religious imagery with new secular motifs, such as comestibles, landscape elements, and classicizing architecture. In 1560 Beuckelaer joined the Guild of Saint Luke in Antwerp. He remained there most of his life and became one of the city's most prominent painters.

He is particularly known for his kitchen and market scenes, with lavish and monumental still lifes dominating the foregrounds. Beuckelaer often included a biblical scene in the background to imbue his imagery with moral significance, as in *Kitchen Piece with Christ in the House of Martha and Mary* of 1565 (Stockholm, Nationalmuseum). Many of his religious paintings were destroyed in the iconoclastic riots of the late sixteenth century; his drawings are extremely rare.

76 *The Trickery of the Gibeonites*

Oil on paper; H: 26.1 cm (10¼ in.); W: 19.1 cm (7½ in.)

90.GG.133

PROVENANCE

J. de Witt; De Vyss; art market, Zurich (sale, Sotheby's, Amsterdam, 14 November 1988, lot 24); art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Kloek 1989, pp. 135, 161–62, no. B.96; *Journal* 19 (1991), p. 152, no. 34.

Dated by the artist in the lower left corner, in black oil paint, 1565; inscribed in the lower right corner of the old mount (with pale green washed border), in graphite, *N° 34 J. de Witt*. On the verso of the mount, inscribed at upper center, in red chalk, 34, and at upper right, in brown ink, *N° 34* (crossed out) and *N 3535/a s/n s le 4*.

WHEN THIS DRAWING APPEARED at auction in 1988, it was entitled *Joseph's Servants Finding the Cup in Benjamin's Sack*. Wouter Kloek, who at the time of the sale attributed the drawing to Beuckelaer, has since convincingly argued that it and three related grisaille oil studies that subsequently came to light all represent episodes from the book of Joshua (1989, pp. 160–62; the three related examples were recently on the art market, but their current location is unknown). The present example illustrates the ninth chapter, in which the Gibeonites (Gabaonites)

try to save themselves from being annihilated or driven out of the Promised Land by the advancing army of the Israelites. They petition Joshua to spare them, lying by saying that they had come from a long way away, as indicated by their old food, ripped wine sacks, and tattered clothes. After learning that he had been tricked into allowing them to remain in the Promised Land among the Israelites, Joshua condemns the Gibeonites to perpetual servitude. This subject commonly appeared in cycles of images illustrating the book of Joshua, such as one of the famous Joshua tapestries after designs by Pieter Coecke van Aelst in the Kunsthistorisches Museum, Vienna (Vienna 1981, p. 27, no. 5).

The three additional grisaille oil studies on paper by Beuckelaer in the Joshua series are similarly painted in buff and gray pigments with black outlines on light reddish brown prepared paper. The attribution of the Getty oil study to Beuckelaer, advanced by Kloek in 1988, was based upon a comparison with the two oil studies on red-grounded paper in the Louvre, Paris (inv. 20.701, 20.709), given to Beuckelaer by Paul Wescher (1960, p. 32). Kloek's attribution is further confirmed by a comparison of the oil studies with Beuckelaer's technique of underdrawing in his large-scale paintings. For example, the background of *The Miraculous Draught of Fishes* of 1563 in the Getty Museum (inv. 71.PB.59) contains underdrawing of figures, landscape elements, and foliage in a liquid medium which is thoroughly consistent stylistically with the oil sketch under discussion (Dik, Wallert, and Szafran 1996, p. 4).

The Museum's sheet is the only dated example in the series, which seems to have shared the same provenance until recently. The mounts of all four bear old shelf marks on the verso that might be those of an otherwise unknown collector, J. de Witt, as indicated by the inscription on the recto of the mount of the Getty drawing.



This series of oil studies by Beuckelaer indicates that his contribution to the development of this technique is greater than previously appreciated (Kloek 1989, p. 135). Indeed, the date of 1565 on the present example shows that he was producing oil studies before Dirck Barendsz. (1534–1592), Antonie Blocklandt (1533/34–1583), and Otto van Veen (c. 1556–1629), previously recognized as the first Netherlandish artists to have used the technique extensively. Kloek (*ibid.*, p. 135) speculated that the series might have been made as designs for prints, which, if

true, provides the only evidence of Beuckelaer's activity in this capacity. This suggestion is supported by a comparison with Barendsz.'s somewhat later series of vertically composed oil sketches of similar dimensions, dating from around 1580, which served as models for engravings illustrating the Passion (Louvre inv. R.F. 1981–82; Lille, Musée des Beaux-Arts inv. P. 1927; London, British Museum inv. 1985-10-5-3, 1987-6-20-28; two examples in private collections, United Kingdom; cf. Amsterdam 1986, pp. 412–15, nos. 303–7).

Hans Bol

Mechelen 1534–Amsterdam 1593

Hans Bol was apprenticed at the age of fourteen to a painter of *waterschilderen*, large-scale scenes painted on canvas in opaque watercolor or tempera, which were hung as substitutes for tapestries and were a specialty of artists in his native town of Mechelen, Flanders. After traveling to Germany in the late 1550s, Bol returned to Mechelen in 1560 and became a member of the painters' guild there. In 1572 Mechelen was occupied by Spanish troops, which prompted Bol to move to Antwerp, where he entered the Guild of Saint Luke two years later. One of the pre-

eminent miniaturists of his day, he fostered the popularization of independent cabinet miniatures on vellum. He produced a large body of landscape drawings, many of which served as models for prints. Continuing war and religious unrest drove him from Antwerp to the northern Netherlands in 1584. After living in Bergen op Zoom, Dordrecht, and Delft, in 1591 he settled in Amsterdam, where he apparently died two years later. His pupils included Jacques Savery I (c. 1565–1603) and Joris Hoefnagel (1542–1601).

77 *Landscape with the Story of Venus and Adonis*

Body color heightened with gold on vellum (central miniature); body color heightened with gold on panel (frame); H: 20.6 cm (8 $\frac{1}{8}$ in.); W: 25.8 cm (10 $\frac{1}{8}$ in.)

92.GG.28 (see plate 9)

PROVENANCE

Baron Nathaniel de Rothschild, Vienna; Baron Alphonse de Rothschild, Vienna; Mrs. Charles E. Dunlap (sale, Sotheby Parke Bernet, New York, 4 December 1975, lot 302); British Rail Pension Fund (sale, Sotheby's, London, 2 July 1990, lot 30); art market, New York.

EXHIBITIONS

London, Victoria and Albert Museum, on view 1976–81; Doncaster (South Yorkshire), Doncaster Museum and Art Gallery, on view 1983–90.

BIBLIOGRAPHY

Journal 21 (1993), pp. 126–27, no. 37.

Signed and dated twice by the artist, once at the base of the topmost cartouche of the frame and again on the rock at the right center of the landscape, in gold, *HBol/1589*. There is a long, old inscription in Dutch on the backing laid down on the framed panel.

BOL GAINED FAME AND WEALTH as a painter of miniatures. Karel van Mander (q.v.), in his account of Bol's life in the *Schilder-Boeck*, recounted that Bol abandoned large-scale painting for the art of the miniature, at which he felt himself to be unrivaled. His ambitious aims for his diminutive art are fully

manifested in this elaborately conceived miniature, consisting of a landscape and a separate painted frame.

The ensemble of miniature and frame depict the story of Venus and Adonis from Ovid's *Metamorphoses* (10:298–559, 708–39) *in extenso*. Unifying this complex layering of episodes and visual elements, moreover, is the notion of transformation that underlies the *Metamorphoses* as a whole. The landscape forms a single setting for the depiction of three separate moments in the narrative: Adonis's departure for the hunt despite Venus's warning (at left); her discovery of the wounded Adonis (center right); and the slaying of the boar that killed him (distant right). The frame shows subsidiary events within ovoid cartouches, beginning with Adonis's conception, a result of the incestuous love of his mother, Myrrha, for her father (left); the birth of Adonis from a myrrh tree, into which the gods had transformed his mother in order to deliver her from the wrath of her father (top); Venus's heart being pierced by Cupid, inciting her love for Adonis (right); and the hero's blood transformed into anemone flowers (bottom). The ovals are interspersed with an array of trophies referring to various aspects of Adonis's life.

The central miniature recalls such precedents as Hieronymus Cock's etched landscape with a vignette of Venus tending the wounded Adonis, which is part of the series *Landscapes with Biblical and Mythological Scenes* of 1558 (Hollstein 1949–, vol. 4, no. 20). Bol had also previously depicted Venus and Adonis in a landscape setting in a drawing in the Kunstmuseum, Düsseldorf (inv. 25-189), dated 1568, and another in the Museum Mayer van den Bergh, Antwerp (inv. 1045; de Co0 1966, p. 179, no. 744), dated 1571. In both of these, and even more markedly in the present miniature, he set the narrative in a lushly overgrown forest, thus moving away from Cock's panoramic "world landscape" toward a setting more in concert with Ovid's evocation of the fecundity of nature. The disposition of the trees in



the miniature closely follows that in an earlier print, *Landscape with the Temptation of Christ*, from the series *Landscapes with Religious Scenes and Hunts*, engraved by Adriaen Collaert after Bol and published by Eduard Hoeswinkel (Franz 1965, p. 54, pl. 135, fig. 174; Hollstein 1949—, vol. 3, nos. 22–45).

Technically the miniature is one of the most explicitly virtuosic works in Bol's oeuvre. The paint application is so minute that it requires magnification to be fully appreciated. Even in the smallest details, however, it retains its vigor, as seen in the hound tugging on the wounded Adonis's boot or the glistening still life on the nightstand in the scene of Cupid piercing Venus's heart. The cartouches around the ovoid narratives within the frame differ from one another formally and coloristically, as do the groups of trophies separating them, ably demonstrating the artist's wide-ranging formal skills. In the overall striving to display virtuosity—as well as in the artificial figure style, with its amorous overtones, so masterfully revealed in the

tiny ovals—one notes the influence of Hendrick Goltzius (q.v.) and the "Spranger style" upon Bol, who had moved to the northern Netherlands by the time he made this miniature. The vignette of Cupid piercing Venus's heart may be compared, for instance, with Goltzius's print after Spranger, *Mars and Venus* of 1588 (Bartsch 1803–21, vol. 3, no. 276). At the same time the seated boars at the base of Bol's frame anticipate Goltzius's coat of arms of the van Beresteyn family of 1597, which features a boar seated on a stone (ibid., no. 136). The miniature thus somewhat reshapes the notion of Bol's talents being limited principally to the depiction of landscape and shows him to have been an artist eager to keep abreast of the artificial, gratuitously difficult Spranger style of figure painting, which Goltzius had popularized in the northern Netherlands during the mid-1580s. Indeed, Bol was glorified as a great painter of his day by Goltzius himself, in a posthumous portrait engraving (ibid., no. 161).

Pieter Coecke van Aelst

Aelst 1502–Brussels 1550

Pieter Coecke was born in the town of Aelst, where his father, Jan Coecke, was the deputy mayor. There is no mention of his activities prior to 1527, when he entered the Guild of Saint Luke in Antwerp, but according to the artist-biographer Karel van Mander (q.v.), he studied with Bernard van Orley (c. 1488–1541) in Brussels before going to Italy between 1525 and 1526. From 1533 to 1534 Coecke was in Constantinople, where he made drawings of the Turkish court, which were published posthumously in 1553 by his second wife, Mayken Verhuelst (herself a miniature painter), as a series of woodcuts entitled *Les Moeurs et fachons de faire de Turcs . . .*

(Hollstein 1949–, vol. 4, no. 4). Not only was Coecke a prolific painter and designer of tapestries and stained-glass windows, he was also an important exponent of Italian art theory in the Low Countries through his translations of Vitruvius and Sebastiano Serlio. In 1537 Coecke was named dean of the Guild of Saint Luke, and by 1550 he was court painter to Emperor Charles V. Coecke moved to Brussels in 1546 and spent his final years there. He ran a thriving studio with many students and assistants, among whom may have been his son-in-law Pieter Bruegel the Elder (c. 1525/30–1569).

78 *Scenes from the Life of the Prodigal Son*

Pen and brown ink and gray wash, over traces of black chalk;
H: 19.2 cm (7⁵/₁₆ in.); W: 51.4 cm (20¹/₄ in.)

90.GG.7

PROVENANCE

M. Paignon Dijonval, Paris; private collection (sale, Sotheby's, Amsterdam, 1 December 1986, lot 6); art market, London.

EXHIBITIONS

New York 1993, no. 28; London 1993–94, no. 32.

BIBLIOGRAPHY

Bénard 1810, p. 61, no. 1210; *Journal* 19 (1991), pp. 151–52, no. 32.

On the verso, inscribed at center, in brown ink, *N^o 1210* (inventory number of Paignon Dijonval), and at lower right, in graphite, *P. Coeck, 481601, and 1210*.

THE DRAWING WAS ATTRIBUTED to Coecke van Aelst in the Paignon Dijonval catalogue and accords well with other accepted drawings by the artist. A particularly good comparison is *Design for a Triptych with Scenes from the Life of Saint John the Baptist* in the British Museum, London (inv. 1854-6-28-38), which, like the present example, contains elegantly proportioned figures and is drawn with an emphasis upon outline; it has been dated to c. 1540 (Washington, D.C., and New York 1986, p. 116, under no. 37). Another good stylistic comparison of around this date is *The Money-Changer* in the Albertina, Vienna (inv. 7852). The present example is particularly highly worked for Coecke, especially in the architectural and landscape passages.

The drawing depicts episodes from the parable of the Prodigal Son (Luke 15:11–32), a popular subject in fifteenth- and sixteenth-century Netherlandish art. Left to right, the drawing shows the son taking leave of his father, wasting his money on worldly pleasures, being chased from a bordello, begging shelter in a pigsty, sitting in the pigsty, and reconciling with his father. In contrast to the biblical text's emphasis upon the son's eventual reconciliation with his father, sixteenth-century depictions of the parable, such as this example, tend to focus on the brothel scene, perhaps reflecting the popularity of this episode in contemporary plays treating the Prodigal Son (Renger 1970, p. 28ff.)



As Karl Schütz has kindly pointed out (in conversation with the author, 1995), Coecke's drawing finds a close parallel in the painting by the Master of the Prodigal Son in the Kunsthistorisches Museum, Vienna (inv. 986; Schütz 1981, pp. 233–35), which is thought to have been executed in Antwerp after 1550. Like the painting, the Museum's drawing shows the brothel scene outdoors and contains the figures of the cruller man (with his canister of wafers), a stock figure in Prodigal Son imagery from the early sixteenth century (New York 1995, p. 91), and the waitress chalking up the prodigal's debits. The latter figure occurs in Coecke's only surviving signed drawing (Rotterdam, Museum Boijmans Van Beuningen inv. MB.330; New York, Fort Worth, and Cleveland 1990–91, no. 16), which was formerly considered a representation of the Prodigal Son but is now thought to depict a moralizing genre scene.

Coecke, however, set his scenes in a landscape, with the overall effect being less stagelike than that of the painting by the Master of the Prodigal Son. This and the large scale and horizontal format of the drawing suggest that it might have been made as a design for a tapestry, although none is known (the author is grateful to Edith Standen for confirming this in a letter of 2 June 1995). Coecke also treated the subject in a series of stained-glass panels (Berlin, Kunstgewerbe Museum; Marlier 1966, p. 374).

Pieter Cornelisz. (Kunst)

Leiden c. 1484–1560/61

Pieter Cornelisz., called Kunst, was the eldest son of the well-known Leiden painter Cornelis Engebrechtsz. (1460/65–1527). Although he was probably taught by his father, he was also influenced by Lucas van Leyden (c. 1494–1533), a fellow pupil. The artist-biographer Karel van Mander (q.v.) reported that the artist was a designer of stained-glass windows, and he apparently also made paintings

and designed maps and furniture. The sole document mentioning a specific work by him dates from 1532, when he submitted a design for the pulpit of the church of Saint Peter, Leiden. A group of drawings for stained-glass windows, which are monogrammed *PC* (which has also been read as *DC*), have long been attributed to him.

79 *The Seven Acts of Mercy: Freeing the Prisoners*

Pen and black ink over black chalk; H: 23.0 cm (9¹/₁₆ in.);
W: 16.9 cm (6¹¹/₁₆ in.)

92.GA.77

PROVENANCE

Thomas Coke, first earl of Leicester, Holkham Hall; by descent to the present viscount, Edward Coke (sale, Christie's, London, 2 July 1991, lot 62); art market, London.

EXHIBITIONS

London 1948, no. 42.

BIBLIOGRAPHY

Dodgson 1924, no. 9; Henkel 1932, p. 67; Florence and Paris 1980, p. 141, under no. 302; Popham and Lloyd 1986, no. 302; Washington, D.C., and New York 1986, p. 122, under no. 40; Boon 1992, p. 237 n. 10, under no. 132; *Journal* 21 (1993), pp. 125–26, no. 34; New York 1995, p. 108 n. 9.

Dated at the upper center by the artist, in black ink, 1532; inscribed at the upper center, in brown ink, *L* (false Lucas van Leyden monogram). On the verso of the old Holkham mount, inscribed at the top in brown ink, *Lucas van Leyde*, and in graphite, *good and curious* and *Peter Cornelius Kunst, son of Jacob Cornelius of Amsterdam! Visiting the Prisoners' from the 'Seven Works of Mercy.'* *C.D.*; inscribed in the center twice, in graphite and red pencil, *24*, and in graphite, *Lucas van Leyden*.

THE PIETER CORNELISZ. whom van Mander described as a glass painter is thought to be the author of a group of eleven drawings depicting the Seven Acts of Mercy (see New York 1995, p. 108), most of which are monogrammed *PC* (although this has also been read *DC*). Whether by Pieter Cornelisz. or another artist with the initials *P.C.* or *D.C.*, the drawings were evidently designs for stained glass, as indicated by, among other things, a

glass panel in the Louvre, Paris, *Freeing the Prisoners*, which is based on a sheet from the series in the British Museum, London (inv. 1921-10-12-5). The artist made the drawings during three campaigns, with six dating from 1524, two from 1531, and the present example plus two others—*Caring for the Dying* and *Burying the Dead* (both Berlin, Kupferstichkabinett inv. KdZ 1189–90)—from 1532.

Within the group the draftsman repeated some subjects, including *Freeing the Prisoners*, which appears both in the above-mentioned example in London, dated 1524, and in the later version in the Getty Museum. In the foregrounds of both drawings a man on the left hands coins to an official on the right, who holds a rod, symbolizing legal authority (see New York 1995, p. 114). This secures the release of the prisoners, who are treated very differently in the two drawings. In the one in London they are being let out of prison and are placed at a distance from the dominant foreground figures. In the present example they are being freed from stocks and chains and have been brought to the left foreground, forming a compositional element only slightly subordinate in importance to the men on the right who negotiate their release. There are fewer prisoners than in the London drawing and a greater emphasis on individual expression. The candle illuminating the dark vault above the men who are soon to be freed from their stocks strikes a hopeful note, which contrasts with the desolate vignette of the gallows in the upper right. A similar vignette with gallows appears in the 1532 *Burial of the Dead* in Berlin.

The focus on the role of gesture and expression in conveying narrative content provides evidence of the artist's increased assimilation of the manner of Lucas van Leyden, as do the pen work and figure style of the Getty sheet, which differ somewhat from the earlier version of the subject in London. The hatching in the former is slightly denser and more rectilinear, with fewer curling and hooking strokes, and the figures are taller and more monumental.

The iconography of the Seven Acts of Mercy derives ultimately from Christ's description of the salvation of the righteous



at the Last Judgment (Matthew 25:35–40): “For I was hungry, and you gave me food; I was a stranger and you took me in; naked, and you covered me; sick, and you visited me; I was in prison, and you came to me . . . as long as you did it to one of these my least brethren, you did it to me.” It has been pointed out that while early sixteenth-century paintings and several surviving Leiden glass roundels of this period depict the acts with

Christ as witness, the artist who made the drawings under discussion eliminated Christ from the individual scenes and represented them enacted solely by contemporary figures (New York 1995, pp. 109–14). As one in his latest group of drawings treating this subject, the present example shows his tendency to repeat subjects that he had treated earlier and, when so doing, to reformulate them in ways that enhance their narrative impact.

Frans Crabbe van Espelghem

Mechelen c. 1480–1553

Also known as the Master of the Crayfish, Frans Crabbe van Espelghem worked in Mechelen and was received into the guild of painters there in 1501, serving as the dean of the guild in 1539–40 and in 1549. He must have met Albrecht Dürer (1471–1528) when the latter visited Mechelen in 1521. Although the artist-biographer Karel van Mander (q.v.) mentioned painted altarpieces by Crabbe, none survives, and our present knowledge of him is based entirely on his rare prints, which he began to produce in the 1520s as part of the wider resurgence of printmaking in the

Netherlands in the wake of Dürer's visit. The influence of the prints of Lucas van Leyden (c. 1494–1533) is evident in Crabbe's narrative approach, which stresses aspects of ordinary daily life as well as the restraint and humility of the characters. Crabbe was one of the earliest Netherlandish artists to practice etching, a technique in which he achieved great subtlety. Crabbe became the head of the Brotherhood of Our Lady in January of 1547 but relinquished the position in August of 1552 due to an illness of which he died the following winter.

80 *Esther before Ahasuerus* (recto); *Slight Sketch of an Ornamental Vase* (verso)

Pen and dark brown ink, with touches of gray-brown wash, over black chalk, incised for transfer (recto); black chalk (verso); H: 23.7 cm (9 $\frac{3}{16}$ in.); W: 19.4 cm (7 $\frac{7}{16}$ in.)

90.GA.4

PROVENANCE

Sir Thomas Lawrence, London; William Young Ottley, London (Lugt 2664); Henry Scipio Reitlinger, London (sale, Sotheby's, London, 23 June 1954, lot 765); private collection (sale, Sotheby's, Amsterdam, 14 November 1988, lot 16); art market, New York.

EXHIBITIONS

London 1953, no. 253; New York 1993, no. 32; London 1993–94, no. 74.

BIBLIOGRAPHY

Reitlinger 1922, p. 123, pl. 14; Wescher 1929, p. 66, pl. 57; Popham 1935, p. 112; Popham 1935a, p. 204; Hollstein 1949–, vol. 5, p. 63, under no. 1; Lugt Suppl. 1956, p. 337, under no. 2274^a; Washington, D.C., and Boston 1983, p. 285, under no. 119; *Journal* 19 (1991), pp. 150–51, no. 31; Landau and Parshall 1994, p. 334.

Inscribed at the bottom, in light brown ink, *Assuerres and Hester*. On the verso, inscribed at lower center, in pencil, *Albert Dürer!* . . . *!Han[?]* . . . , and below this, in another hand, *Hans Schaufelein/Sir Thomas Lawrence*.

CRABBE NOT ONLY WAS ONE of the first Netherlandish artists to explore etching on copper but also achieved exceptional sensitivity and subtlety in the medium during its early history. His etching *Esther before Ahasuerus* of around 1525 (fig. 80a; Bartsch 1803–21, vol. 7, no. 1) is based upon this fully worked drawing in pen and black ink. It is the only known drawing by Crabbe and one of the relatively few surviving early sixteenth-century Netherlandish studies directly connected with a print. It shows that Crabbe made precise preparatory drawings for his etchings; the drawing has been incised throughout for transfer to the plate and corresponds almost exactly in scale to the finished print (Landau and Parshall 1994, p. 334).

The subject is taken from the Old Testament book of Esther (5:1–2), the scene in which Esther confronts Ahasuerus, informing him of the plot by Haman to massacre the Jews. Ahasuerus touches her with his golden scepter as a sign of his good favor. The same moment in the story is depicted in a print of 1518 by Lucas van Leyden (Bartsch 1803–21, vol. 7, no. 31), which obviously influenced Crabbe's representation. Instead of Lucas's monumental treatment of the figures, however, Crabbe set up a dynamic interrelation between his figures and the classicizing architectural space that rises above them. He also compressed a large audience of courtiers into the shadows, where they form a backdrop to the interaction of the protagonists. Ahasuerus appears as a regal sage upon a monumental throne, while Esther, ornately clad and coiffed, combines queenly magnificence with a sense of sorrow reflecting the seriousness of her mission. Both Lucas's and Crabbe's portrayals of this scene evoke the typological significance associated with this story since the Middle Ages, as a prefiguration of the Virgin's intercession with God on behalf of the faithful (Washington, D.C., and Boston 1983, p. 186, no. 68).





FIGURE 80A. Frans Crabbe van Espleghem (c. 1480–1553). *Esther before Ahasuerus*, c. 1525. Etching. H: 26.5 cm (10⁵/₁₆ in.); W: 19.1 cm (7¹/₂ in.). Photo courtesy the Trustees of the British Museum, London.

The carefully nuanced hatching throughout Crabbe's drawing establishes a wide range of tonal values, which the artist followed closely in the etching. These are particularly important in the architectural passages in the etching, in which the tones are translated into pools of light and shadow which lend lofty eloquence to the events taking place below. Crabbe's manner of drawing is quite distinctive, combining Netherlandish restraint of gesture and expression and an interest in effects of light and shadow with a hint of the dashing, delicate pen work typical of German artists of the period. A drawing of this subject by an anonymous Leiden School artist, probably made around a decade after Crabbe's etching (Braunschweig, Herzog Anton Ulrich-Museum inv. z 1140), suggests the subsequent influence of Crabbe's etching in the northern Netherlands (Amsterdam 1986, pp. 164–65, no. 47).

Jacques de Gheyn II

Antwerp 1565–The Hague 1629

Born in Antwerp, Jacques de Gheyn II was trained first by his father, Jacques de Gheyn I (1537/38–1581?), a glass painter, printmaker, and draftsman. After the elder de Gheyn's death Jacques II moved to the northern Netherlands, entering the workshop of Hendrick Goltzius (q.v.) in Haarlem around 1585. De Gheyn's early engravings, such as *The Standard Bearer* of 1589 (Hollstein 1949–, vol. 7, no. 144), exhibit the sinuous linear technique learned from Goltzius. By 1590–91 de Gheyn 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* (ibid., no. 285). He married the wealthy Eva Stalpaert van der Wiele in 1595 and shortly thereafter moved to Leiden, where his friends included members of the intellectual circle associated with the university, such as the

botanist Carolus Clusius, whom he portrayed in an engraving of 1601. Among his most important works from around this time are the designs of c. 1597–1600 for the illustrated book *Wapenhandelinge van Roers, Musquetten ende Spiessen . . .* of 1607 (ibid., nos. 146–262), commissioned by Count Johann II of Nassau-Siegen, cousin of the stadholder, Prince Maurice (who delayed its publication so as not to provide information to enemies of the Dutch). De Gheyn ceased to engrave and took up painting around 1600. By 1605 he had moved permanently to The Hague. He was especially important for his floral still lifes, which are among the earliest produced in the northern Netherlands. His most innovative works are his drawings, however, which treat a range of themes, from fanciful scenes with witches or gypsies to natural history studies and sketches of domestic life foreshadowing those of Rembrandt (1606–1669).

81 *A Soldier on Guard Blowing the Match*

Pen and black ink and gray wash, incised for transfer;
H: 26.2 cm (10⁵/₁₆ in.); W: 18 cm (7¹/₈ in.)

WATERMARK
Part of an eagle.

92.GA.71 (see plate 10)

PROVENANCE
Jan Pietersz. Zoomer, Amsterdam (sale, Jan van Zutphen and Gysbert Hol, Amsterdam, 5 April 1725, book 56); Jan Goeree, Amsterdam (sale, Amsterdam, 12 March 1731); B. Hagelis(?) (sale, Amsterdam, 8 March 1762); private collection, England; art market, London.

EXHIBITIONS
None.

BIBLIOGRAPHY
Van Regteren Altena 1983, vol. 2, p. 75, no. 427; *Journal* 21 (1993), p. 126, no. 35.

Numbered in the lower right corner, in brown ink, 40. On the verso, numbered at center, in graphite, 42.

CRUCIAL TO THE SUCCESS of the Dutch war of independence from Spain (1568–1648) was the reorganization of the army of the Dutch Republic undertaken during the 1590s by the

stadholder, Prince Maurice of Orange (1567–1625), and his nephews Counts William Louis of Nassau (1560–1620) and Johann II of Nassau-Siegen (1561–1623). Count Johann, who was particularly concerned with devising clear and systematic procedures for training soldiers for the infantry and cavalry, probably commissioned de Gheyn to produce *The Exercise of Arms* (*Wapenhandelinge van Roers, Musquetten ende Spiessen . . .*) (for further literature, see Kist 1971; van Regteren Altena 1983, vol. 2, pp. 64–67; Amsterdam, Vienna, New York, and Cambridge 1991–92, p. 32, no. 7; Amsterdam 1993, pp. 76–77, 473, no. 148). The manual was first published in The Hague in 1607, although de Gheyn made the drawings for the plates significantly earlier, probably around 1597, as indicated in a letter of December 1608 from Count Johann, in which he reports that he had had the artist prepare the drawings for his “war book” ten or twelve years before (van Regteren Altena 1936, pp. 125–27; Kist 1971, pp. 13–14).

The Exercise of Arms contains 117 full-page engravings illustrating the use of the caliver or smallshot, the musket, and the pike. The text consists of a brief preface by de Gheyn and a description, preceding each of the three sections, of the action depicted in every plate and the associated commands. Around half of de Gheyn's drawings for the plates survive, with the largest holding, of twenty-six sheets, in the Rijksprentenkabinet, Amsterdam (inv. RP-T-1905-59–60, RP-T-00-525–36, RP-T-00-561, RP-T-1888-A-1545–47, RP-T-1888-A-1598, RP-T-1890-A-2271, RP-T-1890-A-2370–71, RP-T-1891-A-2433–34, RP-T-1891-A-2483, RP-T-1895-A-3044). All of the surviving drawings are in the same direction as the prints. Some of the sheets, including the





FIGURE 81A. After Jacques de Gheyn II (1565–1629). *A Soldier on Guard*. Engraving. H: 26.2 cm (10 $\frac{1}{8}$ in.); W: 18 cm (7 $\frac{1}{8}$ in.). Photo courtesy the Rijksmuseum-Stichting, Amsterdam.

example in the Museum, have been incised for transfer. In the preface to *The Exercise of Arms* (quoted from the English edition of 1607–8), the artist wrote, “Concerning the different or suitable apparell and armes of the figures, there is to be considered, that the shott with head peeces, and the musketiers with hattes are drawne and differently appareled, not that we holde it for necessarie, but that such varietye might give the fuller ornament to the pictures, ant to shewe to posteritie the manner of souldiers apparel used in these dayes.” Exceeding heuristic demands, *The Exercise of Arms* was thus also clearly intended as a monumental work of art and historical testament. The drawing in the Museum is the model for plate 40 (fig. 81a) in the section on the use of the musket. Its caption reads, “how he (standing sentinell) shall with the thumbe and fore finger bring the match to his mouth and blow it of under the hand, holdinge in the

meane tyme the Musket in due ballance upon the Rest, and that with the left hand onelye,” with the words of command, “Blow of your match.”

In his 117 designs for the engravings in *The Exercise of Arms*, de Gheyn was able to some extent to combat repetition by isolating each figure in a single, relatively large plate and inventing an individual figure for each, varying the facial types, costumes, and points of view. Conceding to the diagrammatic only in the use of a blank background, he otherwise strove to create the illusion of living soldiers, carefully modeled in the round and featuring a wealth of detail with respect to dress and weaponry. The vitality and ornamental quality of some of these details—such as the present figure’s plumed hat, the powder charges strung across his breast, and his billowing striped pantaloons—were lost in the engravings, which are probably not by de Gheyn.

Jacques de Gheyn II

Antwerp 1565–The Hague 1629

82 Design for the Title Page of “The Exercise of Cavalry”

Pen and brown ink and gray wash, incised for transfer;
H: 15.6 cm (6 1/8 in.); W: 20.6 cm (8 1/8 in.)

WATERMARK

Hunting horn within a shield, above initials *WR* (smaller and less elaborate version of Heawood 1986, no. 2654).

90.GA.135

PROVENANCE

Probably Jacques de Gheyn III, The Hague; Nicolaes den Otter, Amsterdam; Joannes Wittenbogaert, Amsterdam; Janz and Jacob van Gheel, Amsterdam (sale, Jan Pietersz. Zoomer, Amsterdam, 22 January 1722); probably Jan Pietersz. Zoomer, Amsterdam (sale, Jan van Zutphen and Gysbert Hol, Amsterdam, 5 April 1725, book 56); Samuel Woodburn, London; Edward Vernon Utterson, London; private collection (sale, Sotheby's, Amsterdam, 14 November 1988, lot 33); art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Van Regteren Altena 1983, vol. 2, p. 62, no. 300, vol. 3, p. 60, pl. 63; Paris 1985, p. 12 n. 7, under no. 4; Rotterdam and Washington, D.C., 1985–86, p. 47 n. 3, under no. 21; *Journal* 19 (1991), p. 150, no. 30; Boon 1992, p. 125 n. 7, pp. 126–27, under no. 75.

Signed on the lower left socle of the design, in brown ink, *IDG f*; inscribed in the lower left corner, in graphite, *De Gheyn*. On the verso, inscribed at lower right, in black chalk, *51*, and at lower left (slightly trimmed at left edge), in graphite, *12[?]/XMXCO[?]*.

AROUND 1597 COUNT JOHANN of Nassau-Siegen appears to have commissioned de Gheyn to make two military handbooks, one for the infantry, *The Exercise of Arms*, published in 1607 (see cat. no. 81), and one for the cavalry, published in 1599 (van Regteren Altena 1983, vol. 1, p. 62, under nos. 300–321). The present drawing is a model, in reverse, for the title page of *The Exercise of Cavalry* (fig. 82a), which was less extensive than its counterpart, consisting of only twenty-two engravings (Hollstein 1949–, vol. 7, nos. 263–84). In addition to the title page design in the Museum, seven preparatory drawings for *The Exercise of Cavalry* survive, including a dated example of 1599 in the Collection Frits Lugt, Fondation Custodia, Institut Néerlandais,

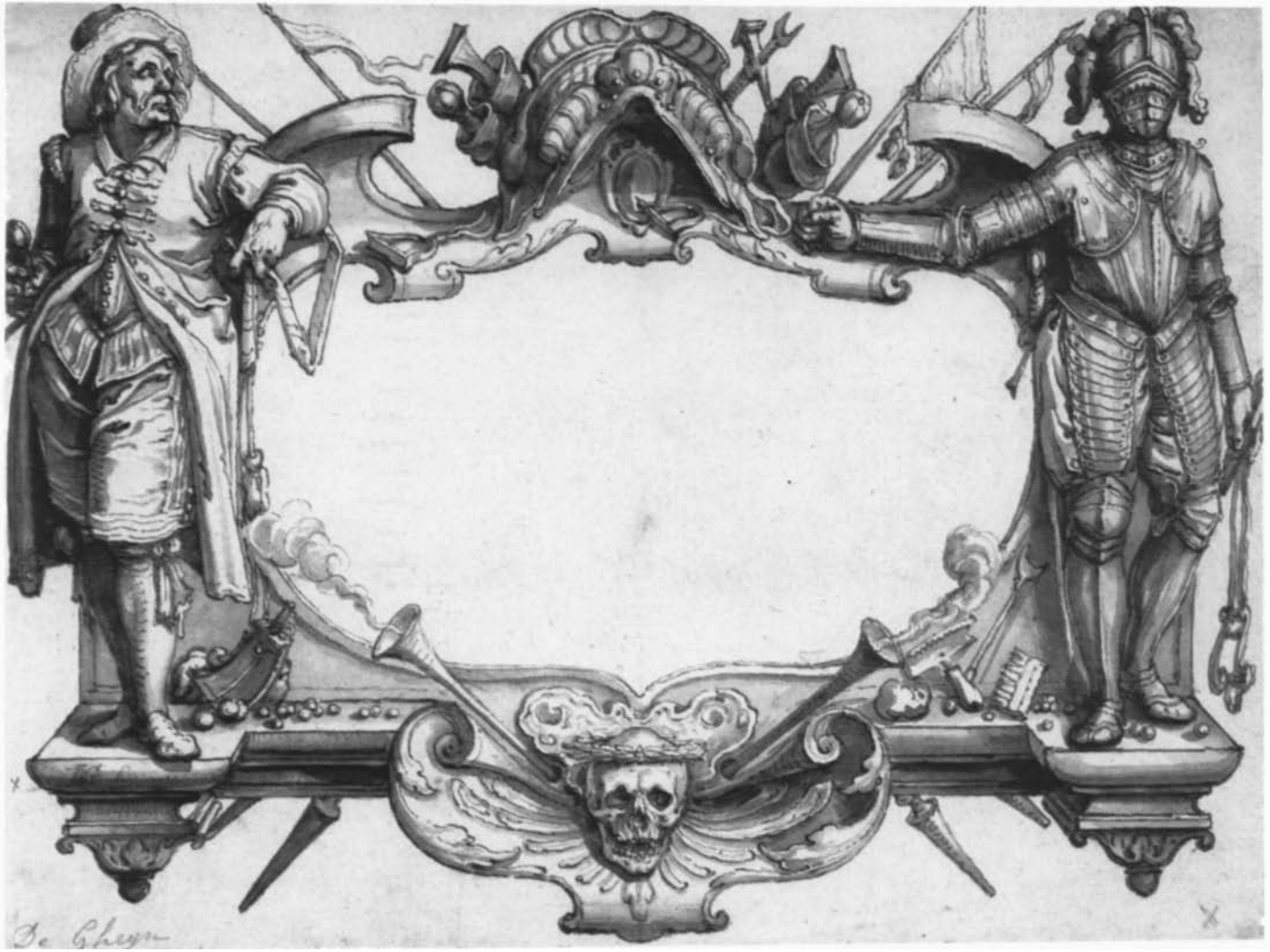
Paris (inv. 3097); the others are in the British Museum, London (inv. 1865-1-14-834); the Albertina, Vienna (inv. 8153–54); the Louvre, Paris (inv. 22002, 20171); and the Museum Boijmans Van Beuningen, Rotterdam (inv. JdGI).

The Getty Museum's design shows an armored and an unarmored cavalryman flanking a cartouche surmounted by a weapon-laden saddle, which pliantly melts into the leathery grotesque strapwork to either side. Counterbalancing the saddle at the top, hung with guns and blades—whose protruding, undulating forms evoke the battle charge—are the laurel-crowned skull and smoking trumpets below, which symbolize death and fame. A precedent for de Gheyn's witty assemblage of equestrian accouterments is a title page designed by Johannes Stradanus for the series *Equus liber et incompositus* (*The Royal Stable of Don Juan of Austria*) of around 1579 (Bartsch 1803–21, vol. 3, nos. 290–93). The costume of de Gheyn's unarmored cavalryman corresponds to those worn by the trumpeters in plate 2 of *The Exercise of Cavalry*, for which the original drawing is in the British Museum (inv. 1865-1-14-834); its main components include a wide-skirted coat buttoned only at the top and two festive lengths of material attached at the shoulders, which stream out or are tied back in other prints in the series, but which the figure in the present drawing holds in his left hand.

The only notable change from drawing to print is to the fist of the man in armor, which rests on the cartouche in the former; in the latter, in a gesture more integral to the overall design, the figure grips a leather strap attached to the sheath of the sword mounted on the saddle above. Finally, in the engraved title page, the center of the cartouche contains a poem by de Gheyn's friend the great jurist Hugo Grotius, who was an adolescent when he wrote it (Grotius 1639, p. 273).



FIGURE 82A. Jacques de Gheyn II (1565–1629). Title page of *The Exercise of Cavalry*. Engraving. H: 15.6 cm (6 1/8 in.); W: 20.6 cm (8 1/8 in.). Photo courtesy the Rijksmuseum-Stichting, Amsterdam.



Hendrick Goltzius

Mühlbracht 1558–Haarlem 1617

Born in Mühlbracht, near Venlo, Hendrick Goltzius worked initially in the studio of his father, a glass painter at Duisburg. Around 1574 he became an apprentice in Xanten to the engraver Dirck Volkertsz. Coornhert (1522–1590), whom he followed to Haarlem in 1577. During the mid-1580s Goltzius seems to have begun an informal academy in Haarlem, along with Karel van Mander (q.v.) and Cornelis Cornelisz. van Haarlem (1562–1638), to foster the practice of figure drawing. Goltzius's work of the later 1580s was greatly influenced by that of Bartholomeus Spranger (1546–1611), whose style he disseminated through engravings after

Spranger's drawings. During 1590–91 Goltzius traveled in Italy, studying antique sculpture and the works of Raphael (1483–1520), Titian (1485?/90–1576), and other Renaissance masters. After his return to Haarlem he turned away from Sprangeresque Mannerism toward a more classical style. He was productive as a draftsman and printmaker during the 1590s, but after 1600 he virtually gave up engraving for history painting. His fame rests principally on his work as a printmaker and draftsman. Of particular importance for the later development of Dutch art were his drawings of the dunes around Haarlem of c. 1600, among the earliest representations of native Dutch landscape.

83 *Portrait of a Man*

Pen and brown ink, incised for transfer; H: 29.6 cm (11¹³/₁₆ in.); W: 20.2 cm (8 in.)

94.GA.49

PROVENANCE

F. W. Klever, Cologne (sale, Haberle, Cologne, 18–19 January 1892, lot 35); private collection (sale, Sotheby's, New York, 13 January 1993, lot 75); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Reznicek 1993, pp. 68–70, no. K345a; Reznicek 1993a, pp. 256–58, no. K345a; *Journal* 23 (1995), p. 66, no. 6.

Signed and dated at the bottom right, in brown ink, *A° HG 1607*.

IN THIS BUST-LENGTH IMAGE of a man Goltzius not only showed the subject wearing an early sixteenth-century costume but also drew him in a historicizing manner that harks back to a canonical northern master of that period, Lucas van Leyden (Reznicek 1993a, pp. 256–58). Lucas's manner is evoked, in particular, by the flowing hatching of the fur collar and the rounded modeling of the individual fingers. Goltzius highlighted his virtuosic handling of the pen in a more general sense by giving pronounced emphasis to feathers, hair, and fur, elements that by his time epitomized the graphic mastery of past northern masters such as Lucas, Albrecht Dürer, and Jan Gossart. The drawing's rich textures are replicated in the reversed woodcut



FIGURE 83A. After Hendrick Goltzius (1558–1617). *Portrait of a Man*. Woodcut by Christoffel van Sichem I (1546–1624). H: 30.9 (12³/₁₆ in.); W: 21 cm (8¹/₄ in.).



after it by Christoffel van Sichem I (fig. 83a; Hollstein 1949–, vol. 27, no. 135).

It has been debated whether this image represents a fantasy portrait or a disguised portrait of a specific but unknown man (Reznicek 1993a, p. 258). A man with a fleshy, large-featured face similar to that of the individual in the present drawing appears in other “fantasy portrait” drawings by Goltzius (e.g., Berlin, Kupferstichkabinett; Bock and Rosenberg 1931, p. 33, no. 2732 [Reznicek 1961, no. 301]; Liverpool, Walker Art Gallery, Printroom inv. 1629 [ibid., no. 325]). In these drawings, however, he is more clearly recognizable as a type, a scholar holding a book, with a physiognomy more generalized than that of the man in the present example, who gives the impression of a living presence, with his rather individualized, well-modeled features (including two warts), detailed costume, and hand gripping a

glove. At the same time the image evokes the precedent of early sixteenth-century portraits, such as Lucas’s great engraved *Portrait of Maximilian I* (Bartsch 1803–21, vol. 7, no. 172; drawing in Paris, Fondation Custodia, Collection Frits Lugt inv. 5140), in which the hands play a similarly lively role (Boon 1992, p. 246, under no. 136). Although it cannot be ruled out that Goltzius here depicted an actual individual in disguise, it seems more likely that he has created an imaginary historicizing portrait. Yet his ability to breathe life and individuality into such an image is demonstrated by the fact that the subject of van Sichem’s woodcut was formerly erroneously identified as Otto Heinrich, duke of Schwarzenberg (1535–1590), who appears with very different features in a genuine portrait woodcut of 1574 by Tobias Stimmer (q.v.) (Strauss 1975, vol. 3, no. 27).

Maarten van Heemskerck

Heemskerck 1498–Haarlem 1574

From 1527 to 1529 Maarten van Heemskerck studied in Haarlem with Jan van Scorel (q.v.), the leading Netherlandish exponent of the Italianate High Renaissance style. Heemskerck's most famous painting is *Saint Luke Painting the Virgin* (Haarlem, Frans Halsmuseum), which he gave to the Guild of Saint Luke before himself departing for Rome in 1532. While in Rome he made a large number of

drawings after ancient sculpture and architecture, documenting the monuments of antiquity as they existed in the sixteenth century. He left Rome late in 1536 or early in 1537 and resettled in Haarlem. He was regarded at that time as the most famous painter in the northern Netherlands, and his influence spread through the nearly six hundred engravings made after his drawings by Dirck Volkertsz. Coornhert (1522–1590).

84 *Judith*

Pen and dark brown and light brown ink over black chalk, incised for transfer; H: 19.9 cm (7¹⁵/₁₆ in.); W: 25.3 cm (9¹⁵/₁₆ in.)

WATERMARK

A crab(?).

91.GG.17

PROVENANCE

John MacGowan, Edinburgh; Robert Pröleau Roupell, London (Lugt 2234, inscribed at lower left in brown ink); private collection, London; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Hollstein 1993–, vol. 1, pt. 1, p. 222, under no. 268.

Dated by the artist at lower left in brown ink, 1560; signed at bottom left, *Martinus van Heemskerck Inventor*; and inscribed by the artist at lower right, *IUDIT*. On the verso, inscribed at upper center, in graphite, *Mac Gowan coll./Revelop[Reveley?]/Kerrick*.

THE DRAWING IS A preparatory study, in reverse, for a print (fig. 84a), which is part of a series of eight entitled *Exemplary Women from the Old and New Testament*, engraved by Philips Galle (Hollstein 1993–, vol. 1, pt. 1, nos. 265–72) and published by Martinus Pecters. *Judith* is one of four surviving drawings for the series, the others being *Abigail*, in the Art Institute of Chicago (Simeon B. Williams Fund inv. 1961.33; Tedeschi 1985, pp. 72–73), and *Jael* and *Susanna*, both of which were sold in Munich in 1959 (Hollstein 1993–, vol. 1, pt. 1, under nos. 265, 267, 270). *Jael* is now in the Metropolitan Museum of Art, New York (Robert Lehman Collection inv. 1975.1.780; see New York 1978, no. 12). In his biography of Hieronymus Cock, Vasari described the engraved series (which he erroneously thought was engraved by Cock) as “figures of women of perfect excellence, in various costumes” (Vasari 1906, vol. 5, p. 437). In the case of *Judith*, Heemskerck's emphasis upon her highly decorative costume is particularly warranted, as the Old Testament Apocrypha



FIGURE 84A. After Maarten van Heemskerck (1498–1574). *Judith*. Engraving by Philips Galle (1537–1612). H: 20.3 cm (8 in.); W: 24.8 cm (9³/₄ in.). Photo courtesy the Rijksmuseum-Stichting, Amsterdam.



(Judith 10:1–4) recounts that she donned finery in order to seduce and eventually kill the Assyrian general Holofernes, who had laid siege to the Israelite city of Bethulia. The seductive appeal of her elaborately layered and cosseted gown, however, is counteracted by the presence of the huge scimitar with its griffin hilt, a clear symbol of Judith's violent character as a warrior heroine. Heemskerck's drawings and paintings of the 1560s frequently contain such monumental female figures in exotic, jeweled costumes that accentuate their robust physiques. This approach to the female form suggests, among other things, the lingering influence of Michelangelo, as seen particularly clearly in Heemskerck's altarpiece wing, the *Erythraean Sibyl* of 1564, in the Rijksmuseum, Amsterdam.

Groups of costumed figures representing classical, biblical, and historical heroes and heroines had a long history in northern art, as in, for example, Hans Burgkmair's woodcut *Three Jewish*

Heroines, showing Esther, Judith, and Jael (Hollstein 1954–, vol. 5, no. 250). Heemskerck brought new vividness to such representations by combining the triumphant figure isolated in the foreground with vignettes from the narrative behind her. The middle distance on the right contains the decapitated figure of Holofernes, while the besieged Bethulia appears in the left distance. A few years later, in 1564, Heemskerck produced drawings for a series of prints depicting the story of Judith, in which the figure of Judith as well as other pictorial details seem to find their inspiration in this drawing (Hollstein 1993–, vol. 1, pt. 1, nos. 207–14).

As is typical of his designs for prints, Heemskerck clearly indicated spatial recession for the engraver, with the darkest, densest areas of hatching in the foreground figure of Judith (who is drawn in two shades of brown ink), less dense drawing in the middle ground, and light sketching in the background.

Dirk (Theodorus) Helmbreker

Haarlem 1633–Rome 1696

The son of the organist at the church of Saint Bavo in Haarlem, Dirk Helmbreker received his training from the influential Haarlem painter Pieter de Grebber (c. 1600–1652/54). From 1653 to 1654 he traveled with Cornelis Bega (1631/32–1664), Vincent Laurentsz. van der Vinne (1628–1702), and Guillam Dubois (c. 1610–1680) to Germany, Switzerland, and Italy. By 1659 he had settled in Rome, where he was a member of the confraternity of northern European artists known as the *Schildersbent* (“birds of a feather”).

Around 1675–77 he revisited Holland, and by 1678 he was working in Paris with Frederik de Moucheron (1633–1686). Returning to Italy in 1681, he worked in Turin, Florence, and Rome. Like other Dutch Italianate painters, Helmbreker specialized in low-life subjects, a genre made popular by the Bamboccianti, or followers of Pieter van Laer, called *il Bamboccio* (1599–1642?). His drawings are rare, consisting mostly of portrait studies in red chalk.

85 *Studies of a Man Smoking and a Man Drinking (recto); Studies of a Man Smoking, a Head, and Calligraphic Flourishes (verso)*

Red chalk; H: 16.1 cm (6 $\frac{3}{16}$ in.); W: 18.3 cm (7 $\frac{3}{16}$ in.)

91.GB.67

PROVENANCE

Private collection; art market, Germany.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1992), p. 157, no. 46.

On the verso, inscribed by the artist in red chalk with calligraphic flourishes and, next to the head at the bottom, an illegible inscription.

HELMBREKER'S SMALL OEUVRE of drawings includes this recently discovered double-sided sheet, formerly on the German art market (*Thomas Le Claire: Meisterzeichnungen, 1500–1900*, 1989, no. 28). The attribution to him is substantiated by comparison with signed or widely accepted drawings such as the red chalk bust-length study of a young man with his head in his hand in the National Gallery of Art, Washington, D.C. (Ailsa Mellon Bruce Fund inv. 1982.38.1 [formerly in the Heseltine and Oppenheimer collections]). Among their many similar features are angular, sketchy outlines; pronounced hatching on a

downward, left-to-right slant; and large hands with long, flatly modeled fingers.

On the recto of the present drawing, the artist caught the fleeting actions of two youths, one seemingly standing, bending forward, and sucking in his breath to light a pipe, the other sitting behind a table and leaning back to take a draft from a jug. The latter's sidelong glance enhances the spontaneous, lifelike character of the study. The drawing has certainly been cropped, and it seems possible that the present half-length format was closer to three-quarters in the original composition.

The partially canceled out figure on the verso is closely related to the smoking figure on the recto; here the artist sketched a seated man lighting a pipe from a bowl, changed the position of the head so that it leans forward, and finally drew over this second head in moistened red chalk a rather abstract third head with a pointed chin that leans even farther toward the bowl, in a manner similar to the smoker on the recto. Compared with the more finished recto, the verso displays a greater sense of spontaneity: looping, calligraphic flourishes appear at the upper right, alongside the smoker and above the cropped head of a craggy-faced man, above which is an illegible inscription by the artist.

As a fledgling artist in Haarlem, Helmbreker was a close compatriot of other youthful artists such as Cornelis Bega and Leendert van der Cooghen. Like them, he often made figure studies in chalk, in a manner that employed extensive, disciplined, slanted hatching (see Amsterdam and Washington, D.C., 1981–82, p. 99). The use of this Haarlem drawing style in the present sheet suggests that it dates from the beginning of Helmbreker's career, probably shortly before his departure for Italy in 1653. It might have been made in preparation for a painting, although no such work is known.



85 RECTO



85 VERSO

Cornelis Jansen van Ceulen (Cornelius Jonson)

London 1593–Utrecht 1661

Born in London of Netherlandish parents, Cornelis Jansen probably trained in the northern Netherlands before establishing himself as a portrait painter back in London by about 1618. His early portraits show the influence of Michiel van Miereveld (1567–1641). Jansen was a popular portraitist in England, where his straightforward and somewhat conservative style appealed to his patrons, who appear to have been mostly landed gentry rather than

courtiers. *Sir Thomas Hanmer* of 1631 (Cardiff, National Museum of Wales) is a typical example showing a bust-length sitter looking directly out of the picture plane, with close attention given to the accurate rendering of clothing. In 1643, at the start of the English Civil War, Jansen left London and moved to the northern Netherlands, settling first in Middelburg and later in Amsterdam, The Hague, and finally Utrecht. There he continued to produce both individual and group portraits.

86 *Study of a Woman's Hands*

Black and white chalk on blue paper; H: 19 cm (7½ in.);
W: 29.6 cm (11¾ in.)

91.GB.57

PROVENANCE

Private collection, Amsterdam; art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 20 (1992), pp. 156–57, no. 45.

Inscribed at the bottom in brown ink, *Jefrow Raphune*.

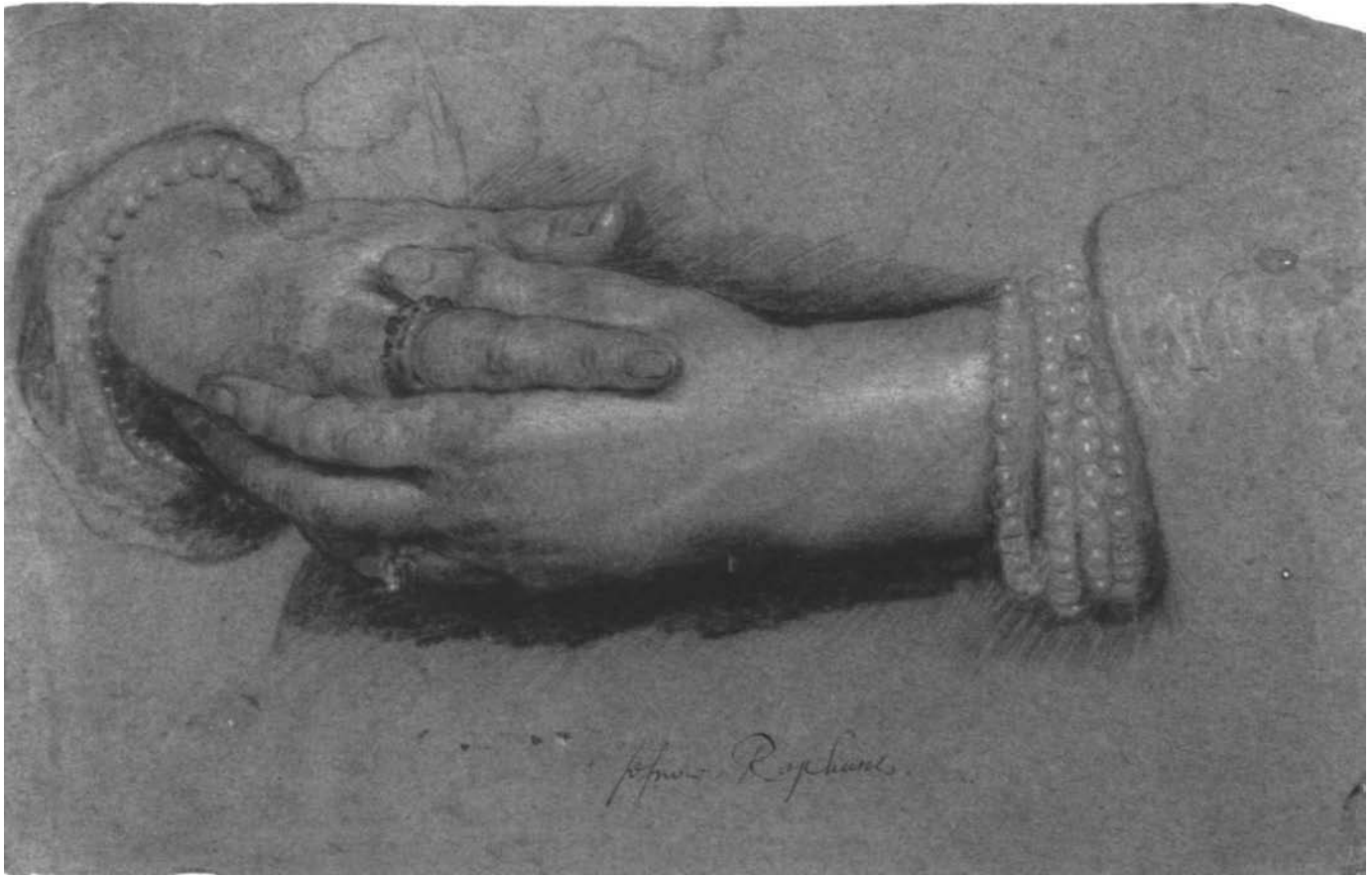
JANSEN MADE THIS DRAWING as a preparatory study for a portrait of a young woman (fig. 86a), signed and dated 1646, in the *Musées Royaux des Beaux-Arts de Belgique*, Brussels (Gevaert and Laes 1927, p. 127, no. 93). By that time he had settled in Amsterdam, having emigrated from England to Middelburg in 1643. The drawing corresponds to the painting in the disposition of the fingers but departs from it in the arrangement of the strands of the pearl bracelets on both of the sitter's wrists. That the sitter is from the northern Netherlands is suggested by the fact that the wedding ring is worn on the right index finger, a custom widely reflected in Dutch portraiture of the period, as can be seen in the contemporary *Portrait of a Lady* by Johannes Verspronck (Munich, Alte Pinakothek; Haarlem 1979, p. 103, no. 63).

This is one of the few securely attributed drawings by Jansen and his only known study of hands. Like his drawn *Portrait of a Man* in the British Museum, London (inv. 1856-1-12-379; Croft-Murray and Hulton 1960, vol. 1, pp. 371–72, no. 1; vol. 2, pl. 169), it is in black and white chalk on blue paper. The artist



FIGURE 86A. Cornelis Jansen van Ceulen (1593–1661). *Portrait of a Woman*, 1646. Oil on canvas. H: 80 cm (31½ in.); W: 64.5 cm (25¾ in.). Brussels, *Musées Royaux des Beaux-Arts de Belgique* inv. 2943.

has studied the woman's hands at close range and with great sensitivity, using the black and white chalk broadly to suggest deep shadows at her waist and shimmering highlights on her skin and pearls. The pin holes along the drawing's outer edges suggest that the artist attached the sheet of paper to a board or easel as he was drawing the sitter's hands from life. Nothing further has been determined about the sitter, referred to as "Jefrow Raphune" in the inscription at the bottom of the drawing. The practice of making hand studies in chalks on blue paper was probably taken up by Jansen in England, under the influence of Anthony van Dyck (compare, for example, the separate studies of hands in van Dyck's *Portrait of a Woman* in black and white chalk on faded blue paper in the Metropolitan Museum of Art, New York [inv. 1972.118.279]).



Jan van Kessel II

Antwerp 1626–1679

Born in Antwerp, Jan van Kessel was the grandson of Jan “Velvet” Brueghel (1563–1625) and the nephew of Jan Brueghel the Younger (1601–1678), with whom he trained during the late 1630s. He is also recorded as having been an apprentice of Simon de Vos (1603–1676) in 1635. He joined the Antwerp painters’ guild in 1645 and specialized in cabinet pictures of subjects gleaned from the natural world, such as floral still lifes and allegorical series showing the

various animal kingdoms, senses, four elements, or four parts of the world. Among the most famous of these series is *The Four Continents* (Madrid, Prado) of 1660, which consists of forty tiny paintings on copper. His exquisitely sensitive and delicate drawings of insects and flowers, executed mainly in watercolor on vellum, were dependent on the precedent of Joris Hoefnagel (1542–1601).

87 *Butterflies, Insects, and Currants*

Gouache and brown ink, over underdrawing in metalpoint, on vellum; H: 13.1 cm (5 1/8 in.); W: 19 cm (7 1/2 in.)

92.GC.50

PROVENANCE

Private collection, France (sale, Hôtel Georges V, Paris, 14 April 1989, lot 213); art market, Boston.

EXHIBITIONS

None.

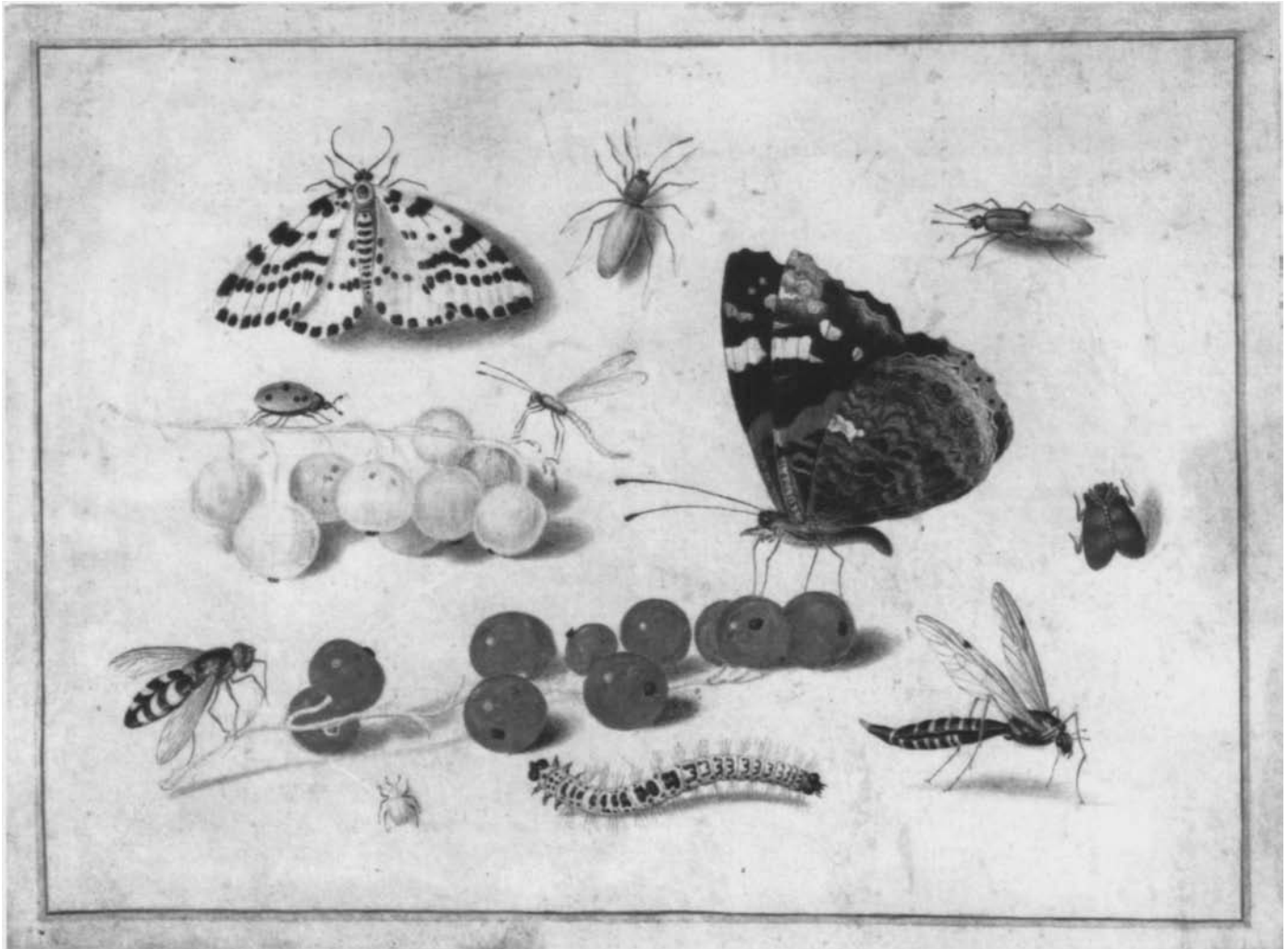
BIBLIOGRAPHY

Journal 21 (1993), p. 123, no. 38.

VAN KESSEL MADE a number of cabinet miniatures, such as the present example, in which luminous red and white currants provide perches for insects. These include one auctioned at Christie’s, London, in 1975 (27 June, lot 66), signed and dated 1653, and a signed example in the Rijksmuseum, Amsterdam (inv. 1327). He often used horizontally disposed fruits and flowers to give structure to what are essentially entomological still lifes, a rather unusual type of still life of which he was a leading

exponent if not the inventor. Instead of a specific, spatially unified setting, he preferred to use a blank ground, which allowed him to dispose the insects, fruits, and flowers according to shifting yet interconnected vantage points. The arrangement of illusionistically rendered minuscule natural elements on a horizontal field harks back to the imagery of Joris Hoefnagel, who was the principal transitional figure between manuscript illumination and still-life painting. Hoefnagel’s influence was spread through his independent miniatures on vellum, as well as the series of engravings that his son Jacob made after his father’s models, entitled *Archetypa studiaeque Georgii Hoefnagelii* and published in 1592 (Hollstein 1949–, vol. 9, no. 48).

In van Kessel’s miniature the illusionistic liveliness and motion of Hoefnagel’s insects, so close in spirit to earlier manuscript illumination, have become subordinated to a concentration upon the morphology of individual specimens. This is indicated by the separation of one insect from another by the blank ground; the concentration on stationary, dorsal views; and by the tight, somewhat flat manner of painting, which crisply renders shapes and markings. Although van Kessel never actually depicted lifeless specimens pinned to a surface, he produced images, such as the Museum’s miniature, that effectively form painted parallels to actual assemblages of entomological specimens.



Nikolaus Knüpfer

Leipzig c. 1603–Utrecht 1655

There is little documentary evidence about Nikolaus Knüpfer's life. Although he was probably born in Leipzig, he was in Utrecht working under Abraham Bloemaert (1566–1651) after 1630. He became a member of the Guild of Saint Luke there in 1637 and at the time began to work with a number of Dutch contemporaries on the great commission given by Christian IV of Denmark for the decoration of Kronborg Castle. Besides a possible stay in

The Hague in the late 1640s, Knüpfer spent his life in Utrecht. Although he incorporated influences from Bloemaert, Rembrandt (1606–1669), and Leonard Bramer (1596–1674), Knüpfer remained essentially independent in his style as well as in his choice of subjects. He was primarily a painter of biblical, historical, and often obscure allegorical subjects. His drawings are characterized by dark washes, expressive outlines, and theatrical settings with multiple figures.

88 *Pilate Washing His Hands*

Brush and brown ink, brown wash, heightened in a few places with white body color, on light brown paper; H: 51.2 cm (20 1/8 in.); W: 62.9 cm (24 3/4 in.)

92.GA.73

PROVENANCE

Art market, Germany.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), p. 126, no. 36.

KNÜPFER'S SMALL ŒUVRE of drawings has been augmented by this monumental, newly discovered sheet (*Thomas Le Claire Kunsthandel*, W. M. Brady and Co., New York, 1992, no. 20) showing Pilate washing his hands while Christ stands before the people, prior to being led away to his crucifixion. In most depictions of the Passion narrative, such as Albrecht Dürer's *Small Passion* and *Engraved Passion* (Bartsch 1803–21, vol. 7, nos. 16–52, 3–17), Christ's presentation to the people, the scene commonly known as the *Ecce Homo*, is usually shown separately and precedes that of Pilate washing his hands. The individual scene of Pilate's hand-washing in such print series generally focuses on the figure of Pilate himself, with Christ being led away included as a subsidiary vignette. Other monumental and well-known treatments of the *Ecce Homo* theme, such as the great prints by Lucas van Leyden and Rembrandt (Bartsch 1803–21, vol. 7,

no. 71; Hollstein 1949–, vol. 18, no. B76), do not include the scene of Pilate washing his hands, although that of Rembrandt contains a figure holding a bowl, which may allude to it. By combining the two episodes, Knüpfer thus apparently created an innovative iconographic variant that juxtaposes the figure of the corrupt ruler with the tragic, innocent figure of Christ.

The upturned face of Christ and the choice of a vantage point near the raised area on which he stands suggest that Knüpfer might have been influenced by Jan van Vliet's etching (retouched by Rembrandt) *Ecce Homo* (Hollstein 1949–, vol. 18, no. B77), which is based upon Rembrandt's early grisaille sketch of 1634 in the National Gallery, London. Knüpfer infused the subject with his own particular sense of theatricality, however, which is marked by pronounced tenebrism combined with a stagelike approach to space and the disposition of figures within it. This use of empty space and the architectonic approach to figures is seen in other sheets by the artist, such as *Nathan before David* (Dresden, Kupferstichkabinett inv. c.1966-69) and *Joshua Exhuming and Burning the Bones of the Dead* (Berlin, Kupferstichkabinett inv. KdZ 17176), signed and dated 1646. The shrouded foreground figures lead the eye upward to the platform where the dramatis personae of Christ and his tormentors are silhouetted against the sky. The still more brilliant illumination of the face and torso of Christ points to his focal role. Departing from the usual practice in *Ecce Homo* imagery of showing Christ's hands bound in front, here they are tied behind him, the unbroken view of his bare torso conveying a greater sense of his vulnerability.

While suggesting the teeming mob of onlookers by means of some sketchily drawn faces at the right, Knüpfer essentially concentrated on a few foreground figures. The articulation of



the shadows on the ground and the looming pair of robed spectators with their backs turned act as repoussoir elements to pull the viewer's eye into the picture space on the level of the group of onlookers. Knüpfer has further enlivened the scene with the insouciant figure of a boy playing with a top and the weeping seated woman beside the prison grate; this approach to narrative elements must have strongly influenced his student Jan Steen.

The drawing might be preparatory to either of Knüpfer's paintings of *Christ before Pilate*. One of these was last documented in a German private collection (Kuznetsow 1974, no.

46). If this is the case, however, the artist made numerous and important changes in the painting. Most notably, the figure of Christ, who is centrally placed at the top of the drawing, has been relegated to the distance in the painting, with its telescopic view across a menacing crowd. The drawing is somewhat closer compositionally to Knüpfer's *Christ before Pilate* in the Pushkin Museum, Moscow (ibid., no. 47), which maintains the dual registers of figures depicted from a close vantage point. Again, however, there are significant changes between the drawing and the painting.

Born into a wealthy Flemish family in Meulebeke, Karel van Mander received his first instruction from the poet and painter Lucas de Heere (c. 1534–1584). Encouraged by his second teacher, Pieter Vlerick (1539–1581), he traveled to Italy in 1573. First visiting Florence and Terni, he later went to Rome, where he stayed for about three years. At the suggestion of Bartholomeus Spranger (1546–1611), who was then in Rome, he traveled to Vienna in 1577 to help decorate the triumphal arch erected in honor of Rudolf II. Spranger's style had a lasting influence on van Mander and, through him, on Dutch art of the late sixteenth century. Settling

in Haarlem in 1583, he introduced Spranger's drawings to his fellow artists Hendrick Goltzius (q.v.) and Cornelis Cornelisz. van Haarlem (1562–1638), and together the three evolved a style that has come to be known as Haarlem mannerism. In 1604 van Mander moved to Amsterdam, remaining there until his death two years later. He is perhaps best known as a poet and biographer. His *Het Schilderboeck* (Haarlem, 1604) is the most valuable source of information about the lives of fifteenth- and sixteenth-century Netherlandish artists, as well as the art theory and practice of the Low Countries around 1600.

89 *Female Nude*

Pen and brown ink and grayish brown wash over black chalk;
H: 19.9 cm (7¹³/₁₆ in.); W: 12.2 cm (4¹³/₁₆ in.)

91.GG.12

PROVENANCE

Private collection (sale, Christie's, London, 1 April 1987, lot 125); art market, London.

EXHIBITIONS

None.

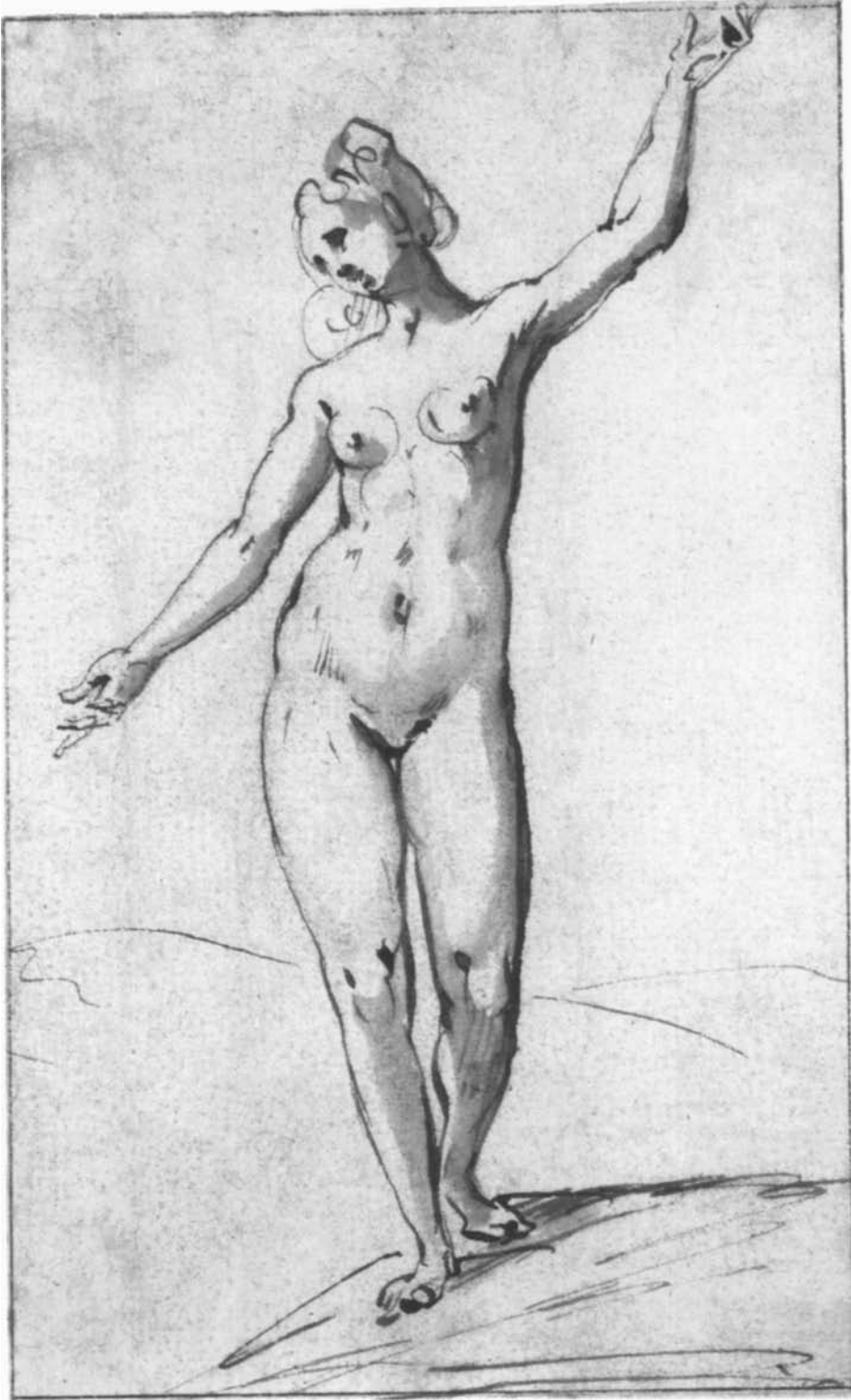
BIBLIOGRAPHY

Journal 20 (1992), p. 156, no. 43; Amsterdam 1993–94, pp. 73–74, fig. 120.

AROUND 1584 VAN MANDER, Cornelis Cornelisz. van Haarlem, and Hendrick Goltzius formed a working friendship and are reputed to have established a kind of drawing school, which has come to be known as the Haarlem Academy. The members of this group all made sketches of single nude figures, often striking difficult, contorted, mannerist poses, as exemplified by Goltzius's pen drawing of a female nude, perhaps representing Parsimonia, in the Rijksmuseum, Amsterdam (inv. RP-T-1885-A-540; Amsterdam 1993–94, p. 73). These images were ultimately

inspired by the virtuosic figure drawings of Bartholomeus Spranger, court painter to Emperor Rudolf II of Vienna and Prague. Having worked with Spranger in Vienna in 1577, van Mander obtained some of his drawings and, after moving to Haarlem in 1583, showed them to Goltzius. This touched off the vogue for the "Spranger style," which was to dominate Dutch figural art for some years to come. The present drawing was probably made around 1588–1590, the years when van Mander's draftsmanship most strongly evidences Spranger's imprint.

Van Mander likely executed this example for its own sake, as a demonstration of both his artistry with the pen and his mastery of the human figure. Showing him to be on the comparatively restrained end of the mannerist spectrum, it presents a female nude in a frontal pose, with both halves of her body balanced in a relatively straightforward contrapposto stance. He first sketched the figure lightly in black chalk, next shaded it in wash, and finally added the swelling and tapering pen work. Although the present drawing shows that van Mander did not attempt to imitate Spranger's highly exaggerated and complex poses, it does provide evidence of his direct study of Spranger's pen technique, as seen in drawings by Spranger such as *Cupid and Psyche* (Leiden, Prentenkabinet der Universiteit, Welcker collection inv. 1967-21; Fučíková 1987, pl. 8). Similar line work and planar approach to form occur in a signed drawing by van Mander of a male nude in a private collection, Amsterdam (Rotterdam, Paris, and Brussels 1976–77, no. 86).



Jan van Scorel (or Workshop)

Schoorl 1495–Utrecht 1562

Jan van Scorel was born in Schoorl, near Alkmaar. After some artistic training, he moved to Amsterdam in 1512 to work with Jacob Cornelisz. van Oostanen (c. 1472/77–1533) and then in 1517 to Utrecht, where he had contact with Jan Gossart (c. 1478–1532). Shortly thereafter van Scorel traveled to Germany and Austria; he was in Venice in 1519–20 and then embarked on a pilgrimage to the Holy Land. In 1523 the Dutch Pope Adrian VI appointed him keeper of the Vatican collections at the Belvedere in Rome. In

1524 van Scorel returned to Utrecht, where he remained, with intermittent trips to Breda in 1532–33, Ysselstein in 1539, and France in 1540. He was the first northern Netherlandish artist to absorb Italian High Renaissance art at its source and to import it back to his homeland. He not only assimilated aspects of the figure styles of Michelangelo (q.v.) and Raphael (1483–1520) but also produced Giorgionesque landscapes, as seen in *The Baptism of Christ* of c. 1530 (Haarlem, Frans Halsmuseum).

90 *Landscape with Shepherds by a River and a Town Beyond* (recto); *Figure Studies and Roman Ruins* (verso)

Pen and brown ink and brown, yellow, and light reddish wash (recto); pen and light and dark brown ink over traces of black chalk, with rubbing of red chalk from another sheet (verso); H: 13.7 cm (5 $\frac{3}{8}$ in.); W: 19.6 cm (7 $\frac{1}{16}$ in.)

90.GG.8

PROVENANCE

A. H. Coles, England; E. Coles, England; Dr. and Mrs. Francis Springell, Portinscale (sale, Sotheby Mak van Waay, Amsterdam, 3 April 1978, lot 3); C. G. Boerner, Düsseldorf (*Aus unseren Mappen—Die schönsten Neuerwerbungen 1979: Graphik und Zeichnungen, 1485–1920*, 1979, p. 94); sale, Sotheby's, Amsterdam, 1 December 1986, lot 22; art market, London.

EXHIBITIONS

Utrecht 1955, p. 91, no. 117; London 1959, no. 8; Edinburgh 1965, p. 8, no. 9.

BIBLIOGRAPHY

Davis 1954, p. 106; Cologne 1986, p. 74 n. 2, under no. 18; Washington, D.C., and New York 1986, p. 53 n. 4, under no. 5; *Journal* 19 (1991), p. 150, no. 29.

On the verso, inscribed along the upper right edge, in brown ink, with calculations.

THE RECTO OF THIS DRAWING, first exhibited in 1954 as by Jan van Scorel (*Exhibition of Old Master Drawings*, P. & D. Colnaghi, London, July 1954), shows a carefully composed pastoral



90 VERSO

landscape, ascending from right to left, with the terrain dotted by rustic buildings. It was lightly sketched in brown ink, then worked throughout with a liberal application of reddish wash and touches of yellow wash, and finally strengthened with pen



90 RECTO

lines, including the rough, dense hatching in the foreground areas. The colored washes, in combination with the lively pen work, enhance the sense of spatial recession and lend the sheet a dynamic quality overall. The verso, which has heretofore received little attention, shows a pyramid and other classical ruins sketchily drawn in light brown ink at the upper center and two muscular, draped male figures, perhaps river gods, drawn in darker brown ink at the bottom.

In the earlier literature (London 1965, p. 8, no. 9), the drawing was compared with the landscape drawing by van Scorel in the British Museum (inv. 1909-1-9-7; Popham 1932, p. 39, no. 1; Washington, D.C., and New York 1986, pp. 268–69, no. 104), which is the only known signed drawing by him. More recently, it has been compared with a pen-and-ink landscape drawing also in the British Museum (inv. 1946-7-13-173), thought to have been made by a member of van Scorel's workshop; this second London drawing has been stylistically associated with the drawing *Architect among Ruins* at Christ Church, Oxford (inv. 0297), the handling of which is similar to the underdrawing in the painting *The Good Samaritan* of 1537 in the Rijksmuseum, Amsterdam, by an artist in the Scorel workshop who is known as

the Master of the Good Samaritan, after the painting (Washington, D.C., and New York 1986, pp. 51–53). Fine pen work, the use of the blank paper to suggest depth in successive horizontal zones, and similar looping pen strokes for the trees appear in a drawing whose attribution to van Scorel has not been questioned, *Landscape with the Tower of Babel* in the Collection Frits Lugt, Fondation Custodia, Paris (inv. 5275; Boon 1992, vol. 1, pp. 324–26, no. 182; vol. 2, pl. 44).

The stylistic similarities to the Paris drawing, as well as the present uncertainty surrounding the attributions of many of the landscape drawings given to van Scorel and his workshop, lead one to conclude that the beautifully drawn Getty sheet might be by the master or, if not by him, then by one of his close associates. The muscular left-hand figure on the verso is reminiscent of the struggling martyr in the painting *Saint Sebastian* in the Museum Boijmans Van Beuningen, Rotterdam, ascribed to a member of the van Scorel workshop, who seems to have derived the figure from Michelangelo's fresco *The Last Judgment*, completed in 1541, which he could have known directly or, more likely, through a drawn copy (Amsterdam 1986, pp. 237–38, no. 117).

Jan Verbeeck

Active in Mechelen c. 1548–60

A group of drawings signed *i.verbeec* is now thought to be by Jan Verbeeck, who is mentioned as an artist in the Mechelen documents. He was probably the brother of Frans Verbeeck, who, according to the artist-biographer Karel van Mander (q.v.), made water-color paintings in the manner of Hieronymus Bosch (c. 1450–1516) and who is documented as entering the Mechelen guild in 1531. Some additional paintings and drawings have been grouped

around the signed drawings, but there is still some work to be done in defining the styles of the two brothers. In general, the subject matter of the Verbeecks tends toward the grotesque and satirical, ranging from representations of the Temptation of Saint Anthony to peasant weddings and scenes of sensual excess. Their closely hatched line work and rough-hewn types are indicative of the transitional role they played between Bosch and Pieter Bruegel the Elder (1525/30–1569).

91 *A Scene in a Forge*

Pen and brown ink; H: 18.3 cm (7¼ in.); W: 28 cm (11 in.)

90.GA.5

PROVENANCE

Jan van Rijmsdijk, London (Lugt 2167, partially erased, in the lower right corner); William Roscoe, Liverpool (sale, Winstanley, Liverpool, 23–28 September 1816, lot 440); Richard Cosway, London; Barry Delany, Kilkenny (Lugt 350); R. Edwyn Lyne (Lugt Suppl. 1697e, inscribed in the lower left corner of the mount in brown ink); Herbert Bier (sale, Christie's, London, 19 April 1988, lot 127); art market, New York.

EXHIBITIONS

London 1953–54, no. 533; Manchester 1965, no. 391.

BIBLIOGRAPHY

Sutton 1953, p. 27; Faggin 1969, pp. 54, fig. 1, 55–58, 63 n. 7; Berlin 1975, p. 176, under nos. 271, 272 (entries by K. Renger); Vandebroek 1981, p. 37, no. 7; Paris and Hamburg 1985–86, pp. 114, 116, under nos. 56, 57; Munich 1989–90, pp. 91–92, under no. 72 and n. 2; *Journal* 18 (1991), p. 152, no. 33.

Signed and dated at the bottom center in two tones of brown ink, *i.verbeec. 15.48-*; inscribed at the lower right, in brown ink, *Verbec*. On the verso, inscribed at center, in graphite, *From Roscoe & Cosway's Colⁿ and frans verbec or Verbeec (signed) / Died 1570*; at lower right, also in graphite, *From Roscoe & Cosway's Collections*.

A GROUP OF NINE DRAWINGS has been attributed to the little-known Mechelen artist Jan Verbeeck, based upon two signed and dated sheets: the present example, which is the earliest known drawing by the artist, and *Dance of the Bean King*, dated 1560, in the Ashmolean Museum, Oxford (Parker 1938, pp. 35–36, no. 85; Vandebroek 1981, p. 37, no. 9). Like the Museum's drawing, the latter is signed *i.verbeec*. Around these core drawings specialists have gathered another seven sheets, the so-called Verbeeck group, all of which are similarly drawn in pen and brown ink in a rough, densely hatched manner and treat satirical subject matter (Faggin 1969, pp. 53–65; Berlin 1975, pp. 174–76, nos. 269–72; Vandebroek 1981, pp. 31–60). The function of the drawings is not known, although their subject matter and style suggest that they could have been intended as designs for prints. Others in this group are *Christ as the Light Shining in the Darkness*, dated 1555 (Munich, Staatliche Graphische Sammlung inv. 10041; Vandebroek 1981, p. 37, no. 8; Munich 1989–90, pp. 90–92, no. 72); *Nuptial Scene* (dated 1559), *Seven Blind Men Hunting a Swine*, *A Penitent Accosted by Hell and Vice* (all Paris, Ecole des Beaux-Arts inv. M. 611, M. 610, M. 399; Vandebroek 1981, p. 41, nos. 15, 16; Paris and Hamburg 1985–86, nos. 56–58); *The Laboratory of the Alchemist* (Konstanz, Städtische Wessenberg-Gemäldegalerie, Brades Coll. 40/148; Vandebroek 1981, p. 36, no. 3); and two drawings of the Temptation of Saint Anthony (both Oxford, Ashmolean Museum; Parker 1938, p. 37, nos. 86–87; Vandebroek 1981, p. 37, nos. 10–11).

Verbeeck's draftsmanship is characterized by a tendency to cover the entire surface of the sheet with dense hatching. This graphic *horror vacui* increases the sense of chaos pervading the



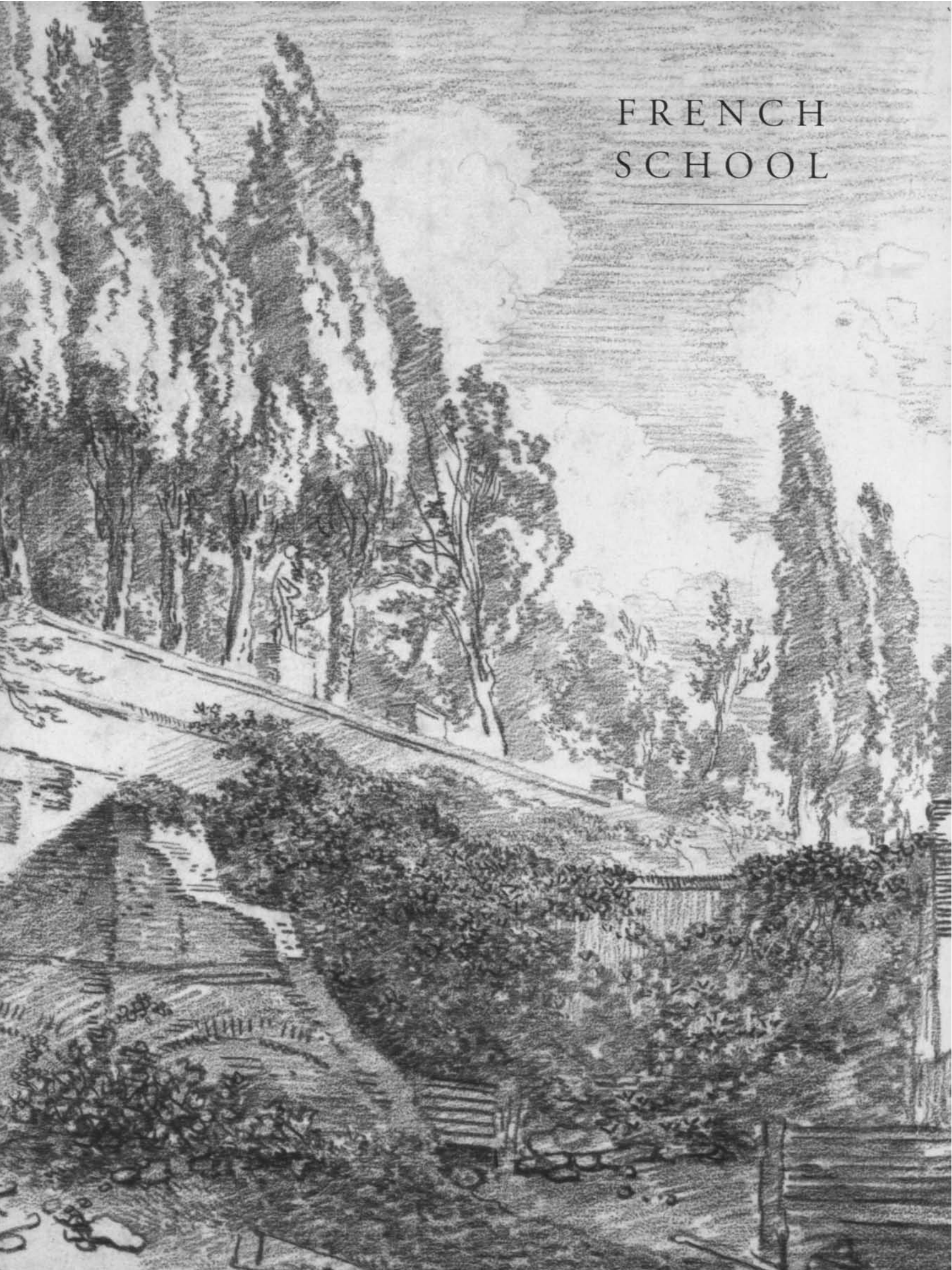
present scene. The subject of the drawing has not been fully deciphered, but it seems to focus on the dissolution of order and productivity. The man at the forge bears a superficial resemblance to alchemists in the above-mentioned drawing in Konstanz and in Pieter Bruegel the Elder's drawing *The Alchemist* of 1558 (Berlin, Kupferstichkabinett inv. KdZ 4399), but there are no clear indications that he is an alchemist instead of an ordinary smith. A gaunt figure, he looks over his shoulder to observe his apprentices, likewise dressed in aprons, engaging in a gluttonous rampage. Some raid the cupboard—one seems already to have helped himself—while a woman accompanied by a begging child offers food to another apprentice. Tools lie strewn over the floor. As the smith is distracted from his work, the object that he holds in the flame flies apart. Those inside the room are oblivious to their own disorderly behavior and to the various spectators outside and at the top of the stairs on the right. A crone slumped in a chair and holding a distaff, identifiable as *Verlega*

(laziness) (Renger 1970, pp. 113–14), indicates that the scene might represent a permutation of the popular Netherlandish theme of *Sorghelos Leven* (carefree living), which warned of the ultimate ruination of those who wasted time and goods.

The scene may be compared with a print illustrating this theme, which has been given alternatively to Verbeeck or to Pieter Baltens (Faggin 1969, pp. 59–62; Hollstein 1949–, vol. 1, no. 5), but whose attribution remains uncertain. Published by Hieronymus Cock, the print (Gibson 1978, pp. 673–81) depicts a cobbler's shop in which apprentices abandon work and figures of Laziness (the seated crone with the distaff) and Carefree Living (a chubby man playing a bagpipe) fill the left and right corners, respectively. Both in the satirical quality of its subject matter and the expressiveness of its draftsmanship, the Getty drawing shows Verbeeck to have been a talented and inventive artist who can be seen as forming a link between Bosch and Bruegel the Elder (Vandenbroeck 1981, pp. 31–60).



FRENCH
SCHOOL



Jacques Callot

Nancy 1592–1635

Jacques Callot trained in his native Nancy with the goldsmith Demange Crocq (d. 1637). Sometime before 1611 he traveled to Rome, where he was apprenticed to the engraver Philippe Thomassin (1562–1622). He then moved to Florence and studied with the scenographer-architect Giulio Parigi (1571–1635), and by 1614 he had entered the service of the Medici court. He produced numerous drawings and prints of fairs, festivals, courtiers, beggars, and hunchbacks, all described in picturesque detail in an elegant mannerist style, as in the etched *Fair at Impruneta* of 1620 (Lieure 1969, vol. 5, no. 361). This large print, dedicated to Cosimo II, grand duke of Tuscany, contains an amazing assort-

ment of some thirteen hundred human and animal figures. Callot returned to Nancy in 1621 and two years later began working for the duke of Lorraine and nobles of the court. As in Florence, he depicted fanciful scenes of daily life, such as the etching *Gardens of the Palace at Nancy* of 1625 (*ibid.*, no. 566), but he also turned to more serious subjects, as in the famous series of eighteen etchings of 1633 *The Miseries and Misfortunes of War* (*ibid.*, vol. 7, nos. 1339–56). He specialized as a graphic artist, and his repertoire of landscape, theater, genre, and religious themes offers a vivid impression of the court life and other events of his time.

92 *Study of a Rearing Horse*

Quill and reed pens and brown ink; H: 32.4 cm (12¾ in.);
W: 18.5 cm (7¼ in.)

92.GA.35

PROVENANCE

Joseph van Haecken, London (Lugt 2516); Richard Cosway, London (Lugt 628); Robert Pfoleau Roupell, London (Lugt 2234) (sale, Christie's, London, 12 July 1887, lot 854); private collection (sale, Christie's, London, 3 July 1990, lot 103); art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 21 (1993), pp. 127–28, no. 39.

On the verso, inscribed in the lower right corner, in black ink, *R.P.R.*, and at the center, in brown ink, probably by the artist, with several lines made by a reed pen.

WHEN CALLOT BEGAN this sheet, it was horizontally oriented, with the present left side at the top. When the sheet is thus oriented, one notices at the left center the lightly sketched head of a horse in the same pose as that of the more finished, vertically oriented animal that he later drew over it. This vertical format creates greater visual interest by heightening both the dynamic contrast between the mane and tail that stream outward to the right and left and the upward movement of the rearing horse. This has been further emphasized by the cropping of

the drawing on all sides, presumably when it was laid down on its current eighteenth-century mount. After sketching the horse with a quill pen, Callot went back over it with a reed pen, adding emphasis here and there with particularly dark strokes. One senses a correlation between the horse's depicted movement and the bravura strokes of the pen. Upon completing the big horse, he switched back to quill pen to execute the tiny equine figure in the lower right. More fluid still, it captures its larger counterpart in remarkable detail, down to the glimpse of the underside of the left hoof between the stallion's hind legs. As such, the drawing demonstrates how Callot honed his marvelous capacity to miniaturize motifs in a dashing, shorthand manner.

The present example belongs to a group of drawings that Callot freely interpreted after the series of engravings *Horses of Different Lands* of 1590 (Bartsch 1803–21, vol. 17, nos. 941–68), by Antonio Tempesta (1592–1635). This group of horse drawings appears to date to 1615–17, during Callot's early period in Florence (Ternois 1961, p. 45; Toronto, Ottawa, San Francisco, and New York 1972–73, pp. 141–42, no. 20). Based on the Sardinian horse (fig. 92a; Bartsch 1803–21, no. 954), the Getty drawing attenuates Tempesta's model and distills it into flowing outlines, with the dark, tapering and swelling reed pen line heightening the visual impact of the form and suggesting some of the drama of the dynamic chiaroscuro of Callot's prints. The landscape vignette with buildings in its lower left corner is an abbreviated sketch of the landscape in the center right of Tempesta's print of the Sardinian horse. Several other drawings by Callot show the same horse with slight variations (Vienna, Albertina inv. 25.507; Knab and Widauer 1993, pp. 264–65, no. F. 141; formerly United States art market, Ternois 1961, p. 48, no. 32), but it is difficult to establish a sequence among them. At the least it is likely that he

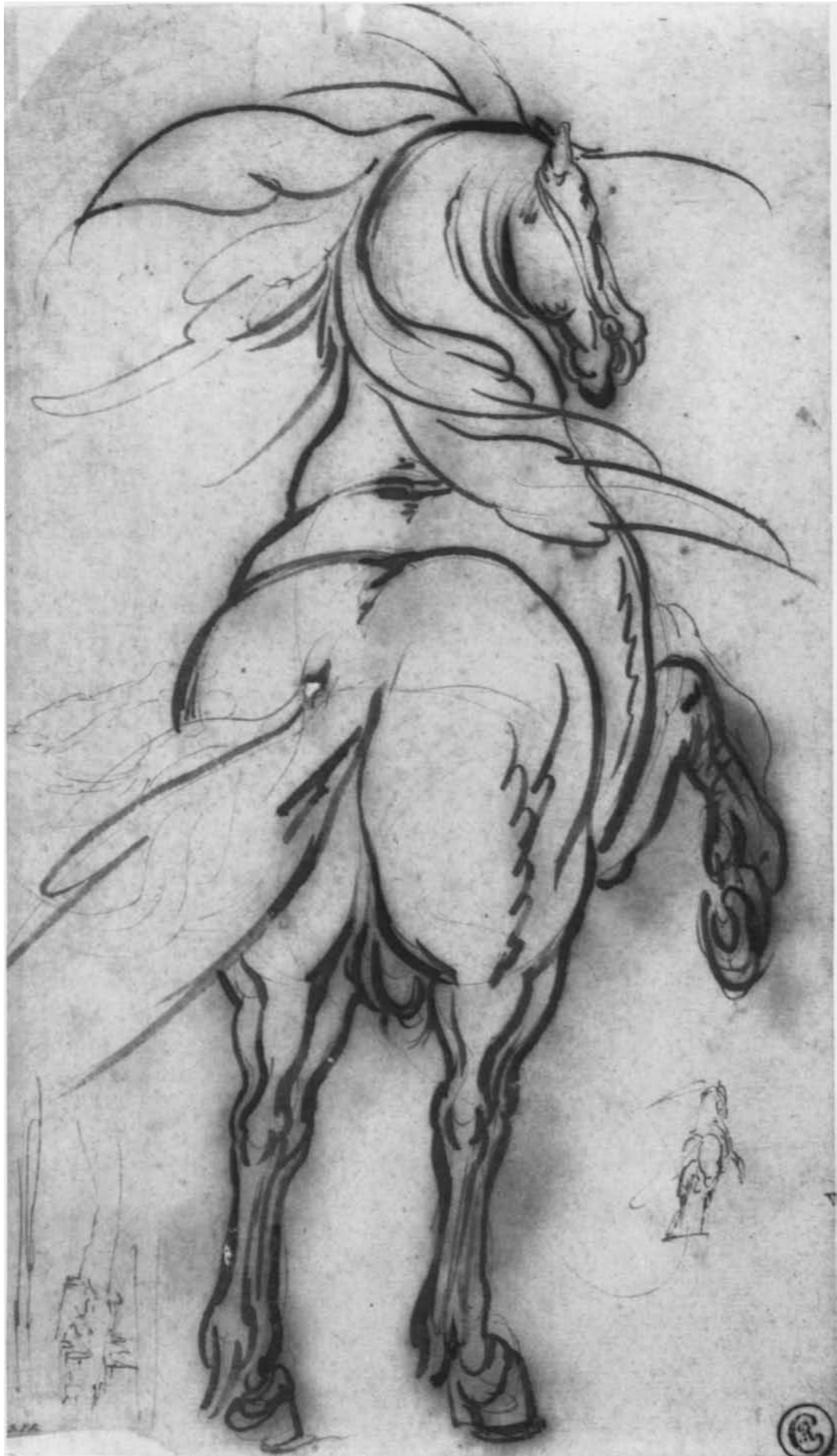




FIGURE 92A. Antonio Tempesta (1592–1635). *Rearing Horse Viewed from the Rear*. Engraving. H: 12.1 cm (4¾ in.); W: 16.4 cm (6⅙ in.). Photo courtesy the Trustees of the British Museum, London.

was working from Tempesta's print in the present example, as indicated by the small but detailed landscape in its left corner. Callot populated drawings of cavalry battles with small horses analogous to the sketch in the lower right of the example in the Museum (see Ternois 1961, p. 49, nos. 42–45) and also made

sheets assembling various studies of diminutive horses (see *ibid.*, no. 40). Callot evidently made the present example, based on the Tempesta model, as an exercise to enhance his proficiency in representing horses but does not appear to have employed it as a direct study for any of the many horses in his prints.

Louis Carrogis de Carmontelle

Paris 1717–1806

Throughout his career Louis de Carmontelle—born Louis Carrogis, the son of a shoemaker—was at pains to conceal his humble origins. The name Louis de Carmontelle first appears in the rolls of the French army in Westphalia in 1756, in reference to a gentleman traveling with the tutor of Philippe, duc de Chartres, the son of Louis-Philippe, duc d'Orléans. In 1763 Louis-Philippe appointed Carmontelle *lecteur du duc de Chartres* (tutor of the duc de Chartres), a post he retained until the French Revolution in 1789. With the female members of the Orléans household he helped set up a salon at the Palais Royale that lasted for eighteen years.

Carmontelle wrote, produced, and performed theatrical pieces at the Orléans court and designed the celebrated Parc Monceau outside Paris. He also entertained court gatherings by making portrait drawings on the spot *aux trois crayons* (a technique using white, red, and black chalks) and in pencil, with delicate watercolor and body color. The sitters, both courtiers and distinguished visitors, are almost always shown full-length in profile. This series of drawings, which numbers some 750, forms a vivid record of court personages and court life before the French Revolution.

93 *The Duchess of Chaulnes as a Gardener in an Allée*

Watercolor, black and red chalk, and pen and black ink;
H: 31.7 cm (12½ in.); W: 19 cm (7½ in.)

94.GC.41 (see plate 11)

PROVENANCE

Louis Carrogis de Carmontelle (sale, Paris, 17 April 1807, part of lot 22); Chevalier Richard de Lédans; Pierre de La Mésangère (sale, Paris, 18 July 1831, part of lot 304); John Duff and by descent to Major Lachlan Duff Gordon-Duff, Drummuir and Park; private collection (sale, Christie's, London, 15 December 1992, lot 177); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Lédans 1807, p. 78, no. 309, as part of album 9; *Journal* 23 (1995), pp. 66–67, no. 7.

On the mount, inscribed at the bottom in brown ink, *Mme. La Duchesse de Chaulnes en jardinière. 1771.*; on the verso of the mount, numbered in brown ink, 327, and inscribed in graphite, *B.*

THE INSCRIPTION ON THE MOUNT identifies the sitter and provides the date of the drawing's execution. Marie d'Albert de Luynes (1744–1781) was the daughter of the duc de Chevreuse and granddaughter of the duc de Luynes. In 1758, at the age of fourteen, she married her cousin Marie Joseph Louis d'Albert d'Ailly, the vidame d'Amiens, who later became duc de Picquigny

and, in 1769, duc de Chaulnes (Prévost and d'Amat 1933, vol. 8, p. 850). This drawing is one of about 750 such portraits of contemporary courtiers and visiting figures of note—such as Benjamin Franklin, Wolfgang Amadeus Mozart, and Voltaire—which Carmontelle made and later bound into eleven albums. They were intended as independent works of art to amuse the court of the duc d'Orléans, where Carmontelle was employed as the producer of feasts, plays, and other entertainments. As a whole, these portraits form one of the great visual documents of aristocratic society in France at the end of the eighteenth century.

Carmontelle kept his albums until his death. He gave the names of the sitters to his friend Richard de Lédans, who recorded them in a manuscript index (now in Chantilly, Musée Condé). After Lédans's death in 1816 the subsequent owner, Pierre de La Mésangère (1761–1831), had the albums broken up and the drawings hinged to green mounts with the names of the sitters transcribed from the manuscript. After de La Mésangère's death the drawings were acquired by John Duff, whose descendant sold them. Many were acquired by the duc d'Aumale for his collection at Chantilly (now the Musée Condé), while others were dispersed on the market.

The Musée Condé possesses a drawing of the duchess of Chaulnes dating to the year of her marriage, which shows her as a fresh-faced child in a floral dress (inv. 207; Gruyer 1902, pp. 148–49, no. 207). In Carmontelle's portrayal of her more than a decade later in the Getty drawing, her face is still pretty but fuller, and her large eyes seem more deeply expressive. Her attire is explicated in the Chantilly manuscript by Lédans, who records that she always dressed in white because her husband refused to consummate their marriage (*ibid.*, p. 148).

This petite, attractive young woman, dressed in airy white and delicately raking in a verdant allée, is among the more charm-



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ing of Carpeaux's portraits. He sketched her first in black chalk, using red chalk for the arms and face. He later added the watercolor, which is still quite fresh and allows much of the black chalk and blank white paper in her dress to show through,

enhancing the lightness of the figure. The sky is a brilliant blue, and the sun shines upon the duchess, illuminating the allé, at the end of which is a tempietto with a statue of Diana.

Claude Lorrain

Chamagne 1600–Rome 1682

Claude was born in Chamagne, a village near Nancy, in the then independent duchy of Lorraine. Perhaps as early as 1617 he traveled to Rome. Between 1618 and 1620 he probably lived in Naples as a pupil of the German Goffredo Wals (c. 1590/95–1638/40). He then returned to Rome, where he was apprenticed to the landscape and decorative painter Agostino Tassi (c. 1580–1644). Claude was back in Nancy in 1625 to assist the court painter Claude Deruet (c. 1588–1660) in the ceiling decoration of the Carmelite church (now destroyed). By 1627 he had permanently settled in Rome, and in 1633 he became a member of the Accademia di San Luca. He had many prominent patrons, including Pope Urban VIII and Philip IV of Spain. By the mid-1630s Claude's paintings were so sought after that other artists began to make forgeries of them. To protect himself against this, around

1635 he began the *Liber veritatis* (London, British Museum), a large book of drawings recording all of his painted compositions until the year of his death. Claude was one of the greatest of all landscape painters. Among his masterpieces are *Ulysses Returning Chryseis to Her Father* of 1644 (Paris, Louvre) and *Landscape with Parnassus* of 1652 (Edinburgh, National Gallery of Scotland). His work was strongly inspired by the Roman Campagna, the countryside of plains, mountains, and sea so evocative of the pastoral serenity of a Golden Age. The basic themes of nature, the ideal, space, light, harmony, repose, biblical stories, and classical myths intersect in his pictures to engender an extraordinary poetic feeling. Perhaps the most outstanding quality of Claude's work is his mastery of light, seen in his portrayals of limpid skies and the misty atmosphere that seems to sparkle from the trees, lakes, and buildings of his compositions.

94 *Landscape in Latium with Farm Laborers*

Pen and brown ink, brown wash, and black chalk; H: 22.4 cm (8¹³/₁₆ in.); W: 36.1 cm (14¹/₄ in.)

91.GG.70

PROVENANCE

Brunet collection, France; Sir Thomas Lawrence, London (Lugt 2445); William Esdaile, London (Lugt 2617) (sale, Christie's, London, 30 June 1840, lot 38); Dr. Henry Wellesley, Oxford (sale, Sotheby's, London, 25 June 1866, lot 1016); private collection, Switzerland; art market, Boston.

EXHIBITIONS

London 1835, no. 40; New York 1993, no. 27; London 1993–94, no. 100.

BIBLIOGRAPHY

Roethlisberger 1990, pp. 409, 415–19, 422–23, 425 nn. 28–31; *Journal* 20 (1992), p. 158, no. 48.

MARCEL ROETHLISBERGER RECENTLY published this striking drawing for the first time, describing it as one of the most explicit glimpses “of a ‘slice of life’ in Claude’s entire oeuvre” (1990, p. 419), as well as one of the very few views of contemporary life and labor that punctuate Claude’s artistic focus upon the pastoral ideal. Occupying the drawing’s central fore-

ground are eight agrarian workers, who appear to be breaking ground in a field. Depicted from a distance, they catch the sunlight and cast deep shadows. The lively ways in which they are drawn and illuminated imbue them with great physical vitality. The men are supervised by a figure in seventeenth-century dress, who is slightly smaller than they and in shadow. The centralized focus embodied by the line of workers is echoed by the convex hill forming the middle ground, with the clump of trees and structure at its apex. The play of light through the trees and on the rustic thatched hut help join the foreground strata to the background, in which the artist switches from pen and brown ink to black chalk and translucent brown wash. In this region a mountainous vista opens out, whose subtle concavity brackets the convex elements of the foreground. The breadth of the application of the black chalk, together with the pale wash and the white ground showing through, create atmospheric perspective and a sense of vast recession. Pentimenti over the left-hand peak show that the artist lowered its height, allowing sky to occupy the upper third of the drawing. As a whole, this spare, limitless landscape seems to represent nature in elemental form, integral to which is the corps of laborers, who work the land, bringing forth its productivity.

This scene in Latium might represent a specific topography, as suggested by Roethlisberger (*ibid.*, p. 416). The white zone at the bottom of the valley may be the Tiber, and the peak at the left, Mount Soracte, some thirty miles north of Rome. The precision with which the landscape has been distilled into its basic elements as well as the delicate calibration of the composition



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indicate that Claude made this drawing in the studio, perhaps with the help of an intermediary life sketch (*ibid.*, pp. 418–19). In this drawing he appears to have configured the actual landscape of Latium into one as perfect and authoritative in its way as are his visions of the antique pastoral world. Roethlisberger points out that this drawing is not connected with any painting, and he situates it late in the artist's career, around 1660–63 (*ibid.*, pp. 417, 423).

Etienne Delaune

Milan 1518/19–Paris 1583

Etienne Delaune is recorded in Paris in 1546 as a journeyman goldsmith. His varied activities include a brief period of employment as chief medalist to King Henry II at the royal mint in 1552. He was also a draftsman and engraver, and his style shows the influence of the Italian artists of the School of Fontainebleau. Although dismissed from his post at the mint after only a few months, he continued to work for the king, in 1556 furnishing designs for a suit of parade armor for him. In addition to engraved copies of

compositions by Fontainebleau School artists, he made hundreds of mostly small-scale ornamental and pictorial engravings of his own invention, which are noteworthy for their decorativeness and technical refinement. As a Protestant, he was forced to flee Paris in 1572 in the wake of the Massacre of Saint Bartholomew's Day. He settled in Strasbourg for a few months and was then active in Augsburg. He was again in Strasbourg from 1577 to around 1580, before returning to Paris, where he died.

95 *The Destruction of Pharaoh's Army and Other Scenes within a Cartouche*

Pen and black and brown ink and gray wash on vellum;
H: 25.9 cm (10 $\frac{3}{16}$ in.); W: 31 cm (12 $\frac{3}{16}$ in.)

91.GG.76

PROVENANCE

Private collection (sale, Christie's, London, 18 April 1989, lot 101); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

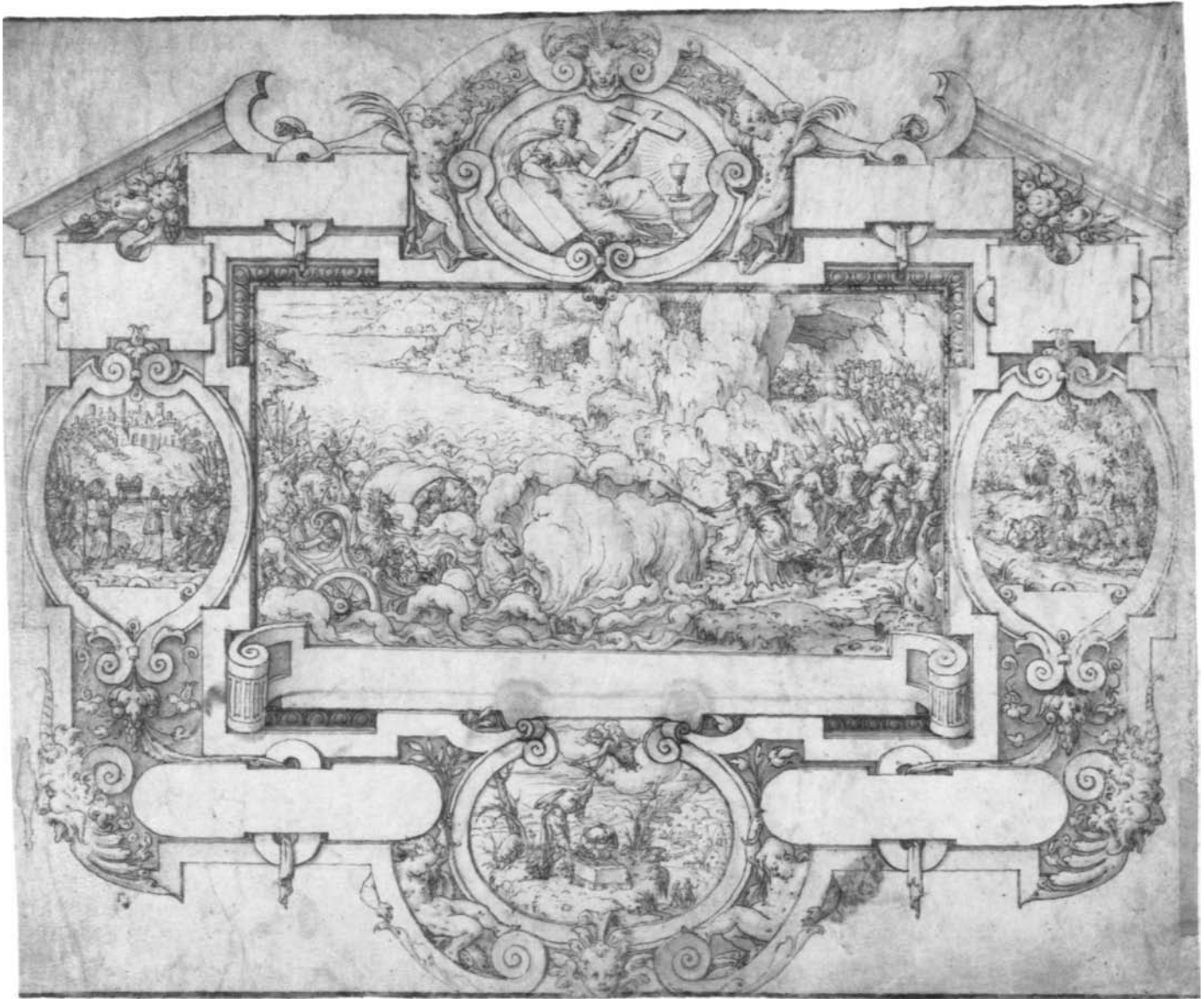
Journal 20 (1992), p. 157, no. 47.

On the verso, inscribed in the lower right corner, in graphite,
Pharoan de.

THE DRAWINGS OF Etienne Delaune bring the Fontainebleau style of ornament to a peak of delicacy and refinement. The present example employs white vellum, his favored drawing support, which retains the perfect clarity of his exceptionally fine pen line. The topmost oval contains the seated female personification of Faith—with the tablets of the law, the cross, and Eucharist—who serves as the leitmotif for the other scenes, which depict acts of faith recounted in the Old Testament. The central rectangle shows Moses causing the waters of the Red Sea to inundate Pharaoh's army (Exodus 23:31). The lateral ovals

are from the book of Judges and show Joshua and the Israelites bringing down the walls of Jericho (Judges 6) and Gideon's choosing his soldiers according to whether they lapped water instead of kneeling down to drink (Judges 7:5–7). At the bottom is the sacrifice of Isaac (Genesis 22:10–13). This grouping of Old Testament scenes is consistent with Delaune's numerous biblical prints, which depict primarily episodes from the Old Testament, and also reflects the broad interest in Old Testament subject matter throughout sixteenth-century French art (Los Angeles, New York, and Paris 1994–95, pp. 352–54, under nos. 102–5).

The strapwork cartouche—with its ornamental putti, grotesque masks at the lower corners, and central landscape—owes a debt to Antonio Fantuzzi's etchings inspired by the Gallery of Francis I at Fontainebleau (see, for example, *ibid.*, pp. 242–43, no. 41 [Zerner 1969, no. 44]), although it is altogether more precious, involved, and miniaturistic in approach, demonstrating Delaune's noted talent as a designer of ornament. The various blank cartouches throughout the drawing were probably intended to contain inscriptions. The central landscape, with mounds of dripping rocks and lines of tiny figures receding into the far distance, is similar to that in Delaune's engraving after Jean Cousin, either the Elder or the Younger, *Moses Showing the Brazen Serpent to the People* (*ibid.*, pp. 350–52, no. 101 [Robert-Dumesnil 1835–71, vol. 9, no. 61]). The present example appears to form a pair with Delaune's drawing on vellum in the Rijksmuseum, Amsterdam, *Christian Allegory of Temperance and Justice* (inv. RP-T-1939-17; Wanklyn 1992, p. 42, fig. 5, p. 43 n. 9). Their purpose remains unknown, but they may have been intended as independent drawings or as designs for a decorative object of some sort.



Jean-Honoré Fragonard

Grasse 1732–Paris 1806

Jean-Honoré Fragonard moved with his family from his birthplace of Grasse, in Provence, to Paris in 1738. Following a brief apprenticeship with Jean-Siméon Chardin (1699–1779), he worked in the studio of François Boucher (1703–1770) for about a year around 1749. He was awarded the Prix de Rome in 1752 and the following year entered the Ecole Royale des Elèves Protégés, directed by Carle van Loo (1705–1765), in preparation for his five-year stay in Rome (1756–61). Fragonard studied at the French Academy in Rome and also visited Naples and Venice, where he admired the works of Giambattista Tiepolo (1696–1770) and Francesco Solimena (1657–1747). During his Italian sojourn he befriended Hubert Robert (1733–1808) and Robert's patron, the abbé de

Saint-Non. Fragonard returned to Paris in 1761. There he created a variation of a genre known as the *fête galante*, in which courtly figures are depicted amusing themselves in a park or garden setting. These images are lighthearted and often erotic in mood, as can be seen in *The Swing* of 1767 (London, Wallace Collection) and his important decorative series commissioned by Mme Du Barry, *The Progress of Love* of 1771–73 (New York, Frick Collection). In 1773 Fragonard traveled again to Rome, returning to Paris the next year via Austria and Germany. In his later years scenes of family life became the favored subjects of his paintings, as can be seen in *Education Does All* of 1777–79 (Museo de Arte de São Paulo).

96 *Ruins of an Imperial Palace*

Red chalk; H: 33.5 cm (13 $\frac{3}{16}$ in.); W: 47.6 cm (18 $\frac{3}{4}$ in.)

90.GB.138

PROVENANCE

Sale, Nice, 16 November 1942, lot 75; sale, Galerie Charpentier, Paris, 28 May 1954, lot 69; sale, Galerie Fischer, Lucerne, 10 June 1956, lot 10; sale, Galerie Pierre-Yves Gabus, Geneva, 3 December 1988, lot 129; art market, London.

EXHIBITIONS

New York 1993, no. 45; London 1993–94, no. 104.

BIBLIOGRAPHY

Ananoff 1968, vol. 3, p. 98, no. 1483; Rome 1990–91, p. 24, no. 26, p. 75; *Journal* 19 (1991), p. 153, no. 36; Rand 1992, pp. 113–19.

Inscribed at the bottom in brown ink, *fragonard, Romae, 1759*.

FRAGONARD HERE DEPICTS the northeast corner of the Palatine Hill, with the gardens of the Villa Farnese visible above the embankment separating them from the Campo Vaccino, or Forum. His vantage point is just to the left of the façade of Santa Maria Liberatrice (Antiqua), the shadow of which falls across the right foreground of the drawing. The corner of the cypress-lined promenade that formed a perimeter of the gardens dominates the composition, while one of the architect Jacopo Barozzi da Vignola's pavilions, overlooking the Farnese gardens beyond, is visible at the extreme left (Rand 1992, p. 113). Fragonard coordinated the forward thrust of the corner of the massive structure,

the brilliant sunlight falling on it, and the towering cypresses to create a powerful dramatic impact. The action of the sunlight and the dynamism of the plunging perspective imbue this mountainous architectural form with a sense of life. A pithy detail is the illusionistic stack of boards in the right foreground, which reinforces the angular perspective of the central architectural motif. Fragonard worked the red chalk lightly and broadly and, even in the areas of deepest shading, allowed the white of the paper to come through. His precise control of the exposure of the white paper, the constant shifting of the direction and character of the shading, and the inventiveness of his linear calligraphy cause sunlight, shadow, and texture to unfold across the surface of the sheet in such a way that each small passage brings a new and unanticipated effect.

The drawing was made in 1759, when Fragonard was a young pensioner at the French Academy in Rome, then under the direction of Charles-Joseph Natoire. It is one of the relatively rare views of Rome by the artist predating his well-known series of red chalk drawings of the gardens of the Villa d'Este and its environs at Tivoli, made in 1760, which marks his early flourishing as a landscapist (*ibid.*, p. 113). In making the present example, Fragonard responded to Natoire's encouragement to sketch the sites of Rome in the open air, a practice that had been promoted at the French Academy at least since Nicholas Vleughels's directorship, from 1724 to 1737 (*ibid.*, p. 115). This site on the Campo Vaccino was drawn by other French artists of the eighteenth century, including François Boucher (Paris, Bibliothèque Nationale, Cabinet des Estampes inv. B6a Réserve) and Fragonard's close friend Hubert Robert, in a red chalk sheet of around the same date as the example under discussion (Valence, Musée des Beaux-Arts D. 40; *ibid.*, pp. 117, 119).



Baron François Gérard

Rome 1770–Paris 1837

François Gérard was born in Rome of French parents in domestic service to the French ambassador to the Papal States. After brief periods of study with Augustin Pajou (1730–1809) and Nicolas Guy Brenet (1728–1792), Gérard in 1786 entered the studio of Jacques-Louis David (1748–1825), where he became a favorite pupil. He won second prize in the Prix de Rome competition of 1789. A year later he returned to Rome with his widowed mother and two younger brothers and Anne-Louis Girodet-Trioson (1767–1824). Although Gérard's style was based on the Neoclassicism of

David, it is infused with a dreamlike quality, as seen in his acclaimed *Cupid and Psyche* (Paris, Louvre), painted in 1796 and exhibited at the Salon of 1798. Through astute political maneuvering and David's influence, Gérard avoided military service in Napoleon's armies and instead became a member of the Revolutionary Tribunal. His work includes grand depictions of historical and mythological subjects, as well as portraits of contemporary court and society personages. He went on to serve in each of the vastly differing regimes that followed the French Revolution of 1789 and was ennobled by Louis XVIII in 1819.

97 *The Father of Psyche Consulting the Oracle of Apollo*

Pen and brown and gray ink, gray and brown wash, and white body color over black chalk; H: 18.9 cm (7⁵/₁₆ in.); W: 14.7 cm (5⁷/₁₆ in.)

92.GA.108

PROVENANCE

Prince Galitzine, Paris; Saint-Marc Didot, Paris (sale, Bullion, Paris, 6–9 April 1825, lot 137); Henri Gérard, Paris; Comte Foy, Paris; Comtesse Foy, Paris; art market, New York.

EXHIBITIONS

Paris 1871, no. 194 (Salon of 1796).

BIBLIOGRAPHY

Osborne 1985, p. 201; *Journal* 21 (1993), p. 128, no. 42.

AT THE PARIS SALON of 1796 Gérard exhibited five drawings he had made as models for engraved illustrations for Pierre Didot's deluxe edition of the poem by Jean de La Fontaine (1621–1695) *Les amours de Psyché et de Cupidon*, published in Paris in 1797. The present drawing, which has come to light only recently (*Baron François Gérard [1770–1837]*, Galerie Arnoldi-Livie and Jill Newhouse, New York, April 1992, pp. 20–21), is the only one among the original five whose whereabouts are currently known. This meticulously worked drawing was followed exactly in the engraving in the same direction by Bénédicte Alphonse Nicolet (fig. 97a), which appears on page 25 of book 1 (Portalis 1877, no. 241).

La Fontaine's text underneath the engraving recounts the oracle's baleful pronouncement to Psyche's father that his daughter would marry a heartless monster. In reference to the present example, the Didot sale catalogue of 1825 praises Gérard's inventive addition of the figures of Psyche, her mother, and Cupid. According to its explication of these elements, Psyche and her mother, impatient to receive the oracle's response, enter the temple at the moment when the oracle reveals Psyche's cruel fate, and Cupid, who had caused the oracle to utter the prediction, stands behind the open door to view the reaction to the tragic news. In Gérard's design the oracle points a finger at Psyche, who collapses into her mother's arms.

Gérard's precision of handling; slender, graceful figure style; and concern with architectural ornament lend preciousity to the drawing as a whole. The only pentimenti of note are those marking the slightly lower original placement of Cupid's foot and the base of the doorjamb. Gérard employed his teacher David's device of dividing the female and male protagonists, with the emotional collapse of the women complementing the gestural expressiveness of Psyche's father, who stands in front of a frowning mask set into the wall. The severity and coldness of the light underscore the tragedy of the scene. The artist joined the eavesdropping Cupid to the interior events by placing his strongly lit nude form at the side of the triangle of harsh sunlight entering the temple through the door, perhaps alluding to Cupid's own destructive intrusion into the lives of Psyche and her family. Underlying the tragedy is the note of sexual titillation created by the smiling Cupid, whose nude figure is only partly exposed through the doorway, and Psyche's limp, nubile form, turned full front at the center of the composition. Gérard's involvement with this subject matter continued in his famous painting *Cupid and Psyche* of 1796.



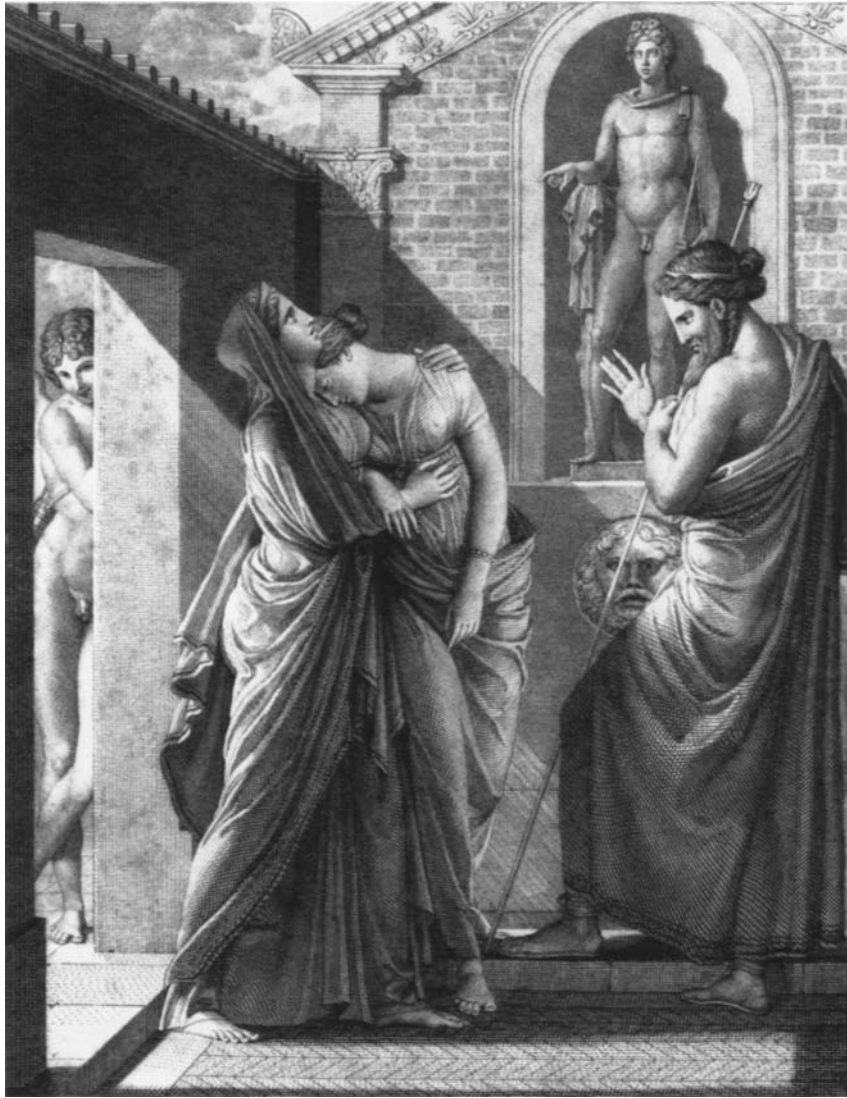


FIGURE 97A. After François Gérard (1770–1837). *The Father of Psyche Consulting the Oracle of Apollo*. Engraving by Bénédicte Alphonse Nicolet (1743–1806). H: 18.9 cm (7⁷/₁₆ in.); W: 14.7 cm (5³/₄ in.). Photo courtesy the British Library, London.

Jean-Auguste-Dominique Ingres

Montauban 1780–Paris 1867

Jean-Auguste-Dominique Ingres first studied art with his father, a decorative painter, sculptor, and amateur musician in Montauban. He continued his training at the Académie des Beaux-Arts, Toulouse, and then entered the Paris studio of Jacques-Louis David, where he met the most talented artists of his generation. In 1801 he won the Prix de Rome, though he did not leave for Italy until 1806. In Italy he earned much of his living by drawing portraits. The narrative paintings he created in Italy to be sent to France, including *Oedipus and the Sphinx* of 1808 (Paris, Louvre), elicited severe criticism for their unorthodox stylizations and departure from

academic propriety. He remained there for another sixteen years, staying in Rome before settling in Florence in 1820. In that year he received a government commission for a large-scale religious work for Montauban, for which he painted the *Vow of Louis XIII* of 1820–24, his first great success at the Salon. In 1824 Ingres returned to Paris and the following year was elected to the Académie, where he championed the classical style rather than the new Romantic movement. He was in Rome again from 1835 to 1841 as the director of the French Academy. During his last years in Paris he continued to produce important works, such as *The Turkish Bath*, completed in 1863 (Louvre).

98 *Study for the Dress and Hands of Madame Moitessier*

Graphite on tracing paper, squared in black chalk; H: 35.5 cm (13 7/8 in.); W: 16.8 cm (6 5/8 in.)

91.GG.79

PROVENANCE

Jean-Auguste-Dominique Ingres atelier, Paris (Lugt 1477) (sale, Expert F. Petit, Paris, 27 April and 6–7 May 1867); Raimondo de Madrazo y Garretta; Comtesse de Béhague, Paris (sale, Sotheby's, London, 29 June 1921, lot 97); Villiers David, London; private collection (sale, Christie's, London, 3 July 1990, lot 138); art market, London.

EXHIBITIONS

Paris 1967–68, p. 316, no. 247.

BIBLIOGRAPHY

Eisler 1977, p. 374, fig. 127; *Journal* 20 (1992), pp. 158–59, no. 49; Goldner and Hendrix 1992, p. 152, under no. 61.

Signed at lower left in pencil, *Ing.*

THERE ARE AT LEAST seven known preparatory studies for Ingres's celebrated formal portrait of Madame Moitessier (fig. 98a; Washington, D.C., National Gallery of Art), dated 1851 (Eisler 1977, pp. 373–74; Goldner and Hendrix 1992, pp. 152–53, no. 61). The present example concentrates upon her dress, jewels, and the position of her arms and hands, with two detail studies of her left hand in the upper right corner. With the apparent aim of regularizing and refining the figure's proportions and the relationships of parts to whole, Ingres squared the drawing with



FIGURE 98A. Jean-Auguste-Dominique Ingres (1780–1867). *Madame Moitessier*, 1851. Oil on canvas. H: 146.7 cm (57 3/4 in.); W: 100.3 cm (39 1/2 in.). Washington, D.C., National Gallery of Art inv. 1946.7.18.

a large vertical rectangle bisected in half horizontally, a bit below the waist, into two rows of three vertical rectangles each.

The head and shoulders appear to have been traced from one of Ingres's earlier studies for the portrait while the figure from the bodice down was highly and freely worked. In particular, the swiftly drawn, superimposed line work of the skirt creates a rich, textural effect. The positions of the arms and hands



are determined by the shawl that is supported in the crook of the right arm and twines around the form, with the other end held by the left hand. Retained in the painting, the magnificent shawl of black lace unifies the form, lending it fluidity and breadth. The bracelets and rings on the left wrist and hand are close to those in the painting, but the other jewels were later changed. The necklace and large brooch in the drawing were replaced in

the painting by a smaller brooch and opera-length pearls, which the figure fondles with her right hand and which echo the flowing sweep of the shawl. The Juno-like features of the painting, praised by nineteenth-century critics (Eisler 1977, p. 375), appear in the Getty Museum's monumental study of Madame Moitessier's head (inv. 89.GD.50) but are not yet evident in the present drawing.

Laurent de La Hyre

Paris 1606–1656

Laurent de La Hyre came from a large Parisian family of artists and received his earliest training with his father, Etienne (c. 1583–1643), a painter working in the mannerist style of the second generation of Fontainebleau School artists. Eight of Etienne's eleven children became painters. Laurent's early work shows the influence of painted decorations by the Bolognese artist Francesco Primaticcio (1504–1570), which he copied at Fontainebleau between 1622 and 1625. He then spent several months in the studio of the mannerist painter Georges Lallemant (c. 1580–1636). La Hyre specialized

as a painter of religious and mythological subjects, though portraits and landscapes also feature in his oeuvre. After 1640 his work became increasingly classical under the influence of Nicolas Poussin (1594–1665), who had worked briefly in Paris in 1640–42, and Philippe de Champaigne (1602–1674). The shift from the mannered elegance of the School of Fontainebleau to a more severe form of classicism is well illustrated by a comparison between *Cyrus and Araspe* (Art Institute of Chicago), painted before 1639, and *The Children of Bethel Mourned by Their Mothers* (Arras, Palais Saint-Vast), signed and dated 1653.

99 *The Liberation of Saint Peter*

Black chalk and brown wash; H: 23.9 cm (9 $\frac{3}{8}$ in.); W: 19.8 cm (7 $\frac{13}{16}$ in.)

92.GB.27

PROVENANCE

Sir Anthony Blunt, London; private collection, London (sale, Christie's, London, 18 April 1989, lot 92); art market, London.

EXHIBITIONS

London 1964, p. 18, no. 63; Grenoble, Rennes, and Bordeaux 1989–90, p. 274, no. 238.

BIBLIOGRAPHY

Augarde and Thuillier 1962, p. 21; Paris 1983–84, pp. 135, 359, fig. 106; *Journal* 21 (1993), p. 128, no. 40.

THE SCENE REPRESENTED in this drawing is taken from Acts (12:1–11), in which Saint Peter, imprisoned by King Herod, is led out of prison by an angel the night before his trial. The episode was traditionally regarded as symbolizing the deliverance of the Church from persecution. In La Hyre's drawing the columnar, rather abstracted figure of Peter, the biblical embodiment of the Church, reinforces this symbolic meaning.

With its elegantly posed figures, meticulously rendered drapery, and delicate combination of black chalk and brown wash, this example displays the quintessential elements of La Hyre's distinctive and refined draftsmanship. Pierre Rosenberg and Jacques Thuillier (Grenoble, Rennes, and Bordeaux 1989–90, p. 274, no. 238) date it to the artist's late period, between 1645 and 1656. Originally influenced by French mannerism and later by Simon Vouet's Baroque manner, with its elements of Caravaggesque naturalism, La Hyre gradually adopted the

restrained, classical style encountered in the present drawing. Described as "Parisian Atticism" (Thuillier and Châtelet 1964, p. 65ff.), this severe classicism began to take shape in Paris after Poussin's presence there from 1640 to 1642 and became the predominant Parisian manner after the founding of the Royal Academy in 1648 by La Hyre and others. Indeed, comparisons with the classicism of Eustache Le Sueur's "May" painting (the coveted yearly commission from the church of Notre-Dame, Paris), *Saint Paul at Ephesus* of 1649 (Paris, Louvre; Mérot 1987, pl. XIII); Charles Lebrun's "May" painting, *The Martyrdom of Saint Andrew* of 1647 (Northampton, Earl Spencer collection; Versailles 1963, pp. 24–25, no. 10); and Sébastien Bourdon's painting of the same subject of around 1650 (Toulouse, Musée des Augustins; Fowle 1970, vol. 2, pp. 120–21, no. 39) suggest a closer dating of the present sheet to around these years.

One of the strong components of this manner was the influence of Raphael, felt in the present example in the subject, which repeats that of his famous fresco in the Stanza d'Eliodoro in the Vatican, and in the grandiloquent, architectonic figures of Saint Peter and the angel, which recall those in Raphael's *School of Athens* (Vatican, Stanza della Segnatura; cf. Paris 1983–84, pp. 135, 359). Silhouetted against the brilliant, supernatural light surrounding the angel, Saint Peter's strongly plastic, vertical form assumes an almost iconic presence. This is augmented by the minimization of space, whereby the pair of protagonists stand on shallow steps and are anchored by the sleeping soldiers, whose forms echo the heavy, intersecting architectural beams in the upper right. Although this is a nocturnal scene, dramatic Caravaggesque chiaroscuro was eschewed in favor of the predominance of the blazing light emanating from the angel. This severe clarity heightens the classical effect of the whole. Although La Hyre's drawing appears to be a design for a print or possibly a painting, no related work has been discovered.



Charles Lebrun

Paris 1619–1690

As a child, Charles Lebrun was first taught to sculpt by his father, Nicolas Lebrun (d. 1648), a master sculptor in Paris. He subsequently studied painting with François Perrier, before working with Simon Vouet (1590–1649) in the mid-1630s. In 1642 Lebrun accompanied Nicolas Poussin (1594–1665) to Rome. While in Rome he was influenced by the High Baroque style of such artists as Pietro da Cortona (q.v.), as well as by Poussin's classicism. He returned to Paris in 1646 and in 1648 was among the founding members of the Académie Royale, becoming its director in 1668. The Académie promoted Baroque Classicism as the official style, and Lebrun became its leading practitioner and theorist. From

1661 he worked extensively for Louis XIV; he was ennobled in 1662 and was made director of the Gobelins tapestry factory and named *premier peintre du roi* the following year. His unquestionable ability as a painter of large-scale decorations ensured him a leading role in the embellishment of the royal palace at Versailles, including the Great Staircase (1674–78; now destroyed) and the Galerie des Glaces (1678–84). His treatise *Méthode pour apprendre à dessiner les passions . . .* (published posthumously, in 1698) codified the visual expression of the emotions according to the theories of Poussin and René Descartes. Lebrun was a prolific draftsman, and the majority of his vast surviving oeuvre of drawings is today in the Louvre, Paris.

100 *Portrait of M. Quatrehomme du Lys*

Black, white, and red chalk and pastel; H: 35.2 cm (13 $\frac{7}{8}$ in.); W: 27.7 cm (10 $\frac{7}{8}$ in.)

92.GB.107

PROVENANCE

Private collection, Paris; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Versailles 1963, p. LIII; *Journal* 21 (1993), p. 128, no. 41.

Inscribed in the upper right in black chalk, *f. 1647*. On the backing of the frame, inscribed in an old, possibly seventeenth-century hand, in black ink, *portrait de M. Quatrehomme du Lys fait a St Cloud par M. Lebrun en 1657*.

THE ARTIST FIRST SKETCHED the figure in red chalk, with pentimenti visible along the outside of the right arm. He concentrated the application of pastel in two main areas, the face and the hand and book, working up the torso principally in black and white chalk. This heightens the coloristic and plastic effects of the regions with the main pastel work and enlivens the portrait as a whole. The face and hair are drawn more tightly, with the chalk and pastel freely applied below in the book, the

hand, and the drapery that spills over the left arm. The artist carefully drew the nuanced surfaces of the sitter's face, with the furrow of his brow and the contrast between the liberally applied white heightening and the undulant patches of shadow imbuing it with drama. The juxtaposition of the sitter's intent gaze to the left with the sweep toward the right formed by the book and hand, which are also brought forward slightly, lends vitality to the figure. This sense of movement is reinforced by the illumination, which both emerges from behind the sitter's head and, at the same time, falls upon him from the left, from an exterior source. The reinforcement of outlines from the shoulders down brings sculptural clarity to the form.

Nothing is known about the sitter. The attribution to Lebrun has been questioned (Versailles 1963, p. LIII), but the quality of the portrait supports his authorship. A good comparison, albeit in oil, is Lebrun's signed portrait of his friend the painter Louis Testelin (Paris, Louvre; *ibid.*, p. 27, no. 11), which is similar in the treatment of the hair and the sculpted quality of the nose and face. Lebrun probably painted the portrait of Testelin around 1648–50, the period to which the present example appears to date as well, as indicated by its date of 1647. The relative informality of the present example suggests that, like the portrait of Testelin, it might have been made as a "friendship portrait" ("portrait d'ami"; cf. *ibid.*, p. 27). A somewhat later drawing by Lebrun, *Portrait of a Man* (Louvre, Cabinet des dessins inv. 29 634; *ibid.*, p. 409, no. 181), is quite close to the present example in the modeling of the face and distribution and application of the white heightening.



Georges Seurat

Paris 1859–1891

Georges Seurat belonged to a middle-class Parisian family. From 1878 to 1879 he was enrolled at the Ecole des Beaux-Arts, where he studied under Henri Lehmann (1814–1882), though he had earlier learned the rudiments of painting at a local art school and from his uncle, who was an amateur artist. During the 1880s Seurat studied the science and aesthetics of color, making it his aim to establish a rational system for the achievement of vibrant color effects. In 1886 the critic Félix Fénéon coined the term *pointillism* to describe Seurat's personal method of color divisionism (which he himself called chromo-luminarism), in which a multitude of small touches of unmixed color are placed side by side on the canvas and then "optically" mixed by the viewer seeing the picture at a distance. This technique is brilliantly imple-

mented in Seurat's first major painting, *Bathers at Asnières* of 1883–84 (London, National Gallery), which was reworked in 1887, and later in his *Sunday Afternoon on the Island of La Grande Jatte* of 1884–86 (Art Institute of Chicago). In 1883, for the first and only time, he exhibited at the Salon. Later he participated in the Salon des Indépendents, and in 1887, along with Paul Signac (1863–1935) and others, established a Post-Impressionist group. In 1887 and 1889 Seurat showed several works in the exhibition of the progressive Symbolist-led group Les XX in Brussels. His highly individual Conté crayon drawings—which renounce line in favor of large, velvety masses of dark merging into areas of mid-tone and luminous white highlights (where the paper is left blank)—are among the masterworks of the nineteenth century.

101 *Poplars*

Conté crayon on Michallet paper; H: 24.3 cm (9 $\frac{5}{16}$ in.);
W: 31 cm (12 $\frac{3}{16}$ in.)

90.GE.1

PROVENANCE

Probably Madeleine Knoblock, Paris; Léonce Moline, Paris (Lugt Suppl. 2282a); Gustave Geffroy, Paris; André Barbier, Paris; Marianne Feilchenfeldt, Zurich; Franz Armin Morat, Freiburg im Breisgau; Morat-Institut für Kunst und Kunstwissenschaft, Freiburg im Breisgau; Charlotte Morat (sale, Christie's, London, 28 June 1988, lot 308); art market, New York.

EXHIBITIONS

Bielefeld and Baden-Baden 1983–84, no. 48; Paris and New York 1991–92, no. 72.

BIBLIOGRAPHY

De Hauke 1961, vol. 2, no. 554; Franz and Growe 1983, pp. 34, 63, no. 48; *Journal* 19 (1991), pp. 153–54, no. 38.

SEURAT'S UNIQUE DRAWING method of shading in half-tones in Conté crayon on knobbly paper comes closest to abstraction in this example of around 1883–84. Seen almost as if in a waking dream, the forms of tall poplars are barely emergent against the sky, their bases rooted in the meadow; there are several more poplars at the right, more shadowy still, and, at the left, a clearing seen through a break in the wall of brush (Paris and New York 1991–92, no. 72). The complete lack of edges among the forms and the planarity of the composition deny plastic qualities and appear to be calculated to create the effect of the pure interaction of shadow and light. Indeed, Seurat appears to have realized that the achievement of this effect was tantamount to capturing the minimum conditions under which light reveals form in darkness. Much of the drawing is a tribute to his ability to discern and to render minutely gradating levels of light penetration in shadowy masses. The removal of fixed points of reference enables the eye to wander freely and to take in the constantly shifting and irregular registration of the interaction of shadow and light that enlivens the entire surface of the sheet.

The drawing most closely comparable to the present example is *Trees by a Riverside* (private collection; Paris and New York 1991–92, no. 73), although there the artist appears to explore the arboreal subject to somewhat different ends, having to do with the structural effect of deep shadows. Both seem to have been made as studies in their own right and not in preparation for paintings.





SPANISH
SCHOOL



Attributed to Pedro Atanasio Bocanegra

Granada 1638–1689

Pedro Atanasio Bocanegra was born in Granada, where he was a pupil of Alonso Cano (1601–1667), whose influence on his work may be seen in *The Virgin of the Rosary* (Granada, Museo de Bellas Artes), which is based on Cano's masterpiece of the same subject of 1665–67 in the cathedral at Málaga. By 1668 he was established as the most important painter in Granada, and he began to receive important commissions. In 1670 he painted a series of canvases of the life of the Virgin for the lateral walls of the church of the

charterhouse in Granada, which constitute the most important part of the decorative program of that building. These large paintings are lively in coloring and dynamic in composition, with vigorous Baroque illusionistic effects. Later in his career Bocanegra worked in Seville and Madrid, where he became court painter in 1676. Even his late paintings, such as *Ecce Homo Adored by Angels* (Granada, Monastery of Saint Jerome), show Cano's imprint, albeit combined with Bocanegra's own softness of modeling and sentimentality.

102 *Male Saint in Glory*

Pen and two different shades of brown ink, one of them grayish; H: 16 cm (6 $\frac{1}{16}$ in.); W: 10.9 cm (4 $\frac{3}{16}$ in.)

94.GA.92

PROVENANCE

Sauerwein collection, Munich; private collection, Germany; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 81, no. 35.

On the reverse of the light-blue card backing onto which the drawing has been laid down, inscribed top center, in graphite, R [for "Reales"?] 57 6" h [i.e., 6 inches high] / 4 cb.

THE ATTRIBUTION TO BOCANEGRA, first advanced by Véronique Gerard-Powell (departmental records), is supported by stylistic affinities with other drawings more securely attributed to the artist: for example, *Saint Jerome Hearing the Trumpet of the Last Judgment* in the Uffizi, Florence, inscribed *Pedro Atanasio* (almost certainly a signature) on one of the pages of the open book on the rock against which the saint leans (inv. 10103S; Angulo Iñiguez 1928, pp. 48–49, fig. 11; Florence 1972, no. 92, fig. 69). The similarity in handling between the two sheets is apparent in the rapid and in places schematic pen work, the briskly executed cross-hatching, and the shorthand for such anatomical details as the knee (compare the left knee of the saint in the Getty drawing with the knees of both figures in the study in Florence). The style of both sheets is strongly dependent on that of Bocanegra's master, Alonso Cano, the leading painter in Granada in the mid-seventeenth century, in whose circle he worked before transferring to Seville and later Madrid.

The saint appears to be a deacon, since he wears a short tunic or dalmatic and what is probably a pectoral on his chest.



Eugenio Cajés

Madrid 1574–1634

Eugenio Cajés was born in Madrid and was taught by his father, the Tuscan painter Patricio Cajés (Patrizio Cascesi; c. 1540–1612), who had arrived in Spain in 1567 and worked at the Alcázar, the Palacio del Pardo, and convents in the district of Madrid. Eugenio visited Italy in his youth and on his return to Spain began working for Philip III in the Palacio del Pardo in 1608 and was appointed painter to

the king in 1612. Together with Vicente Carducho (q.v.) he decorated the chapel of the Virgen del Sagrario, Toledo Cathedral, in 1615–16, and the altarpiece of the cathedral of Guadalupe in 1619. His style was influenced by Italian painting, especially by that of Correggio (q.v.) and of Caravaggio (1571–1610) and his followers. A good example of his mature work is *The Virgin and Child with Angels* of c. 1618 (Madrid, Museo del Prado).

103 *The Triumph of the Cross*

Brush drawing in brown wash over red and black chalk;
H: 23.4 cm (9 1/4 in.); W: 22.2 cm (8 3/4 in.)

WATERMARK

Strasbourg lily (close to Heawood 1950, vol. 1, nos. 1786, 1796).

94.GA.81

PROVENANCE

Hans Calmann, London; private collection, Germany; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 76, no. 24.

On the verso, inscribed in the center of the sheet, in black chalk, *Spanish £ 1-10-6* (i.e., the price in British currency of 1-10s-6d), and just below, also in black chalk but almost erased, *£ 10*, and in the lower right corner in brown ink, *8/6*.

THE LIGHTING AS WELL AS the figurative components of the design show that the square format was intentional and that the drawing is not a fragment of a larger composition. Moreover, to judge from the steep perspective of the cross and the suggestion of the spatial infinity of heaven, the design was probably destined for the decoration of a ceiling, presumably in a chapel dedicated to the cross. The chiaroscuro effect in brush and wash, as well as the rhythmical flow of the forms, is characteristic of

Cajés's late work, while the marionette-like figures of angels find a parallel in a drawing of similar technique in the Prado, Madrid (inv. F.A. 755; Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 2, no. 12, pl. V), and one in the Biblioteca Nacional, Madrid (inv. B.69; *ibid.*, no. 98, pl. XXVII). Other drawings with which the present study may be compared are in the Louvre, Paris (inv. RF 42638; Paris 1991, no. 21), and in the Philadelphia Museum of Art (inv. 1984-56-473; *ibid.*, p. 80, under no. 21).

Cajés, who visited Italy in his youth in the company of his Italian father, must have received some of his early training in Florence, since his drawing style owes much to Tuscan models. His figure types seem to resemble those in the drawings of Giovanni Biliverti (1576–1644), while his use of flowing dark brown washes hints at the work of the French artist long active in the city, Jacques Callot (q.v.). The composition itself shows a knowledge of Luca Cambiaso's multifigure fresco *Paradise* in San Lorenzo in the Escorial (Magnani 1995, fig. 297), painted in 1583–85, which is organized in similar concentric circles of angels, saints, and putti, though on a grander scale.

The illusionistic rendering of the cross shows evidence of the artist's knowledge of the principles of central perspective, which he may have derived from his familiarity with the writings of the Italian architect Jacopo da Vignola (1507–1573). His father, Patricio Cajés, had translated Vignola's 1562 treatise on architecture into Spanish (*Regla de las cinco ordenes de arquitectura de Iacome Vignola. Agore de nuevo traduzido de toscano en romance por Patritio Caxesi Florentino, pintor y criado de su Mag.* [Madrid, 1593]), and Eugenio may also have known Vignola's posthumous *Le due regole della prospettiva pratica . . . con i comentarij del R. P. M. Danti* (Rome, 1583), although his father did not translate this text.



Vicente Carducho

Florence c. 1576–Madrid 1638

Vicente Carducho was born in Florence and went to Spain with his brother and teacher Bartolomé (c. 1560–1608) in 1585, settling in Madrid. In 1609 Vicente succeeded his brother as royal painter, a position he held until his death. Vicente was the best-known and most respected painter in Madrid under Kings Philip III and IV, before the arrival of Diego Velázquez (1599–1660) in 1623. Carducho's early works include the retablo for the church of the convent of La Encarnación, Madrid, of 1614–16. In 1626 he received his most important religious commission, a cycle of

fifty-six paintings illustrating the lives of Saint Bruno and other Carthusians for the Carthusian monastery of El Paular, near Segovia, which he completed in 1632. It is the most extensive cycle of monastic paintings in seventeenth-century Europe and drew inspiration from Giovanni Lanfranco's cycle for the church of San Martino in the Carthusian monastery at Naples in 1620, probably known through engravings. Carducho was also a central figure in the development of art theory in Spain, and in 1633 he published his *Diálogos de la pintura*, an erudite defense of painting as a noble pursuit and of the artist as a learned humanist.

104 *Saint Jerome Hearing the Trumpet of the Last Judgment*

Black chalk with brown wash, heightened with white body color, squared in black chalk; H: 31.8 cm (12½ in.); W: 21.6 cm (8½ in.)

94.GA.86

PROVENANCE

Unidentified collector (collector's mark [initials *W.B.* intertwined], not in Lugt, stamped in black ink on the verso); Luigi Grassi, Florence (Lugt Suppl. 1171b); Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 2, no. 190, pl. LII; *Journal* 23 (1995), p. 76, no. 25.

Inscribed in brown ink, in the upper left corner, *de Bicencio Carduchi*, and below, in another hand, *20Rls* (i.e., the price in Spanish currency of 20 Reales); inscribed in the bottom left corner, in the same hand as the previous inscription, in brown ink, *20* [crossed out] *Rls* (i.e., the same amount repeated).

THE SQUARING SUGGESTS that this may be a preparatory study for a large painting, though no such work is known. The composition was partly inspired by two etchings of the same subject by Jusepe de Ribera (q.v.), one of which is dated 1621 (Bartsch 1803–21, vol. 20, nos. 4, 5; Princeton and Cambridge 1973–74, pp. 66–68, nos. 5, 4, pls. 4–6). Carducho may also have known Ribera's painting of the subject, dated 1626, now in the Hermitage, Saint Petersburg (Princeton and Cambridge 1973–74, p. 29, fig. 7). Ribera's influence would suggest a date for the drawing in the second half of the 1620s, as does a hint of Guido Reni's influence in the handling.

A not dissimilar drawing—also in black chalk and brown wash, heightened in white, and squared in black chalk—of Saint Jerome kneeling before a crucifix and beating his breast with a stone, is in the Courtauld Institute, London (inv. 3779; Blunt 1956, p. 159, as Bartolomé Carducho). Similar inscriptions (in the same seventeenth-century hand) and prices appear on many drawings by Carducho, for example, several in the Biblioteca Nacional, Madrid (inv. B.30, B.38, B.42), and one in the Prado, Madrid (inv. F.D. 362; Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 2, no. 165, pl. XLVII).



Juan Carreño de Miranda

Avilés 1614–Madrid 1685

Born at Avilés, near Oviedo, in northern Spain, the son of a painter also called Juan Carreño de Miranda, Carreño was to become one of the most important painters of the seventeenth century, specializing mainly in religious works in a style that combines compositional themes inspired by Peter Paul Rubens (1577–1640) and other Flemish artists with the rich palette of the Venetians, especially Titian (c. 1485/90?–1576). As a youth he traveled with his father to Madrid and at some point seems to have come into contact with Vicente Carducho (q.v.), to judge from the style of his earliest signed and dated work, *Saint Anthony Preaching to the Fishes*

(1646; Villanueva y Geltrù, Museo Balaguer). He worked for the court of Philip IV and was a friend of Diego Velázquez (1599–1660), who in 1658 offered him a position decorating the Alcázar with mythological scenes, although the paintings were destroyed when the palace burned in 1734. Carreño's success continued into the 1660s, when he painted one of his best-known works, *Saint James on Horseback* (Budapest, Szépművészeti Múzeum). In the same period he collaborated with Francesco Rizi (1614–1685) on a number of important decorative projects.

105 *The Visitation*

Pen and brown ink and gray-brown wash, heightened with white body color, over touches of black chalk on light brown paper (recto); black chalk (verso); H: 24.7 cm (9¾ in.); W: 23.6 cm (9⅝ in.)

94.GA.91

PROVENANCE

Duke of Savoy-Aosta (Lugt Suppl. 47a); private collection, Germany; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 79, no. 30.

On the verso, inscribed at the bottom, to the left of center, in a modern hand, in graphite, *A. gherardini* (i.e., an attribution to the Florentine painter Alessandro Gherardini [1655–1723], whose graphic style is characterized by similar, rapidly drawn strokes of the pen, somewhat in the manner of Pietro da Cortona [q.v.] and Salvator Rosa [1615–1673]).

THE ATTRIBUTION TO Carreño de Miranda, under which the present study was purchased, is supported by a stylistic comparison with a drawing in a similar technique undoubtedly by the artist, *Studies for an Assumption of the Virgin* in the Metropolitan Museum of Art, New York (inv. 80.3.490; Lawrence 1974, no. 7; Pérez Sánchez 1985, p. 113, pl. 18). The New York drawing is a study for the painting *The Assumption of the Virgin* in the Muzeum Wielkopolskie in Poznań (Lawrence 1974, p. 32, fig. 5). Both drawings display an irregular, somewhat nervous handling of the pen with summary passages of wash in gray-brown body color, heightened with white. Further comparisons may be made with a drawing of the Annunciation, on the Paris art market in 1991 (*Tableaux et dessins espagnols*, Galerie Gismondi, 19 April–25 May 1991, no. II; pen and brown wash, 13.5 x 15 cm [5⅝ x 5⅞ in.], inscribed in the lower center, *Carreno*), which is also characterized by nervous, irregular pen strokes with patchy application of wash.

The purpose of the present sheet is unknown, although it was presumably intended as a design for a painting. Saint Elizabeth and the Virgin are borrowed directly from the figure group in Barocci's *Visitation* in the Chiesa Nuova, Rome (Olsen 1962, fig. 59), a work the artist may have known through engravings. The correspondence is reasonably exact; in both the Virgin ascends the steps and places her left hand on Elizabeth's upper arm, while Elizabeth takes the younger woman by the shoulder with her left; the women shake each other's right hands.

A few indecipherable sketches in black chalk, presumably also by Carreño de Miranda, appear on the verso.



Antonio del Castillo y Saavedra

Córdoba 1616–1668

One of the few distinctive painters of the Spanish Baroque living outside Madrid or Seville, Antonio del Castillo was born in Córdoba, where he studied with his father, Agustín del Castillo (d. 1631), and subsequently with Ignacio de Aedo Calderón. He specialized mainly in religious paintings, a good example of which is *Saint John the Baptist in the Wilderness* (1640s), formerly in the Hispanic Society of America, New York, a work that shows evidence of his acquaintance with the style of the Sevillian painter

Francisco de Zurbarán (1598–1664). Among his finest paintings are those for the cathedral at Córdoba, including *The Virgin of the Rosary*, *Saint Sebastian*, and *Saint Roch* (all late 1640s). In the pilgrimage church of the Fuensanta Sanctuary, Córdoba, are *Scenes from the Life of Christ*, *The Assumption of the Virgin*, *The Death of Saint Peter Martyr*, and *The Conversion of Saint Paul* (all 1660s). The muted tones of these paintings recall the work of Bartolomé Esteban Murillo (q.v.).

106 *Saint Jerome Hearing the Trumpet of the Last Judgment*

Reed pen and brown ink, heightened with white body color, on light blue-green prepared paper; black chalk and dark brown ink framing lines; H: 29.3 cm (11⁵/₁₆ in.); W: 19.8 cm (7¹³/₁₆ in.)

94.GA.87

PROVENANCE

Private collection, Germany; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 78, no. 28.

Signed at the bottom, right of center, in brown ink, with the artist's monogram, *A.C.*; inscribed in black ink in the bottom left corner, *196 r[eale]s[s]?*, and in the bottom center, *No. 57*; numbered in the lower right, in black chalk, *92*, over traces of an older inscription in brown ink, the last digit of which is *3*. On the verso, inscribed above the center, in pencil, *24a*; just below, in black chalk, a large cross; to the right of this, in black ink, *6m*; and toward the bottom, in the center, in an eighteenth-century hand, in brown ink, *carto[?] 8 R[eale]s di[?] P[ese]ta[?]*. On a slip of paper attached to the top right corner, with the sheet turned 90 degrees counterclockwise, inscribed in a modern hand, in pencil, *Perhaps by Antonio Castillo*.

THE DRAWING MAY BE COMPARED with two other studies by Antonio del Castillo of the saint seated before a crucifix in the wilderness, both in the Herbert F. Johnson Museum of Art, Ithaca, New York (inv. 56.517–18; Lawrence 1974, nos. 9–10): in

one he appears with his hands clasped in prayer, and in the other he is reading from a book. Both drawings are in the same broad reed-pen-and-ink technique as this example, though on cream-colored paper and with no white heightening. A variant of the first Ithaca drawing, in the Kunsthalle, Hamburg (inv. 38508; Muller 1963, p. 234, no. 56), is likewise drawn in pen and brown ink but is heightened with white and is on the same light blue-green ground as the present sheet. All three drawings are upright in format and of roughly the same size, and all three carry the artist's rather prominent monogram, *A.C.* One of the Ithaca drawings (inv. 56.618) is close in composition to a painting by Castillo in the Prado, Madrid (Lawrence 1974, p. 35, under no. 10, fig. 6), which is signed and dated 1655. The differences between the two works are, however, too great to suggest a preparatory connection, though the comparison seems to point to a date of around 1655 for the Ithaca drawing. P. E. Muller, however, suggested that the Hamburg *Saint Jerome* reflects Castillo's drawing style of around 1645–50 (1963, p. 234, no. 56).

The two drawings on a washed ground (i.e., the present sheet and the one in Hamburg) suggest the influence of the technique of chiaroscuro woodcuts. Especially close in appearance and perhaps a direct inspiration for Castillo are those by Bartolomeo Coriolano (c. 1599–1676?) after designs by Guido Reni (q.v.) (see, in particular, one of *Saint Jerome*, dated 1637; Bartsch 1803–21, vol. 12, p. 83, no. 33). The coarse pen work finds a parallel in the hatching of the key woodblock and the white heightening to the areas of highlight cut away from the tinted, mid-tone block. The resemblance to the aforementioned print also extends to figure type and landscape setting. Why Castillo would have been attracted to this woodcut style is unclear. He may have imitated it simply as an end in itself, but it is also possible that he intended to carry out similar woodcuts after his own designs, though no such prints are known.



107 *Studies of Four Male Heads*

Reed pen and brown ink; H: 21 cm (8 $\frac{3}{16}$ in.); W: 15.5 cm (6 $\frac{1}{16}$ in.)

WATERMARK

Crescent within a circle with a cross(?) above it.

94.GA.88

PROVENANCE

Private collection, Europe; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 81, no. 36.

Signed in the center of the sheet, in brown ink, with the artist's monogram, *A.C.*, above his paraph(?). On the verso, in the upper center, in the same brown ink, a fainter version of the same paraph and, in another, later hand, in a darker brown ink, an old price for the drawing, *8 R[ea]les*.

THIS IS ONE OF a number of drawings by Antonio del Castillo, possibly from a sketchbook, which seem to have been made as instructional models for drawing. He may have intended them to be engraved or, alternatively, they may simply have been kept as patterns in the studio for use by the artist and his workshop. The drawings are scattered in a number of European and North American collections (see Muller 1963, pp. 140–41, nos. 135–56). Some bear the artist's monogram, and some are dated.

The didactic potential of the present sheet, with its variety of different facial types and expressions as well as its different drapery arrangements of the headgear, is obvious. The dignified gaze of the head at upper left is contrasted with the more introverted, downward look of its counterpart, upper right; and the profile at lower left is a foil to the agonized face emitting a cry opposite. The four heads are unified by identical headgear, and the different ways the scarf is loosely tied about the hair reflect the range of expression in the wearers. The *mis-en-page* is attractive, with the four studies tied together by the central monogram and paraph. The heads may derive from the painter's own observation of peasant types from everyday life, although the draw-

ing also contains echoes of contemporary Italian painting, for example, the work of Salvator Rosa (1615–1673), who often painted similar heads of old men wearing turbans. Not surprisingly, analogies may be found with figures in Castillo's own pictures, for example, the soldier holding a shield in *The Triumph of Joseph*, in the Prado, Madrid, painted in 1645–50 (Brown 1991, fig. 234). Although the head in the painting is in reverse and the subject has a mustache and wears a helmet, there is nevertheless a distinct echo.

Especially close in treatment to the present sheet are *Studies of Four Youthful Male Heads*, in the Courtauld Institute Galleries, London (inv. 3184; Blunt 1956, p. 159; Muller 1963, no. 143), and *Studies of Four Heads of Old Women*, in the Spencer Museum of Art, University of Kansas, Lawrence (inv. 73.118; Lawrence 1974, no. 12). The Courtauld Institute drawing has been dated around 1659 on the basis of a comparison with a similar sheet bearing this date in a private collection in Barcelona (Muller 1963, p. 268, under no. 143). Such a dating would seem reasonable for the Getty drawing. Further interesting comparisons may be made with two drawings in the Louvre: *Study of Six Heads of Old Men* (inv. 43406; "Acquisitions," *Revue du Louvre* 5–6 [December 1994], pp. 94–95, no. 16), also almost certainly an instructional drawing (dated by Lizzie Boubli to 1642–50), and *Study of Two Heads of Old Men* (inv. 34430; Paris 1991, no. 118), which Boubli has connected with the painting *Saint Francis Preaching before Pope Innocent III* in the church of San Francisco, Córdoba (ibid., p. 227, fig. 27), dated c. 1660. The two heads in this drawing are very similar to those at bottom left and top right in the present work, but without head scarves.

In his lives of Spanish artists, the painter and writer Antonio Palomino de Castro y Velasco (1653–1726) described Antonio del Castillo's usual technique of drawing with the reed pen, which he employed particularly in his studies of heads, including this example ("y algunas cabezas [especialmente de viejos] hechas con pluma de caña: para lo qual buscaba unos carrizos, ò cañas delgadas, que tienen los cañutos largos . . . y los cortaba como plumas de gordo" [and some heads (preferably of elders) done with reed pen: for that purpose he looked for some ditch reeds or thin shafts, which have long tubes (the section between two knots of a shaft), cutting them into thick pens]; Palomino 1715–24, vol. 3, p. 366). A similar technique was used by the painter and engraver Francisco Herrera the Elder (1576–1656), and it is assumed that Castillo imitated the older artist's manner.



Attributed to Juan del Castillo

Llerena c. 1590–Cádiz c. 1657

Juan del Castillo was a successful painter from Seville, where he was active between 1611 and 1650, and a relation by marriage of Alonso Cano (1601–1667) and Bartolomé Esteban Murillo (q.v.). His style was influenced by those of Francisco Pacheco (1564–1644), Juan de Roelas (c. 1560–1624), and other Sevillian masters of the period as well as by examples of Italian, especially Venetian, painting,

then in the region in some abundance. Among his earliest pictures is the altarpiece *The Incarnation* (c. 1610), Santa María, Carmona. Other surviving works include altarpieces for the church of Monte Sión (1630s) as well as *Scenes from the Life of the Virgin and the Birth of Christ* and *Scenes from the Lives of Saints John the Baptist and John the Evangelist*, for the church of San Juan de Aznalfarrache.

108 *Saint Jerome (recto); Kneeling Male Nude, with His Head and Shoulders Leaning Back (verso)*

Pen and brown ink; H: 21 cm (8¼ in.); W: 14.9 cm (5⅞ in.)

94.GA.84

PROVENANCE

Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 1, no. 110, pl. XXXV (as G. B. Castello); Princeton 1976–77, pp. 24–25, fig. 3 (as Juan del Castillo); Madrid and London 1982–83, p. 63 (as “stylistically . . . more related” to “Italian artists working at the Escorial”); *Journal* 23 (1995), p. 77, no. 26 (as Juan del Castillo).

Inscribed in the lower left corner, in an old, probably seventeenth-century, hand, in brown ink, *Castillo*. An identical inscription appears on the following drawing (cat. no. 109). The previous attribution of these drawings to the Genoese painter Giovanni Battista Castello, called Il Bergamasco (1509–1569), an older contemporary of his better-known compatriot Luca Cambiaso (1527–1585), both of whom worked for a short period in Spain (Castello in 1564–69, Cambiaso in 1583), is due to a misreading of the inscription.

THIS AND THE FOLLOWING DRAWING (cat. no. 109) were attributed to the Sevillian painter Juan del Castillo by Jonathan Brown (Princeton 1976–77, pp. 24–25), who published both drawings when still in the Schmid collection, though he did not exclude the possibility that they could be by Juan’s brother Agustín (c. 1565–1631), who was the father of the well-known Antonio del Castillo (q.v.). Brown rightly pointed out that the

vigorous parallel hatching in pen is characteristic of drawings from Seville of this period and that the handling anticipates the work of other Sevillian artists, such as Cano, Antonio del Castillo, and Murillo. He also noted affinities with the drawings of Murillo, who, according to Palomino (1715–24, vol. 3, p. 300), was a pupil of Juan del Castillo.

The saint is seated at a small pedestal desk within a niche, apparently writing in a book, which he supports with his left hand. The shading hints at the depth of the shallow space. Since the light comes from the left and illuminates the right of the saint’s body, the left side of the niche and that part of the right side blocked by his figure are cast into shadow. Although a wall decoration was the likely purpose of the design, it is also possible that the upright rectangle, with its arched top, was intended for a painting of this form, with the slight subsidiary sketch of a molding in the upper right perhaps an idea for the decoration of the frame. A number of pentimenti may be noted, for example, in the saint’s headgear, which was originally drawn as a cap and was then changed to what appears to be a cardinal’s hat. The drapery in the lower left, part of which originally fell outside the lower limit of the composition, was redrawn so that it would fit within the design.

Representations of Saint Jerome in his study, a subject that emphasized the saint’s scholarship, were common in the Renaissance, though by Castillo’s day they had become a little old-fashioned. This contemplative moment contrasts with representations of the far more common visionary scene of the saint in the desert beholding the angel with the trumpet of the Last Judgment, a subject closer to the spirit of the Baroque (for treatments of this in Spanish drawings in the Museum’s collection, see cat. nos. 104, 106).

The figure study on the verso may have been done swiftly from life or, alternatively, from a flayed cadaver. It may also have served as a model for a figure of Christ in a *Lamentation* or a *Deposition* or, more likely (in view of the contorted pose), for the Good or Bad Thief in a scene of the Crucifixion, as Brown suggested (Princeton 1976–77, p. 25 n. 9).





Attributed to Juan del Castillo

Llerena c. 1590–Cádiz c. 1657

109 *Allegorical Figure of Friendship* (recto); *Christ on the Cross* (verso)

Pen and brown ink; H: 21.7 cm (8⁵/₁₆ in.); W: 14.8 cm
(5¹³/₁₆ in.)

94.GA.85

PROVENANCE

Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Angulo Iñiguez and Pérez Sánchez 1975–88, vol. I, no. 112, pl. XXXV (as G. B. Castello); Princeton 1976, pp. 24–25, fig. 4 (as attributed to Juan del Castillo); Madrid and London 1982–83, p. 63 n. 8 (as “stylistically . . . more related” to “Italian artists working at the Escorial”); *Journal* 23 (1995), p. 78, no. 27 (as Juan del Castillo).

Inscribed in the artist’s hand, in the same ink used for the drawing, across the figure’s bosom, *CERCA IE[SO]S*, on the side of her dress, to the left, *MUERTE*; on her left leg, *VIDA*; and close to the orb on which she places her right foot, *Amicitia*. Inscribed in the lower right corner, also in an old, probably seventeenth-century, hand, in a lighter shade of brown ink, *Castillo*. For an explanation of this inscription, see the preceding entry. Inscribed on the verso, with the sheet turned the other way up, in an old hand, in brown ink, *m.º R[eale]s*, underlined (perhaps a reference to an old price for the drawing).

THE FIGURE’S ATTRIBUTES broadly conform to those for “Amicitia,” or Friendship, as set out in Cesare Ripa’s *Iconologia*, a popular handbook on imagery much used by artists throughout the seventeenth century. It is unclear which edition the painter would have used, though it was probably one from the

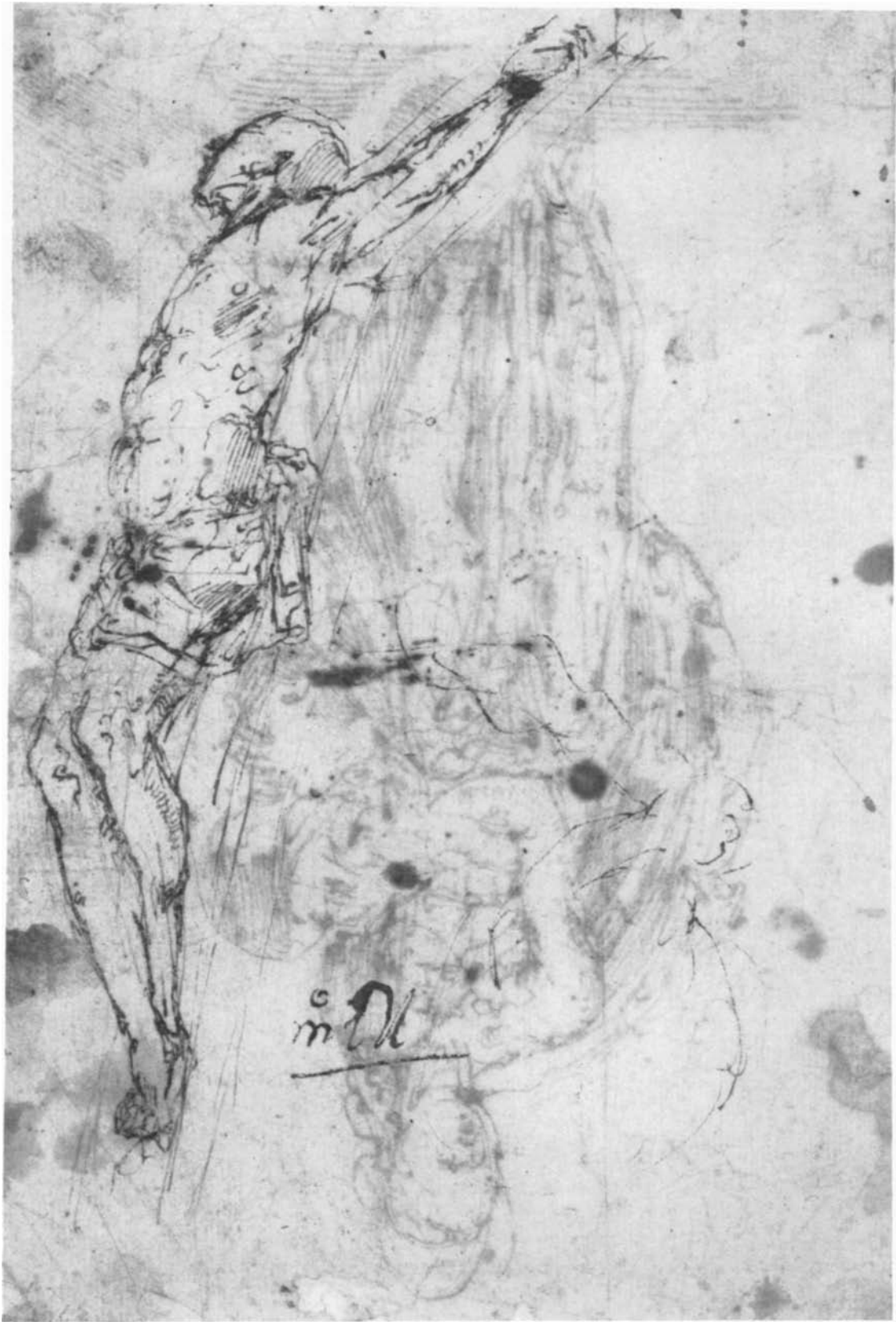
1620s. The first Italian edition, without illustrations, was published in Rome in 1593, and another, also without illustrations, was published in Milan in 1602. Ripa then enlarged his original text, adding a further four hundred entries and illustrating the whole with woodcuts, reputedly to the designs of Giuseppe Cesari, called il Cavaliere d’Arpino (1568–1640). This illustrated edition first appeared in 1603. From then onward all subsequent Italian editions of the work were illustrated, the next appearing in 1607, and others, still further augmented, in 1618 and 1620. Yet more editions were published following the author’s death around 1623.

As a repository of visual formulas for the representation of allegories and other abstract ideas, the *Iconologia* became a standard reference work, as it must have been for the artist in this case. According to Ripa’s prescription, *Amicitia* was to be represented as a fair young woman, simply draped in the white garb of Truth, the virtue upon which friendship is based, and pointing to her bosom, the seat of her heart. In the present drawing the religious connotation of the inscription *Cerca Jesus* (close to Jesus), emblazoned across the figure’s bosom, is reinforced by further inscriptions on her robe and left leg, alluding to her scorning of death. According to Ripa, *Amicitia* goes barefoot, as in the present drawing, “for friendship knows no inconvenience too great for it,” and also treads on a skull, “for friendship jeers at death.” The sphere drawn in this example was probably intended as a free allusion to the skull. Ripa also noted that *Amicitia* should wear a wreath of myrtle on her head, which, like true friendship, is evergreen, though the figure in this drawing seems to be wearing a different form of headgear.

On the verso is a study for a *Christ on the Cross*. Since the cross is drawn at an oblique angle, the figure may have been made for a *Raising of the Cross*. Alternatively, the slightly low vantage point may be explained by the study having been made from a crucifix. The verso study has several points in common with the verso of the previous drawing (cat. no. 108), particularly in the drawing of the head (in *profil perdu*) and chest, as well as in terms of style, and was surely executed around the same time.

For the attribution to Castillo, see the previous entry.





José Jiménez Donoso

Consuegra c. 1632–Madrid 1690

José Jiménez Donoso was born in Consuegra, Toledo, and was apprenticed in Madrid to Francisco Fernández (1605–1646), following whose death he traveled, in c. 1649–50, to Rome, where he remained until 1657. On his return to Spain he entered the studio of Juan Carreño de Miranda (q.v.) and in the mid-1660s began a long association with Claudio Coello (1642–1693) as his principal collaborator on fresco projects, including the decoration, now

destroyed, of Santa Cruz, Madrid (c. 1667–68). Only a small fragment of Jiménez Donoso's output survives, among which is *The Vision of Saint Francis of Paola* (Madrid, Prado), whose rich coloring and dramatic composition show the influence of late seventeenth-century painting in Madrid. The only extant fresco projects by Jiménez Donoso and Coello are two ceiling paintings in the Real Casa de la Panadería, Madrid (1673–74), and the ceiling of the vestry in Toledo Cathedral (c. 1671–73).

110 *Equestrian Portrait of Don Juan José of Austria*

Point of the brush and brown ink and brown wash over black chalk, heightened with white body color, on light brown paper; squared in black chalk (recto); black chalk (verso); H: 23.1 cm (9 1/8 in.); W: 21.3 cm (8 3/8 in.)

WATERMARK
Three crescent moons.

94.GA.93

PROVENANCE
Private collection, Germany; art market, New York.

EXHIBITIONS
None.

BIBLIOGRAPHY
None.

On the verso, inscribed at the top, in the center, in black chalk, *l'or*[?].

DON JUAN JOSÉ OF AUSTRIA (1629–1679), the illegitimate son of King Philip IV of Spain, was a highly successful if somewhat ruthless general. His first military success, at the early age of eighteen, was the quelling in 1647–48 of the anti-Spanish revolt in Naples, fired by a popular leader, the young fisherman

Tomaso Aniello (1620–1647), known as Masaniello. At the outset a protest against a new tax on fruit levied by the nobility, the uprising later turned into an insurrection whose aim was the slaughter of the nobility. The drawing shows Don Juan's triumphal entry into Naples following his successful suppression of the revolt, which is symbolized by his action of riding over an infant and an upturned table. As the general leads his cavalry into the city, he receives the homage of the population in the person of the bearded man kneeling to the left, who proffers a platter on which are three utensils, perhaps intended to signify the keys to the city.

The attribution to Donoso was proposed by Véronique Gerard-Powell (departmental records). The equestrian figure is a quotation from Ribera's etched *Equestrian Portrait of Don Juan José of Austria* (adapted from his painting of the same subject in the Prado, Madrid), signed and dated 1648 (Bartsch 1803–21, vol. 20, p. 85, no. 14; Princeton and Cambridge 1973–74, p. 77, no. 16, pls. 22–23), while the surrounding soldiers and spectators applauding the general's entry are presumably the artist's own invention. The whole composition is rendered in black chalk, but the protagonist and his mount, the elements copied from the print, are reinforced in pen and brown ink. The drawing is squared for transfer, implying that the composition was intended for a painting or possibly a print. A portrait of Don Juan José of Austria by Donoso, signed and dated 1677, is in the Sala de la Procuración, Chartreuse de Paular (reproductions of this picture seem to be unavailable). On the verso, at lower left, is a slight, fragmentary sketch in black chalk of a cartouche or grotesque.



Juan de Juanes (Juan Maçip)

Valencia c. 1510–Bocairente 1579

Born Juan Maçip in Valencia, from 1530 to 1550 Juanes trained and worked with his father, Vicente Maçip (c. 1474/75–1550), the most influential local painter of the first half of the sixteenth century. Juanes's work is technically less detailed in finish than his father's, and he preferred softer effects of modeling. Between 1547 and 1550 he executed the retable at Fuente la Higuera, Valencia, in which the influence of the elder Maçip is still apparent. Juanes's mature style is evident in his most important works, painted between 1550 and 1560, including the two retables for side altars in the choir of San Nicolás, Valencia, showing scenes from the lives of

Christ and the Virgin, the miracles of Saint Michael, and scenes from the Creation. Juanes's style was particularly influenced by the paintings of Raphael (1483–1520), Leonardo da Vinci (1452–1519), and Netherlandish artists working in Rome, and it has been suggested that he made a visit to Rome around 1560. Inspired by the Counter-Reformation, Juanes specialized in devotional imagery, for example, *The Virgin and Child with Saints and the Venerable Mosén Agnesio* of c. 1560 (Valencia, Museo de Bellas Artes) and the panels of the great *Saint Stephen* altarpiece (Madrid, Prado), painted for the parish church of San Esteban, Valencia.

III *Christ Carrying the Cross*

Pen and brown ink and brown wash over black chalk;
H: 21 cm (8¼ in.); W: 34.8 cm (13⅞ in.), the upper left and
right corners trimmed diagonally and made up

WATERMARK
SP[. . .]ROIG.

94.GA.95 (see plate 12)

PROVENANCE
Private collection, Germany; art market, New York.

EXHIBITIONS
None.

BIBLIOGRAPHY
Journal 23 (1995), p. 75, no. 22.

FEW SIXTEENTH-CENTURY Spanish drawings are to be found in North American collections, and of these the present sheet is without question among the finest. Juan de Juanes was one of the most popular painters working in Valencia in the middle of the sixteenth century. After an early period during which he was strongly influenced by his father, he turned increasingly during the 1560s to Italian painting for inspiration, most notably to the work of Raphael (1483–1520) and his school. This change in his style was almost certainly the result of a visit to Italy, which must have been undertaken around 1560 and would have included a stay in Rome.

This drawing may be compared in style with *Two Studies for Saint Stephen Led to Martyrdom*, in the Courtauld Institute Galleries, London (inv. 4730; Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 1, no. 171, pl. LI), which is a preparatory sketch for one of the scenes in Juanes's great *Saint Stephen* altarpiece, formerly in the church of San Esteban, Valencia, and now in the Prado, a work painted during this later, Italianate phase of the painter's career. The Getty drawing, too, was perhaps made with a picture in mind, though no corresponding work has been identified; it also seems to date from after 1560.

The figures in *Christ Carrying the Cross*, like those in the compositions on the London sheet, are disposed as if in a frieze. Christ appears in the center, while two of the Holy Women are in front of him, to the right; on the left kneels a third, with long, disheveled hair, who seems to restrain one of Christ's tormentors by the right arm with both hands; a fourth brings up the rear to the left.



First impressions of the drawing suggest that the black chalk indications throughout were added by the artist as corrections, *ex post facto*. But closer examination of these passages in relation to the pen work (which has now faded but must once have been more lustrous) seems to indicate that these chalk lines are in fact the underdrawing in which the artist roughed out his design. In the preliminary outlines of the chalk underdrawing (which are not clearly visible in reproduction), the figures are slightly larger than their more elaborately drawn pen-and-ink counterparts and sometimes differ considerably from them in pose. In this earlier chalk rendition the figure of Christ was drawn farther to the left and held the cross with his right arm; the soldier to the right, leading him by the rope about his neck, was similarly more to the left, while two additional soldiers, faintly drawn in the top right, were not developed in pen.

The pen work, with its insistent hatching and cross-hatching, is strongly reminiscent of the drawings of Raphael, especially those of the artist's Florentine period (1504–8). Raphael's studies for *The Entombment*, dated 1507, in the Galleria Borghese, Rome (Dussler 1971, pp. 23–24, pl. 67), seem especially close in style and technique (see the group in London 1983,

nos. 72–80). The parallel is so striking that it seems likely that Juanes had direct knowledge of Raphael's drawings.

There are compositional analogies with Raphael's paintings as well. The spatial clarity of the individual figures and their friezelike arrangement are somewhat reminiscent of the composition of the Borghese *Entombment*, and more specific comparisons can be made with figures in Raphael's late painting *The Way to Calvary*, the so-called *Spasimo di Sicilia*, painted in 1517 for the Olivetan convent of Santa Maria dello Spasimo, Palermo, and now in the Prado (Dussler 1971, p. 44, pl. 96). The two Holy women at the right in the drawing echo the kneeling figure at the far right in Raphael's painting, while Christ carrying the Cross and the soldier behind him resemble, in reverse, Raphael's counterparts for these same figures. So renowned was this picture that Giorgio Vasari claimed that in Palermo it was more famous than Mount Etna ("ha più fama e riputazione che 'l monte de Vulcano"; Vasari/Milanesi 1878–85, vol. 4, p. 358). Raphael's picture in fact ended up in Spain—it was removed thence by Philip IV, who paid four thousand ducats for it in 1661—but this was almost one hundred years after Juanes's death.

Attributed to Miguel March

Valencia c. 1638–1670

A native of Valencia, Miguel March was the son and pupil of Esteban March (c. 1610–c. 1668), a painter of battle subjects. Miguel died young, and only a few of his works are extant, among them the signed *Saint Roch and an Angel Assisting Plague Victims* (Valencia, Museo de Bellas Artes), which shows the influence of Jusepe de Ribera (q.v.). Valencian art of this period was heavily influenced by that of Naples, and the question remains whether March visited Naples or absorbed influences of its art from his native city. His

mature work shows his liking for dramatically conceived compositions with naturalistic figures lit by heavy chiaroscuro, as in *Four Allegories* (Valencia, Museo Bellas Artes), which combines themes of the seasons, the senses, and time with moralizing overtones. March also painted still lifes, one of which displays game set in an extensive landscape with small figures of hunters (1661; Valencia, private collection). Such “open-air” still lifes were known as *bodegones de país*.

112 *The Apparition of the Virgin and Child to San Fernando*

Pen and brown ink and brown wash over black chalk; squared in black chalk; H: 21 cm (8 1/4 in.); W: 14.4 cm (5 1/16 in.)

94.GA.99

PROVENANCE

Private collection, Germany; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 37, no. 38 (as attributed to Miguel March).

On the mount, inscribed in the lower right corner in a late nineteenth- or early twentieth-century hand, in brown ink, *E. [scuola] Madrilena*; on the reverse of the mount, inscribed bottom center in a modern hand, in graphite, *S - MR*.

WHEN ACQUIRED, THIS DRAWING was attributed to Miguel March on the basis of stylistic comparison with a drawing of the Adoration of the Kings in the Prado, Madrid (Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 4, no. 144, pl. XLVI). Diego Angulo Iñiguez and Alfonso E. Pérez Sánchez ascribed the Madrid drawing to March on the basis of a seventeenth-century inscription, *de Miguel Marc.*, possibly in the hand of the

Spanish painter and collector Francisco de Sólis (1629–1684), though they admitted that no other drawings by March exist in this technique to confirm this ascription. Drawings by March are something of a rarity. Only three are mentioned by Angel Barcia in his catalogue of drawings in the Biblioteca Nacional in Madrid (Barcia 1906, nos. 425–27), to which Angulo Iñiguez and Pérez Sánchez added a further two: the above-mentioned sheet in the Prado and another in a private collection in Paris (1975–88, vol. 4, nos. 144–48, pls. XLVI, XLVII). One cannot, however, exclude the possibility that the Getty sheet may be from the eighteenth century since it displays the influences of the Neapolitans Luca Giordano (1632–1705) and Corrado Giaquinto (1699–1765), both of whom were active in Spain.

Xavier Bray (oral communication) has attributed the drawing to Mariano Maella (1739–1819), who was born in Valencia and died in Madrid, on the basis of two drawings entitled *The Vision of Saint Ignatius Loyola* by the artist in the Museu Nacional d'Arte de Catalunya, Barcelona (inv. 3831), and the Biblioteca Nacional, Madrid (inv. B. 1354). Bray also pointed out that Maella's painting *The Apparition of the Virgin to San Fernando* (Barcelona, private collection; Colección Arquivo Más, neg. no. E 9020) has certain features (e.g., the pose of the saint and the attendant putto) in common with the drawing. The painting differs in that an angel points to a statue of the Virgin and Child, whereas in the drawing the saint beholds the vision directly. Another version of this painting belongs to the Patrimonio Nacional.

The arched top and the squaring suggest that the Getty drawing was intended for an altar painting.



Pedro de Mena y Medrano

Granada 1628–Málaga 1688

A sculptor, Pedro de Mena was the son and pupil of Alonso de Mena (y Escalante) (1587–1646), the head of the most active sculpture workshop in Granada in the 1620s, whose style he followed closely in his early works. Pedro's work took a new direction following the return to Granada in 1652 of the painter, sculptor, and architect Alonso Cano (1601–1667), with whom he began to collaborate directly. Mena's first important sculptures—*Saint Anthony of Padua*, *Saint Diego of Alcalá*, *Saint Peter of Alcántara*, and *Saint Joseph* (1656–57), in the convent of the Angel Custodio, Alhambra, Granada—are strongly influenced by Cano. In 1658 Mena moved to Málaga following a commission from Bishop Diego Martínez de Zarzosa and the Málaga chapter to complete the choir stalls of the cathedral, begun in the 1630s by Luis Ortiz de

Vargas (fl. 1629–47), with some forty panels carved in relief with saints. The fame that resulted from his successful completion of the stalls led him to travel to Madrid in 1662, putting him into contact with a circle of patrons both at court and at Toledo. His small-scale sculpture in polychrome wood *Saint Francis of Assisi* (1663), commissioned for the cathedral and now in the Museo Catedralico, is one of his best-known works and shows the figure of the dead saint standing upright, in the position in which he was found, according to legend. Mena's later career was spent largely in Málaga and includes the polychrome marble figures of Ferdinand II of Aragon and Queen Isabella (c. 1675–77), Granada Cathedral, who are shown in prayer (see cat. no. 113).

113 *Study for a Statue of Queen Isabella*

Pen and brown ink with pinkish gray, yellow-brown, and red body color, over black chalk; some of the lines are ruled in with gray ink; H: 34.4 cm (13½ in.); W: 23.4 cm (9¼ in.)

WATERMARK

Fragment of an unidentifiable symbol.

94.GA.82

PROVENANCE

Unidentified collector (collector's mark[?], inscribed lower left, in brown ink, *M*); Don Valentin Carderera y Solano, Madrid; Anton Schmid, Munich and Vienna (Lugt 2330b, lower left); art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

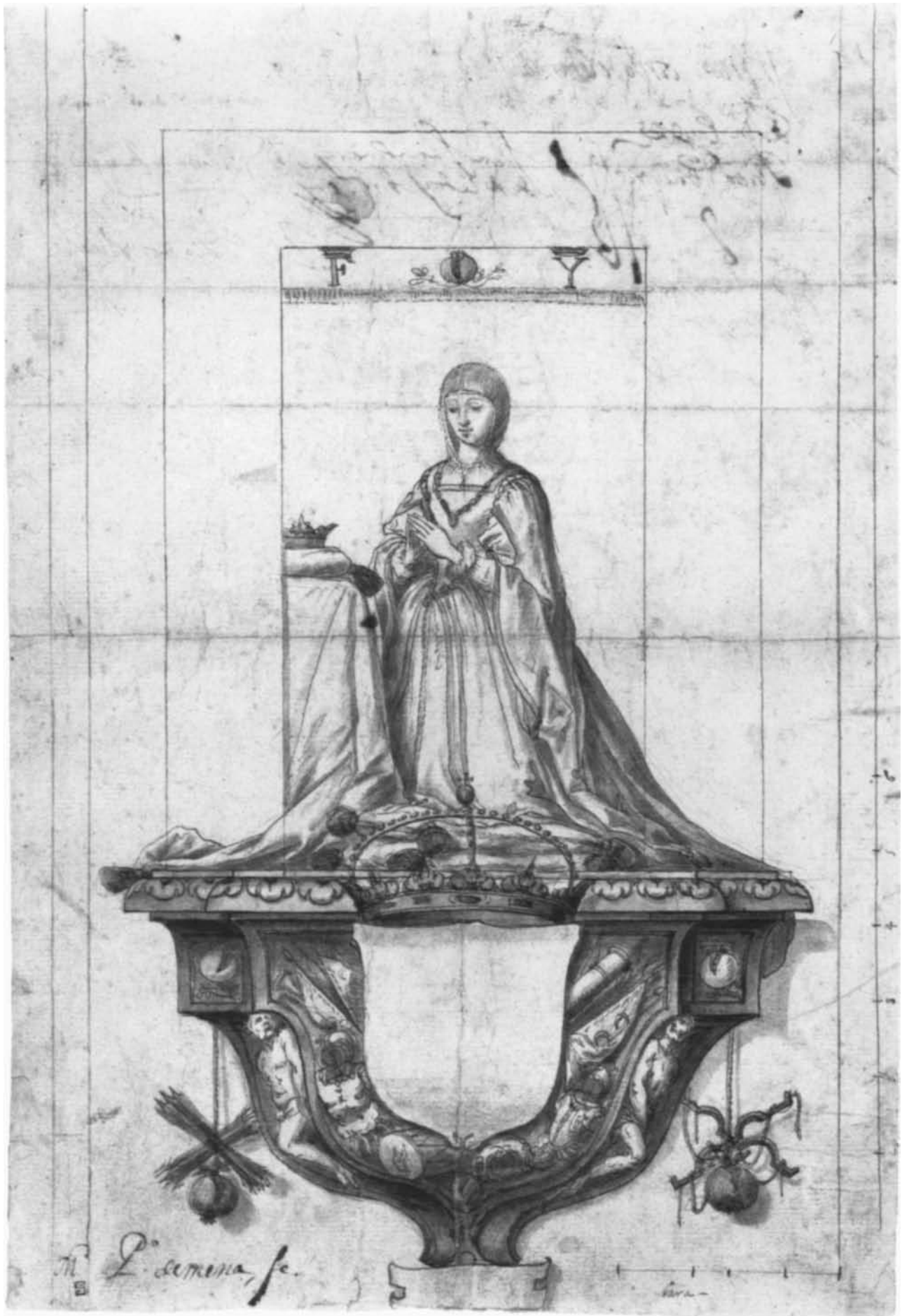
Viñaza 1894, vol. 3, p. 41; Orueta y Duarte 1914, p. 235; Arenhamner 1954, pp. 128–32, no. 7; Pérez Sánchez 1986, pp. 305–8.

Inscribed in the lower left in brown ink, *P.o demena fe.* (almost certainly the artist's signature); and in the lower right, in another hand, *bara* [a standard of measure]; the

calibrations along the lower right edge are numbered, 1–6.

Inscribed on the upper part of the verso, in brown ink, with a number of signatures, *Fr[ay] franc[isc]o Arz[obis] pode Granada* (followed by a flourish) / *Don Eug[en]io de / Ribadeneyra*, and to the right, *Don Fran[cisco] Suarez / de toledo y br. egon* (followed by a flourish); and to the right of this, *este fue tamb[ie]n arz ob[is]po a Granada / Don Martin de Ascargota* (followed by a flourish) / and *D[on] Pedro de Urrea* (followed by a flourish). The last two signatures, bottom left, one above the other, are *Don Francisco* and *Serverxmaca[?]* (followed by a flourish).

THIS IS A FINISHED, colored *modello*, with differences, for Pedro de Mena's polychromed marble statue *Queen Isabella* of c. 1675–77, in the main chapel of the cathedral of Granada (Orueta y Duarte 1914, fig. 122); the pendant statue, *Ferdinand the Catholic*, portrays her husband, Ferdinand II of Aragon, who kneels opposite her, in profile to the right (*ibid.*, fig. 121). The two sculptures are located on the main pillars above the oratories, at each side of the entrance. The figures were repeated for Málaga Cathedral, where they flank the altarpiece of *Nuestra Señora de los Reyes* (*ibid.*, figs. 119–20), a testimony to the wide acclaim in which the effigies were held as well as an illustration of de Mena's studio practice, which was geared to the fabrication of replicas of popular religious sculptures made to his designs.



Bartolomé Esteban Murillo

Seville 1617–1682

Born in Seville, Bartolomé Esteban Murillo spent the whole of his career in that city, except for a short visit to Madrid in 1658. He began his training around the age of fifteen with Juan del Castillo (q.v.), a relative of his mother. His earliest known work, *The Virgin Presenting the Rosary to Saint Dominic* of 1638–40 (Seville, Archbishop's Palace), displays the influences of his former teacher; of Juan de Roelas (c. 1560–1624), one of the first painters to introduce Venetian colorism to Seville; of Jusepe de Ribera (q.v.); and of Francisco de Zurbarán (1598–1664). Around 1645 he painted

his first major work, the series of eleven canvases narrating miracles of Franciscan saints for the church of the convent of San Francisco, Seville. These show the influence of the naturalism of Zurbarán and Diego Velázquez (1599–1660). Murillo is best known for his devotional imagery and his popular genre subjects. Among the former is *The Immaculate Conception* (the "Large Conception"), painted for San Francisco, Seville, and now in the Museo de Belles Artes there. His later works include *The Birth of the Virgin* of 1660 (Paris, Louvre).

II4 *The Youthful Saint John the Baptist Seated in a Landscape* (recto); *Unidentified Figure Composition (Dido and Aeneas?)* (verso)

Pen and brown ink over black chalk (recto); pen and brown ink (verso); H: 27.2 cm (10¹¹/₁₆ in.); W: 19.1 cm (7¹/₂ in.); the verso study is on a separate sheet of paper, on which the recto sheet has been laid down

94.GA.79 (see plate 13)

PROVENANCE

Juan Agustín Ceán Bermúdez; M. de Beurnonville; Adolf von Beckerath, Berlin; Kaiser Friedrich Museum, Berlin (1902–45) (Lugt 1612); Bode Museum, Berlin (from which it was deaccessioned and then apparently acquired by Schmid by exchange); Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Lefort 1875, pp. 259, 261; Lefort 1892, p. 55; Princeton 1976–77, pp. 22, 72, no. 9; Acquisitions Suppl. 1995, p. 80, no. 32.

Inscribed along the bottom center in brown ink, *Bartolome Murillo fa[acieba]t*. Identical inscriptions, in the same, probably seventeenth-century hand, appear on many other of the artist's drawings and must have been penned by an early owner, possibly a member of the artist's family, an executor of his estate, or simply an early collector. Jonathan Brown, while cautiously restricting himself to the appellation "the

contemporary collector," advanced the hypothesis that this hand may have been that of Nicholas Omazur, a Flemish silk merchant whom Murillo knew in Seville (Princeton 1976–77, pp. 49–52, and cf. figs. 34a–b). Drawings by Murillo bearing this inscription are invariably autograph.

THE YOUTHFUL SAINT JOHN the Baptist is seated in the wilderness and holds a reed cross in his left hand. The inscription *Ecce Agnus Dei*, which normally appears on the scroll entwined about the cross, is absent in this drawing, replaced by an actual lamb, a symbol of Christ and his future sacrifice. The reference is in the Gospel of Saint John (1:36): "John looked towards [Jesus] and said, 'There is the Lamb of God.'" The drawing corresponds closely in size, style, and technique to *Standing Figure of Saint Michael*, in the British Museum, London (inv. 1873-6-14-216; Princeton 1976–77, no. 10), and both must date from the mid-1650s, though Brown is inclined to date the London drawing slightly later in the artist's career, on account of the handling of certain passages in the angel's right side. He rightly connects these two drawings in style with Murillo's pen-and-wash study *Saint Isidore*, in the Louvre, Paris (inv. 18445; *ibid.*, no. 8), however, which is a sketch for a painting of the subject in Seville Cathedral (*ibid.*, p. 71, fig. 44). This picture and its companion, *Saint Leander*, were given to the cathedral in 1655 (see *ibid.*, under nos. 8, 13, figs. 44, 46). The Getty and British Museum drawings may likewise be preparatory to painted works.

The present drawing is made up of two sheets of paper of almost the same size, stuck together back to back. The ineptly drawn figure composition on the reverse is by a later, probably early eighteenth-century, hand and, according to Brown, may represent Dido and Aeneas (*ibid.*, p. 72, under no. 9).



Das to some Musi No. 4.

115 *The Christ Child as the Good Shepherd*

Pen and brown ink over black chalk; H: 13.2 cm (5 $\frac{1}{16}$ in.);
W: 10.3 cm (4 $\frac{1}{16}$ in.)

94.GA.80

PROVENANCE

Sir William Stirling-Maxwell; Lieutenant Colonel William Stirling, Keir (sale, Sotheby's, London, 21 October 1963, lot 24); Anton Schmid, Munich and Vienna; art market, New York.

EXHIBITIONS

Princeton 1976–77, no. 88.

BIBLIOGRAPHY

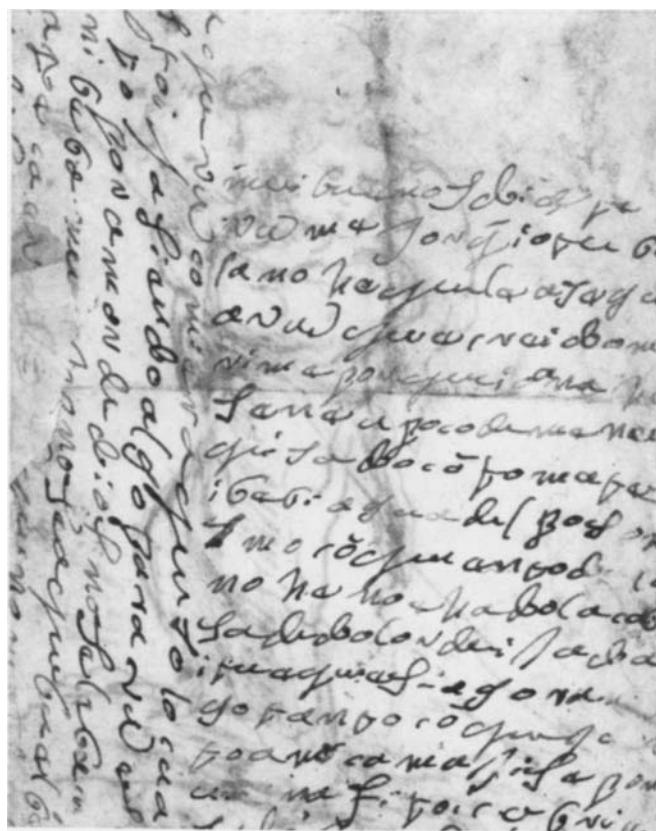
Angulo Iñiguez 1961, p. 15, fig. 33; Angulo Iñiguez 1974, p. 106; Lawrence 1974, p. 51, under no. 27; *Journal* 23 (1995), p. 83, no. 40.

Inscribed along the bottom, in the center, in brown ink, *Bartolome Murillo fa[cieba]t* (on this inscription, see cat. no. 114), and in the bottom left corner, in ink, in another hand, 3. On the verso, extensive inscriptions in brown ink: [running vertically] . . . *! viol la no he . . . ! a—fue—veido/ ni [or vi] me pon aqui [or porque] i a na/ Sene a poco di ne . . . ! quisa [b]oco for nece fe . . . ! i bebi agua del bofon/ Y no . . . no he no habo [dolo] cacab . . . ! sabido con dir. OR sabido con dir . . . ! I fue que es ago vd./ Yo tampoco qui . . . ! to — cama si se pon . . . ! . . . fi foira [i.e., si fuera]/ . . . ; [and horizontally] *hoja vu coms era quisa lo cua[ll] foi ya siendo algo para vd. el/ yo pon a me on di dios no se la/ ni hubo mi no se ayu . . . ! . . .**

THE SUBJECT OF THIS DRAWING, which is taken from a passage in the Gospel of Saint John (10:11; “I am the good shepherd. The good shepherd giveth his life for his sheep.”), should not be confused with that of Murillo’s numerous renditions of the Infant Saint John the Baptist and the Lamb; the two can be distinguished by the fact that the Christ Child holds a staff and the Infant Saint John the Baptist, a reed cross, although otherwise they resemble each other closely in Murillo’s work and were sometimes paired as pendants (Madrid and London 1982–83, no. 35, fig. 88).

A number of drawings by Murillo of the Christ Child with the lamb are known, though in most the Child is shown seated on the ground with the lamb at his side, as, for example, in two studies in the Louvre, Paris (inv. 18439, 18439b; Princeton 1976–77, nos. 74, 91), and a third in a private collection, Munich (ibid., no. 90). All four drawings belong to the artist’s late period, that is, from about the 1670s, and it is conceivable that, in spite of their considerable differences of detail, those showing the Child seated represent alternatives for the same lost composition.

A painting of this subject, datable to c. 1660–65, showing the Christ Child standing with three sheep at his feet, is in the Lane collection, London (Madrid and London 1982–83, p. 176, fig. 88), and an oil sketch for the picture is in the Dulwich Picture Gallery (Princeton 1976–77, p. 37, fig. 13). A related drawing is in the Kunsthalle, Hamburg (inv. 38580; ibid., no. 26).



115 VERSO



116 *The Immaculate Conception*

Pen and brown ink over black chalk; H: 19.7 cm (7¾ in.);
W: 13.2 cm (5⅓ in.)

WATERMARK

Fragment of an unidentifiable symbol within a circle.

90.GG.137

PROVENANCE

Jules Rais, France (sale, Paris, Hôtel Drouot, 27 May 1987,
lot 115); art market, London.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 19 (1991), pp. 159–60, no. 54.

Inscribed along the bottom, in the center, in brown ink,
Bartolome Murillo f[acieb]at (on this inscription, see cat.
no. 114).

THE IMAGE WAS FIRST DRAWN in black chalk, and the principal contours were then rapidly and summarily picked out in pen and ink, though the artist must soon have abandoned his sketch, perhaps because he was dissatisfied with the heavy rendering of the figure's hands: barely discernible in reproduction are the faint chalk indications of the cloud, studded with putti heads, on which the Virgin stands, which the artist did not elaborate in pen at all. Throughout his career Murillo made numerous painted and drawn representations of the Immaculate Conception, and it is therefore by no means certain in which connection the present study would have been made, though Jonathan Brown has dated the drawing "to the last period of the artist's life" (letter of 27 October 1993, departmental files).

From among these many painted representations of the subject by Murillo, a good analogy can be made with *The Virgin of the Immaculate Conception of Loja*, in the Meadows Museum, South-

ern Methodist University, Dallas (Princeton 1976–77, p. 83, fig. 48), datable to c. 1655–60, though there the Virgin's body, from the neck down, is in the reverse direction. In both the Dallas picture and the Getty drawing the youthful Virgin stands with her hands clasped in prayer and with her cloak billowing out from behind her; the crescent moon on which she rests one foot is somewhat turned into the picture space, while her other foot rests demurely on the cloud behind. Equally good parallels may be made with three other pictures: two in the Prado, Madrid (Madrid and London 1982–83, nos. 75, 31), datable to 1660–65 and 1678, respectively, and one in the Louvre, Paris (*ibid.*, no. 38), datable to 1662–65. Two Seville school drawings of the same subject in an album (generally referred to as the Jaffé album) in the Hood Museum of Art, Hanover, New Hampshire (Princeton 1976–77, pp. 46–47, figs. 30–31), may reflect original studies by Murillo himself. Brown has suggested that the drawings may be the product of the Seville Academy (Brown 1973, pp. 28–33; Princeton 1976–77, pp. 44–48).

Less close in compositional treatment, but remarkably similar in style, is Murillo's drawing *The Immaculate Virgin*, formerly in the collection of Lord Clark, Saltwood Castle, Kent (Princeton 1976–77, no. 92; sale, Sotheby's, London, 5 July 1984, lot 177). This may have been made at about the same time as the present sheet, but it shows a more finished rendering of the Virgin and the associated group of putti supporting the cloud and the crescent moon; it differs, however, in that the Virgin looks downward to her right and her left arm is by her side as she holds to her body the mantle that flutters behind her waist. A fragmentary letter from Francisco de Zurbarán, written from Madrid on the verso of the ex-Clark collection drawing, provides a broad date bracket for the drawing, since Zurbarán was in Madrid between 1658 and his death on 27 August 1664.

A drawing of the same subject in a similar pose, but with the body in reverse, is in the British Museum, London (inv. 1946-7-13-1156; *ibid.*, no. 84). The style of the drawing is, however, closer to that of the Museum's drawing *The Christ Child as the Good Shepherd* (cat. no. 115).



Was to come from the fit

Follower of Bartolomé Esteban Murillo

Seville 1617–1682

117 *A Monk Carrying a Cross* (*San Diego de Alcalá?*)

Pen and brown ink and brown wash over black chalk; traces of ruled framing lines along all four edges in black chalk; H: 25.6 cm (10¹/₁₆ in.); W: 16.1 cm (6³/₈ in.)

94.GA.98

PROVENANCE

Sir John Witt (Lugt Suppl. 646) (sale, Sotheby's, London, 19 February 1987, lot 274, as attributed to Juan Carreño de Miranda); private collection, Germany; art market, New York.

EXHIBITIONS

None.

BIBLIOGRAPHY

Journal 23 (1995), p. 84, no. 42 (as attributed to Juan Conchillos Falcó).

Numbered in the top right corner, in brown ink, 2.

THE DRAWING HAS BEEN attributed in the recent past variously to Murillo (q.v.), Juan Carreño de Miranda (q.v.), and Juan Conchillos Falcó (1641–1711). The latter attribution is suggested by comparison with a number of Falcó's authentic drawings, including a series representing the life of Saint Thomas of Villanueva, in the Prado, Madrid (inv. F.A. 1687-1891; Prado, *Adquisiciones*, 1992–93, p. 121, nos. 27–31), and *The Blessed Simon Rojas*, in the Rodriguez collection, Madrid (Angulo Iñiguez and Pérez Sánchez 1975–88, vol. 4, no. 20, pl. IX). An affinity of subject matter unquestionably exists, but the delicate touch of the present drawing is surely from another hand.

This dainty style of execution—with its spare, lightly drawn contours; pale washes; and geometric simplification of the figure, especially noticeable in the head—point to the circle of Jusepe de Ribera (q.v.) or Murillo. A drawing by Ribera in the British Museum, London (inv. Sloane 5223-12), of a man with a walking stick, wearing a tunic belted at the waist, is extremely similar to the present example, particularly in the facial type of the figure, the cast shadows, and the delicate wash. Much the same features as those of the saint appear in figures in a drawing by Ribera formerly attributed to Federico Zuccaro (1543–1609), *Two Jesuits Accompanying a Departing Pilgrim on the Seashore, with a Galleon Standing By out to Sea*, at Chatsworth (Devonshire Collection inv. 420; McDonald 1993, p. 158f., fig. 5), and in another, *A Man in a Toga with a Small Man Sitting on His Head Holding a Banner*, in the Metropolitan Museum of Art, New York (inv. 1981.395; Madrid and New York 1992, pp. 224–25, no. 114), though a certain feebleness of execution in the Getty drawing would seem to exclude Ribera's own hand.

The saint has been tentatively identified as San Diego de Henares de Alcalá, a Spanish lay brother of the Capuchin order, who died in Alcalá in 1463. San Diego was sent with missionaries to the Canary Islands and was canonized by Philip II of Spain after the king prayed to him when his son lay dying and, out of gratitude for the boy's recovery, asked Pope Sixtus V to canonize him. He is often represented with features similar to those of the figure seen in this drawing, sometimes carrying a cross in his hand or with the Infant Christ in his arms. The action here of carrying a large cross suggests the enactment of the Stations of the Cross in Good Friday observances. The putto lower left, holding an escutcheon, suggests a preliminary study for a print. The rounded contours of the putto's body hint at the influence of the pen-and-wash drawings of Guido Reni (q.v.).



Jusepe de Ribera

Játiva 1591–Naples 1652

Jusepe de Ribera first trained in Valencia before leaving Spain for Italy. He is recorded in Parma in 1614–15 and in Rome soon thereafter; by 1616 he had settled in Naples, where he was to spend the remainder of his career. His first signed and dated paintings are from 1626, including *Saint Jerome and the Angel of Judgment* (Naples, Museo di Capodimonte). This and other, subsequent works combine a knowledge of the work of the Carracci and Caravaggio (1571–1610) with a typically Spanish realism, while the later

paintings are somewhat softer in tone and more classical in feeling. During the 1630s Ribera received major commissions from the king of Spain and from the two great patrons of Neapolitan art of the period, both viceroys of Naples, the duke of Alcalá and the count of Monterey. In 1638 Ribera began a series of paintings for the Certosa di San Martino, including the large *Communion of the Apostles*, still in situ, which was not finished until 1651, shortly before the artist's death.

118 *An Oriental Potentate Accompanied by His Halberd Bearer*

Point of the brush with carmine red ink (cochineal?); squared in pen and brown ink; H: 23.0 cm (9 $\frac{1}{16}$ in.); W: 13.5 cm (5 $\frac{5}{16}$ in.).

91.GA.56

PROVENANCE

Unidentified collector (collector's mark, a large *B* within an elongated oval, stamped in red ink in the lower right corner [not in Lugt]); Kurt Meissner, Zurich; British Rail Pension Fund, London (sale, Sotheby's, London, 2 July 1990, lot 61); art market, London.

EXHIBITIONS

Bremen and Zurich 1967, no. 222; Stanford, Detroit, and New York 1969–70, no. 88; Naples 1984, no. 3.64; Madrid and New York 1992, nos. D.28 (Spanish version), 99a (English version).

BIBLIOGRAPHY

Fort Worth 1982–83, pp. 84–85; *Journal* 20 (1992), p. 171, no. 71.

Inscribed in brown ink, in the bottom right, *Joseph de Ribera fē*. [or *f; t*] 1628, and along the bottom, in the center, in another hand, *Joseyana*. An inscription consisting only of the artist's name, in the same hand as that on the present drawing, appears on a sheet by Ribera in the Uffizi, Florence (inv. 10096F; see Ivanoff c. 1959, fig. 83; Florence 1967, p. 26 n. 31, fig. 14). These cannot, however, be signatures on account of the notable differences between the inscriptions and the artist's autograph signature on a drawing of Saint Albert in the British Museum, London, dated 1626 (inv. 1850-7-13-4; Princeton and Cambridge 1973–74, pp. 159–60, no. 9). On the verso, inscribed in graphite just above the bottom edge of the sheet, to the left, *No. 2449/E158*, and in the bottom right quarter, *DR 4473, Jusepe Ribera, 15, and 92*.

THE DRAWING IS STRIKING because of its unusual technique of brush and carmine-colored ink, almost certainly cochineal, a dye made from the cochineal insect, a genus of the family Coccidae. Julien Stock's suggestion (1984, p. 116, no. 3.64) that the protagonists are Don Quixote and his faithful servant Sancho Panza—the two principal characters from the well-known chivalric romance of Miguel de Cervantes (1547–1616), *El ingenioso hidalgo Don Quixote de la Mancha*, published in 1605—was rightly rejected by Manuela Mena Marqués (Madrid and New York 1992 [English version], p. 212, no. 99a). She pointed out that the earliest illustrations to the book date from the eighteenth century and that the oriental clothing of the left-hand figure, which includes a turban with a plume, does not conform with the dress of Don Quixote.

A more plausible explanation for the pair may be found in Ribera's often bizarre flights of fancy, which included the representation of figures of differing scale, oddly juxtaposed. The right-hand figure carrying his master's halberd is surely no diminutive page boy; his bald head; short, stocky legs; and middle-aged aspect suggest that he is a dwarf. The man with the prominent nose to the left, however, appears gigantic. For two of several instances of a minuscule figure appearing cheek by jowl with one of disproportionately larger scale, see the drawings by Ribera in a private collection, Madrid (Madrid and New York 1992 [English version], p. 213, no. 99b), and in the Metropolitan Museum of Art, New York (inv. 1981.395; *ibid.*, pp. 224–25, no. 114). In the present image the artist is drawing attention not only to the contrast in height but also to the incongruity between the grandiloquent poses of the figures and their somewhat disheveled appearance. Indeed, the caricatural aspect of the Getty, Madrid, and New York drawings seems plain, and it should not be overlooked that the New York drawing bears a dedication to the collector and dealer Niccolò Simonelli (d. 1671), whose name is inscribed on the flag of the little figure on the shoulders of the giant. Simonelli—who was majordomo at the Palazzo



Chigi in Rome and an associate of several artists, including the Neapolitan Salvator Rosa (1615–1673)—is the central character in a series of caricature drawings by the Roman Baroque painter and accomplished caricaturist Pier Francesco Mola (1612–1666) (see Lugano and Rome 1989–90, vol. 3, nos. 104–15).

This appears to be the only known drawing by Ribera that is squared for transfer. It seems probable that the squaring is not by him, since it must postdate the execution of the drawing by some appreciable time and was applied to the sheet at the same

moment as the second inscription, *Joseyana*, which is written in ink of the same color as the squaring. This conclusion is, moreover, supported by the fact that the lowest horizontal of the squaring is clearly superimposed over what must be the earlier inscription and intersects the base of some of the letters.

There seems to be no reason to question the date of 1628 inscribed on the drawing, since the style fits well with Ribera's work of the period.

119 *The Virgin and Child Appearing to Two Bishops*

Red chalk; H: 20.1 cm (7¹⁵/₁₆ in.); W: 18 cm (7¹/₁₆ in.)

94.GA.94

PROVENANCE

Private collection, Switzerland; art market, New York.

EXHIBITIONS

None.

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Journal 23 (1995), p. 80, no. 34 (as Alonso Cano).

On the verso, inscribed in the bottom left quarter, in black chalk, *Dom[enico] Rossi*. (Thieme-Becker [1907–50] mentions a number of artists of this name, most of whom were architects. They include a sculptor who flourished in Rome c. 1627–38 and was an assistant to Gian Lorenzo Bernini [1598–1680]; an architect from Graz who was active in the 1660s; another architect and stuccoist, who helped build the Czernin Palace in Prague; and an Italian architect active in Rome, who lived from 1659 to 1703. Since none would appear to bear any relationship to the authorship of the present sheet, the name seems to be either an incorrect attribution or that of a onetime owner of the drawing.)

THE ATTRIBUTION OF this drawing to Alonso Cano was first proposed on the strength of the resemblance to a number of black-chalk studies by the artist, notably *The Madonna della Misericordia*, a late drawing of around 1654–57 (Madrid, Alcuibierre collection). Although the drawing shows knowledge of Cano's distinctive style, the handling suggests that it is by an artist from Cano's circle. As Lizzie Boubli has pointed out (oral communication, March 1996), certain features in the group of the Virgin and Child recall the style of Pedro Atanasio Bocanegra (see cat. no. 102).

The composition was probably intended for a devotional picture, though the two bishops remain unidentified; they may be Isidro and Leandro, patron saints of Seville, or two Fathers of the Church. The Madonna and Child in the upper part of the drawing resemble the same motif in Cano's altar panel *The Madonna of the Rosary*, in Málaga Cathedral, dated 1665–67 (Wetthey 1955, pp. 91–93, 163–64, fig. 157).



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