

# Drawn to Excellence

**Renaissance to Romantic Drawings**  
*from a Private Collection*



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Gaetano Gandolfi. *Marta Gandolfi*, c. 1778 (cat. 61)

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Renaissance to Romantic Drawings

*from a* Private Collection

Smith College Museum of Art, Northampton, Massachusetts

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Front cover: Cristofani Roncalli, called Il Pomarancio. *Head of a Man, after the Laocoön*, 1580s/1600 (cat. 28)

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Giovanni Domenico Tiepolo. *The Madonna and Child Appearing to Saint Philip Neri*, 1780s (cat. 54)

## Foreword

*Drawn to Excellence* features eighty-six sheets created by seventy-two artists working primarily in Italy and France between 1500 and the 1830s. These works are from an outstanding American collection owned by a Smith alumna, who is widely known for her discernment, connoisseurship, and generosity. An ardent supporter of museums in both the United States and abroad, the collector has built her extraordinary collection over a relatively brief span of time. Her devotion to the study of drawings and her willingness to lend works from her collection to public institutions have greatly expanded the available knowledge of these precious works of art.

The market for drawings looks different now than it did fifty years ago. For most of the past century, a number of private dealers acted as intermediaries between European collections being dispersed and private and public American collections. Old master drawings were often included in painting sales when they went to auction. Such auctions were primarily the purview of private dealers rather than private collectors, with the exception of a few major private collections that attracted attention. In the 1970s the business model that had reigned for so long changed. Auction houses began to market their sales of private collections more effectively, for example, touring the Baron von Hirsch collection in 1977. The collector John Gaines wrote a preface for his sales catalogue in 1986 proclaiming that his drawings—brought together for only a finite period of time—were now free to be adopted by others. And private dealers began to collaborate on art fairs that brought collectors to an urban setting for several days of focused viewing and buying. A new social dynamic entered the drawings world, as dealers organized special exhibitions of their works at the same time as the major drawings auctions in New York (January) and London (July). Gradually, a number of private collectors were attracted to the field of old master drawings. Some were guided by advisers—academics, curators, galleries, and dealers. Some liked the chance to study and consider a work that private dealers offered; others preferred to buy only at auction. But there has been a general commingling of collectors, curators, scholars, dealers, and auction houses that has provided the aficionados of old master drawings a sense of camaraderie that is less apparent in other fields. The collector under consideration here has benefited from this phenomenon, having befriended many curators, scholars, and dealers in her area of interest.

*Drawn to Excellence* presents a singular opportunity for an educational institution, by allowing students from a variety of disciplines direct access to exceptional examples of draftsmanship spanning four centuries of artistic production. At Smith College, the exhibition has been timed to coincide with a semester-long course on drawing from the Renaissance to Romanticism, which will be taught by Suzanne Folds McCullagh (Smith class of 1973) during her tenure as Ruth and Clarence Kennedy Professor of Renaissance Studies. We are pleased to be able to share the exhibition with the Herbert F. Johnson Museum at Cornell University, where it will be on view following its showing at Smith.



Jean-Honoré Fragonard. *Two Cypresses in an Italian Garden*, c. 1774 (cat. 72)

This catalogue is a companion volume to the invaluable and monumental study of the collection, *Private Treasures: Four Centuries of Master Drawings from a Private Collection*, which was published by the National Gallery of Art and the Pierpont Morgan Library & Museum (2007), to which our efforts are indebted. The present volume includes sixteen entries on sheets not included in *Private Treasures* and represents a more tightly focused study of the collector's holdings. We are grateful to the scholars who contributed to this publication: Julian Brooks, Miles Chappell, Michael Mahoney, Suzanne Folds McCullagh, Sue Welsh Reed (Smith class of 1958), Andrew Robison, Jane Shoaf Turner (Smith class of 1979), Nicholas Turner, and Andrew Weislogel. Fronia W. Simpson (Smith class of 1974) deftly edited the catalogue, which was elegantly designed by Greta Sibley.

Our deepest thanks go to the collector, who has long been supportive of her alma mater in many ways. Her willingness to share both her knowledge and works from her collection has enriched our Museum and greatly furthered our mission to “educate and engage our academic and broader communities through meaningful and memorable encounters with exceptional art.”

Jessica F. Nicoll, Smith class of 1983

Director and Louise Innes Doyle, class of 1934, Chief Curator  
Smith College Museum of Art

## Introduction

Suzanne Folds McCullagh

There is nothing as compelling as the story of the growth of a drawing collection for someone who is passionate about drawings—the thrill of the discovery, how one acquisition builds on another, and what story they tell when brought together. This is a tale that is inherent in the drawings themselves and best revealed when a cogent exhibition of them offers an overview, as here, in *Drawn to Excellence*.

Studying the fabric of this particular collection reveals the rapidity with which it has been built. The acquisition that initiated this journey was Giovanni Battista Piazzetta's monumental study *God the Father and the Holy Spirit* (cat. 55), purchased while the collector was on holiday in Spain in 1994. A commanding image, it had been auctioned earlier that year at Sotheby's January old master drawings sale, but our collector did not respond to that opportunity (if she was even aware of it). There soon followed two other eighteenth-century Italian masterpieces by Giovanni Battista Tiepolo (cat. 52) and Gaetano Gandolfi (cat. 61). The collector favored distinguished provenances as well as quality of draftsmanship, adding a Guercino drawing (cat. 35) that had been owned by the great eighteenth-century French collector Pierre-Jean Mariette. The collection continued to strengthen its eighteenth-century core, with two more Italian works and moving to the British and French schools; in 1995 it also extended back to the sixteenth century, adding rare and wonderful drawings by Correggio and Federico

Barocci (cats. 7, 19–21). Each year the scope broadened, not according to any prearranged art-historical agenda, but as the collector responded to unique opportunities in diverse fields. Some years, only two or three works might be added; in others, as many as fifteen. By chance, sometimes she bought two drawings by the same artist—such as Fragonard in 1998 (cats. 72, 73) and Gaulli in 2000 (cats. 48, 49)—reinforcing not only her taste but also her *modus operandi* of buying the best of what opportunity allowed whether she already had a work by that artist or not.

As for the story that these drawings tell, it continually changes as the collector adds works that build on the shoulders of earlier acquisitions. The tale also varies according to the viewpoint of the narrator. Whereas the first (2007)<sup>1</sup> catalogue divided the collection by centuries, bringing together works of various schools, the drawings in this installation are arranged more or less chronologically, within national or even regional schools, to allow particular

Giovanni Battista Piazzetta.  
*God the Father and the Holy Spirit*,  
c. 1742 (cat. 55)



resonances to be seen. This yields a remarkably continuous sequence of dates from 1500 to about 1835/39, focusing initially on the Italian school (cats. 1–62), then looking at the French eighteenth century (cats. 63–75), before concluding with masters of Romantic draftsmanship of France, England, and Germany (cats. 76–86).

### The Renaissance (1500–1550)

The sixteenth century opens with two distinctly different drawings by Fra Bartolommeo, the Dominican friar. In its metalpoint technique, *The Virgin and Child* (cat. 1) harks back to earlier drawing practice in Florence, while in subject matter it recalls the Holy Family compositions painted there by Leonardo, Michelangelo, and Raphael in the late fifteenth



Baccio Bandinelli.  
*The Descent from the Cross*,  
c. 1528/29 (cat. 5)

century. As drawings by these latter masters are unlikely to appear on the art market in the early twenty-first century, a drawing such as this, which offers two variations on a kneeling figure, demonstrates the sort of elaborate preparatory drawings that were done in those masters' studios. The second drawing, *A Fortified Hill Town* (cat. 2), is a rare example of a pure Italian Renaissance landscape drawing. One of approximately fifty such sheets, it was most likely drawn for its own sake, possibly *en plein air*. In its attempt to capture the atmospheric handling of trees surrounding the recognizable, arid Florentine monastery, it may reflect the Tuscan artist's hypothetical experience of Venice and Venetian art around 1508; as such, it is an interesting comparison with the Venetian artist Domenico Campagnola's *Landscape with a Fortified Town and Rising Sun* (cat. 3), which is drawn with an engraver's wiry and regular line, in itself indebted to the prints of Albrecht Dürer.

Baccio Bandinelli was one of Michelangelo's greatest rivals in his drawn as well as sculpted work. Two major devotional images from the 1520s (cats. 4, 5) testify to the range within a single artist's graphic vocabulary, revelatory of Bandinelli's distinctive hand. From the third decade, also in Florence and indebted to Michelangelo's *Pietà* in St. Peter's, is Bronzino's monumental and exceedingly rare study *The Dead Christ* (cat. 6). A presentation drawing by Perino del Vaga (cat. 10) represents the diaspora of Raphael's influence from Florence to Genoa in 1534.

This collection is surprisingly strong in Emilian and North Italian masters of the early sixteenth century, including one of the

extremely rare red chalk studies by Correggio for the cupola of San Giovanni Evangelista in Parma (cat. 7) of 1520/22. There is an elegant example by his follower, Parmigianino (cat. 8), revealing the influence of Raphael and Roman antiquities on his otherwise sensual, atmospheric draftsmanship. To this mix, and from the same moment (c. 1530) in Bologna, an exceedingly rare drawing by Girolamo da Treviso (cat. 9) has recently entered the collection. Still reminiscent of Raphael, this drawing is a vivid reminder of the increasing mobility of artists in the sixteenth century. Two other wondrous North Italian drawings are the *Head of a Man* by Sodoma (cat. 11) and Lorenzo Lotto's trenchant *Body of Christ Being Carried to the Sepulchre* (cat. 12)—each of them exceedingly rare. The influence of Leonardo on the former and the distinctly Titianesque painterly handling of the latter distinguish these works from the Florentine tradition.

## Mannerism (1550–1600)

A greater number of works in this collection fall into the category of Mannerism—an arena in which more drawings are generally available and increasingly identified. Giorgio Vasari, author of the *Lives of the Painters, Sculptors and Architects* and master of the principal Medici workshop at midcentury, is represented by two drawings: one (cat. 14) is a study for a painting executed by his follower Prospero Fontana in Bologna; the second (cat. 15), a presentation drawing made for the patron's approval of an altarpiece. A delightfully messy compositional study in pen by the Vasari follower Giovanni Battista Naldini (cat. 16) speaks to the virtuoso draftsmanship of the Florentine school. A late drawing by Battista Franco (cat. 13) demonstrates—with an incredibly delicate line—the resonance of Michelangelo's sculpture *Moses* from Rome to Venice. Among other itinerant artists, Niccolò dell'Abate ventured to the court of Henri II of France, taking along the elegant forms of Parmigianino and the Mannerist devices of Vasari in his *Noli me tangere* (cat. 17).

Acquisitions by the artists known as Poccetti, Cigoli, and Boscoli (cats. 24–26) fill out the artistic scene in late sixteenth-century Florence with drawings that illustrate the elaborate preparatory process involving both sides of each sheet, as well as the function of drawings as records (*ricordi*). They join Santi di Tito's elaborate *modello* (model drawing) of *The Adoration of the Shepherds* (cat. 23), squared for transfer. Other additions to the collection that illuminate this period are the Flemish-born Denys Calvaert's contribution to the Bolognese artistic scene in his *Mystic Marriage of Saint Catherine* (cat. 30) and an expressive red chalk head after the Laocoön by the Roman artist called Pomarancio (cat. 28).

Four pastel drawings on three sheets by Federico Barocci span his career across thirty years. A finished *modello* by Barocci's regional neighbor and contemporary Federico Zuccaro (cat. 22) was a much-needed addition to the collection. Federico and his even more esteemed older brother Taddeo were incredibly influential artists working in Rome in this era. Both Federico Zuccaro and Barocci were formative for Francesco Vanni, the leading painter in Siena (cat. 27). It is felicitous to have red chalk figure studies by the contemporary Florentine Poccetti (cat. 24) to compare with Vanni's more tangible forms.

## The Baroque (1590–1695)

The defining character of the seventeenth century traces its roots to the workshop and academy of the Carracci family in Bologna, and this collection boasts drawings by two of the three principal artists of that family. The recent acquisition of a brilliant tree study by Annibale (cat. 33) offers the opportunity for an apt comparison with a double-sided sheet by his brother Agostino (cat. 32), distinguishing the painterly temperament of the former from the more deliberate, systematic line of the latter. These lovely landscape interludes—although interesting to compare with those of the sixteenth century (cats. 2, 3, and 18)—were outshone by the reestablishment of drawing from the live model espoused in the academy the Carracci founded in Bologna. Bartolomeo Cesi's double-sided red chalk studies (cat. 31) show the frequent reliance on a studio assistant as a model to capture movement with the expressive naturalism that could be achieved on blue paper. Color plays a major role in a rare drawing by the Neapolitan artist Francesco Curia (cat. 29), where the artist's febrile line is punctuated with a mauve wash.

The evolution of the Baroque took place largely in Rome, and just as the Carracci had migrated there in the 1590s, so the artist known as Guercino traveled from Bologna to Rome in early 1621. Two quite different drawings reflect his highly naturalistic, painterly work in Bologna (cat. 34), about 1620, and the elegant line of a more ambitious, allegorical subject made in Rome a scant few years later (cat. 35). Guercino was an active draftsman for many years who drew compositions for their own sake as well as part of the preparatory process; a much later drawing, in red chalk, has just been added to the collection (cat. 36). Giovanni Francesco Grimaldi also transmitted his training in the Carracci circle to Rome in 1627, and his forceful style (cat. 37) made him a highly successful and influential landscape artist just at the moment that the Frenchman Claude Lorrain arrived in Italy (cat. 47).

Genoa was the site of many decorative commissions, beginning with those of Perino del Vaga (cat. 10). If our collector has avoided the often-formulaic drawings of its dominant draftsman in the sixteenth century—Luca Cambiaso—she has gravitated to the more innovative subjects and techniques of Sinibaldo Scorza and Giovanni Benedetto Castiglione (cats. 38, 39), both reflecting the influence of Dutch and Flemish artists in Italy.

The undisputed master of the Roman Baroque in diverse media was Gian Lorenzo Bernini, whose ability to reveal the character of an individual and the drama of a moment is as apparent in his drawn portraits (cat. 40) as it is in his sculpture. The Neapolitan artist Salvator Rosa is said to have insulted Bernini and been forced to flee Rome for most of a decade. From the years following his return to Rome comes a string of ten drawings: one, an oval composition of a philosopher in a landscape (cat. 42), probably created as an independent work of art in its own right; the second, a frenetic preparatory study for his etching *The Crucifixion of Polycrates* (cat. 43). To these divergent drawings the collector added an album sheet with ten random, rapid pen studies of figures and faces (cat. 44). The energy of Rosa's draftsmanship finds telling comparison with that of Pier Francesco Mola, also at midcentury in Rome, exquisitely represented in the double-sided sheet *Two Studies of Saint Cecilia Playing the Organ* (cat. 41) from the Earl of Leicester's collection at Holkham Hall.

Pietro da Cortona, like Bernini, exemplified the high Baroque in Rome in various media. The masterful study *The Trinity* (cat. 45) is quite possibly the finished study presented to Pope Alexander VII on August 27, 1656, to gain approval for the altarpiece in Santa Maria della Pace—an amazing document as well as a moving drawing. The continuing primacy of red chalk figure studies is testified by the powerful double-sided sheet by Mattia Preti for his important commission in Saint John in Valletta, Malta (cat. 46). The culmination of decorative and dramatic projects toward the end of the century in Rome are juxtaposed in the elegant allegorical and biblical stories depicted by Bernini's protégé called Baciccio (cats. 48, 49) and the keening but classical piety of Carlo Maratta (cat. 50).

## **Eighteenth-Century Italian Drawings**

The starting point for the collector and the earliest strength of the collection was eighteenth-century Venetian draftsmanship. To the first sage acquisition of one of Giovanni Battista Piazzetta's most important head studies (cat. 55), she quickly added a sparkling wash drawing by Giovanni Battista Tiepolo (cat. 52), a Piazzetta-inspired head study by Gaetano Gandolfi (cat. 61), Giovanni Battista Pittoni's rare and mov-

ing study *Saint Francis of Paola* (cat. 56), Francesco Fontebasso's magisterial wash drawing *The Rest on the Flight into Egypt* (cat. 57), and Ubaldo Gandolfi's variation on *Jesus and the Canaanite Woman* (cat. 60). To this solid base, she later added the languid double-sided life drawing in red chalk on blue paper by Giovanni Battista Tiepolo (cat. 53), a forceful biblical wash drawing by Giovanni Domenico Tiepolo (cat. 54), and, recently, a spirited landscape drawing by Marco Ricci (cat. 51). To these well-known masters of the grand tour, this adventurous collector appended some not-so-familiar names, with a pietistic wash composition by the Roman mosaicist Niccolò Ricciolini (cat. 58), a complex and impressive historical scene by Carlo Innocenzo Carlone (cat. 59), and a beguiling genre subject by the Milanese artist Francesco Londonio (cat. 62).

## Eighteenth-Century French Drawings

If the focus of the survey up to this point has been on drawings made in Italy, a shift in focus to eighteenth-century France is justified by the number of French artists who clamored for the privilege of studying in Rome as well as the widespread adoption of the Italian academies' insistence on drawing skills and their use in the preparation of a large-scale painting. The commitment of many French collectors to acquiring drawings—noted in Pierre-Jean Mariette's ownership of a sheet by Guercino (cat. 35)—coincided with the new trend of artists making drawings not just as preparatory tools but also as works to be framed and treasured for their own sake. The first artist to so attract attention to his drawn oeuvre was Antoine Watteau, who made quantities of studies of figures and faces without a particular destination in mind. These harmoniously arranged study sheets—compelling in their own right—might have been used for inspiration in a painting but were not dependent on that end for their intrinsic value.

Watteau's deft interweaving of three chalks (cat. 63) can be compared with the less fluid, more brittle line of his follower Nicolas Lancret (cat. 64).

By midcentury, François Boucher had fully embraced the idea of drawing as an end in itself, as a work to be framed, hung, and enjoyed, as evident in the expressive brushstrokes of his grisaille gouache *The Adoration of the Magi* (cat. 68). Drawings took on a more personal, private meaning in the hands of the idiosyncratic draftsman Gabriel de Saint-Aubin (cat. 69). But the story that this collection tells of French draftsmanship in the eighteenth century is particularly rich in landscapes created in or informed by Italy a century after Claude Lorrain (cat. 47) discovered the unique powers of that territory. Although drawn at Arcueil, the sheet by Charles-Joseph Natoire (cat. 65) was a direct outgrowth of his visits to the Roman countryside from 1723 to 1730. Hubert Robert's red chalk study of the Temple of Athena at Paestum (cat. 66) and Jean-Honoré Fragonard's *Two Cypresses in an Italian Garden* (cat. 72) are obvious products of Italian study, but even Fragonard's fantasy, *The Little Park* (cat. 67), recalls the

Nicolas Lancret.  
*A Huntsman Seated on the Ground*,  
c. 1738 (cat. 64)



gardens of the Villa d'Este in Tivoli. To these archetypal images of French landscape draftsmanship, this fortunate collector has been able to bring a virtually unique masterpiece by Fragonard's follower François-André Vincent, *The Gardens of the Villa Negroni* (cat. 71), and an equally rare contemporary coloristic *View in the Garden of a Roman Villa* by the Boucher follower Jacques-Philippe Joseph de Saint-Quentin (cat. 70).<sup>2</sup>

A crowning achievement of this collection is, undoubtedly, a trio of drawings made as individual works in their own right by strong-minded artists in the 1770s. The first of these, *The Bread Box* by Fragonard (cat. 73), is a domestic genre scene on an epic scale worthy of a history painter, replete with expressive gestures, appealing anecdotes, and a richly modulated brown wash. It is rare for a pupil to surpass his master, but Vincent did so in his large and polished chocolate-brown wash *ricordo*, *The Drawing Lesson* (cat. 74). Finally, the use of red chalk for drawings of the naked male form, promoted in the academy, took an unexpected twist when Jean-Baptiste Greuze used it to create *Two Nude Girls* (cat. 75), probably a variant on the painting of the same subject.

### **Romanticism and Its Roots (c. 1785–1835)**

The broadening scope of this collection began early, in 1995, with the acquisition of the moody *Wooded Landscape* by Thomas Gainsborough (cat. 76), a chalk drawing that finds apt comparisons with the eighteenth-century French landscapes described above. The following year, a vast panorama by another British artist, John Martin (cat. 80), brought the collection into the Romantic era. In another moment of incredible luck, in 2002, an early sheet by Caspar David Friedrich, *A Moonlit Landscape with Lovers and a Church* (cat. 77), amplified this new dimension, encompassing German Romanticism.

An interesting coda to the sequence of French landscapes and a bridge to Romanticism has been provided by the addition of a sparkling pen-and-wash landscape by the Lyonnais artist Jean-Jacques de Boissieu (cat. 78) and the 2011 purchase of Théodore Géricault's potent wash-and-watercolor landscape (cat. 79). A trio of landscape watercolors by the Romantic masters John Constable, Eugène Delacroix, and François-Marius Granet (cats. 81–83) were acquired at virtually the same moment, in 2000–2001, and provide an end point to the landscape theme that recurs throughout the collection.

Three striking portrait drawings conclude this survey of the private collection being celebrated here. Riveting depictions by Louis Lafitte (cat. 84) and Michel-Martin Droel-ling (cat. 85) pay homage to the art form made so popular by the consummate draftsman Jean-Auguste-Dominique Ingres (cat. 86). Although the collection extends into the late nineteenth and even twentieth centuries, it seems appropriate to terminate our survey here, with the astonishing double portrait of the artist and his wife. Just as the artist engages the spectator from his position behind his adored and confident bride, so the artists brought together in this rich and sensitively assembled collection seem to be right within reach, so honestly and brilliantly have they made their drawings for us to admire.

# Catalogue

## Note to the Reader

Provenance, literature, exhibition history, and notes for each entry can be found beginning on page 67. The following conventions for dating a work are used throughout this volume:

1525: executed in 1525

1525 (?): possibly executed in 1525

1525–30: begun in 1525 and completed in 1530

1525/30: executed sometime between the years 1525 and 1530

Provenance is listed in chronological sequence, as completely as possible. The nature of transfer has not always been specified.

Locations of inscriptions and stamps are abbreviated as follows:

u.r. upper right

u.c. upper center

u.l. upper left

c.r. center right

c. center

c.l. center left

l.r. lower right

l.c. lower center

l.l. lower left

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## 9. Girolamo da Treviso. Treviso c. 1497–1544 Boulogne

### *Saint Jerome and Saint Catherine of Alexandria Standing in a Landscape, c. 1530*

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

9 1/2 x 8 5/8 in.;  
243 x 220 mm

Inscribed on verso of mount in ink [in the hand of Jonathan Richardson, Sr.]: *Pellegrini Tibaldy* [illegible] *Daniel de Volterre* [crossed out in pencil] / *ne a Boulougne* [sic] 1522 *mort en 1592*; below in pencil in an unknown hand: *coll. Lord Somers raisonnablement provenant / de Padre Reste / Reynolds / le dessin peut-être date autour 1550 / dans le style des dessins pour la décoration du Palais Sacchetti*

As the late Mario di Giampaolo first proposed, this is a study for the lower half of the artist's altarpiece *The Virgin and Child in Glory Appearing to Saints Jerome and Catherine of Alexandria*, in the Narodowe Muzeum, Warsaw (fig. 1).<sup>1</sup> From the painting's style, it can be dated about 1530, during Girolamo's Bolognese period (c. 1523–before 1538).<sup>2</sup> Although there are significant differences in pose between the two saints in the drawing and the painting, some less conspicuous passages reveal precise correspondences. The line running horizontally across the gap between the two figures in the drawing, for instance, reflects a horizontal division at about the same relative position in the painting, where the darkened rear edge of the foreground platform on which the saints stand is separated from the distant space behind. Conjoined in one element in the lower center of both works are Saint Jerome's amiable-looking lion and Saint Catherine's sword of martyrdom, which rests atop a segment of her wheel, a detail that survives little changed from drawing to painting. Also similar is the hill town glimpsed in the distance, with a squat spire above a tower, seen in line with the saints' shoulders in the drawing but lowered to a level with their hands in the altarpiece.

For his composition, Girolamo may have been inspired by Giulio Romano's painting *Christ in Glory with Four Saints* in the Galleria Nazionale, Parma, for which Raphael had supplied drawings.<sup>3</sup> This is suggested by the resemblance between the figure of Saint Paul in the Parma painting and that of Saint Jerome in the present drawing: both saints are shown stepping forward into space, with their bodies half-turned to the right, their heads held emphatically upright, and their hands similarly placed in relation to their bodies. There is less correspondence



Fig. 1. Girolamo da Treviso. *The Virgin and Child in Glory Appearing to Saints Jerome and Catherine of Alexandria*, c. 1530. Oil on panel, 251 x 141 cm. Narodowe Muzeum, Warsaw, inv. Wil. 1587.





between the figures of Saint Catherine, since in one work she kneels and in the other she stands, but despite this difference, her hands are similarly posed, with her right holding out her martyr's palm and her left placed over her breast.

Girolamo superimposed his newly acquired Raphaellesque style — which he encountered in Bologna about 1523 — on top of the Venetian foundations of his earlier training. He had first studied in Treviso and Venice, where he seems to have come into contact with Titian and Pordenone. The resulting hybrid gives Girolamo's work its particular distinction. Venetian resonances are evident in the Warsaw altarpiece, with the facial types of the Madonna and Saint Catherine echoing unmistakably those of early Titian. The head of Saint Jerome, by contrast, is more reminiscent of bearded sages found in the work of Parmigianino. Perhaps Girolamo thought a passing reference to one of Parmigianino's exaggerated figures was more eye-catching than a Saint Jerome

based on Giulio Romano's earnest-looking, Raphaellesque Saint Paul in the Parma picture, a variation on which he had so successfully experimented with here.

Like the Warsaw painting, the present drawing also hints at Girolamo's early training in the Veneto, especially in the areas of freely applied brush and wash, with little or no accompanying pen work, such as the cloud-filled sky, the landscape background, and some of the voluminous draperies. Such pictorial effects echo the magical handling of drawings in the same medium by Lorenzo Lotto. The noble head of Saint Jerome, exquisitely drawn, mostly with the point of a fine brush with white heightening, conveys the opposite effect of sculpture and was surely a method of drawing that Girolamo would have seen in Bologna, in the work of such artists as Amico Aspertini, Biagio Pupini, and others, who frequently used *biacca* (white heightening) in their drawings. — NT

## 22. Federico Zuccaro. Sant'Angelo in Vado 1540–1609 Ancona

### *The Coronation of the Virgin*

Pen and brown ink,  
brush with brown  
wash, over black chalk

11 13/16 x 7 9/16 in.;  
300 x 192 mm,  
partially arched top

Inscribed, l.l., in brown  
ink: *Fed:co Zuccharo fe.*

In a robustly symmetrical composition accented by the off-center placement of the crown, the Virgin Mary is acclaimed as the Queen of Heaven by Christ and God the Father. The Holy Spirit — in the form of a dove — descends from above. Jubilant putti festoon the top corners of the arched composition, echoing single infants that jump in at the bottom. Whereas God the Father's cloak is clasped at the neck, Christ's is knotted, and the marks of the stigmata are clearly visible in his right hand and just-revealed foot.

With its complete composition and lack of pentimenti (visible changes), this drawing has all the appearance of a fully resolved *modello* (finished study). Yet it cannot be related to a specific surviving work by Federico Zuccaro, the peripatetic late sixteenth-century artist whose style is so clearly evident in the draftsmanship. That it might have been a design for an altarpiece or partially vaulted space is suggested by the slightly curved top. In fact, the drawing was likely once fully arched at the top and was probably cut down, perhaps to fit in an album; the putti along the upper edge are uncharacteristically abruptly truncated. This probably occurred at the same time as the ink line and gold border were applied; Federico's remaining guide lines for the limits of the composition can be seen at upper left.

The subject of the Coronation of the Virgin was relatively common in Gothic art, but by Federico's time was dwindling in popularity. To treat it as the central theme of a vertical format such as this was especially unusual, given that it was more normally featured as a small, horizontal composition in a chapel vault, or else as the top part of a picture with

other figures below on the ground. The oil painting *Coronation of the Virgin* by Domenico Tintoretto in San Giorgio Maggiore, Venice, painted after 1593, adopts the latter format and offers a close parallel to Federico's treatment of his three principal figures of the Christ, Virgin, and God the Father.<sup>1</sup>

In 1582 Federico was in Venice, working on *The Submission of Emperor Barbarosa to Pope Alexander III* for the Sala del Maggior Consiglio in the Palazzo Ducale.<sup>2</sup> Stylistically, the drawing fits with sheets made within the arc of this period, beginning with some of the Roman studies for his work in the Cappella Paolina, those relating to the Porta Virtutis scandal, and ending with his drawings for the *Submission*.<sup>3</sup> These have Federico's usual tidy pen work but are also characterized by subtle yet broad strokes of wash with an almost starved brush, as seen here in the lower parts of the robes of God the Father. They reflect a particularly delicate use of brown wash, generally splashed — with great intuition — over firm pen and brown ink work and loose black chalk underdrawing. In this case, there is also an entertaining variety of swiftly drawn abbreviated putti faces around the dove and the amusing addition of a face peeking out from between the mantles of the Virgin and God the Father.

A few years later, Federico would include a horizontal rectangular *Coronation of the Virgin* in the vault of the Cappella della Rovere, Basilica di Santa Casa, Loreto, but in that composition reversing the figures of Christ and God the Father.<sup>4</sup> Later still, in the 1590s, he painted similar figures of Christ and God the Father with a crown as part of a *Triumph of Mary* for the Cappella Vettori in the church of the Gesù in Rome.<sup>5</sup> — JB



## 24. Bernardino Barbatelli, called Il Poccetti. Florence 1548–1612 Florence

*Study for Saint Peter Led to Martyrdom;*

*verso, Studies of Roman Soldiers, a Head, a Figure in a Niche, and Kneeling Saints, 1596/99*

Red chalk

15 1/8 x 9 3/8 in.;  
384 x 238 mm

Inscribed recto, l.l.,  
in pen and brown ink:  
12; verso, l.l.: *Lorenzino  
da Bologna*

Poccetti is known as one of the leaders in the development from Mannerism to the early Baroque in late sixteenth-century Florentine art. He developed a naturalistic, clear, monumental narrative style. His art was based on piety and realism, that is, on Counter-Reformation reforms in religious art that sought visual truth, clarity, and piety in the expression of the subject and on a more direct imitation of nature. He had numerous commissions for altarpieces and fresco cycles in Florence and throughout Tuscany. In the Florentine tradition of good design and preparation using many drawings, he made studies of all

types — sketches, composition drawings, architectural studies, preparatory figure studies, and studies from life. He is one of the best-documented and perhaps most prolific draftsmen of his school.<sup>1</sup>

This interesting drawing was early inscribed as a work by the Bolognese artist Lorenzo Sabbatini. It was attributed to Poccetti when first on the art market in 1996 as a possible study for *The Martyrdom of Saint Matthew* of 1590 in San Pierino, Florence, and compared stylistically with a study for *The Last Supper* of 1596 in the Certosa at Pontignano (near Siena).<sup>2</sup> Stefania Vasetti identified the sheet as studies for *The Crucifixion of Saint Peter*, the large fresco painted between 1596 and 1599 in the main chapel at Pontignano.<sup>3</sup> The recto is a study for the figure of the saint led to martyrdom, the episode seen at the right of the fresco. The verso — once considered the principal side, to judge from the inscription — shows four studies: two muscular men seen from behind and a small sketch of a head for the Roman soldiers and the seated man on the throne in the Crucifixion scene of the fresco. The sheet was then inverted and used at the lower left for sketches of a seated, robed figure in a niche and of kneeling saints, among them, Saint Stephen. These are first ideas for frescoes of saints in niches at Pontignano. Remarkably fresh and visually immediate, the drawing is distinguished by precise drawing and delicate modeling with soft hatching and reinforcing of contours with deft, perhaps moist, touches of dark red chalk. While preparatory for narrative scenes, the drawings are based on the study of nature, as shown by the youth posed as the old saint in a careful figure study exploring the pose, folds of the robe, and the light and shade and by the partially nude men in contemporary dress for the soldiers. The handling, the delineation, and the function of the drawing make this an excellent and important example of Poccetti's draftsmanship. — MC



recto



verso

## 25. Lodovico Cardi, called Il Cigoli. Castelvecchio di Cigoli 1559–1613 Rome

*Pope Sixtus V Receiving Divine Inspiration for His Writing;*  
verso, *Studies for “The Madonna and Child with Saint Michael and Saint Peter” and of Other Figures, c. 1593*

Pen and brown ink,  
brown and blue washes  
over traces of black  
chalk; verso, pen and  
brown ink, brown and  
blue washes on a gray  
mat with framing lines  
in blue ink

6 3/16 x 9 1/4 in.;  
158 x 236 mm

In the rapid figure sketches, copies, and a developed composition that is conceived with careful perspective and a clear disposition of figure groups, this drawing exemplifies Cigoli's styles in studies having different purposes. Moreover, the sheet reflects his influential role in Florentine Baroque art. Often characterized as a reformer, he was a leader in the development from Mannerist conventions to the distinctive style of seventeenth-century Florentine

art.<sup>1</sup> He sought new inspiration in early sixteenth-century Florentine exemplars — particularly Michelangelo — and, uniquely, in the light, warm color, and misty shadows of the North Italian masters, notably Correggio, whom he called his “master of color.”<sup>2</sup> Drawing was fundamental in his reform, and he developed a new pictorial style of draftsmanship of flowing contour lines, luminous highlights, and vaporous modeling rendered here by mixed washes.

This drawing reveals much about Cigoli's style, sources of study, preparation for an altarpiece, and, specifically, his design for tapestries ordered by Cardinal Alessandro Peretti Montalto. This commission is problematic in that the circumstances are unknown and the tapestries were probably not executed. The composition on the recto is a study for a drawing in the Musée du Louvre, Paris, that first documents the commission with an early inscription citing several drawings for the Montalto tapestries.<sup>3</sup> These drawings were probably among the studies mentioned by Cigoli's nephew and biographer, Giovanni Battista Cardi, about 1628,<sup>4</sup> and may have included the present study. Its attribution and the subject have been debated. The recto was first called Ventura Salimbeni's study for *Pope Gregory XIII Seeing a Vision of Gregory the Great*, possibly for a fresco in the Vatican Library.<sup>5</sup> John Shearman identified the drawing as Cigoli's study for *Saint Gregory Distributing His Goods*.<sup>6</sup> Soon thereafter, the drawing was related by James Burke to the earlier mentioned study in the Louvre and identified by Edmund Pillsbury and John Caldwell as *Saint Gregory Receiving Divine Inspira-*



verso



recto

tion for His Writings for a tapestry commissioned by Cardinal Montalto.<sup>7</sup> The present author identified the subject as Pope Sixtus V Receiving Divine Inspiration for the 1589 Edition of the Bible, the *Editio Sixtina*, which was, in effect, a celebration of Montalto's great-uncle.<sup>8</sup> The subject was interpreted by Françoise Viatte as A Pope Having a Divine Vision and by Anna Matteoli as Sixtus V Preparing Decrees for Restoring, Renovating, and Constructing Churches and Public Buildings in Rome.<sup>9</sup> Cigoli appears to have developed the compositional scheme that he used in the *Vesting of Saint Vincent Ferrer*, the fresco of about 1584.<sup>10</sup> As will be discussed at length elsewhere,<sup>11</sup> the present drawing is a near-definitive study following an early sketch,<sup>12</sup> and leading to a more finished *modello* with an ornamental border,<sup>13</sup> a

design for the border,<sup>14</sup> and drawings in watercolor of the scene<sup>15</sup> and of a detail in the border.<sup>16</sup> A possible dating is suggested by the verso of the present drawing. Probably the first side of the sheet to be used and now cropped, the verso shows rapid sketches of figures and compositions after different artists. Clockwise from right to left are, at the upper right, a sketch derived from Correggio's *Madonna of Saint George*, three studies for a figure of Saint Michael overcoming the demon, a sketch of Donatello's bronze *David*, and a now-cropped composition after the *Madonna and Child and Saints* by Lorenzo Sabbatini and Denys Calvaert (San Giacomo Maggiore, Bologna) or Agostino Carracci's 1582 print.<sup>17</sup> These studies after selected works are seemingly in preparation for Cigoli's *Madonna and Child with Saints Michael and Peter* of 1593.<sup>18</sup> — MC

## 26. Andrea Boscoli. Florence 1564–1608 Rome

### *Abraham's Victory over the Assyrian Kings (after Benozzo Gozzoli)*

Pen and brown ink  
4 5/8 x 10 3/4 in.;  
119 x 273 mm

With deceptively simple doll-like figures, the Florentine artist Andrea Boscoli here records one of Benozzo Gozzoli's famous frescoes in Pisa's Camposanto Monumentale. Situated north of the baptistery and cathedral complex, the Camposanto included no fewer than twenty-six frescoes of Old Testament scenes by Gozzoli painted between 1468 and 1484, more than a century before Boscoli sat down to make his copy.<sup>1</sup> Sadly, only fragments of the frescoes now survive; having suffered from humidity for centuries, the works were terminally ruined by fire and damage resulting from the Allied bombing of Pisa in July 1944. Now the majority of the compositions are known only through drawn copies such as this one by Boscoli and more detailed etchings and engravings published in 1812 by Carlo Lasinio, a former curator of the Camposanto. Boscoli's sheet records the episode of Abraham's victory over the Assyrian kings, perhaps modeled by Gozzoli on antique battle sarcophagi with a *melée* of battling figures set in a faux-exotic setting.<sup>2</sup> Some of the kings can be seen at the right of the composition.

One of only six known Boscoli drawings taken from Benozzo Gozzoli's cycle — and the only one not in a museum collection — this sheet shares with the others common media of brown ink over black chalk and petite dimensions.<sup>3</sup> In setting himself the task of recording such a monumental fresco in such a tiny drawn composition, Boscoli forced himself to use a precise pen technique to convey the action. The result is surprisingly successful, with the subject made legible by weight of line and abbreviated renderings of faces and actions. Studying this drawing with a magnifying glass is incredibly satisfying. The pen line technique likely also reflects Boscoli's pri-

mary interest in figural groupings and action within the fresco — perhaps the greatest appeal of this work — rather than a concern for studying the fall of light and shade. Shadow would have been easier to represent with the addition of wash, or at least hatching, both of which are often found in other Boscoli copy drawings but not present here.

Boscoli's drawing — when compared with Lasinio's print — seems to record the composition faithfully, but it occasionally omits trees and background details to aid legibility. Only one part is included in Boscoli's drawing but not in Lasinio's rendering: the figure of the man at lower right who bends down to reload his crossbow. In Lasinio's print that section of the fresco is shown as completely crumbled away, presumably as a result of damp. To judge from a further comparison with the later print, Boscoli has here kept the proportions of the original fresco. In some other copies in which the architecture is more prominent, such as *The Marriage of Jacob and Rachel*, Boscoli reduced the scale of the figures to make them seem more realistic in relation to the architecture, an interesting updating of the scene.

Andrea Boscoli likely made his copies after these frescoes in the early 1590s, when he was working in and around the city of Pisa. In 1592 he signed and dated a cycle of frescoes in the villa of Corliano in the hills outside the city, and he made other works in the city itself over the next two years.<sup>4</sup> The purpose of Boscoli's drawn copies is unclear.<sup>5</sup> But in fact well over 200 of Boscoli's oeuvre of about 650 drawings are drawn copies after other artists' works, all hallmarked by his idiosyncratic style. Boscoli seemed to have enjoyed copying and used these drawings to aid his highly original compositions. — JB



detail

## 28. Cristofani Roncalli, called Il Pomarancio. Pomarance 1552–1626 Rome

### *Head of a Man, after the Laocoön, 1580s/1600*

Red chalk

7 3/4 x 7 3/4 in.;

195 x 195 mm

Based on the head of the figure of Laocoön in the so-called *Laocoön Group* (fig. 1), a first-century B.C.E. Greek sculpture over whose excavation in Renaissance Rome Michelangelo famously presided, this drawing shows us an accomplished artist both learning from this artistic lodestone and reinterpreting it to new ends. Born in the Tuscan town of Pomarance, near Volterra, Roncalli was trained in Florence and obtained his first major commissions in Siena. By the early 1580s, he had established himself in the Rome of the reform-minded Pope Gregory XIII, and he became a successful painter of mural decoration in churches, including St. Peter's. Roncalli may have produced this drawing shortly after his arrival in Rome, when he would have been eager to record its great monuments of art. Indeed, at least one other drawing by Roncalli — a sketch in red chalk after the upper torso of Christ from Michelangelo's *Last Judgment* in the Sistine Chapel — can be seen in a similar light.<sup>1</sup>



Soon after its discovery in January 1506 and its placement in the Vatican Belvedere in June of that year, the *Laocoön Group* became an essential model for students and established artists alike. Giovanni Antonio da Brescia circulated the first engraving of the sculpture in 1509,<sup>2</sup> and sketches of the *Laocoön Group* survive from a host of sixteenth-century artists, including Amico Aspertini, Andrea del Sarto, Parmigianino, Maerten van Heemskerck, and Jacopo Sansovino, to name a few.<sup>3</sup> In addition to his drawings of the *Laocoön Group*, Baccio Bandinelli sculpted a full-size marble copy for the Medici pope Clement VII. The prodigious influence of the central figure of Laocoön appears constantly in Renaissance and later masterworks; its torso informed many of Michelangelo's sculptural projects, as well as the heroic figure of God the Father in the Sistine Chapel. Raphael adapted Laocoön's face for his blind Homer in the fresco of Parnassus in the Vatican Stanza della Segnatura, while Peter Paul Rubens's encounter with the sculpture is reflected in the heroic anatomy of Christ in his *Elevation of the Cross* for Antwerp Cathedral.

Likewise, both observation and deviation can be seen in the present drawing. For example, there are passages of great sensitivity, such as the wonderful serpentine hatching across the breast, which ably communicates the twist of the sculptural form. However,

Fig. 1. Attributed to Agesander, Athenodoros, and Polydorus of Rhodes. *Laocoön Group*, 1st century B.C.E. Marble. Vatican Museums, Rome.







Fig. 2. Cristoforo Roncalli. *Head of a Bearded Man (Saint Matthew)*. Red, black, and white chalk, 338 x 265 mm. Gabinetto Disegni e Stampe degli Uffizi, Florence, no. 10115.

rather than attempting to render the distinct carved locks of the sculpture's hair and beard, Roncalli gives them a naturalistic volume and softness; his exaggeration and extension of the curls at the neck by means of snakelike strokes also lend a great rhythmic energy. Perhaps most significantly, given the prerequisites for successful painters of church decorations in post-Tridentine Rome, one is tempted to see Roncalli

appraising the sculpture for its uses in devotional art. For while he faithfully records the sculpture's brow, nose, and open mouth, he alters the angle of the head and shoulders to lessen the torsion of the neck and incline the face seemingly more heavenward. These modifications, along with the low vantage point, soften the pathos of the sculpture's facial expression to one of piety, or even religious ecstasy. This is a Laocoön for the Counter-Reformation.

An interesting comparison can be seen in a head study of a bearded man (fig. 2) in the Gabinetto Disegni e Stampe degli Uffizi, which Roncalli used to prepare the figure of Saint Matthew in his altarpiece of the Assumption with two saints for the chapel of the Palazzo Mattei in Santa Caterina dei Funari. The drawings share the same tilt of the head, low viewpoint, tension in the brow, and shape of nose and ear. Furthermore, the Uffizi sheet uses the same technique of parallel hatching, which makes the forehead stand out without a contour line; this technique is also seen in the brow and nose of the Laocoön drawing. If we read the Uffizi drawing as a further iteration of the Laocoön model, then this Laocoön sheet must predate the Mattei project, datable in contractual documents to 1600.<sup>4</sup>— ACW

## 30. Denys Calvaert. Antwerp c. 1540–1619 Bologna

### *Mystic Marriage of Saint Catherine*

Pen and brown ink,  
with brown wash,  
heightened with  
opaque white, over  
black chalk, on light  
brown paper; framing  
line in dark brown ink

5 3/4 x 4 5/8 in.;  
146 x 119 mm

Saint Catherine of Alexandria — the legendary fourth-century Greek princess and patron saint of virgins — was a favorite subject for the Flemish-born Denys Calvaert, who, from the age of about twenty, settled in Bologna, where he was influenced by Lorenzo Sabatini and Orazio Samacchini. More than a dozen paintings and drawings by Calvaert depict the virgin martyr with the Holy Family, sometimes (as here) representing her mystic marriage to the Christ Child.<sup>1</sup> According to tradition, the teenager experienced a vision in which the Blessed Virgin betrothed her to Jesus, symbolized by the wedding ring that the Child hands her. This vision followed Catherine's childhood declaration that she would remain a virgin unless a husband could be found who surpassed her in beauty, intelligence, wealth, and dignity. Thus pledged to Jesus, Catherine later refused to marry Maxentius (r. 306–12), the last pagan Roman emperor, who condemned her to death on a spiked torture wheel; the wheel miraculously broke (thus becoming her attribute), so Maxentius had her beheaded. Angels then transported her body to what was later renamed Saint Catherine's Monastery on Mount Sinai, now a major pilgrimage site and an important repository of early Christian artifacts and manuscripts.

The present drawing is connected to Calvaert's signed painting *The Mystic Marriage of Saint Catherine* in the Museum der Bildenen Künste, Leipzig (fig. 1).<sup>2</sup> Although there are differences, the canvas adopts many of the ideas developed in the drawing. To judge from the sheet's pictorial handling, high level of finish, and extremely delicate and refined passages of white heightening (note the subtlety of the edges of Joseph's mantle and the window ledge), it might have been intended to serve as a *modello* for a patron's approval.<sup>3</sup>

Closest to the painting is the motif of the Virgin with the Christ Child straddling her right leg and holding an apple in his left hand. With his right hand, he offers Catherine the ring, but in the painting this bent arm is stretched out. The pose of the crowned figure of Saint Catherine is also remarkably similar, though her drapery was altered in the Leipzig work, with her skirt raised to reveal the fragment of



Fig. 1. Denys Calvaert. *Mystic Marriage of Saint Catherine*, c. 1568. Oil on canvas, 68.3 x 55.3 cm. Museum der Bildenden Künste, Leipzig, inv. 1585.



actual size



her broken wheel, now placed in front of her. The infant Saint John holding his reed cross was shifted upward in the picture, so that he is located immediately behind the Virgin's right shoulder, his head seen from a more foreshortened angle, and his left hand extended toward her shoulder. This touching gesture — which serves in the drawing metaphorically to reach out and engage the viewer's attention — now, in fact, brings us closer to the story, gently linking us physically with one of the event's principal protagonists.

Most of the alterations occur in the background. Saint Joseph is closer to the Virgin, and the table on which he leans occupies the area above Saint Catherine's head. More interesting, however, are the changes in the right background: it is clear from black chalk pentimenti in the drawing that Calvaert — renowned for his introduction of Flemish-style landscapes to

Bolognese painting — initially envisaged tree branches filling the area above the head of Saint John. Perhaps the artist felt this tangle of vertical elements might become too confused with the young Baptist's reed cross, for in the finished drawing he closed off the background and replaced the foliage motifs with monumental architecture. Even the window opening at upper right, which normally provides a glimpse of outdoors (as it does in the Leipzig painting), was filled with an architectural motif, a steep balustrade, like one that appears in the artist's drawing of the Annunciation in the *Gabinetto Disegni e Stampe degli Uffizi*, Florence.<sup>4</sup> The motif of Jesus's cradle at lower right, which originally had more elaborate scroll-like feet or rockers, recurs in most of Calvaert's scenes of the Holy Family: its consistent appearance, except for variations in ornament, suggests that it was an actual studio prop. — JST

### 33. Annibale Carracci. Bologna 1560–1609 Rome

#### *Study of a Tree, c. 1600*

Pen and brown ink over  
black chalk

15 7/8 x 10 7/8 in.;  
402 x 277 mm

Inscribed l.r. in brown  
ink: *Carraci.*

This drawing is datable from its style to the artist's early Roman period (1595–1601). It is one of the finest of Annibale's studies of landscape, particularly remarkable for the boldness of its composition, the forcefulness and economy of its handling, and the unusually fine condition of the sheet.<sup>1</sup> The attribution has a long and distinguished tradition. Pierre-Jean Mariette, the illustrious eighteenth-century French connoisseur, made an accurate copy of it when it was in the possession of the French banker and art collector Pierre Crozat, lovingly recording with his own pen its many subtleties (fig. 1).<sup>2</sup> Mariette was also a collector, and at the dispersal of Crozat's collection of drawings in 1741, he acquired the drawing for himself, doubtless with some satisfaction.<sup>3</sup>

From the time of the High Renaissance, artists made drawings of landscape, including studies of trees, among them the Florentine Fra Bartolommeo, the majority of whose surviving landscape studies were recorded on the spot. Usually drawn quickly, they generally concentrate on the effects of sunlight on trees, grassland, rivers, rocks, and hills, with each element of the landscape yielding a different texture under its rays. Annibale's drawing, by contrast, is conceived in more sculptural, less atmospheric terms, with the strong central motif as solid and robust as any great tree standing alone in parkland. This fine specimen possesses so strong a personality that it is as much a "portrait" as a nature study, and in this respect it is an important prototype for many such drawings of trees that would be carried out by artists of many different schools over succeeding centuries.



Fig. 1. Pierre-Jean Mariette (after Annibale Carracci). *Study of a Tree*, c. 1730–40. Pen and brown ink. 405 x 267 mm. Département des Arts Graphiques, Musée du Louvre, Paris, inv. 30 880. © Musée du Louvre. Photograph by Suzanne Nagy.





Annibale began his drawing with light indications in black chalk (not easily seen with the naked eye), finishing it with the fuller pen work of the details in the trunk, branches, and foliage, never once losing his concentration or resorting to repetitive formulae.<sup>4</sup> This practice of lightly drafting the subject in black chalk and then following it up with more carefully wrought pen work is characteristic of Annibale's working method about 1600, in both his figure and landscape studies.<sup>5</sup> As the drawing progressed, he made numerous subtle adjustments to the contours in the trunk, branches, and foliage. Although these changes are not readily apparent at first glance, they show the artist's unflagging engagement with his subject as well as giving depth and texture to the handling. At the base of the trunk, in the area where some ivy grows, the pen lines do not always follow the black chalk underdrawing. Many of the modifications are found in the darker areas of the tree, for example in the accents in the first tier of foliage. The tempo of drawing of the leaves in the crown of the tree is more energetic than in the branches and foli-

age below. The marks are more dispersed and the lines faster in rhythm. A myriad of squiggles, dashes, and longer curving lines interact pleasingly with small, irregular patches of shading, drawn either with parallel hatching or cross-hatching, to convey a sense of the thinning branches of the canopy gently swaying in the breeze.

Annibale's early Roman landscape studies reveal the lingering influence on him of sixteenth-century Venetian landscape drawings, as practiced by such artists as Titian and Domenico Campagnola. As in his Venetian models, space and form are defined in pen and ink, without the mediation of wash, the untouched paper indicating areas of highlight and passages of hatching and cross-hatching of the darks and midtones. By contrast, Annibale's late landscape drawings, made when he was ill and largely unable to paint, seem more concerned with the description of open space, with many of the compositional elements stripped down to their essentials and rendered simply in outline, with the barrenness of the space conveying an aura of profound melancholy. — NT

## 36. Giovanni Francesco Barbieri, called Guercino. Cento 1591–1666 Bologna *The Infant Christ Blessing (Salvator Mundi)*, c. 1658

Red chalk

9 5/8 x 7 1/2 in.;  
244 x 190 mm

*The Infant Christ Blessing (Salvator Mundi)* corresponds with an engraving of the subject in the same direction (fig. 1) by the Bolognese printmaker Domenico Maria Bonaveri.<sup>2</sup> Two important additions to the design appear in the print, the globe on the ground to one side of the Child and the drapery hanging above it. A slight, outline study for the Child, apparently also in red chalk and corresponding almost exactly in pose, is on the back of *Saint Anthony of Padua Kneeling*, a drawing in the Glasgow Museum.<sup>3</sup> Unfortunately, the reverse of this sheet is stuck down to an old mount and so is not visible, but, using transmitted light, a photograph has been made of this sketch. Since the recto is a study for a painting for which the artist was paid in 1658, the present sheet is likely to have been made at this same date, a conclusion supported by its style.<sup>4</sup>



*The Infant Christ Blessing* reflects the aesthetic and spiritual preoccupations of Guercino's later years in Bologna, from 1642 until his death in 1666. The Christ Child's majestic pose and his solemn expression are not so much a reflection of the influence of Guido Reni, usually cited as so determining a factor on the development of Guercino's late work, as of his own increasing religious devotion, intensified by old age. This altered spiritual view of the world affected Guercino's drawings as much as his paintings, including his choice of materials and the way he expressed himself with them. In the twenty years preceding his move to Bologna from his native Cento, pen or pen and wash had supplanted red chalk as his favorite medium, since his agile hand was able so readily to exploit its spectacular effects. In his late Bolognese period, however, he returned to red chalk because of its opposite qualities of evanescence and flexibility. The growing unsteadiness of his touch resulted in a fluffiness of line, as compared with the crispness of his earlier drawings in the medium, while passages of shadow seem more restricted. While Guercino's late drawings may not be handled flamboyantly, they are rich in mystery and pathos, as is so splendidly illustrated by this example.

Fig. 1. Domenico Maria Bonaveri (after Guercino).  
*The Infant Christ Blessing*, late 17th century. Engraving, 239 x 184 mm. Pinacoteca Nazionale, Bologna, inv. no. 4950, vol. 10 (as F. Curti).







Fig. 2. Guercino. *Salvator Mundi*, 1657. Oil on canvas. 118 x 99 cm. Methuen Collection, Corsham Court, Wiltshire, United Kingdom.

Small-size devotional pictures of the Christ Child alone, seminude, standing or seated, accompanied by symbols of the Passion or other attributes, are almost completely absent from the paintings of Guercino's early and middle period. But in 1657–58, at the time this drawing would have been made, he painted three such works, one with the Christ Child holding a skull; another with the cross, nails, and

a globe on the ground at his feet (that is, a *Salvator Mundi*); and a third with the instruments of the Passion.<sup>5</sup> Only the second of these pictures has survived, the *Salvator Mundi* in the Methuen Collection, Corsham Court, Wiltshire (fig. 2).<sup>6</sup> There are, however, three preparatory drawings for two of these painted compositions, all of them in red chalk.<sup>7</sup> Not only are they close in style to the present sheet, but they also show a Child with the same proportions as the one here, including the slightly prominent head. The lighting of the figure is also similar, with most of the body strongly illuminated and only a few small areas of shadow, and, as here, the feet and hands are drawn mainly in outline with little or no accompanying shading.

Bonaveri's engraving after *The Infant Christ Blessing* is one of a set of eleven undated prints, published toward the end of the seventeenth century, well after Guercino's death. The selection of miscellaneous drawings by the master, mostly half-length figures, was likely made by Guercino's nephew Benedetto Gennari.<sup>8</sup> The Gennari nephews evidently commissioned the engravings, since the copperplates for them long remained in the possession of the family, where they are recorded in the Casa Gennari inventory of 1719.<sup>9</sup> — NT

## 44. Salvator Rosa, or so Attributed. Naples 1615–1673 Rome

*Ten Small Studies on a Single Mount, late 1630s/60s*

Overall: 16 3/8 x  
10 1/2 in.; 416 x 267 mm

Some four hundred drawings by Salvator Rosa are part of a large assemblage of old master drawings, mostly Italian, now dispersed among the Odescalchi collection, Rome; the Teylers Museum, Haarlem; and the Museum der Bildenden Künste, Leipzig. Internal evidence, such as the way they are mounted, indicates a common provenance, and that might be the omnivorous collector of paintings, sculpture, and drawings Queen Christina of Sweden (1615–1689), whose heir in 1691 sold at least a significant portion of her horde to Prince Livio Odescalchi. The queen had invited Rosa to her court before she abdicated in 1654, and during her residence in Rome thereafter, she would certainly have known of Rosa's work. Thus, those four hundred drawings are considered a standard against which the sketches under consideration here can be verified.

Rosa's most sought-after paintings were his brooding, emotionally agitated rocky landscapes with blasted trees, greatly esteemed in his lifetime and eagerly collected as precursors of the Romantic temperament. But, contrarily, Rosa strove mightily to be best known for what the seventeenth century called history painting, meaning high-minded, moralizing themes, often based on antique sources, and, in his case, often allegories of the ephemeral nature of worldly ambition and achievement. However, to his well-articulated impatience, there was only a limited

demand for his paintings of such high aspirations. The public then and later clamored for his landscapes. Indeed, unless there are lost caches of them, there are relatively few landscape scenes among his surviving drawings, probably because the paintings themselves breathe of his improvising their compositions directly on the canvas.

So it is ironic that the largest part of Rosa's known drawings are ideas and trials for his history paintings and like projects. Throughout the albums in the three cited collections are studies of thematic or figural motifs cut from larger pages, frequently with a fragmentary portion from an adjacent study. These ten drawings were similarly harvested from larger sheets of a variety of dates. Numbers 1, 3, 5, and 7 illustrate Rosa's much admired, energetic, scurrying pen style of his most advanced years, after about 1649, whereas numbers 4, 6, and 9 reveal a more restrained touch associated with his earlier development. Of particular interest are numbers 8 and 10, very similar in subject but less so in style to the genre drawings of his Neapolitan youth. One has to allow, in favor of their attribution, that they could have been cut, like the others, from larger, autograph sheets.

Assembling a series of small excerpts on a single large mount is exceptional but is found in another unlocated grouping that might prove to have the same provenance, the Bernet collection. — MRTM





No. 1. *Standing Woman, Right Arm Upraised, Her Left Arm Holding a Sheaf (?)*

Pen and brown ink with traces of black chalk  
2 11/16 x 2 1/16 in.; 68 x 52 mm

This woman is stylistically and perhaps thematically related to the central, dancing figure in an unlocated *Bacchanal* of the mid-1640s,<sup>1</sup> but that figure appropriately holds grapes, whereas this study suggests a sheaf of wheat.



No. 3. *A Kneeling Woman, Seen from the Rear and Facing Right,*  
c. 1660

Pen and brown ink, traces of black chalk, repaired u.r. corner  
2 11/16 x 2 1/16 in.; 68 x 52 mm

The pen style here is akin to other animated figure trials for programs of the late 1650s–early 1660s.<sup>4</sup> This study might be an early idea for a figure such as the kneeling woman seen in profile in the left foreground of *Jonah Preaching to the Ninevites*, sold to the Danish king by April 1661 (Statens Museum for Kunst, Copenhagen).<sup>5</sup>

No. 2. *Six Head Studies: On the Left a Crone, in the Center Three Women in Profile, and, Further, Two Male Heads,*  
1640s

Pen and brown ink with wash  
3 1/8 x 3 7/8 in.; 79 x 98 mm

Quick ideas for facial types such as these appear frequently in Rosa's drawings.<sup>2</sup> The crone on the left here is congruent with his *stregonerie*, witching or incantation scenes, of the 1640s.<sup>3</sup>



No. 4. *A Seated Youth, Facing Left and Resting His Head on His Right Arm,*  
c. late 1630s/early 1640s

Pen, brown ink, and brown wash, unrepaired loss in l.l. corner  
2 5/16 x 2 3/8 in.; 58 x 61 mm

Like number 6 in style and content, these figures recall Rosa's earliest Neapolitan formation, when he sketched such genre subjects.

No. 5. *A Fallen Warrior Crawling Forward,* 1652

Pen and brown ink with traces of black chalk  
2 1/16 x 3 13/16 in.;  
52 x 97 mm

This is conceivably a study for the figure crushed beneath a horse in the left foreground of the 1652 painting *Battle* (Musée du Louvre, Paris).<sup>6</sup>





No. 6. *A Seated Male Figure Slumped to the Left with His Knees Drawn Up*, late 1630s/early 1640s  
 Pen, brown ink, and brown wash  
 2 1/4 x 2 3/8 in.; 57 x 61 mm  
 See number 4.



No. 8. *Salvator Rosa (?)*. *A Man Lying on the Ground, Seen from the Rear, Turning to a Second, Half-length Figure Behind*  
 Pen, brown ink, black and white chalks with traces of graphite on blue-gray paper  
 2 1/16 x 2 1/2 in.; 52 x 64 mm  
 The subject and style here and in number 10 are reminiscent of Rosa's earliest drawings but are feebly drawn and, uncharacteristically, on blue-gray paper.<sup>8</sup>



No. 7. *A Warrior Fallen on His Back and Pierced by a Lance*, 1652  
 Pen, brown ink, and brown wash  
 29/16 x 3 11/16 in.; 65 x 94 mm

This figure is associated in Mahoney 1977 with the figure prominently falling from his mount in the center of Rosa's battle painting from the mid-1640s in Vienna's Kunsthistorisches Museum. The greater clarity of the reproduction here suggests it could, like number 5, be associated stylistically with the Louvre 1652 *Battle*, where a similar figure, with a shield, center right, falls backward off his horse.<sup>7</sup>



No. 9. *In the Upper Right, a Three-Quarter-Length Standing Man Wearing a Cap and Pointing Right with His Right Hand; in the Lower Left, a Turbaned Woman Seated Facing Right and Approached by a Hooded Figure*, 1640s  
 Pen, brown ink, and brown wash; torn l.c.  
 35/8 x 3 3/4 in.; 92 x 95 mm

The motif in the lower left is perhaps for a *stregonerie*. Such witching subjects figured prominently in Rosa's oeuvre in the mid-1640s.<sup>9</sup>

No. 10. *Salvator Rosa (?)*. *Three Figures: In the Center an Armored Figure Holding a Lance (?) Stands in Profile Facing and Pointing to the Right; on the Left, a Second Figure Looking Left; on the Right, a Half-length Figure Seen from the Rear*  
 Black chalk with white chalk highlighting on blue-gray paper  
 2 1/8 x 2 9/16 in.; 53 x 65 mm; cut at the bottom  
 See number 8.



## 51. Marco Ricci. Belluno 1676–1730 Venice

### *Fortifications Overlooking a Broad River Landscape, 1720s*

Pen and brown ink

7 1/2 x 16 1/2 in.;

188 x 422 mm

Drawn with subtly precise pen work, this brilliantly lit panorama has immediate visual and emotional appeal. An old fortification overlooks a river as it calmly flows around several islands and off to the sea. Yet careful attention reveals intriguing questions.

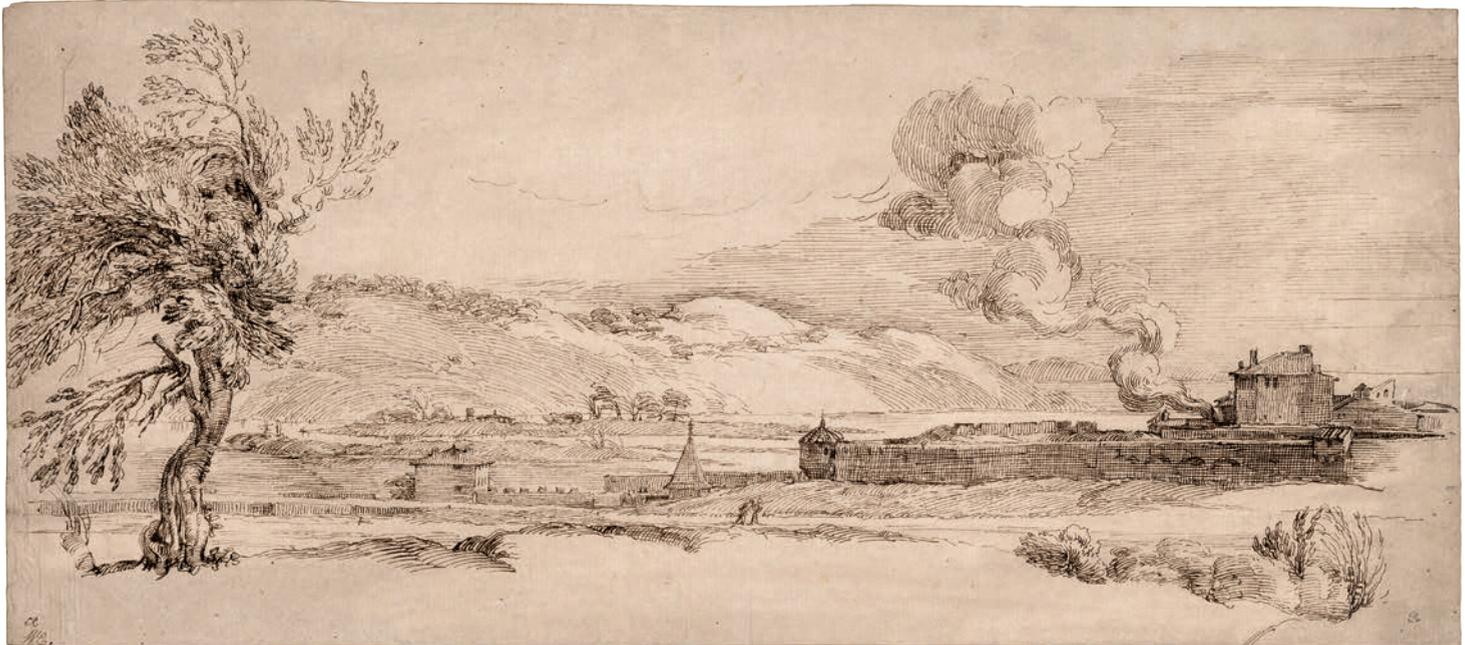
The general style of the drawing, with extensive parallel hatching, including its linear description of features in the undulating landscape, evokes much in the Italian tradition of pen landscapes, beginning with Titian and the Campagnolas, revised by the Carracci and Guercino, and then developed into more schematic forms by Remigio Cantagallina, Giovanni Francesco Grimaldi, and Crescenzo Onofri. Except for the regularity of pen work, especially the parallels in the sky and the blocky houses, there is little to support Jonathan Richardson's attribution to Cantagallina. The latter's foliage is created with regularly scalloped outlines rather than the sketchy variations in the tree and bushes seen here, which are closer to the works of Onofri and Grimaldi. However, none of those late seventeenth-century artists achieves this delicate variety of touch and brilliance of light emerging from the cleverly disposed areas of blank paper.

It is not clear when the attribution was changed to Marco Ricci, but that is correct, in spite of some unusual features. The topography, with its low hills bordering a broad river valley, really an estuary, is quite different from Ricci's usual high hills and mountains characteristic of his native Belluno. This scene looks less Italian than northern, an impression emphasized by the unusually long format (ratio of 1:2 1/4) compared with Ricci's normal landscape drawings, which are consistently high rectangles (ratio of 1:1 1/2). Ricci probably visited the Netherlands several times from 1708 to 1712 on his way between Venice and London. Among other works by Ricci perhaps the most similar in topography and composition are the beautiful river landscape in oil in the Queen's Collection at Windsor and the tempera panorama in the Metropolitan Museum of Art, New York.<sup>1</sup>

Ricci's pen style here is extremely precise and regular, which contributes much to the placid atmosphere of the view. Over half a century ago Anthony Blunt rightly noted the difficulty of dating Marco Ricci's works.<sup>2</sup> Nonetheless, the regularity of parallel hatching here and Ricci's distinctive open cross-



Fig. 1. Rembrandt van Rijn, *Landscape with Trees, Farm Buildings and a Tower*, c. 1651. Etching and drypoint. 123 x 319 mm. National Gallery of Art, Washington, Rosenwald Collection, 1943.3.7125



hatching on shaded sides of buildings or rocks, combined with his looser freedom in the foliage, compare well with two pen landscapes at Windsor and one in the National Gallery of Art, Washington, which are closely related to Ricci's etchings and thus dateable 1723/30.<sup>3</sup>

Two features deserve special mention. The magnificent tree on the left was added after the basic drawing was finished, as the low middle-ground wall shows through its trunk. The tree has a delicate variety of elongated curves for foliage, careful attention to eccentric shapes and indentations of the trunk and limbs modeled by short curved hatchings, and especially effective light on bunches of leaves captured by reserved paper. All these show Ricci a true heir to the marvelous trees drawn by Titian as well as Annibale and Agostino Carracci. Given the date suggested

above, the northern appearance of this panorama, like a similarly refined pen drawing at Windsor,<sup>4</sup> may be a late reminiscence of Ricci's travels in the Netherlands. This quality, combined with the unusually long format and the open foreground, especially before the tree was added, also suggests a source not frequently considered for eighteenth-century Venetian art: Rembrandt. In fact, Rembrandt was highly prized by a number of Venetian collectors and artists. On his trip to the Netherlands, Anton Maria Zanetti bought an extensive collection of Rembrandt's etchings and brought them home to Venice in 1722. Ricci had ready access to his close friend's collection, and this drawing indicates Ricci's careful study of Rembrandt's landscape etchings, such as, just for one example, *Landscape with Trees, Farm Buildings and a Tower* (fig. 1). — AR

## 58. Niccolò Ricciolini. Rome 1687–1763 Rome

### *The Descent from the Cross*, c. 1751

Pen and brown ink,  
brush and gray wash  
heightened with white,  
squared in black chalk

15 1/4 x 7 1/2 in.;  
387 x 191 mm

The Ricciolini were a family of Italian painters, mostly active in Rome. Michelangelo Ricciolini painted decorative frescoes for the Palazzo della Cancelleria and the Palazzo Spada in Rome; the Palazzo Chigi Zon-dadari at San Quirico d'Orcia; the Palazzo Buonaccorsi at Macerata; and the Casino Pescatore at Frascati. An exemplar of the Roman Baroque, his paintings betray the influence of Carlo Maratta.

Michelangelo's son Niccolò worked primarily in Rome and maintained his father's allegiance to Maratta and the late Baroque in the face of the emerging Neoclassical style. Trained by his father, he assisted him on the ceiling of the gallery of the Palazzo Orsini-Barberini at Monterotondo. His work later reflected that of Francesco Trevisani, whose niece he married. He worked for many years for the *fabbrica* (workshop) of St. Peter's, creating cartoons for the dome mosaics in the chapel of San Michele, Santa Maria degli Angeli, and the Colonna family. Among his mature compositions for Roman churches was a work that is considered his masterpiece, *The Virgin Appearing to Saint Bernard*, signed and dated 1751, for Santissimo Nome dei Maria.

This drawing is a preparatory *modello* for a *Descent from the Cross* that was painted no later than 1751 for San Giuseppe alla Lungara, where it still hangs today over the altar of the first chapel on the right.<sup>1</sup> An ear-

lier preparatory sketch in pen and ink is in the Gabinetto Disegni e Stampe degli Uffizi.<sup>2</sup> The finished painting differs from this *modello* most importantly in the treatment of the three Marys at the lower left. Grouped in a formation that recalls Daniele da Volterra's famous *Descent from the Cross* in the church of Santa Trinità dei Monti in Rome,<sup>3</sup> the Virgin Mary collapses in a dead faint. In the final painting, however, she is shown seated upright and relatively composed. It is surmised that the patron may have redirected the artist according to the official attitude of the church against such exaggerated emotions.<sup>4</sup>

The Ricciolini family drawings have only recently been examined,<sup>5</sup> and a great deal of confusion between father and son remains. However, a distinctly lighter, more elegant handling is characteristic of the son, whose secular work might be considered Rococo in tenor. The construction of this drawing relies heavily on wash and gouache, with faint touches of pen and brown ink to reinforce lines later and add sparkle to the composition. The combination of gray wash with pen and brown ink details is similar to the materials and handling of the contemporary Venetian artist Antonio Canal, called Canaletto. Such an influence supports the supposition that Canaletto did visit Rome, as it seems that Ricciolini did not leave the papal city. — SFM



## 59. Carlo Innocenzo Carlone. Scaria (Val d'Intelvi) 1686–1775 Scaria

### *The Baptism of Constantine, 1763*

Pen and brown ink with  
brush and brown wash,  
over black chalk

13 3/4 x 7 13/16 in.;  
350 x 198 mm

Coming from a dynasty of North Italian artists, Carlo Innocenzo Carlone was one of the most popular fresco artists of central Europe and northern Italy during his long and productive life. First trained in Venice and Udine, he spent five formative years in Francesco Trevisani's workshop in Rome, where he absorbed the work of Pietro da Cortona, Luca Giordano, and Francesco Solimena. He left Rome about 1711 and quickly made his name in Vienna and throughout the Hapsburg territories. About 1720, when he first began to work in Germany, his style changed — his compositions becoming more open, attenuated, and elegant.

Despite his extensive work across central Europe, from 1725 on, this canny master of the Rococo returned annually to northern Italy, working on commissions there until he was eighty years old. Particularly influenced by the work of Giovanni Battista Tiepolo (see cats. 52, 53), he made many *bozzetti* (oil sketches) and was especially valued for his sophisticated use of color.

In 1763, at the age of seventy-seven, he was commissioned by a Signor Pollini to paint a pair of altarpieces—*The Deposition of Christ* and *The Baptism of Constantine*—for the parish church of Calvisano near Brescia.<sup>1</sup> A curious pairing of subjects, the latter painting is known not only by this finished drawing but also by two oil *bozzetti*. The subject of *The Baptism of Constantine* depicts the ceremony performed by Pope Sylvester in the baptistery of the Lateran in

Rome in 312 following the miraculous healing from leprosy of the wicked emperor Constantine by Saints Peter and Paul.

The earlier of the two *bozzetti* (in a private collection) is quite similar to this rare, elaborately finished wash drawing; substantial changes in the architectural setting occur in the second known *bozzetto* (now in the Hessisches Landesmuseum, Darmstadt). It has been speculated that these changes may relate to the patron's demand for greater historical accuracy, replacing the church interior with an *all'antica* architecture more appropriate to history painting and classical drama.<sup>2</sup>

The extremely elongated figures and elaborate details of the setting and decorative arts objects make this an effective comparison with the monumental wash drawing by Giovanni Battista Tiepolo (cat. 52), where the use of brown wash is set off against the brilliant white of the Venetian paper. An even more apt comparison can be found in the only slightly earlier wash drawing by the Venetian Francesco Fontebasso (cat. 57). It is also interesting to compare this work with the relatively contemporaneous Roman composition of the Deposition by the mosaicist Nicolò Ricciolini (cat. 58), in which line and wash are not as integrated. The painterly handling of drawing media by North Italian artists is most evident when it is compared with the quite contemporary composition by the Bolognese artist Ubaldo Gandolfi of about 1764 (cat. 60). — SFM



## 62. Francesco Londonio. Milan 1723–1783 Milan

### *Young Shepherd Boy Leaning on a Staff*, 1760/65

Black chalk heightened  
with white on buff-  
colored paper

14 15/16 x 7 in.;  
379 x 179 mm

A prolific painter and etcher, Francesco Londonio spent a successful career in Milan, where his pleasing, naturalistic works found eager collectors among the aristocracy and wealthy merchant class. He studied painting with Ferdinando Porta and learned print-making from Benigno Bossi. Londonio's subject matter consists almost exclusively of pastoral scenes that depict domestic animals and the farmers and shepherds who cared for them, set among the landscapes and buildings of their rural surroundings. He made many keenly observed drawings from life and also painted countless oil sketches on paper. By and large, these preparatory studies were kept by the artist and served as visual resources for the compositions of his much larger and multifigured canvases.<sup>1</sup>

There is no extensive study dedicated to Londonio's drawings. From collection catalogues it is possible to ascertain that an occasional sheet bears his initials, *FL*, or a date from the 1750s or later.<sup>2</sup> The present drawing, auctioned in London in 1964 from an English collection, was part of a lot identified simply as "Dutch School 18th century."<sup>3</sup> At the time, James Byam Shaw, a scholar-dealer and authority on eighteenth-century Italian drawings, recognized the hand as that of Londonio.<sup>4</sup> Indeed, the provenance of this attractive sheet indicates that he kept it for himself. Other Londonio drawings acquired from that auction are to be found today at the Harvard Art Museums, Cambridge, Massachusetts; the Metropolitan Museum of Art, New York; and the Ashmolean Museum, Oxford. Hugh



Fig. 1. Francesco Londonio. *Peasant with Cow and Shepherd Tending Sheep*, 1763/64. Etching. Plate, 10 9/16 x 14 in.; 268 x 356 mm; sheet, 11 3/8 x 14 11/16 in.; 289 x 373 mm. Harvard Art Museums/Fogg Museum, Gift of Belinda L. Randall from the collection of John Witt Randall, R7957.





Macandrew's well-informed entries in an Ashmolean catalogue state that "certain figures frequently recur in paintings by Londonio who clearly had recourse to a large stock of such studies."<sup>5</sup>

Starting in the 1750s, Londonio etched some one hundred plates, impressions of which are to be found in many collections in Italy and beyond. These prints have been published in general catalogues as early as that of Basan (1791) and most recently in an excellent, fully illustrated catalogue raisonné by Monica Scola with an introduction by Paolo Bellini (1994).<sup>6</sup> Many printings, some made long after the artist's death, as well as copies attest to the popularity and longevity of these prints. In the etching reproduced here (fig. 1), the artist relied on this drawing for the depiction of a half-length figure standing beside the tree.<sup>7</sup> An oil sketch on paper (unlocated) repeats the pose of the boy, now hatless.<sup>8</sup> Given Londonio's

practice, there may well be other instances of his use of this image.

The freshness and immediacy of *Young Shepherd Boy Leaning on a Staff*, with its sensitive depiction of a youthful face and sturdy body enveloped in layers of peasant clothing, affirm that this is a study from life, and not a repetition. The winsome boy captures our attention with his direct gaze and pensive expression. His pose has been carefully arranged—cheek resting on hand, one leg firmly planted on the ground, the other wrapped around a long staff. A clear natural light illuminates the figure, modeled skillfully by the artist in black chalk with white highlights. At the right a few lines define the edge of a wall that provides support for the one-legged stance. This life study is a fine example of Londonio's draftsmanship, and its sympathetic treatment rewards the viewer's examination. — SWR

## 78. Jean-Jacques de Boissieu. Lyon 1736–1810 Lyon

### *Portrait of a Farmhouse, outside Lyon, 1780/1800*

Pen and brown ink with  
gray and green wash

7 1/16 x 11 3/4 in.;  
178 x 298 mm

Inscribed verso, u.c.:  
*Portrait of a House  
near Lyons by Boissieu of Lyons—I bot it  
at Lyons for [full price  
illegible] 15 ' J Pratviel*

The son of a physician in Lyon, Jean-Jacques de Boissieu took very little formal training and threw himself vigorously into drawing and printmaking, producing three etched suites by the age of twenty-eight. Pierre-Jean Mariette, the great collector and connoisseur, who received gifts of prints and drawings from the young artist, noted that “he had no other goal than to follow the impulse of his genius, and to take nature as his sole guide.”<sup>1</sup> Indeed, *plein air* draftsmanship remains the dominating theme of Boissieu’s impressive production over the span of four decades. After a year in Paris and its environs, 1763–64, Boissieu traveled in the entourage of Louis-Alexandre, duc de la Rochefoucauld in 1765–66 to Italy, where he aligned himself visually with Italian-inspired Dutch artists of the previous century, such as Jan Both and Bartholomeus Breenbergh. On his return, Boissieu remained based in Lyon for the remainder of his career. He produced over 700 drawings and more than 140 etchings, including landscapes, genre scenes, and portraits.

Although Boissieu was best known in his own time as an etcher, Marie-Félicie Perez has observed that his prolific and varied drawn output demonstrates the distinct role of drawing in his artistic life aside from the preparation of prints.<sup>2</sup> This detailed and captivating depiction of a farmhouse, datable, in my view, close to the end of Boissieu’s most prolific period of landscape drawing, 1780–1800, displays a remarkable stillness and intimacy. In it, one sees a small compound of farm structures, grouped around a central courtyard; a slow-moving stream or pond occupies the foreground. The pen work in brown ink is exquisite in its detail, especially in rendering the places where the stucco has fallen away from the walls, built in the local *pisé* (rammed-earth) technique; Boissieu’s characteristic use of a blue-green wash gives three-dimensionality and shadow to the vegetation clinging to the building, and he also uses

it to elegantly describe the reflection of the building’s shadowed doorways in the still water.

While Boissieu’s landscapes, drawn or printed, sometimes rely too heavily on the picturesque sweep of the Roman Campagna and are sometimes assembled from stock elements to form a fictive whole, this work instead has the ring of careful and truthful observation. This is a study of a particular house, and he gives it the entire sheet, to the almost total exclusion of its setting. In the middle of the courtyard, and in the exact center of the composition, Boissieu places the tiny figures of a bonneted mother and her baby. Boissieu often included figures in his sketches, sometimes to turn them into genre scenes or to provide scale for architecture. In this drawing, however, the human presence is minuscule and hushed, and yet, conversely, it animates the architectural whole in a compelling fashion.

Boissieu’s interest in the study of farm buildings for their own sake is attested by other examples in French public collections, such as a drawing in brown ink and gray wash in the Musée du Louvre, Paris (inv. 23827), that likewise shows derelict buildings and trees near the edge of a stream and features small figures of cattle and a drover. Similarly, a view of a country house in the Musée des Beaux-Arts, Lyon (B. 514–15), uses the same drawing technique and again foregrounds Boissieu’s interest in the accumulated masses of the region’s rustic architecture. While the nineteenth-century provenance of the drawing remains unclear, the inscription and signature “J. Pratviel” on the verso may link the work to the house of Pratviel, an extended family of Huguenot merchants who immigrated to England from southern France in the mid-eighteenth century.<sup>3</sup> Pratviel’s attestation that he bought the work in Lyon indicates both the continued saleability and the availability of Boissieu’s drawings during the nineteenth century. — ACW



## 79. Théodore Géricault. Rouen 1791–1824 Paris

*A Landscape View Looking toward Montmartre;*  
verso, *Studies of a Hand and the Head and Legs of a Dog, 1817/18*

Pen and brown ink with brown and blue wash over black chalk; verso, graphite and pen and brown ink

5 7/16 x 8 7/16 in.;  
138 x 214 mm

This beautiful sheet is one of the rare landscapes by Géricault, and it displays all the hallmarks of his expressive drawing style. Works such as this, which do not directly relate to the artist's few major paintings, are often very difficult to date. Géricault's short career (he was active for only fifteen years), his rapid artistic development, the relative lack of dated material, and his habit of reusing a single sheet of paper complicate efforts to date many of his drawings securely.

The subject of the recto of this sheet, an energetic ink drawing of a panoramic landscape with buildings brushed with atmospheric blue-gray wash, is clearly identifiable by the windmills in the center background as Montmartre, the artist's primary residence from 1813 until his death.<sup>1</sup> In his catalogue



Fig. 1. Théodore Géricault. *View of Montmartre and Study of Lions* (recto). Graphite, wash, gouache, in ink on paper, 8 7/8 x 10 1/2 in.; 215 x 267 mm. B. 755. Collection of École Nationale Supérieure des Beaux-Arts, Paris.

raisonné of Géricault's work, Germain Bazin identifies six images of Montmartre within the corpus of drawings, dating them stylistically to three different time periods.<sup>2</sup> Bazin dates this sheet (B. 1709) between 1817 and 1820, after Géricault had returned from his yearlong trip to Italy and before he went to England. Among other reasons, Bazin cites the faint black chalk studies of horses visible at the center of the sheet, which he relates to the painting *The Limekiln, Montmartre*, in the Musée du Louvre, Paris.<sup>3</sup> The connection between these two works is supported by an alternative title that was given to this sheet when it was shown at Galerie l'Oeil in Paris in 1970. At that time, it was called *La Gypserie*, another name for a limekiln.<sup>4</sup>

The most closely related Montmartre view visually and technically is *View of Montmartre and Study of Lions* (fig. 1) in the collection of the École des Beaux-Arts, Paris. This drawing consists of two joined pieces of paper. Originally catalogued by Bazin as a view of Belleville, the top sheet is of a panoramic view of the hills of Montmartre rendered in blue-gray wash over dark brown ink. The École des Beaux-Arts drawing is currently recorded by the museum as dating to 1815, although it is often related to another view of Montmartre in the Krugier-Poniatowski collection (B. 1710), which has been dated by scholars to 1817/18 based on its stylistic similarities to drawings executed after Géricault's return from Italy.<sup>5</sup>



recto



verso



Fig. 2. Théodore Géricault. *View of Montmartre and Study of Lions* (verso). Graphite, wash, gouache, in ink on paper, 8 7/8 x 10 1/2 in.; 215 x 267 mm. B. 755. Collection of École Nationale Supérieure des Beaux-Arts, Paris.

While it is clear that the École des Beaux-Arts drawing is from a sketchbook (there are visible binding notches on the right side of the Montmartre sheet), there is no physical evidence that the sheet catalogued here belonged to a sketchbook, although it appears that the paper type and measurements of the two drawings are similar.<sup>6</sup> Further support for relating these two Montmartre drawings is provided by the anatomical ink studies of animals on their versos: the lower torso and legs of an écorché hare (fig. 2) appear on the top half of the École des Beaux-Arts drawing, and in the sheet catalogued here, the hind legs of a dog are studied. However, the versos also feature dissimi-

lar drawings beneath the ink sketches; small equestrian figures in black chalk are visible above the hare in the former, and several energetic studies of dogs' heads in graphite in the latter.

The verso of the drawing under consideration was first published in 2010 by Jean-Luc Baroni. Bazin neither reproduced nor mentioned the verso of this sheet. As the Baroni catalogue entry points out, the dogs' heads may shed light on the dating. The large head on the right side of the verso bears a similarity to Géricault's painting *Head of a Dog* (B. 1675), of which multiple copies exist, including a lithograph of the composition by Charles Aubry.<sup>7</sup> Two other dogs are also represented on the sheet; on the far left a greyhound-like animal bares its teeth, and at center, a dog stretches its neck upward. After he returned from Italy, Géricault was working on several paintings that feature dogs in corresponding postures.<sup>8</sup> Given the apparent relationship of the verso sketches on this sheet with works known to have been painted after Géricault's return from Italy, as well as the presumed relationship between the verso image and the painting *The Limekiln, Montmartre*, it is most likely that this drawing dates to 1817/18. — AJG



## Provenance, Literature, Exhibitions, and Notes

### Introduction

#### NOTES

1. Margaret Morgan Grasselli, Andrew Robison, Rhoda Eitel-Porter, Jennifer Tonkovich, contributions by Judith Brodie . . . et al., *Private Treasures: Four Centuries of European Master Drawings* (Washington D.C.: National Gallery of Art; New York: Morgan Library & Museum, in association with Lund Humphries, 2007). This catalogue documents the exhibition held at the Morgan Library & Museum, New York, January 18–April 8, 2007 and at the National Gallery of Art, Washington, D.C., May 6–September 16, 2007.

2. When the drawing was purchased, it was credited to Jean-Baptiste Tierce (Rouen 1737–1794 Tuscany), an attribution that is still supported by some scholars.

### 9. Girolamo da Treviso

*Saint Jerome and Saint Catherine of Alexandria Standing in a Landscape*, c. 1530

#### PROVENANCE

Padre Sebastiano Resta (by whom lent to Giovanni Mattei Marchetti, bishop of Arezzo, with other drawings from his volume “I,” for a period until 1703); John, Lord Somers, his inscription, *I 182* (L. 2981), recto, l.r., 1710—at least 1716; his sale, London, 1717; Jonathan Richardson Sr., on his mount, with his inscription l.c., *Pellegrino da Bologna* (i.e., Pellegrino Tibaldi); Sir Joshua Reynolds, stamp (L. 2364), recto, l.l.; anonymous sale, Christie’s, London, April 10, 1985, lot 25 (as attributed to Pellegrino Tibaldi); private collection, United Kingdom; purchased from Thomas Williams Fine Art Ltd., London, 2010.

#### LITERATURE

Elizabeth Llewellyn and Cristiana Romalli, *Drawing in Bologna, 1500–1600*, exh. cat. (London: Courtauld Institute Galleries, 1992), cat. 34; Nicholas Turner, “London, Courtauld Institute: Bolognese Drawings,” review of London 1992, *Burlington Magazine* 134, no. 1073 (Aug. 1992), pp. 539–41, esp. p. 540.

#### NOTES

1. For a record of Di Giampaolo’s opinion, see Llewellyn and Romalli 1992, cat. 34. The Warsaw picture is cited and reproduced in Vera Fortunati Pietrantonio, *Pittura bolognese del ’500*, 2 vols. (Bologna: Grafis, 1986), vol. I, pp. 151 and 178.

2. In 1538 the painter moved to England, where he worked as a military engineer for King Henry VIII. He was killed six years later by a cannon ball as English forces laid siege to the French port of Boulogne, attempting to breach three different levels of fortification.

3. Pinacoteca Nazionale, Parma, inv. 371; see entry by Sylvia Ferino, in Ernst Gombrich, Manfredo Tafuri, et al., *Giulio Romano*, exh. cat. (Mantua: Palazzo Te, 1989), pp. 272–73. The composition was engraved by Marcantonio Raimondi. The clear compositional structure of Girolamo da Treviso’s Warsaw altarpiece seems not only to have been influenced by Giulio’s painting, perhaps only through Marcantonio’s print, but also by the works of Raphael’s Bolognese followers, including Innocenzo da Imola and Girolamo da Carpi.

### 22. Federico Zuccaro

*The Coronation of the Virgin*

#### PROVENANCE

Friedrich Gauermann, Vienna, stamp (L. 1003), verso, l.l., along with inscription in pencil, “foto FG 876 –”; private collection, Düsseldorf; by descent to private collection, Hamburg; purchased from Martin Moeller Kunsthandel, Hamburg, 1997.

#### EXHIBITION

Hamburg, Martin Moeller Kunsthandel, *Meisterzeichnungen IV*, 1997, cat. 3.

#### NOTES

1. Rodolfo Pallucchini and Paolo Rossi, *Tintoretto: Le opere sacre e profane*, 2 vols. (Milan: Electa, 1982), vol. I, p. 253, cat. A110. The composition of these three figures was reprised by Palma Giovane in the church of the Ospedaletto, Venice.

2. See Cristina Acidini Luchinat, *Taddeo e Federico Zuccari: Fratelli pittori del Cinquecento*, 2 vols. (Rome: Jandi Sapi, 1999–2000), vol. 2 (2000), pp. 132–35.

3. Acidini Luchinat 2000, pp. 122–34, compare specifically figs. 2, 13, and 24. James Mundy has dated the current drawing to c. 1580 (Hamburg 1997, cat. 3).

4. Acidini Luchinat 2000, pp. 135–37.

5. Acidini Luchinat 2000, pp. 182, 188.

### 24. Bernardino Barbatelli, called Il Poccetti

*Study for Saint Peter Led to Martyrdom*; verso, *Studies of Roman Soldiers, a Head, a Figure in a Niche and Kneeling Saints*, 1596/99

#### PROVENANCE

Purchased from Flavia Ormond Fine Arts Limited, London, 1997.

#### NOTES

1. See the principal studies of Poccetti’s drawings: Walter Vitzthum, *Die Handzeichnungen des Bernardino Poccetti*, dissertation, Ludwig-Maximilians-Universität, Munich, 1955 (published Berlin, 1972); and Paul Hamilton, *Disegni di Bernardino Poccetti*, exh. cat. (Florence: Gabinetto Disegni e Stampe degli Uffizi, 1980).

2. Flavia Ormond Fine Arts Limited, London, *Italian Old Master Drawings, 1500–1850*, sale cat. (New York: Adelson Galleries, 1996), cat. 6. On Uffizi no. 1738 E for *The Last Supper*, see Hamilton 1980, pp. 55–56, no. 40. As Ormond observed, it is now thought that the *Martyrdom of Saint Matthew* was carried out under Poccetti’s supervision by another artist, Cosimo Gheri.

3. Stefania Vasetti, “Due pale d’altare e alcuni disegni di Bernardino Poccetti,” *Paragone* 33–34 (2000), pp. 19–20, figs. 14a–b, 15, 16a–b.

## 25. Lodovico Cardi, called Il Cigoli

*Pope Sixtus V Receiving Divine Inspiration for His Writing*; verso, *Studies for "The Madonna and Child with Saint Michael and Saint Peter and of Other Figures*, c. 1593

### PROVENANCE

Christie's, London, March 30, 1971, lot 4; Yvonne Tan Bunzl, London. *Old Master Drawings*, 1971, cat. 15; acquired 1973, Dr. and Mrs. Malcolm W. Bick; by whom sold, Sotheby's, London, July 2, 1984, lot 73; Bernard Sherack, New York; Christie's, New York, Jan. 12, 1995, lot 17; purchased from Thomas Williams and W. M. Brady & Co., Inc., New York, 1995.

### NOTES

1. See, on the style and its reappraisal, Miles Chappell, "The Renaissance of the Florentine Baroque," *Dialoghi di Storia dell'Arte* 7 (1998), pp. 56–111.

2. Miles Chappell, "Reform and Continuity in Later Florentine Drawing," *Master Drawings* 43 (2005), pp. 339–48.

3. The related drawing of the scene, no. 889 in the Département des Arts Graphiques, Musée du Louvre, is inscribed = *Cigoli de Cartoni p[er] arazzi fatti al Card.<sup>le</sup> montalto* in an early hand, which is, in my opinion, possibly that of Cigoli. On the drawing, see Françoise Viatte, *Musée du Louvre, Cabinet des Dessins: Inventaire générale de dessins italiens, III. Dessins toscans, XVIe–XVIIe siècles*, vol. 1, 1560–1640 (Paris: Éditions des Musées Nationaux, 1988), pp. 76–78, cat. 131.

4. Giovanni Battista Cardi, *Vita di Lodovico Cardi Cigoli, 1559–1613* (San Miniato, 1913), pp. 36–37: "al Cardinal Montalto molti disegni per far panni di arazzi tocchi con acquerelli, nei quali facendo storie sacre conforme all'ordine ricevuto, attorno ad essi per ornamento andò scherzando con poetica invenzione secondo che la storia richiedeva..."

5. Christie's, London, March 30, 1971, lot 4.

6. London 1971, no. 15.

7. Edmund Pillsbury and John Caldwell, *Sixteenth Century Italian Drawings: Form and Function*, exh. cat. (New Haven: Yale University Art Gallery, 1974), cat. 43.

8. Miles Chappell, *Disegni dei Toscani a Roma, 1580–1620*, exh. cat. (Florence: Gabinetto Disegni e Stampe degli Uffizi, 1979), pp. 116–17, cat. 74.

9. Françoise Viatte, *Le dessin italien sous la Contre-Réforme*, exh. cat. (Paris: Musée du Louvre, 1973), cat. 19; and Viatte 1988, pp. 76–78, cat. 131. Anna Matteoli, *Lodovico Cardi-Cigoli pittore e architetto* (Pisa: Giardini Editori e Stampatori, 1980), pp. 300–303, cat. 133.

10. For the fresco in the Chiostrò Grande of Santa Maria Novella, see Franco Faranda, *Ludovico*

*Cardi detto il Cigoli* (Rome: De Luca, 1986), p. 115, cat. 4, pl. IX.

11. Miles Chappell, *The Drawings of Lodovico Cigoli: A Catalogue Raisonné* (in preparation).

12. Gabinetto Disegni e Stampe degli Uffizi, Florence, no. 14022F. Chappell 1979, pp. 116–17, cat. 74.

13. Département des Arts Graphiques, Musée du Louvre, Paris, inv. no. 889. Viatte 1988, pp. 76–78, no. 131.

14. Gabinetto Disegni e Stampe degli Uffizi, Florence, no. 124Orn. Chappell 1979, pp. 115–16, cat. 73.

15. The Goldman Collection, Chicago. Nicholas Turner, with contributions by Jean Goldman, *Drawn to Italian Drawings: The Goldman Collection* (Chicago: Art Institute of Chicago, 2009), pp. 162–65, cat. 65.

16. Location unknown (stolen). Katrin Bellinger, *Drawings in Florence, 1500–1600*, sale cat. (London: Harari and Johns, 1991), pp. 13–15, cat. 18b, and under 18a.

17. Miles Chappell, "Cigoli's 'Resurrection' for the Pitti Palace," *Burlington Magazine* 116 (1974), p. 473.

18. Chappell 1974, p. 473; Pillsbury and Caldwell 1974, cat. 43. The painting was for San Michele, Pianezzoli, near Empoli, and is now at the Museo Diocesano, San Miniato. See Faranda 1986, p. 123, cat. 14, pl. XIX; and Novella Barbolani di Montauto, in M. Chappell and Barbolani di Montauto, *Figline, il Cigoli e i suoi amici. Colorire naturale e vero*, exh. cat. (Florence: Polistampa, 2008), p. 152, cat. 4.2.

## 26. Andrea Boscoli

*Abraham's Victory over the Assyrian Kings (after Benozzo Gozzoli)*

### PROVENANCE

Jonathan Richardson, Jr. (L. 2170); private collection, Paris; purchased from P. & D. Colnaghi Company, Ltd., London, 2000.

### LITERATURE

Christel Thiem, *Italienische Zeichnungen, 1500–1800* (Stuttgart: Staatsgalerie, 1977), p. 178, under cat. 347; Lieneke C. J. Frerichs, *Italiaanse Tekeningen II: de 15de en 16de Eeuw*, exh. cat. (Amsterdam: Rijksmuseum, 1981), p. 24, under cat. 41; Stephen Ongpin, *An Exhibition of Master Drawings* (London: P. & D. Colnaghi Company, Ltd., 1999), cat. 11.

### NOTES

1. Discussed in Diane Cole Ahl, *Benozzo Gozzoli* (New Haven: Yale University Press, 1996), pp. 157–85.

2. Ahl 1996, 171.

3. The others are *The Marriage of Isaac and Rebecca* (Moravske Gallery, Brno, Czech Republic, inv. B 2025), *The Curse of Canaan* (Graphische Sammlung, Staatsgalerie, Stuttgart, inv. C 63/1150), *The Drunkenness of Noah* (Biblioteca Reale, Turin, inv. 15686), *The Marriage of Jacob and Rachel* (Musée du Louvre, Paris, inv. 21444), and *The Marriage of Jacob and Rachel* (Rijksmuseum, Amsterdam, inv. 1981: 41). These sheets, but not the current drawing, are discussed in Nadia Bastogi, *Andrea Boscoli* (Rome: Edifir, 2008), pp. 303–4, cats. 62–66.

4. Bastogi 2008, pp. 83ff.

5. In the case of these Gozzoli copies, it is a curiosity that there are two almost identical copies of the same fresco, both apparently by Boscoli himself (*The Marriage of Jacob and Rachel*; see n. 3 above). The image for the one in the Louvre is reproduced flopped in Françoise Viatte, *Musée du Louvre, Cabinet des Dessins: Inventaire générale de dessins italiens, III. Dessins toscans, XVIe–XVIIe siècles*, vol. 1, 1560–1640 [Paris: Éditions des Musées Nationaux, 1988], cat. 79). One can only speculate why Boscoli made two copies of the same scene; perhaps a friend or colleague had requested one?

## 28. Cristofani Roncalli, called Il Pomarancio

*Head of a Man, after the Laocoön*, 1580s/1600

### PROVENANCE

Purchased from Thomas Williams Fine Art, Ltd., London, 2000.

### EXHIBITION

National Gallery of Art, Washington, D.C., *Private Treasures: Four Centuries of European Master Drawings*, May 6–Sept. 16, 2007, not in catalogue.

### NOTES

1. Sotheby's, London, July 7, 2011, lot 40.

2. Phyllis Pray Bober, Ruth Rubinstein, and Susan Woodford, *Renaissance Artists and Antique Sculpture: A Handbook of Sources* (London: H. Miller, 2010), p. 122.

3. For a more complete list, see Phyllis Pray Bober, *Drawings after the Antique by Amico Aspertini: Sketchbooks in the British Museum* (London: Warburg Institute, 1957), p. 62.

4. Ileana Chiappini Di Sorio, *Cristoforo Roncalli detto il Pomarancio* (Bergamo: Poligrafiche Bolis, 1983), cat. 55.

### 30. Denys Calvaert

*Mystic Marriage of Saint Catherine*

#### PROVENANCE

Galerie Grünwald, Munich; private collection, Belgium; purchased from Day & Faber, London, 2000.

#### EXHIBITION

Brussels, Société Générale de Banque, *Dessins du XVe au XVIIIe siècles dans les collections privées de Belgique*, cat. by R.-A. d'Hulst et al., 1983, cat. 18, ill.

#### NOTES

1. Saint Catherine appears in altarpieces in San Giacomo Maggiore, Bologna (see Teresa Montella, "Dionisio Calvaert," in *Pittura bolognese del '500*, ed. Vera Fortunati Pietrantonio, 2 vols. [Bologna: Grafis, 1986], vol. 2, p. 706, ill.; and Simone Twiehaus, *Dionisio Calvaert [um 1540–1619]: Die Altarwerke* [Berlin: Reimer, 2002], cat. A 7, ill.), for which there is a preparatory drawing in the Princeton University Art Museum (inv. x1977-164; see Twiehaus 2002, fig. 17); Santa Maria dei Servi, Bologna (see Fortunati Pietrantonio 1986, p. 700, ill.; and Twiehaus 2002, no. A 11, ill.), for which there is a related drawing in the Royal Library at Windsor Castle (inv. 5096; see Twiehaus 2002, fig. 30); as well as paintings in the Gemäldegalerie, Oldenburg (see Fortunati Pietrantonio 1986, p. 695, ill.); and the Museo Capitolino, Rome (see Fortunati Pietrantonio 1986, p. 697, ill.; and Twiehaus 2002, fig. 84), for which a drawing is preserved in the Musée du Louvre, Paris (inv. 19836; see Twiehaus 2002, fig. 85). See also the paintings by or after Calvaert that passed through sales at Christie's, London, April 10, 2003, lot 15; July 11, 2003, lots 5 and 24; and Dec. 3, 2008, lot 247, as well as further autograph drawings in the Royal Library (inv. 5506; see Twiehaus 2002, fig. 20) and Louvre (inv. 2010; see Twiehaus 2002, fig. 21), both of which include Saint Catherine alongside Saints Francis and Roch, though she was ultimately eliminated for the final altarpiece of 1598 in the Gemäldegalerie Alte Meister, Dresden (inv. 120; see Twiehaus 2002, fig. 19), which features Saints Francis and Dominic. Among additional drawings with Saint Catherine not published by either Twiehaus or Montella are sheets in the Museo del Prado, Madrid (inv. D-2317; see Nicholas Turner, *Museo del Prado Catálogo de dibujos*, vol. 5, *Dibujos italianos del siglo XVI* [Madrid: Museo del Prado, 2004], cat. 41, ill. in color); another, dated 1581, that was offered for sale at Sotheby's, London, on Dec. 7, 1978, lot 42; and two red chalk drawings in the Louvre (inv. 11330; see Catherine Legrand, *Le dessin à Bologne, 1580–1620: La réforme des trois Carracci*,

exh. cat. [Paris: Réunion des Musées Nationaux, 1994], cat. 3, ill.; and inv. 21409), the latter of which was reproduced in the same sense in an engraving by Hieronymus Wierix.

2. Curiously, this painting was overlooked by both Twiehaus and Montello.

3. One patron for whom at least some of the altarpieces with representations of Saint Catherine were destined, including that in San Giacomo Maggiore, Bologna, was the widow Catarina Zanetti Bianchetti.

4. Inv. 14.210; see Twiehaus 2002, fig. 8.

### 33. Annibale Carracci

*Study of a Tree*, c. 1600

#### PROVENANCE

Possibly Conte Carlo Cesare Malvasia; Pierre Crozat, his inscribed number, partly erased, recto, 57; his sale, Paris, April 10–May 13, 1741, part of lots 510, 511, 512, or 516; Pierre-Jean Mariette, with part of his mount (L. 1852); his sale, Paris, Basan, Nov. 15–Jan. 30, 1776, lot 307; probably B. de Boyne; his sale, Paris, March 4–19, 1785; an unidentified collector's mark on the mount, verso, CFC (?) below a coronet, possibly connected with the Coccapani family (according to Loisel) or possibly German, with shelfmark, *Fol.M.II.37/Mappe XV, 1S/15*; anonymous sale, Christie's, London, April 8, 1986, lot 63, ill.; anonymous sale, Christie's, London, April 9, 1990, lot 32 (ill.); bought by Bruno de Baysier for a private collection, France; sale, Christie's, New York, Jan. 28, 1999, lot 23, ill.; private collection, Vermont; purchased from W. M. Brady & Co., New York, 2012.

#### LITERATURE

Françoise Viatte et al., *Le cabinet d'un grand amateur P.-J. Mariette*, exh. cat. (Paris: Réunion des Musées Nationaux, 1967), under cat. 288; Roseline Bacou, *I grandi disegni italiani della collezione Mariette al Louvre di Parigi* (Milan: Silvana, 1982[?]), p. 27; Jacqueline Labbé and Lise Bicart-Sée, *La collection Saint-Morys au Cabinet des Dessins du Musée du Louvre* (Paris: Éditions des Musées Nationaux, 1987), p. 522; Catherine Loisel, *Musée du Louvre, Département des Arts Graphiques: Inventaire général des dessins italiens*, vol. 7, *Ludovico, Agostino, Annibale Carracci* (Paris: Éditions des Musées Nationaux, 2004), p. 317, under cat. 795.

#### EXHIBITION

New York, W. M. Brady & Co., *Master Drawings, 1530–1920*, cat. by Laura Bennett and Mark Brady, 2012, cat. 5 (entry by Nicholas Turner; ill.).

#### NOTES

1. In a recent e-mail, Aidan Weston-Lewis doubted Annibale's hand, suggesting instead that the drawing is a copy, very likely by a French artist working toward the end of the seventeenth century after a lost original. This view is hard to credit.

2. See Loisel 2004, pp. 316–17, cat. 795, ill.

3. When in the Crozat and Mariette collections, Annibale's drawing was paired with a companion, *Study of Two Trees*, now in the Louvre, also in pen and brown ink over black chalk (inv. no. 7484; Loisel 2004, pp. 296–97, no. 726, ill.). Strictly speaking, the two drawings are not a pair, since the drawing in the Louvre is slightly larger in size. Nevertheless, both studies must have originated at more or less the same time and share much the same subject matter, though the Paris drawing seems much less intense in handling.

4. Such accurate observation from nature is unmatched by the less focused landscape drawings of Annibale's brother Agostino, whose touch is more systematic (as might be expected of an engraver) and lacks Annibale's technical flair.

5. Annibale was not always faithful to his preliminary indications in black chalk. For example, toward the top of the tree, his first idea showed the foliage extending farther to the left, with indications of clouds beyond. A likely reason for not completing the clouds, which are often included in his other landscape studies of this time, may well have been to keep uncluttered the motif of the majestic tree.

### 36. Giovanni Francesco Barbieri, called Guercino

*The Infant Christ Blessing (Salvator Mundi)*, c. 1658

#### PROVENANCE

Probably Casa Gennari; probably John Bouverie;<sup>10</sup> probably his nephew Christopher Hervey or his sister Elizabeth Bouverie; probably the Rt. Hon. Sir John Rushout, 4th Bt., or John Rushout, 5th Bt. and 2nd Lord Northwick, thence by descent; their sale, Sotheby's, London, Nov. 1, 1920, lot unknown; private collection, thence by descent; purchased from Emanuel von Baeyer, London, 2011.

#### NOTES

1. There is a watermark in the paper of a bird on three mounts in a circle, Rome, 1572; see C. M. Briquet, *Les filigranes: Dictionnaire historique des marques du papier*, 4 vols. (Paris, 1907), no. 12250.

2. For Bonaveri's activity as a printmaker, see Prisco Bagni, *Il Guercino e i suoi incisori* (Rome: U. Bozzi, 1988), pp. 126–28; and Denis Mahon

and Nicholas Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle* (Cambridge: Cambridge University Press, 1989), pp. 170–72, cats. 588–89. An impression of the print is in the Pinacoteca Nazionale, Bologna (Bagni 1988, p. 154, fig. 195). Whether the figure in the drawing corresponds in size to that in Bonaveri's print has not yet been verified, but it seems likely. The drawing may have been offset onto another sheet, to reverse it, the design brought to completion by the engraver on the offset, with the addition of such details as the cross on top of the globe and the curtain. Another of Bonaveri's prints in the series, *The Infant Christ Kneeling on the Ground Releasing a Bird*, appears to be a companion to the present composition, since the figure has a similar facial type, as well as dark, curly hair (Bagni 1988, p. 129, fig. 164).

3. Glasgow Museum, inv. PR.2000.4.ay (Lyons Bequest), red chalk, 223 x 140 mm; see Robert Wenley, "Guercino in Glasgow," *Master Drawings* 48, no. 2 (2010), pp. 179–94 (esp. pp. 183–84, verso photographed in transmitted light, fig. 5).

4. The recto of the Glasgow drawing is a study for the *Saint Anthony of Padua* in the Bob Jones University Museum, Greenville, South Carolina (Luigi Salerno, *I dipinti del Guercino* [Rome: Ugo Bozzi, 1988], p. 391, cat. 329, ill.; Wenley 2010, pp. 183–84, fig. 5), which is the fragmentary lower half of an altarpiece showing the kneeling saint, in what was originally a *Virgin and Child Appearing to Saint Anthony of Padua*. Because of the similarity in subject matter between the verso study of the Glasgow drawing and Guercino's three devotional paintings of the Christ Child carried out in 1657–58 (see n. 5 below), it is likely that the Greenville painting is the *Virgin and Child Appearing to Saint Anthony of Padua* commissioned from Guercino in 1658 and not another treatment of the same subject painted five years later in 1663.

5. The three commissions, in two of which the Christ Child was represented standing not seated, are as follows: a "puttino intiero con una testa di morte in mano," now lost, painted in 1657 for Guercino's friend Padre Bonaventura Bisi, for which there is no payment in the account book (Conte Carlo Cesare Malvasia, *Felsina Pittrice, Vite de' Pittori Bolognesi...* [Bologna: Per l'Erede di Domenico Barbieri, 1678], vol. 2, pp. 380–81, and 2nd ed. [Bologna: Ancora, 1841], vol. 2, p. 270); a "quadro del putino con la croce" for the Abate Duccini, also painted in 1657 and paid for on July 17, 1657 (Malvasia 1678, vol. 2, pp. 380–81, and Malvasia 1841, vol. 2, p. 270; and Barbara Ghelfi, *Il libro dei conti del Guercino*,

1629–1666 [Bologna: Nuova Alfa, 1997], p. 176, no. 517); and "un altro puttino... che teneva in mano instrumenti della passion," likewise now lost, painted in 1658, also for Bisi, perhaps as a pair to the *Christ Child Holding a Skull*, and for which there is similarly no payment in the account book (Malvasia 1678, vol. 2, pp. 380–81; Malvasia 1841, vol. 2, p. 270).

6. Salerno 1988, p. 386, no. 322, ill.

7. These preparatory studies are discussed by Mahon and Turner (1989, pp. 144–45, no. 436), including one in the Royal Library, Windsor Castle (inv. RL 2600). In that publication, the Windsor drawing was assigned to Guercino's school, but I am now of the opinion that it, too, is by Guercino himself (see Nicholas Turner, *Guercino, la scuola, la maniera: I disegni agli Uffizi*, exh. cat. (Florence: Leo S. Olschki, 2008), p. 87, under cat. 44).

8. Apart from the present sheet, the other surviving Guercino drawings engraved by Bonaveri are as follows: *Half-length Figure of a Youth Wearing a Plumed Hat*, private collection (Bagni 1988, p. 135, cat. 172, ill.); *Oriental Holding a Book*, Uffizi, Florence (ibid., p. 141, cat. 179; Turner 2008, p. 80, cat. 38, ill.); *Saint John the Evangelist*, Fine Arts Museums of San Francisco (Bagni 1988, p. 150, cat. 190, ill.); and *Half-length figure of a Woman*, University Art Museum, Princeton (ibid., p. 152, cat. 193, ill.). While the present sheet is in red chalk and the one in the Uffizi in black, the rest are in pen and brown ink and, again with the exception of *The Infant Christ Blessing*, they are in reverse to the corresponding prints (but see n. 2 above).

9. Bonaveri himself listed the copperplates belonging to the Casa Gennari in Section Q of the inventory, giving valuations for them, vouching for the total with his signature. Among the copperplates were the eleven that he had earlier engraved himself, after "original drawings by the said cavaliere [Guercino]" (Mahon and Turner 1989, pp. 170–72, under cats. 588–89; Emilio Negro and Nicosetta Roio, *L'eredità del Guercino* [Modena: Artioli, 2008], pp. 16 and 104). Sometime in the 1750s the plates were acquired in Bologna by the English dealer William Kent, and they eventually passed into the hands of the publishers John and Josiah Boydell (see Mahon and Turner 1989, p. xxviii).

10. A pencil note on the back of the drawing states that it was included in a sale of old master drawings from the collection of Lord Northwick, held at Sotheby's, London, Nov. 1, 1920. If so, it would have been one of a sizable group by Italian masters once in the collection of John Bouverie including Guercino, Salvator Rosa, and others (see Nicholas Turner and Carol Plazzotta, *Drawings by*

*Guercino in British Collections, with an Appendix Describing the Drawings by Guercino, His School, and His Followers in the British Museum*, exh. cat. (London: British Museum Press, 1991), pp. 21–26; and Nicholas Turner, "John Bouverie as a Collector of Drawings," *Burlington Magazine* 136, no. 1091 [Feb. 1994], pp. 90–99 [esp. p. 99, App. I]. This group of drawings was very likely a gift from Bouverie himself, or his nephew Christopher Hervey, to the Rt. Hon. Sir John Rushout, 4th Bt., or from Elizabeth Bouverie, John Bouverie's sister, to Sir John Rushout's son, the 5th Bt. and 1st Lord Northwick. The connection between the two families was strong: Sir John Rushout, 4th Bt., was guardian to John Bouverie's older brother Freeman and, presumably after Freeman's death in 1734, aged eighteen, to John himself.

#### 44. Salvator Rosa, or so Attributed

*Ten Small Studies on a Single Mount*, late 1630s–60s

#### PROVENANCE

Carl Robert Rudolf (L. 2811b); Paul and Helen Bernet, their sale, Christie's, New York, Jan. 11, 1994, lot 261, ill.,<sup>10</sup> numbered in graphite following the mark, 20. Purchased from W. M. Brady & Co., Inc., 1994.

#### LITERATURE

Michael Mahoney, *The Drawings of Salvator Rosa*, 2 vols. (New York: Garland Publishing, 1977): no. 1, vol. 1, p. 345, cat. 29.5, not ill.; no. 2, vol. 1, p. 337, cat. 28.7; no. 3, vol. 1, pp. 518–19, cat. 58.6, not ill.; no. 4, vol. 1, p. 220, cat. 12.8, not ill.; no. 5, vol. 1, pp. 409–10, cat. 40.16, not ill.; no. 6, vol. 1, p. 220, cat. 12.9, not ill.; no. 7, vol. 1, p. 248, cat. 19.3, not ill.; no. 8, vol. 1, p. 701, cat. 82.16, not ill.; no. 9, vol. 1, pp. 297–98, cat. 24.19; no. 10, vol. 1, p. 701, cat. 82.17, not ill.

#### EXHIBITION

Co. Durham, Bowes Museum, Barnard Castle, *Neapolitan Baroque and Rococo Painting*, 1962, cat. 48, only nos. 2 and 9 ill. National Gallery of Art, Washington, D.C., *Private Treasures: Four Centuries of European Master Drawings*, May 6–Sept. 16, 2007, not in catalogue.

#### NOTES

1. Cited by Passeri as having been sent from Volterra to Rome, hence a work of the late Florentine years, 1645–49 (Giovanni Battista Passeri, *Vite de' pittori, scultori, ed architetti che hanno lavorato in Roma...* [1772], edited by Jacob Hess in *Römische Forschungen der Bibliotheca Hertziana* 11

[Leipzig: H. Keller, 1934], p. 391), and described by Rosa as comparable in size and format to the horizontal Louvre *Battle* of 1652 (Aldo de Rinaldis, *Lettere inedite di Salvator Rosa a G. B. Ricciardi*, Quaderni di Accademie e Biblioteche d'Italia, no. 1 [Rome: Palombi, 1939], letter 25). Arguably identifiable with the upright, but perhaps cropped, *Bacchus on an Altar* in the Pembroke collection at Wilton House by 1731, an ambassadorial gift to a Monsieur Gramont from the king of Spain, sold Christie's, London, May 27, 1960, lot 46, as Nicolò da Simone, bought by Di Castro, Rome. See Mahoney 1977, vol. 2, fig. 25, vol. 1, pp. 317, 339–46, cats. 29.1–29.8. Also see Luigi Salerno, *Salvator Rosa* (Florence: G. Barbera, 1963), p. 119, cat. 23, "attualmente è stato tagliato," pl. 23; Luigi Salerno, *L'opera completa di Salvator Rosa* (Milan: Rizzoli, 1975), p. 90, cat. 83, ill., "evidamente, è stato ridotto"; Jonathan Scott, *Salvator Rosa, His Life and Times* (New Haven: Yale University Press, 1995), p. 93, pl. 98.

2. For example: Princeton University Art Museum, inv. no. 48-1281, Mahoney 1977, vol. 1, p. 337, cat. 28.7; former Joseph McCrindle Collection, idem, p. 338, cat. 28.8; or Teylers Museum, Haarlem, inv. no. E32, *ibid.*, pp. 323–24, cat. 26.9.

3. For *stregonerie* drawings of the 1640s, see Mahoney 1977, vol. 1, pp. 77–79, 333–38, group 28. See also Scott 1995, pp. 47–54.

4. For instance: Mahoney 1977, vol. 1, pp. 517–19, cats. 58.1–58.5.

5. de Rinaldis 1939, letter 91. See Mahoney 1977, vol. 1, pp. 539–42, group 62. Cat. 62.1, Museum für bildende Künste, Leipzig, inv. no. 2384, a horizontal compositional idea for the *Jonah*, has the similar kneeling figure, but in profile.

6. Commissioned in that year as an intended ambassadorial gift to Louis XIV (see Salerno 1975, pp. 93–94, cat. III, pl. xxxII); Mahoney 1977, vol. 1, pp. 401–3, vol. 2, pl. 29; Scott 1995, pp. 100–102, pl. 104. Two variants for the anguished pose are can be seen on Museum der Bildenden Künste, Leipzig, inv. no. 7456.24.16b (see Mahoney 1977, vol. 1, p. 409, cat. 40.15).

7. For the Vienna *Battle*, no. 523 in the 1938 inventory, see Salerno 1975, p. 91, cat. 94; Mahoney 1977, vol. 1, pp. 247–48, vol. 2, pl. 28. For the Louvre *Battle*, inv. no. 1479, see Salerno 1977, pl. xxx II, pp. 93–94, cat. III; Mahoney 1977, vol. 2, pl. 29 and vol. 1, pp. 401–21, groups 40 and 41.

8. Fine pen and ink drawings similar in size and subject, but late in date, are Mahoney, 1977, vol. 1, cats. 82.13E–F, plus 82.14 and 82.15. Interestingly, 82.13E–F are two of the six small drawings, 82.13A–F, assembled on a now-unlocated

single mount like this present group. The collector's mark on that mount, a form of B, has been read in various ways. It might prove to be the Bernet collection mark.

9. See, for instance, Scott 1995, pp. 47–54, and Helen Langdon, *Salvator Rosa*, exh. cat. (London: Dulwich Picture Gallery; Fort Worth: Kimbell Art Museum, in association with Paul Holberton, 2010), pp. 164–81, cats. 21–24a.

10. The provenance and collector's mark, yet to be published in the online Lugt, were kindly identified by Rhea Sylvia Block, Fondation Custodia, Paris. See also note 8 above.

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## 51. Marco Ricci

*Fortifications Overlooking a Broad River Landscape*, 1720s

### PROVENANCE

Jonathan Richardson Sr. (1665–1745), mark (L. 2184) recto, l.r.; inscribed verso with his portfolio number G53/2 (L. 2983), indicating this was one of a pair; inscribed recto on his mount *Remigio Cantagallina*; Jonathan Richardson Jr. (1694–1771), according to an early pen inscription verso; Charles Rogers (1711–1784), his initials (L. 624) recto, l.l., his sale April 15, 1799, and following, lot 331 (a pair); William Esdaile (1758–1837), his initials (L. 2617) recto, l.l., perhaps his sale June 18, 1840, and following, part 3, lot 385 (a pair), bought by "Mayor" (?William Mayor, d. 1874); unidentified collector's stamp verso, l.r., two crossed sabres; unidentified collector's stamp recto, l.l. on mount, MM in a circle; British Rail Pension Fund; Hazlitt, Gooden & Fox, 1991; purchased from Hazlitt, Gooden & Fox, 2011.

### EXHIBITION

London and New York, Hazlitt, Gooden & Fox, *Italian Drawings*, 1991–92.

### NOTES

1. Both reproduced in color in Jane Martineau and Andrew Robison, eds., *The Glory of Venice: Art in the Eighteenth Century*, exh. cat. (New Haven: Yale University Press, 1994), pp. 102–3.

2. Anthony Blunt and Edward Croft-Murray, *Venetian Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle* (London: Phaidon, 1957), p. 31.

3. Frances Vivian, *The Consul Smith Collection: Masterpieces of Italian Drawing from the Royal Library, Windsor Castle; Raphael to Canaletto* (Munich: Hirmer, 1989), pp. 88–91; Martineau and Robison 1994, p. 104.

4. Blunt and Croft-Murray 1957, cat. 93.

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## 58. Niccolò Ricciolini

*The Descent from the Cross*, c. 1751

### PROVENANCE

Purchased from Flavia Ormond Fine Arts Limited, London, 1998.

### NOTES

1. See Maria Barbara Guerrieri Borsoi, "Contributi allo studio di Nicolò Ricciolini," *Bollettino d'Arte* 50–51 (1988), p. 174, fig. 23.

2. Inv. 1941S; see Vittorio Casale, "La dinastia dei pittori Ricciolini," in *Dal disegno all'opera compiuta: Atti del Convegno Internazionale, Torgiano, Museo del Vino, 29 ottobre–12 novembre 1987*, ed. Mario Di Giampaolo (Perugia: Volumnia Editrice, 1992), p. 190, fig. 30.

3. See S. J. Freedberg, *Painting in Italy, 1500 to 1600* (Harmondsworth: Penguin, 1975), p. 479, fig. 205.

4. Flavia Ormond gallery notes.

5. H. E. Hamburg, "The Problem of Lo Spasimo of the Virgin in Cinquecento Paintings of the Descent from the Cross," *Sixteenth-Century Journal* 12, no. 4 (1981), pp. 45–75.

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## 59. Carlo Innocenzo Carlone

*The Baptism of Constantine*, 1763

### PROVENANCE

Purchased from W. M. Brady & Co., Inc., 2001.

### EXHIBITION

National Gallery of Art, Washington, D.C., *Private Treasures: Four Centuries of European Master Drawings*, May 6–Sept. 16, 2007, not in catalogue.

### NOTES

1. Peter O. Krückmann, *Carlo Carlone (1686–1775): Der Ansbacher Auftrag* (Landshut/Ergolding: Arcos Verlag, 1990), pp. 170–71, cats. 22, 23.

2. W. M. Brady fact sheet.

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## 62. Francesco Londonio

*Young Shepherd Boy Leaning on a Staff*, 1760/65

### PROVENANCE

William Legge, 7th Earl of Dartmouth (1881–1958), Sotheby's, London, May 5, 1964, part of lot 170. P. & D. Colnaghi & Co., London, 1964; James Byam Shaw, London; Sotheby's, New York, Jan. 15, 2002, lot 000145; purchased from W. M. Brady & Co., Inc., New York, 2003.

## EXHIBITION

National Gallery of Art, Washington, D.C., *Private Treasures: Four Centuries of European Master Drawings*, May 6–Sept. 16, 2007, not in catalogue.

## NOTES

I am indebted to Alvin L. Clark Jr. for sharing the Londonio drawing file at Harvard and conveying the information that former curator Agnes Mongan noted that it was James Byam Shaw who recognized Londonio's hand in drawings at the 1964 auction at Sotheby's, London.

1. A useful bibliography for the artist appears in Simonetta Coppa and Cristina Geddo, *Tra Arcadia e illuminismo in Lombardia: La raccolta di studi di Francesco Londonio*, exh. cat. (Milan: Electa, 2002). The citations in this catalogue reveal that each author has written on the artist a number of times since the 1980s: Coppa has contributed entries on Londonio's paintings in exhibition and collection catalogues, and Geddo has written biographical material, to which can be added her entry in *Dizionario biografico degli Italiani* (Rome: Istituto della Enciclopedia Italiana, 2005), vol. 65, pp. 610–13. For an overview of the artist's work in all media, see Marco Bona Castellotti and Cristina Geddo, *Francesco Londonio (1723–1783)* (Milan: Piva e Co., 1998). The earliest modern monographic study is Lina Böhm, "Pittori milanesi del Settecento: Francesco Londonio," *Rivista d'Arte*, ser. 2, 16–17 (1934–35), pp. 229–61.

2. See also Coppa and Geddo 2002, p. 16.

3. Sotheby's, London, May 5, 1964, lot 170, the Property of the Executors of the Late William, 7th Earl of Dartmouth (removed from Patshull House, Wolverhampton), described as "A Small Parcel, containing studies of peasants, mostly children, black and white chalks, on blue and buff paper."

4. Byam Shaw worked for the firm of P. & D. Colnaghi for many years. He also produced substantial scholarly catalogues, including those for the Italian drawings at Christ Church, Oxford, and in the Lugt Collection, Paris.

5. *Catalogue of the Collection of Drawings, Italian Schools: Supplement* (Oxford: Oxford University Press, 1980), pp. 170–71, cat. 1021-2A. Macandrew notes that another drawing, *Two Donkeys*, no. 1021-2B, is known in a retouched counterproof.

6. F. Basan and others as listed in Monica Scola and Paolo Bellini, *Catalogo ragionato delle incisioni di Francesco Londonio* (Milan: Edi. Artes, 1994).

7. The etching is Scola 86, *Mucca, pastorello e gregge* (Cow, Shepherd, and Flock). It is undated, but, basing her judgment on stylistic evidence similar to a dated series of prints, Scola places it in 1763–64, providing a suggested date for this drawing.

8. The oil sketch is illustrated online at www.SuperStock.com, a commercial site for the purchase of images. It is located under Londonio's name, no. 1788-13266, among other oil sketches by the artist. No location for these works is given.

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## 78. Jean-Jacques de Boissieu

*Portrait of a Farmhouse, outside Lyon, 1780/1800*

### PROVENANCE

J. Pratviel, inscription, verso, u.c.; A. Chariatte (L. 88a) verso, c.l., William Bateson (L. 2604a) verso, c.l.; his sale, Sotheby's, London, Apr. 23, 1929, lot 130; Van Wisselingh, Amsterdam; P. D. de Boer Foundation, Amsterdam. Purchased from W. M. Brady & Co., Inc., New York, 1995.

### NOTES

1. Pierre-Jean Mariette, Philippe de Chennévières, and Anatole de Courde de Montaiglon, *Abeceario de P. J. Mariette, et autres notes inédites de cet amateur sur les arts et les artistes. Ouvrage publié d'après les manuscrits autographes conservés au cabinet des estampes de la Bibliothèque impériale, et annoté par mm. Ph. de Chennévières et A. de Montaiglon* (Paris: J.-B. Dumoulin, 1851), vol. 1, p. 143.

2. Marie-Félicie Pérez, "Les dessins de Jean-Jacques de Boissieu (1736–1810) conservés dans les collections publiques de Lyon," *Bulletin des Musées et Monuments Lyonnais* 2 (1993), p. 35.

3. See David C. A. Agnew, *Protestant Exiles from France in the Reign of Louis XIV; or, the Huguenot Refugees & Their Descendants in Great Britain and Ireland* (London: Reeves & Turner, 1871), p. 170; also William Betham, *The Baronetage of England, or The History of the English Baronets, and Such Baronets of Scotland, as Are of English Families; with Genealogical Tables, and Engravings of Their Coats of Arms* (Ipswich: Burrell and Bransby, 1801), p. 294.

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## 79. Théodore Géricault

*A Landscape View Looking toward Montmartre*; verso, *Studies of a Hand and the Head and Legs of a Dog*, 1817/18

### PROVENANCE

Collection E. Herriot, Lyon;<sup>9</sup> Collection Claude Aubry, Paris;<sup>10</sup> private collection, France; purchased from Jean-Luc Baroni Ltd., London, 2011.

### LITERATURE

Jean Selz, *XIXth Drawings and Watercolors* (New York: Crown Publishers, 1968), p. 41; Germain Bazin, *Théodore Géricault: Étude critique, documents et catalogue raisonné*, 7 vols. (Paris: Bibliothèque des Arts, 1987–94), vol. 5 (1992), cat. 1709 and

p. 76; Stijn Alsteens et al., eds., *Raphael to Renoir: Drawings from the Collection of Jean Bonna* (New York: Metropolitan Museum of Art, 2009), p. 216 under cat. 95 n. 2.

## EXHIBITION

Paris, Galerie l'Oeil, *Dessins et aquarelles du XIXe siècle*, 1970, cat. 34; London, Jean-Luc Baroni, *Master Drawings and Oil Sketches*, 2010, cat. 21.

## NOTES

I am grateful to Jessica Watson (Smith class of 2011) and Henriette Kets de Vries for their assistance with this entry. Linda Muehlig and Suzanne Folds McCullagh read early drafts and provided helpful comments.

1. Bazin 1987–94, vol. 1 (1987), pp. 165–69.

2. B. 220 (Zoubaloff sketchbook, Musée du Louvre; fol. 45); B.755 (École des Beaux-Arts, Paris); B. 1146 (Jean Bonna collection); B. 1148 (Smith College Museum of Art), B. 1709 (private collection); B. 1710 (Krugier-Poniatowski collection, Geneva).

3. Bazin 1987–94, vol. 5 (1992), p. 76. Bazin notes that Géricault's first biographer, Charles Clément, considered this painting to have been made after the artist's voyage to England, but Bazin was of the opinion that it was made before that trip.

4. It is not known how this title was assigned to the drawing, nor how or why it changed during the intervening years. By the time it was published by Bazin in 1992, he called it *Vue de Montmartre*.

5. See Gary Tinterow, "Heroic Landscapes: The Times of Day," *Metropolitan Museum of Art Bulletin* 48, no. 3 (Winter 1990–91), pp. 41–42, and Bruno Chenique in Alsteens et al. 2009, pp. 214–16, cat. 95.

6. There is a 4.5-mm difference between the lengths of the joined École des Beaux-Arts sheets and the drawing catalogued here, and a 1-mm difference between their heights. The École des Beaux-Arts sheets overlap at the join, a fact that is not taken into consideration in the measurements.

7. London 2010, cat. 21.

8. There are a number of studies of upturned dogs' heads for *Portrait of Olivier Bro* (B. 1735; 1818). Particularly noteworthy in this regard is a sheet in the collection of Musée Boymans-Van Beuningen, Rotterdam (B. 1739). Other hunting scenes that include images of snarling and snapping dogs (B. 768–72) are dated by Egbert Haverkamp-Bergemann as c. 1817–18 (see Egbert Haverkamp-Bergemann and Anne-Marie S. Logan, *European Drawings and Watercolors in the Yale University Art Gallery, 1500–1900* [New Haven: Yale



Claude Gellée, called Claude Lorraine. *Landscape at Sunset with Mercury and Battus*, c. 1663 (cat. 47)

University Press, 1970], pp. 68–69). Another notable example is the preparatory drawings for the 1817 painting *The Cattle Market* (B. 1219; Fogg Art Museum, Harvard University). It is generally believed that this composition was inspired by Géricault's stay in Rome, but that he created the Harvard painting after his return to Paris. See Pierre Grunhech, *Master Drawings by Géricault*, exh. cat. (Washington, D.C.: International Exhibitions Foundation, 1985), pp. 90–91.

9. This information is recorded both in the Paris 1970 exhibition catalogue (cat. 34) and Bazin 1987–94, vol. 5 (1992), p. 230. The source of the citation is not specified in either case, nor are the dates of presumed ownership. Although the surname is not identified, it is possible that the work was in the collection of the politician Édouard Herriot (1872–1957), who served in a variety of political positions in France, including premier (1924–25, 1926, and 1932) and mayor of Lyon (1945–57). Not much is known about Herriot's collecting, although a 1934 codicil to his will mentions drawings: “Clotilde Romelli m'a aidé en mainte circonstance avec beaucoup de courage; je serais injust en ne priant pas ma femme de lui adresser mes pensées et les tab-

leaux ou dessins qu'elle choisira.” See [http://ddata.over-blog.com/xxxxxyy/1/69/48/11/Documents-PDF/testament\\_herriot.pdf](http://ddata.over-blog.com/xxxxxyy/1/69/48/11/Documents-PDF/testament_herriot.pdf). He also wrote an introduction to a book about French artistic accomplishments in 1827 (Louis Hauteceur et al., *Le romantisme et l'art* [Paris: Henri Laurens, 1928]). This volume came out of a series of talks held at the Great Amphitheater of the Sorbonne on April 29, 1927, which was organized by Herriot, who was, at the time, the minister of education and the arts. This provenance is speculative, but it is plausible.

10. This collection is recorded on a reproduction of the drawing in Selz 1968, p. 41. This book was reprinted a number of times in many languages during the 1960s and 1970s. It is unclear if this notation refers to a private collection or the holdings of the Galerie Claude Aubry, active in Paris at that time.



Giorgio Vasari. *The Virgin and Child with Saints Catherine, Onofrio, Jerome, and Ivo*, 1568 (cat. 15)

## Checklist of the Exhibition

All works are from a private collection. For the most part, works are organized in chronological order, although in some cases, chronology has been sacrificed to keep sheets by a single artist together or to connect artists working in similar styles and with related subjects. Page numbers for works featured in this volume are indicated at the end of the entry in *bold italics*. Works featured in the catalogue *Private Treasures: Four Centuries of European Master Drawings* (2007) are indicated at the end of the checklist entry by the abbreviated title *Private Treasures* and catalogue numbers.

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### 1. Fra Bartolommeo (Baccio della Porta)

**Florence 1472–1517 Florence**

*The Virgin and Child Surrounded by Saints and Angels*; verso, *A Kneeling Angel and a Standing Man*, c. 1500  
Pen and brown ink over metalpoint, heightened with white, on pink prepared paper; verso, pen and brown ink over metalpoint, heightened with white, on gray-blue prepared paper  
8 3/4 x 6 in.; 223 x 153 mm  
*Private Treasures*, cat. 1

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### 2. Fra Bartolommeo (Baccio della Porta)

**Florence 1472–1517 Florence**

*A Fortified Hill Town*, 1500/1510  
Pen and brown ink  
8 1/16 x 11 in.; 205 x 279 mm  
*Private Treasures*, cat. 2

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### 3. Domenico Campagnola Venice 1500 (?)–1564 Padua

*Landscape with a Fortified Town and Rising Sun*, 1517/18  
Pen and brown ink  
14 x 9 1/4 in.; 353 x 233 mm  
*Private Treasures*, cat. 3

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### 4. Baccio Bandinelli

**Florence 1488 or 1493–1560 Florence**

*The Pietà*, 1520s  
Pen and brown ink  
9 13/16 x 12 1/2 in.; 250 x 317 mm  
*Private Treasures*, cat. 4

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### 5. Baccio Bandinelli

**Florence 1488 or 1493–1560 Florence**

*The Descent from the Cross*, c. 1528/29  
Pen and brown ink over black chalk  
15 1/8 x 11 1/16 in.; 383 x 281 mm  
*Private Treasures*, cat. 5

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### 6. Agnolo Bronzino

**Monticelli 1503–1572 Florence**

*The Dead Christ*, 1529/35  
Black chalk with later framing lines in pen and ink; verso, squared in black chalk  
12 3/8 x 8 5/8 in.; 314 x 220 mm  
*Private Treasures*, cat. 10

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### 7. Correggio (Antonio Allegri)

**Correggio c. 1489–1534 Corregio**

*Two Apostles with Putti on Clouds*; verso, *A Putto Resting on a Cloud and a Sketch of a Leg*, 1520/22  
Red chalk; verso, black chalk (putto) and red chalk, partially squared in red chalk  
6 7/8 x 6 3/4 in.; 175 x 175 mm  
*Private Treasures*, cat. 6

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### 8. Girolamo Francesco Maria Mazzola, called Il Parmigianino

**Parma 1503–1540 Casalmaggiore**

*Nude Man Standing beside a Pedestal*, 1530/40  
Pen and brown ink with brown wash over traces of black chalk  
7 x 5 3/8 in.; 178 x 137 mm  
*Private Treasures*, cat. 8

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### 9. Girolamo da Treviso

**Treviso c. 1497–1544 Boulogne**

*Saint Jerome and Saint Catherine of Alexandria Standing in a Landscape*, c. 1530  
Pen and brown ink and gray wash, heightened with white, over black chalk, on buff-colored paper  
9 1/2 x 8 5/8 in.; 243 x 220 mm  
*Page 18*

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### 10. Perino del Vaga

**Florence 1501–1547 Rome**

*An Altarpiece with the Assumption of the Virgin*, 1534  
Pen and brown ink  
9 3/8 x 6 1/16 in.; 240 x 154 mm  
*Private Treasures*, cat. 9

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### 11. Giovanni Antonio Bazzi, called Il Sodoma

**Vercelli 1477–1549 Siena**

*Head of a Man*, 1513/40  
Black chalk  
9 1/16 x 6 3/16 in.; 230 x 158 mm  
*Private Treasures*, cat. 11

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### 12. Lorenzo Lotto

**Venice c. 1480–1556 Loreto**

*The Body of Christ Being Carried to the Sepulchre*; verso, *Scenes from a Last Judgment*, c. 1550  
Pen and brown ink and gray wash over black chalk, heightened with white, with later addition of green-brown wash, on blue paper; verso, pen and brown ink over traces of black chalk  
10 1/8 x 14 3/16 in.; 257 x 360 mm  
*Private Treasures*, cat. 12

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### 13. Battista Franco, called Il Semolei

**Venice c. 1510–1561 Venice**

*An Allegory of Time*, probably c. 1560–61  
Pen and brown ink incised with stylus  
10 1/2 x 6 5/8 in.; 266 x 169 mm  
*Private Treasures*, cat. 13

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### 14. Giorgio Vasari

**Arezzo 1511–1574 Florence**

*The Dispute of Saint Catherine with Emperor Maxentius*, 1547/51  
Pen and brown ink with light brown wash over black chalk  
7 7/8 x 4 1/4 in.; 200 x 108 mm  
*Private Treasures*, cat. 14

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### 15. Giorgio Vasari

**Arezzo 1511–1574 Florence**

*The Virgin and Child with Saints Catherine, Onofrio, Jerome, and Ivo*, 1568  
Pen and brown ink with brown wash over black chalk  
8 3/8 x 6 5/8 in.; 213 x 169 mm  
*Private Treasures*, cat. 15

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**16. Giovanni Battista Naldini**

**Fiesole 1537–1591 Florence**

*Episodes from the Life of Joseph*; verso, *Male Nude Carried or Supported by a Second Figure*, 1564/80

Pen and brown ink with brown wash over black chalk; verso, black chalk

8 7/8 x 12 5/8 in.; 225 x 320 mm

*Private Treasures*, cat. 16

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**17. Niccolò dell'Abate**

**Modena c. 1512–1571 Fontainebleau (?)**

*Noli me tangere (Christ and the Magdalen)*, 1567/71

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

9 1/2 x 7 7/8 in.; 242 x 200 mm

*Private Treasures*, cat. 17

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**18. Jacopo Zanguidi, called Il Bertoia**

**Parma 1544–1574 Parma**

*The Palazzo Salviati and Other Houses on the Banks of the Tiber*, 1568/73

Pen and brown ink with brown wash over black chalk, with later framing lines in pen and brown ink

8 3/4 x 16 3/16 in.; 223 x 411 mm

*Private Treasures*, cat. 19

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**19. Federico Barocci**

**Urbino c. 1535–1612 Urbino**

*Madonna Reading, with the Christ Child on Her Lap*; verso, *Torso of a Bearded Man*, 1568/80

Black and red chalk with pink, light blue, yellow, orange, and brown-red pastel on gray-blue paper; verso, black chalk with pink, red, and brown pastel

16 13/16 x 12 5/8 in.; 426 x 320 mm

*Private Treasures*, cat. 20

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**20. Federico Barocci**

**Urbino c. 1535–1612 Urbino**

*Head of Saint Francis*, 1574/76

Red, black, and white chalk and touches of pink and brown pastel and stumping on gray-blue paper

8 3/8 x 10 3/4 in.; 213 x 273 mm

*Private Treasures*, cat. 21

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**21. Federico Barocci**

**Urbino c. 1535–1612 Urbino**

*Seated Apostle Seen from the Back*; verso, *Saint Jerome and a Study of His Right Arm*, 1590/99

Black and red chalk and colored chalks on gray-brown paper; verso, black chalk

10 1/8 x 8 1/4 in.; 256 x 210 mm

*Private Treasures*, cat. 22

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**22. Federico Zuccaro**

**Sant'Angelo in Vado 1540–1609 Ancona**

*The Coronation of the Virgin*

Pen and brown ink, brush with brown wash, over black chalk

11 13/16 x 7 9/16 in.; 300 x 192 mm

**Page 22**

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**23. Santi di Tito**

**Borgo San Sepulcro 1536–1603 Florence**

*The Adoration of the Shepherds (recto and verso)*,

1580s

Pen and brown ink with brown wash, heightened with white, on blue paper; verso, pen and brown ink with brown wash over black chalk and stylus indications, squared in brown ink

7 3/4 x 6 5/16 in.; 196 x 161 mm

*Private Treasures*, cat. 23

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**24. Bernardino Barbutelli, called Il Poccetti**

**Florence 1548–1612 Florence**

*Study for Saint Peter Led to Martyrdom*; verso, *Studies of Roman Soldiers, a Head, a Figure in a Niche, and Kneeling Saints*, 1596/99

Red chalk

15 1/8 x 9 3/8 in.; 384 x 238 mm

**Page 24**

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**25. Ludovico Cardi, called Il Cigoli**

**Castelvecchio di Cigoli 1559–1613 Rome**

*Pope Sixtus V Receiving Divine Inspiration for His Writing*; verso, *Studies for "The Madonna and Child with Saint Michael and Saint Peter" and of Other Figures*, c. 1593

Pen and brown ink and brown and blue wash over traces of black chalk; verso, pen and brown ink and blue washes on a gray mat with framing lines in blue ink

6 3/16 x 9 1/4 in.; 158 x 236 mm

**Page 26**

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**26. Andrea Boscoli**

**Florence c. 1560–1607 Florence**

*Abraham's Victory over the Assyrian Kings (after Benozzo Gozzoli)*

Pen and brown ink

4 11/16 x 10 3/4 in.; 119 x 273 mm

**Page 28**

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**27. Francesco Vanni**

**Siena 1563–1610 Siena**

*Three Figures*, c. 1600

Red chalk

8 1/16 x 10 7/8 in.; 205 x 276 mm

*Private Treasures*, cat. 24

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**28. Cristofani Roncalli, called Il Pomarancio**

**Pomarance 1552–1626 Rome**

*Head of a Man, after the Laocoön*, 1580s/1600

Red chalk

7 3/4 x 7 3/4 in.; 195 x 195 mm

**Page 30**

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**29. Francesco Curia**

**Naples 1560/65–c. 1610 Naples**

*Studies of Figures and Putti*; verso, *Studies for an Annunciation*, 1596/1602

Pen and brown ink with mauve wash; verso, pen and black ink

11 x 8 3/16 in.; 279 x 207 mm

*Private Treasures*, cat. 27

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**30. Denys Calvaert**

**Antwerp 1540–1619 Bologna**

*The Mystic Marriage of Saint Catherine*

Pen and brown ink, with brown wash, heightened with opaque white, over black chalk, on light brown paper; framing line in dark brown ink

5 3/4 x 4 5/8 in.; 146 x 117 mm

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**31. Bartolomeo Cesi**

**Bologna 1556–1629 Bologna**

*A Striding Youth Carrying a Bundle of Sticks*; verso, *A Veiled Woman Praying*, 1591/94

Red and white chalk on blue paper; verso, red chalk

13 3/8 x 8 5/8 in.; 340 x 220 mm

*Private Treasures*, cat. 26

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**32. Agostino Carracci**

**Bologna 1557–1602 Parma**

*Trees*; verso, *A Tree with a Hill Town in the Distance*, c. 1590

Pen and brown ink

7 7/16 x 5 11/16 in.; 188 x 144 mm

*Private Treasures*, cat. 25

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**33. Annibale Carracci**

**Bologna 1560–1609 Rome**

*Study of a Tree*, c. 1600

Pen and brown ink over black chalk

15 7/8 x 10 7/8 in.; 402 x 277 mm

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**34. Giovanni Francesco Barbieri, called Guercino**

**Cento 1591–1666 Bologna**

*Beggar Holding a Rosary and a Cap*, c. 1620

Oiled black chalk, heightened with white, on brown paper

15 1/8 x 10 3/8 in.; 385 x 263 mm

*Private Treasures*, cat. 30

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**35. Giovanni Francesco Barbieri,  
called Guercino**

**Cento 1591-1666 Bologna**

*The Triumph of Galatea*, 1620s

Pen and brown ink with brown wash, squared in black chalk, with later framing lines in pen and brown ink

8 1/8 x 10 5/16 in.; 206 x 261 mm

*Private Treasures*, cat. 31

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**36. Giovanni Francesco Barbieri,  
called Guercino**

**Cento 1591-1666 Bologna**

*The Infant Christ Blessing (Salvator Mundi)*, c. 1658

Red chalk

9 5/8 x 7 1/2 in.; 244 x 190 mm

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**37. Giovanni Francesco Grimaldi,  
called Il Bolognese**

**Bologna 1605/6-1680 Rome**

*Fortress on a Hilltop*

Pen and brown ink with brown wash

9 9/16 x 10 5/8 in.; 242 x 270 mm

*Private Treasures*, cat. 36

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**38. Sinibaldo Scorza**

**Voltaggio 1589-1631 Genoa**

*Orpheus and the Animals*, 1620/21

Pen and black ink with brown wash

15 3/4 x 22 1/8 in.; 400 x 562 mm

*Private Treasures*, cat. 29

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**39. Giovanni Benedetto Castiglione**

**Genoa 1609-1666 Mantua**

*Tobit Burying the Dead*, c. 1640

Brush and thinned oils with pen and brown ink

16 5/16 x 11 3/8 in.; 415 x 288 mm

*Private Treasures*, cat. 33

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**40. Gian Lorenzo Bernini**

**Naples 1598-1680 Rome**

*Portrait of an Elderly Man with Mustache and Small*

*Pointed Beard*, probably 1630s or 1640s

Black, red, and white chalk

8 1/8 x 5 5/8 in.; 207 x 144 mm

*Private Treasures*, cat. 32

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**41. Pier Francesco Mola**

**Coldrerio 1612-1666 Rome**

*Two Studies of Saint Cecilia Playing the Organ*; verso,

*Two Studies of the Madonna and Child*, c. 1648

Pen and brown ink with brown and red washes over black chalk with touches of red chalk; verso, pen and brown ink with brown wash over black chalk

7 3/8 x 10 1/16 in.; 187 x 255 mm

*Private Treasures*, cat. 39

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**42. Salvator Rosa**

**Naples 1615-1673 Rome**

*Seated Man Gesturing toward a Tree*, 1650s

Pen and brown ink and brown wash with red chalk over traces of black chalk

*Private Treasures*, cat. 34

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**43. Salvator Rosa**

**Naples 1615-1673 Rome**

*The Crucifixion of Polycrates*, c. 1661

Pen and brown ink over graphite

8 3/4 x 5 in.; 223 x 127 mm

*Private Treasures*, cat. 35

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**44. Salvator Rosa, or so Attributed**

**Naples 1615-1673 Rome**

*Ten Small Studies on a Single Mount*, late 1630s/60

Overall: 16 3/8 x 10 1/2 in.; 416 x 267 mm

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**45. Pietro da Cortona**

**Cortona 1597-1669 Rome**

*The Trinity*, 1656

Black chalk with pen and brown ink and brown wash, heightened with white, on brown paper, with a separate sketch of flying angels in red chalk at upper right

15 5/8 x 10 3/8 in.; 397 x 264 mm

*Private Treasures*, cat. 40

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**46. Mattia Preti**

**Taverna 1613-1699 La Valletta**

*Study for the Figure of Adrian Fortescue*; verso,

*Study for the Figure of Juan d'Eguaras*, 1662/66

Red chalk

14 13/16 x 10 5/8 in.; 376 x 270 mm

*Private Treasures*, cat. 41

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**47. Claude Gellée,  
called Claude Lorrain**

**Chamagne 1600-1682 Rome**

*Landscape at Sunset with Mercury and Battus*, c. 1663

Pen and brown ink with brown wash over graphite

9 1/16 x 15 in.; 230 x 381 mm

*Private Treasures*, cat. 42

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**48. Giovanni Battista Gaulli,  
called Il Baciccio**

**Genoa 1639-1709 Rome**

*Venus Presenting Arms to Aeneas*, c. 1675

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

9 1/8 x 14 13/16 in.; 231 x 377 mm

*Private Treasures*, cat. 45

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**49. Giovanni Battista Gaulli,  
called Il Baciccio**

**Genoa 1639-1709 Rome**

*Lot and His Daughters Fleeing Sodom*; verso,  
*Landscape with Trees and a Mountain*, 1680s

Pen and brown ink with brown wash over black chalk, heightened with white, with later (?) framing lines in black chalk; verso, black chalk

8 1/8 x 10 15/16 in.; 206 x 278 mm

*Private Treasures*, cat. 46

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**50. Carlo Maratta**

**Camerano 1625-1713 Rome**

*Penitent Saint Mary Magdalen Attended by Angels*,

1689/95

Red chalk, with later framing lines in black chalk

16 3/16 x 10 in.; 412 x 255 mm

*Private Treasures*, cat. 47

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**51. Marco Ricci**

**Belluno 1676-1730 Venice**

*Fortification Overlooking a Broad River Landscape*, 1720s

Pen and brown ink

7 1/2 x 16 1/2 in.; 188 x 422 mm

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**52. Giovanni Battista Tiepolo**

**Venice 1696-1770 Madrid**

*The Annunciation*, 1735/40

Pen and brown ink with brown wash over black chalk, with later framing lines in black chalk

17 1/8 x 12 in.; 435 x 304 mm

*Private Treasures*, cat. 52

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**53. Giovanni Battista Tiepolo**

**Venice 1696-1770 Madrid**

*A Reclining Male Nude Reaching Forward and Upward*;

verso, *A Reclining Male Nude and Three Studies of His Head*, c. 1752

Red and white chalk on blue paper

12 11/16 x 19 9/16 in.; 322 x 497 mm

*Private Treasures*, cat. 53

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**54. Giovanni Domenico Tiepolo**

**Venice 1727-1804 Venice**

*The Madonna and Child Appearing to Saint Philip Neri*,

1780s

Pen and brown ink with brown wash over black chalk, with border lines by the artist in pen and brown ink

19 1/4 x 15 1/8 in.; 490 x 385 mm

*Private Treasures*, cat. 68

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**55. Giovanni Battista Piazzetta**

**Venice 1682-1754 Venice**

*God the Father and the Holy Spirit*, c. 1742

Black and white chalk on gray paper

15 7/16 x 12 1/4 in.; 392 x 311 mm

*Private Treasures*, cat. 51

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**56. Giovanni Battista Pittoni****Venice 1687–1767 Venice***Saint Francis of Paola*, 1740s

Red chalk with graphite

8 7/8 x 7 3/8 in.; 226 x 187 mm

*Private Treasures*, cat. 50

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**57. Francesco Fontebasso****Venice 1707–1769 Venice***The Rest on the Flight into Egypt*, c. 1750

Pen and black ink with red and brown wash over black chalk, heightened with white, with border lines by the artist in pen and brown ink, later reinforced in black ink

18 7/8 x 13 5/8 in.; 480 x 346 mm

*Private Treasures*, cat. 54

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**58. Niccolò Ricciolini****Rome 1687–1763 Rome***The Descent from the Cross*, c. 1751

Pen and brown ink, brush and gray wash heightened with white, squared in black chalk

15 1/4 x 7 1/2 in.; 387 x 191 mm

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**59. Carlo Innocenzo Carlone****Scaria (Val d'Intelvi) 1686–1775 Scaria***The Baptism of Constantine*, 1763

Pen and brown ink with brush and brown wash, over black chalk

13 3/4 x 7 13/16 in.; 350 x 198 mm

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**60. Ubaldo Gandolfi****San Matteo della Decima 1728–1781****Ravenna***Jesus and the Canaanite Woman*, c. 1764

Pen and brown ink with brown wash over black chalk, with border lines by the artist in pen and brown ink

8 5/16 x 11 9/16 in.; 212 x 295 mm

*Private Treasures*, cat. 55

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**61. Gaetano Gandolfi****San Matteo della Decima 1734–1802****Bologna***Marta Gandolfi*, c. 1778

Black, red, and white chalk with stumping on brown paper

11 3/8 x 8 in.; 290 x 203 mm

*Private Treasures*, cat. 67

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**62. Francesco Londonio****Milan 1723–1783 Milan***Young Shepherd Boy Leaning on a Staff*, 1760/65

Black chalk heightened with white on buff-colored paper

14 7/8 x 7 in.; 378 x 178 mm

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**63. Antoine Watteau****Valenciennes 1684–1721****Nogent-sur-Marne***A Man Playing the Guitar*, 1717/18

Red, black, and white chalk on gray-brown paper

10 1/8 x 10 5/16 in.; 257 x 262 mm

*Private Treasures*, cat. 48

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**64. Nicolas Lancret****Paris 1690–1743 Paris***A Huntsman Seated on the Ground*, c. 1738

Black and white chalk on gray-brown paper

8 11/16 x 6 1/2 in.; 220 x 165 mm

*Private Treasures*, cat. 49

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**65. Charles-Joseph Natoire****Nîmes 1700–1777 Castel Gandolfo***A Stone Staircase in the Park at Arcueil*, 1747

Pen and brown ink with brown wash and blue

watercolor over black chalk, heightened with

white; figures added in pen and brown ink

heightened with white over graphite, with later framing lines in pen and brown ink

9 1/8 x 12 3/4 in.; 232 x 323 mm

*Private Treasures*, cat. 57

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**66. Hubert Robert****Paris 1733–1808 Paris***Temple of Athena at Paestum*, 1760

Red chalk, with later framing lines in pen and brown ink

13 3/16 x 18 3/16 in.; 335 x 462 mm

*Private Treasures*, cat. 58

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**67. Jean-Honoré Fragonard****Grasse 1732–1806 Paris***The Little Park*, c. 1765

Pen and brown ink with brown and gray wash and some white gouache (at lower left), over red chalk counterproof, with later framing lines in pen and brown ink

13 5/8 x 17 5/16 in.; 347 x 441 mm

*Private Treasures*, cat. 59

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**68. François Boucher****Paris 1703–1770 Paris***The Adoration of the Magi*, c. 1760

Grisaille gouache over black chalk

8 13/16 x 10 1/2 in.; 225 x 267 mm

*Private Treasures*, cat. 56

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**69. Gabriel de Saint-Aubin****Paris 1724–1780 Paris***Jean-Jacques Rousseau at the Café de la Régence*, c. 1771

Pen and black ink with gray, brown, and pink wash

7 1/2 x 6 in.; 191 x 153 mm

*Private Treasures*, cat. 63

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**70. Jacques-Philippe Joseph de Saint-Quentin****Paris 1738–after 1780 Paris***View in the Garden of a Roman Villa*, c. 1770

Black chalk with gray wash and white gouache on green-blue paper, with later framing lines in pen and brown ink

18 3/16 x 12 3/4 in.; 462 x 323 mm

*Private Treasures*, cat. 62

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**71. François-André Vincent****Paris 1746–1816 Paris***The Gardens of the Villa Negroni*, 1773

Black chalk and white gouache on light brown paper, with later framing lines in black chalk and pen and brown ink

13 1/2 x 17 1/2 in.; 342 x 444 mm

*Private Treasures*, cat. 61

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**72. Jean-Honoré Fragonard****Grasse 1732–1806 Paris***Two Cypresses in an Italian Garden*, c. 1774

Two shades of red chalk, with later framing lines in pen and brown ink

10 5/8 x 12 13/16 in.; 269 x 325 mm

*Private Treasures*, cat. 60

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**73. Jean-Honoré Fragonard****Grasse 1732–1806 Paris***The Bread Box*, c. 1777

Brush and brown wash over graphite

10 3/8 x 15 3/8 in.; 263 x 390 mm

*Private Treasures*, cat. 64

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**74. François-André Vincent****Paris 1746–1816 Paris***The Drawing Lesson*, 1777

Brush and brown wash over graphite

12 13/16 x 14 13/16 in.; 325 x 377 mm

*Private Treasures*, cat. 65

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**75. Jean-Baptiste Greuze****Tournus 1725–1805 Paris***Two Nude Girls*, 1770s

Two shades of red chalk with later framing lines in pen and brown ink

19 5/8 x 12 11/16 in.; 498 x 322 mm

*Private Treasures*, cat. 66

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**76. Thomas Gainsborough****Sudbury, Suffolk 1727–1788 London***Wooded Landscape with a Stream*, mid-1780s

Black and white chalk on gray-blue paper

9 11/16 x 12 5/8 in.; 246 x 321 mm

*Private Treasures*, cat. 70

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**77. Caspar David Friedrich**  
**Greifswald 1774–1840 Dresden**

*A Moonlit Landscape with Lovers and a Church*, 1797/98  
Pen and dark brown ink with brown, gray, and blue washes, heightened with white and touched with yellow and pink chalks, over graphite, with border lines by the artist (?) in pen and black ink  
3 1/2 x 5 in.; 89 x 127 mm  
*Private Treasures*, cat. 73

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**78. Jean-Jacques de Boissieu**  
**Lyon 1736–1810 Lyon**

*Portrait of a Farmhouse, outside Lyon*, 1780/1800  
Pen and brown ink with gray and green wash  
7 1/16 x 11 3/4 in.; 178 x 298 mm  
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**79. Théodore Géricault**  
**Rouen 1791–1824 Paris**

*A Landscape View Looking toward Montmartre*; verso, *Studies of a Hand and the Head and Legs of a Dog*, 1817/18  
Pen and brown ink with brown and blue wash over black chalk; verso, graphite and pen and brown ink  
5 7/16 x 8 7/16 in.; 138 x 214 mm  
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**80. John Martin**  
**Haydon Bridge, Northumberland**  
**1789–1854 Douglas, Isle of Man**

*Figures Entering an Extensive Valley*, c. 1820  
Brush and sepia ink with scratching-out and some gum  
10 1/16 x 14 1/2 in.; 255 x 368 mm  
*Private Treasures*, cat. 77

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**81. John Constable**  
**East Bergholt, Suffolk 1776–1837**  
**Hampstead**

*Seascape with Sailing Vessels on the Horizon*, c. 1824  
Oil on brown paper board (millboard)  
4 9/16 x 6 7/8 in.; 115 x 175 mm  
*Private Treasures*, cat. 78

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**82. François-Marius Granet**  
**Aix-en-Provence 1775–1849**  
**Aix-en-Provence**

*View in the Castelli Romani*, c. 1830  
Watercolor with pen and brown ink over graphite  
8 3/16 x 9 1/2 in.; 208 x 242 mm  
*Private Treasures*, cat. 80

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**83. Eugène Delacroix**  
**Charenton-Saint-Maurice 1798–1863 Paris**

*Cliffs at Fécamp*, c. 1835/39  
Watercolor and gouache over graphite on pale blue paper  
6 3/16 x 8 1/16 in.; 157 x 205 mm  
*Private Treasures*, cat. 81

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**84. Louis Lafitte**  
**Paris 1777–1828 Paris**

*Portrait of a Young Woman Seated at a Table*, c. 1810/22  
Black chalk heightened with white on blue paper  
9 7/16 x 7 1/4 in.; 241 x 183 mm  
*Private Treasures*, cat. 75

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**85. Michel-Martin Droelling**  
**Paris 1786–1851 Paris**

*Presumed Portrait of Gaspard Bonnet*, 1814  
Black chalk and stumping, heightened with white, on light brown paper  
9 x 7 5/8 in.; 229 x 193 mm  
*Private Treasures*, cat. 74

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**86. Jean-Auguste-Dominique Ingres**  
**Montauban 1780–1868 Paris**

*Madeleine Ingres with the Artist*, 1830  
Graphite  
7 3/8 x 5 1/4 in.; 187 x 133 mm  
*Private Treasures*, cat. 76





